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*Please refer to the inside back cover for further facts on Music Choice. Source: Netpoll/Continental

music choice 

moved and improved



NEWS: Polydor is set to release a single targeting viewers of the cult TV series **ROBOT WARS**

Marketing 5



NEWS: EMI is leaving nothing to chance with a global campaign for its forthcoming **BEATLES** best of album 1

International 6



NEWS: Ministry Of Sound has signed a label deal with **DAVID HOLMES**, the influential DJ and artist

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MID-PRICE, SPECIAL LOW-PRICE STARTS ON p30

FOR EVERYONE IN THE BUSINESS OF MUSIC

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BMG brings Napster in from the cold

by Mary-Louise Harding
BMG's parent company Bertelsmann is gambling that it will transform the future of the global music industry following its historic deal with internet startup Napster.

The shock partnership, announced to the worldwide press last Tuesday, comes as the mainstream record industry - including BMG - continues to pursue its legal action against the file-sharing upstart. The San Francisco's 9th Court of Appeal is currently set to rule on whether to uphold the RIAA's injunction on behalf of the five major record companies to close down the file-sharing network for copyright infringement.

The agreement, negotiated in secret since September, will see the German media giant invest a multi-million sum - understood to be between \$50m-\$100m - in Napster to develop an "addon" subscription-based "membership" service that

will effectively turn the internet company into a legitimate operator. This will allow users to share "high-quality" repertoire in return for a monthly fee. Napster CEO Hank Barry, whose company now claims 38m users worldwide, suggests that could be set as low as \$4.95, although he claims a free promotional file-sharing element will remain available to Napster users.

The deal gives Bertelsmann a warrant to acquire a portion of Napster equity. None of the executives present at the press conference to announce the deal - including Bertelsmann CEO Thomas Middelhoff, Napster founder Shawn Fanning, Bertelsmann Commerce Group (BCEG) Andreas Schmidt and Barry - would reveal the size of the equity at stake. However, Barry has previously stated he was prepared to give up 60% to labels in return for licensing.



Signing up (from left): Barry, Schmidt, Middelhoff and Fanning

Specific details regarding how and when the new service will be implemented remain unclear. A spokesman for BCEG says the technical infrastructure to create a closed, charged membership system will be developed by Bertelsmann subsidiary DRM company Digital World Services, which licenses VeriSign's encryption software. Schmidt says that the "process where people take files, put them on

their PC and share them is going to continue", indicating the system will be built around the existing downloading procedure rather than a streaming solution.

Middelhoff says further details will not be revealed until BMG's fellow plaintiffs have accepted his invitation to co-operate in the venture. Meanwhile, BMG chairman Strauss Zelnick has indicated he is prepared to drop the major's suit against Napster when "the proposed system is running and compensating all copyright holders".

While BMG executives publicly support the deal, there has been widespread speculation that Middelhoff - who has repeatedly claimed he wants BMG to be the world's largest music company - and Schmidt conducted most of the negotiations with Napster without the immediate knowledge of senior BMG music chiefs. BMG's chief marketing

officer and president of new technology Kevin Corroy publicly proved scorn on the prospect of working with Napster just weeks ago.

Corroy's counterparts at the other majors are understood to be privately impressed with Bertelsmann's bold move, but are sceptical as to how the two companies will resolve the technical and marketing issues required to legalise the online pirate. All issued public statements last week showing cautious support but refused to commit themselves publicly to negotiations around licensing repertoire or putting their legal action.

The deal's impact on the ongoing RAA court case could be significant to both sides. Napster is now claiming it intends to build an accounting system for the service despite its claims in court that this would be impossible, while BMG has previously argued that Napster use undermines rather than promotes music sales.

Brits TV is bidding to capitalise on the huge ratings success of ITV's Saturday morning SMTV programme by recruiting Ant & Dec (pictured) to front next year's Brit Awards. The pair, who hosted this year's Brits preview TV show, have been confirmed to fill the role an unusually-long four months before the MasterCard-sponsored event returns to London's Earl's Court on February 27 next year. Brits TV executive producer Lisa Anderson describes them as "currently the best TV presenters in the UK". Meanwhile, Hamish Hamilton, whose previous TV productions have included Robb Williams at Slane Castle, The Prodigy in Red Square and Party In The Park, moves over to the Brits for the first time as director for the TV show. Brits committee chairman Tony Wadsworth says, "With some of the best music coming out of the UK for some years, it's essential that the Brit Awards 2001 does it justice. We are putting together a team of people that will make that happen and Ant & Dec and Hamish Hamilton are the key players in that."



Radio and labels back airplay-only track plan

Leading radio and record executives are boosting debate on the introduction of radio-only promotional singles as the music industry weighs up its response to the continuing decline in singles sales.

They suggest the US practice of making certain singles available only to radio, rather than releasing them commercially, could be pursued in certain cases and with specific artists, such as those whose sales are heavily concentrated in the albums market but who sell only minimal singles volumes. Epic promotions director Adrian Williams says, "There's certainly the case for artists who've been around a while or bands like Blur, for instance, but the media need to be encouraged into doing it."

Capital FM programme controller Jeff Smith says in essence he has no problem with radio-only singles, although he stresses that there needs to be discussions between radio stations and record companies about which tracks are selected. "It's a good idea. It's just implementing it and getting everybody to work to something," he says.

Smith adds that one area where the policy could be extremely effective would be with record companies trying to extend the life of an album

which has been in the market a long time. "When somebody has an album that already contains four or five hit singles, it's difficult to justify releasing another one, but a radio single could then be used to attract more people to the album," he says.

Radio One's editor of music policy Alex Jones-Dorely notes the station's playlist already includes album tracks with non-singles from Coldplay, Dido and Madonna being featured, while Jo Whalley's current record of the week is a cut from the new Outkast album, which has not yet been scheduled as a single.

Kiss 100 and Magic105.4 managing director Mark Story says he is also supportive of the idea for some artists providing the track is available commercially in some form. He adds that radio stations today are governed far less by sales chart performances and far more about what works with the audience.

However, BMG chairman Richard Griffiths strikes a note of caution. "Until we have some confidence that we can go to radio with a track even though it's not going to be available commercially it's not going to happen. It will take key artists like a Robb Williams or a Texas to lead the way," he says.

Robbie helps EMI stay at the top of publishing

Robbie Williams' fastest-selling album to date helped EMI Music grab the publishing market share crown in quarter three for a fourth successive period.

Its latest 18.7% victory gave the company its longest consecutive stay at the top in two years, while also moving it further ahead of its rivals, with Universal returning into

second place with 18.1% and Warner/Chappell dropping to third with 15.8%. BMG ranked fourth with 11.4% and Sony/ATV fifth with 6.4%.

EMI's success relied far more heavily on singles than albums, taking an unbeatable 22.1% share in the singles market, largely thanks to shares in hits by Robbie Williams,

Spiller, Ronan Keating and True Steppers, who performed four of the five biggest singles of the quarter.

However, on albums, despite the success of Williams' Sing When You're Winning album, EMI had to settle for just third place with 14.6% as Warner/Chappell led the market with 18.4% and Universal finished second with 18.3%.

● See singles analysis, p10

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Westlife were yesterday (Sunday) on course to score their seventh number one single with My Love, making history as the first act to score seven chart-toppers out of the same number of releases. The group (pictured) remain favourites with bookmakers William Hill to occupy the Christmas number one position, although RCA has declined to officially confirm plans for a festive single at this stage. Meanwhile, the group today (Monday) embark on 24 hours of promotional activity to support the release of their second album Coast To Coast. Following four Virgin Megastore appearances across the country, the band host a launch event at London's St Martin's Lane Hotel. Across town, "Super Monday" rivals Spice Girls will be taking over "Red" Pub for their own soirée in support of their third album Forever.



WESTLIFE: WILLIAM HILL

Teletar plans to release Record Of The Year CD

Teletar is using a tie-in with ITV's Record Of The Year show as branding for a 42-track compilation, due for release on November 27.

The contest, scheduled for December 9, allows viewers to vote for their track of the year, whittled down from an initial shortlist of 20 songs. Last year's programme, which was won by Westlife, attracted a TV audience of 7.7m viewers. The album, titled Contenders For Record Of The Year, will consist entirely of Top 10 hits, 12 of which will be chart-toppers. Acts featured include Westlife, All Saints and Five. It will feature several singles that are yet to be released, including Craig David's forthcoming Walking Away.

newsfile

KYLIE WINS MTV AWARDS LINE-UP
Kylie Minogue has been added to the bill of the 2000 MTV Europe Awards, which take place at Stockholm's The Globe on November 16. She will perform Kylie with Robbie Williams at the event in which Eagle-Eye & Neneh Cherry, Grace Jones, Savage Garden's Darren Hayes and Julio Iglesias have been newly recruited as guest performers.

GITTER SUES UNIVERSAL
Gary Gitter is suing Universal Music Publishing, alleging the company owes him royalties on songs dating back to October 1993. He has issued a writ along with two companies, Aptitude and Machmain. Their claim is valued by lawyers at more than £50,000.

MNF ELECTS NEW COUNCIL MEMBERS
The Music Managers Forum appointed two new council members - Active Management's Sue Cavendish and Jackie Davidson. Management's founder Jackie Davidson - at last Thursday's AGM.

RICH MOVES UP AT BMG
BMG UK and Ireland's Clive Rich has been promoted to the role of vice-president business and legal affairs covering both the UK and central Europe. This extends the role of UK and Ireland senior director of legal and business affairs he had held for nine years.

MUSICIANE INKS DIGINEAL DEAL
Musiciane, the e-commerce project for independent labels headed by former PRS/MCPS new technologies manager Gavin Robertson, has linked with technology solutions company DigMedia to develop an online infrastructure designed to enable small independents to trade their content securely online.

KELLER OUTS AT OPENWORLD
BT Openworld music and live events manager Myles Keller is leaving the telecommunications giant after only six months to join Hutchinson's third-generation mobile project team.

EUK looks to online future with growth of Direct arm

by Robert Ashton

Entertainment UK has firmly nailed its colours to the e-commerce mast by projecting a fourfold sales growth to £40m next year for its online business EUK Direct.

The company claims the business - which is expected to turn over £10m this year - will become Europe's largest full-time operation having already signed up the likes of vshop, bol.com, Capital Interactive and Jangle as well as being able to count on business from companies owned by parent Kingfisher, including MNC, Woodwards and now Streets Online (see box).

Citing Verdict figures, which suggest £800m worth of music, videos and DVDs will be purchased online by UK consumers in five years' time, EUK commercial director Richard Izard says fulfilment was the "next logical step". EUK's online fulfilment strategy also draws on new projec-

tions from O2, Jupiter, Otel, Understanding & Solutions and the Henley Centre which suggest that direct sales delivered to the door rather than digital downloads will be the big growth story until at least 2005. According to this analysis, the value of UK direct music sales will grow from £70m in 2000 to £395m in five years, representing 17% of the estimated £2.31bn market. Conversely, it suggests digital distribution, which currently has a negligible share of the £2bn music market, will have gained just 4% by 2005.

Izard adds that EUK, which launched its Direct division in London last week, can provide customers with the "back end" while they focus on their own retail propositions and building customer relationships.

With more than 130,000 music titles in stock at the new-owned, state-of-the-art distribution centre in Greenford, Middlesex, EUK Direct

KINGFISHER SNAPS UP STREETS ONLINE

Just four months after creating a dedicated e-commerce team to build Kingfisher's internet strategy, the retail group is acquiring an 85% stake in the online entertainment business Streets Online for £15.7m. Streets Online, which operates the music retail website Audiotrust alongside books, games and DVD sites, will operate in conjunction with Kingfisher's 87 MVC stores. It is expected to become a key

component in the growth of the new General Merchandise (GM) company Kingfisher is creating through its proposed demerger into two separate UK pics. Ian Cheshire, chief executive of e-Kingfisher, says the move illustrates Kingfisher's ability to offer customers access to both "bricks and clicks" and that Streets Online will benefit from the buying strength of Kingfisher.

Our Price commercial director Neil Boots, whose company's Vshop brand is already on board, says EUK was selected to fulfil orders because of its flexibility and "core competence". He adds, "They enable us to deliver our proposition - to amplify the benefits of physical retailing and extend the benefits of virtual shopping to everyone."

Pringle wins backing for Puremix internet start-up

Former Chrysalis Radio executive Keith Pringle says he has achieved "agreements in principle" from the five major record companies and interim arrangements with Aim, PRS and MCPS to license his £4m Chrysalis-backed internet venture Puremix.com.

Unveiling the project - previously codenamed Ride The Tiger - seven months after he stepped down as group programme director at the EMI and Galaxy station owner, Pringle says Puremix has received a "huge amount of goodwill" from the labels.

"People realise that, with the backing and endorsement of Chrysalis, there's no way we're going to stick two fingers up to the industry," says Pringle. "There's a willingness on both sides to establish a licensing framework, although we've keen not to set binding precedent."

The start-up has earmarked £4m to market the fledgling brand on- and off-line across all media until the end of next year and expects to



Oakenfold: hosting Puremix shows raise revenues through a mix of advertising, sponsorship and e-commerce partnerships. Pringle says the company will seek second-round investment outside of Chrysalis early next year.

Puremix - co-founded by ex-Galaxy programme director And Macpherson - launches with 80L as CD e-commerce partners, and has recruited producer Arthur Baker, Barry White, London Lee DJ Gary Crowley, DJ Paul Oakenfold and Universal Decca signing Russell Watson, among others, to record shows for the station.

BBC live events bring Rajar audience boost

BBC Radio is hailing its commitment to covering live events as a key factor in new audience increases for stations One and Two in the latest Rajars survey as the corporation moved further ahead of commercial radio.

The BBC captured 51.4% of all listening share for its five-month period ending September 17, 2000 compared with the independent sector's 46.7% share. Radio One, which staged the likes of Love Parade and One Big Sunday during the period, increased its audience from 11.2m to 15.1m in the 15-plus age group, while Radio Two remained the UK's most-listened-to station with a 13.0% share. However, commercial radio continues to attract the sought-after 15- to 24-year-old age group in record numbers.

Overall, the figures show almost 1m more adults tuned into the medium, while audiences are listening longer. Radio is now reaching 43.4m adults across the UK, while listeners have been steadily tuning in longer per week during the past 12 months.

© See Rajar analysis, p12

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High-profile events ignite Charlotte Church campaign

by Steve Hemsley

Sony Classical has secured two high-profile promotional slots around the release of Charlotte Church's third album *Dream A Dream* which is being supported by a marketing budget of more than £400,000.

The 14-year-old, whose debut album *Voices Of An Angel* sold 3m units and the follow-up *Charlotte Church 2m*, will appear on the BBC's *Children in Need* event on November 17 before switching on the Oxford Street Christmas lights in London from HMV's Oxford Street store four days later.

The album of Christmas songs is released on November 20 and freelance product manager Chris Griffin says the marketing campaign must reach the artist's core audience of females over the age of 35 as well as a younger demographic who would buy *Dream A Dream* as a gift.

"The first two albums were a mix of Celtic and religious songs so we felt we had to do something different because you must always give the audience a reason to buy another album by a particular artist. But with a Christmas album you have a very short selling time so identifying key promotional opportunities is vital," he says.

One important element of the promotional campaign is Church's duet with 12-year-old US country artist Billy Gilman, who is signed to Epic, and the pair will perform *Dream A Dream* on *Children in Need*.

Other TV appearances secured for Church include the *Frank Skinner Show* on ITV tonight (November 6) and BBC's *Record Breakers* (November 15), while she will appear on GMTV twice during the week of release. Sony has been unable to secure a performance on the



Church: busy schedule

National Lottery Show because Church is under 16.

The Epic and Sony Classical in-house press offices have secured a cover and feature in the Saturday edition of the *Daily Express* with editorial also confirmed in the *Sunday Mirror* and *The Observer* and advertising booked in a number of carefully

targeted publications including *Sage Magazine*, *The Radio Times* and *Family Circle*. Other advertising includes bus sides and posters at railway stations around South Wales.

The TV commercial was recorded at the end of October and will appear nationally on GMTV in the week of release. Week three of the campaign includes co-op TV advertising with Woolworths which generates a large percentage of the sales of the first two Charlotte Church albums and Woolworths stores will give away a gift slip case with the CD album.

"What we have also discovered from the previous releases is an above-average number of cassette sales, which is further evidence that Charlotte appeals to older music fans who may not have CD players. Around a third of the sales of *Voices Of An Angel* were on cassette," says Griffin.

WISE BUDDHA SETS UP NEW UNITS

Wise Buddha Broadcast has set up a sponsorship and global programme distribution arm in which is to run alongside its radio and TV programming team. Pascal Grierson, who after leaving Unique Broadcasting two years ago has been a broadcast media consultant, joins as commercial sales director while Lucy Mackay joins from BBC Worldwide as commercial executive. The marketing has just started marketing Pete Tong's Essential Selection programme to broadcasters outside the UK.

MTV HOOKS UP WITH THE NEW MIH

MTV UK has confirmed that its new music programme *Brand: New*, currently shown in 43 territories across Europe is to be sponsored on-air and online by the relaunched Mini in a two-year deal with car giant BMW. This is the first TV sponsorship agreed for the Mini brand, according to BMW. The UK online division MTV UK is unveiling its revamped mtv.co.uk website this Thursday as phase one of the operation's UK expansion strategy.

FLOOT.COM CREHEED BY SECURE DEAL

Start-up internet music retailer Floot.com, whose shareholders include Freemove and Music Choice Europe, has struck deals with independent record companies Topic and Silva Screen to sell their repertoire via secure downloads. Floot.com currently has in place with more than 60 record companies globally.

TOP TO SUPPLY WEBCAST DATA

Top Of The Pops is supplying webcast footage to the websites for Sony, U2 and the Spice Girls as part of a promotional package launched last week to drive traffic to its CD online shopping guide.

NEW ADDITION TO CAPITAL TEAM

Jeff Smith joined 95.8 Capital FM as programme controller in June and not heard of music as suggested in last week's issue.

PLATINUM PLATITUDES FOR BRITS

Platinum status is awarded this week to three albums which have only just been released: Blur's *All of Us*, Buzz by Steez and Best of That You Can't Leave Behind by U2. Gold grams are announced for The Very Best Of UB40, Greatest Hits by Leony Kravitz, Lost Souls by Doves and Painting It Red by The Beautiful South.

HOW TV SHOWS' RATINGS COMPARE

Programme	01s week	change
Top Of The Pops*	4,531	-12.6
GMTV	2,139	39.2
CD:UK*	1,991	17.2
Planet Pop (Mon)	1,340	n/a
The Pepsi Chart	1,324	-6.8
It's A Knockout	1,033	-32.0
Top Of The Pops Plus**	898	n/a
Planet Pop (Sun)	674	-17.2
Later	538	-9.6
Dance 2000	153	n/a

*week ending 11/11/00
 **week ending 10/11/00
 Source: Mediagram TMB for w/c 10/11/00 18:00

dotmusic
what's your sound?

Polydor is to release a single targeting viewers of the Robo2 cult series *Robot Wars*.

The programme where robots built by viewers fight to the death on screen is now in its fourth series and attracts an average audience of 5.5m on Friday evenings. The show is produced by Mifemoto Barraclough Carey which delivered the finished single called *Robot Wars (Android Love)* - written and produced by John Waddell and William Parnell and published by Golden Break Music - to Polydor, which has remixed it before its release date on December 11. The two-week marketing campaign for the single is aimed at young boys who watch the programme with their fathers and older males who may construct robots. Polydor product manager Angela Castell says the label is advertising in magazines not usually associated with music product such as *PlayStation*, *Max*, *FXB*, *Pokémon World* and the official *Robot Wars* magazine. Polydor has devised a *Robot Wars* game which can be emailed and is also mailing consumers on the 30,000 *Robot Wars* database. To appeal to the older viewers of the show there will also be national press advertising. The BBC has confirmed that a *Robot Wars* Celebrity Special featuring Five and Boyzone's Shane Lynch will be shown during the Christmas period.



CD-Rom e-funcard promotion stokes up Universal interest

Universal Music TV is assessing the possibility of further link-ups with brand consultancy BrandTheory following a groundbreaking promotion which saw 250,000 CD-Roms given away with Top Of The Pops 200 Vol 3. The limited-edition credit-card size CD-Roms, known as e-funcards, were developed by brand consultancy BrandTheory and contained video extracts from the TV show, backstage interviews from artists featured on the album, an interactive game and a TOP3 screensaver.

The promotion was run in conjunction with BBC Music and Woolworths and saw the retailer distributing the CD-Roms at the till rather than selling them shrink-wrapped with the album. The promotion was advertised in *Smash Hits* and via a 60,000 fashcard mailing.



High value: tie-ins with TOP album

BrandTheory managing director Dom Fousham says UMTV is the first record company to use the cards, which carry 100 megabytes of information, in an added-value promotion. "Universal felt it was something that could be used for a consumer marketing campaign. We hope to develop the idea with other record companies," he says.

Woolworths becomes sponsor of next Smash Hits live event

Woolworths has replaced Or Price as the main sponsor of the *Smash Hits* Poll Winners Party.

Or Price had supported the awards for five years but parent Virgin Entertainment's on-going revamp of the stores into the new *Wahing* brand is understood to be behind the decision not to renew the sponsorship for a further year.

The one-year deal with Woolworths was brokered by the retailer's account group which approached Emap's youth management team. A spokesman for Woolworths says the agreement is part of its marketing push to raise the chain's profile as the leading singles retailer. The company has also begun hosting regular in-store artist PAs with Five appearing at Woolworths in Hanley, Victoria Beckham in Olcham and Russell Watson in Luton in recent weeks.

"We regard the *Smash Hits* show as

BPI sponsors NUS Music Awards 2001

The National Union of Students begins a poster advertising campaign for the National Student Music Awards 2001 this week.

More than 30,000 posters and 130,000 flyers will be distributed to 716 unions remaining students of the December deadline for demo tapes and advertising the dates of the heats that will take place across the country during the next seven months.

NUS Ents began targeting 150 student newspapers and 32 student radio stations last week, while during the next few months an ambient marketing campaign will break and include 15,000 beer mats.

NUS Ents development director Jonathan Emmins says the sponsorship support this year from the BPI, The Arts Council and The Musicians Union has enabled the NSMA to invest more in marketing and the NUS is confident entries will exceed the 200-plus received for the 2000 awards.



one of the top music events and it makes sense for us to be involved. We are also seeing record companies give us first refusal on acts for in-store promotions, but we must ensure the show we choose to host them are big enough," says the spokesman.

The *Smash Hits* sponsorship includes branding on related editorial and a commitment to year-long advertising in the magazine. Woolworths will receive coverage on Emap's The Box TV channel and across the Big City Network of radio stations which carry *Smash Hits* branded shows. The retailer is sponsoring the best single award at the event at the London Arena on December 10.

BACKSTREET BOYS

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TV PROMOTION

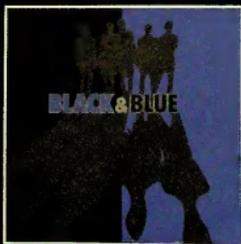
Live & Kicking, BBC2 - Backstreet Boys Special, Planet Pop, Celebrity, CD:UK, TOTP+,
MTV Europe Music Awards 2000, Top Of The Pops, GMTV.

PRESS PROMOTION

Smash Hits (cover), Sunday Times (Style cover), Star, TV Hits,
Top Of The Pops, Live & Kicking.

ADVERTISING

TV - national campaign ITV, C4 and Sky.
PRESS - B, Top Of The Pops, TV Hits, Star, Bliss, Sugar and More.



www.backstreetboys.com
www.bboys.com
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news file

NOT SLINKY RECORD FINDS A LICENSEE
Xtravaganza Recordings last week paid a six-figure sum to license the widely acclaimed Operation Blade by Public Enemy from Slinky Records, the label of the hard house/funk club of the same name. The track, which tops this week's MW Club Chart (see p23) includes a sample from Confusion by New Order, which the band have approved for usage. The white label has already received heavy support from Judge Jules, which Xtravaganza is aiming to build on with a release before Christmas.

DODGE FORMS NEW LABEL
Mobo Award winning DJ and producer Dodge — who has recently remixed tracks for the likes of Kandi and Kelis — is looking to increase his support of UK urban music through the formation of a new label, Baly Regz Recordings. The former MTV UK party DJ is inviting unsigned acts to contact the label via the website www.soul-inside.com.

MACCOLL SET TO SIGN NEW MAJOR DEAL
Kirsty MacColl is expected to sign a major label deal in the coming weeks following her departure from V2. Tropical Brainstorm, the debut V2 album by MacColl, who is managed by Kevin Nixon, has sold 80,000 copies to date. Nixon was A&R director at V2 for 14 months and not as stated in MW last week.

SUEDE HEAD HUNT NEW PRODUCER
Suede are currently looking for a producer for their fifth album — the follow up to 1999's Head Music — with recording expected to start in February. Contrary to press reports, the act has not enlisted Ken Thomas as album production duties, though he has recorded one track with the group for inclusion on a forthcoming film soundtrack.

FIG SET FOR EXCLUSIVE LP PREVIEW TOUR
New Line's Criminals will preview their tracks from their fourth album across four 500-capacity competition winner-only shows in December. The tour, organised by mobile phone network One 2 One, includes shows in Manchester, Glasgow, Birmingham and Brighton.

MUMBA JUNIOR FOLLOWS SISTER'S LEAD
Samantha Mumba's younger brother is due to start recording demos in Sweden in the New Year. Ormo, who is 11 years old, shares Dublin school teacher Billy Barry with his sister. Ormo has already been offered deals by three labels. Meanwhile, Samantha Mumba, Westlife and Boyzone manager Louise Walsh has added Luke to his artist roster.

MW PLAYLIST
Jonathan Wilkes — Just Another Day (Innocent) Well produced debut, from the Robbie-edited future star (single, tbc); Architects — Show Me The Money (Go Beat) Strong enough to top Body Groove (single, Jan.); Samantha Mumba — Always Come Back To Your Love (Wildcard) Great and future single from her debut album (album track, out now); The Cooper Temple Clause — Kill Music (RCA) Psychedelic rock from a name to watch for 2001 (single, tbc); So Solid Crew — Oh No (Sentimental Nights) (Remixes) Now Radio One is on it (single, Dec 4); Outkast — Stankonia (LaFace/Arista) The dirty South produces one of the rap albums of the year (album, Nov 6); Rui Da Silva — Touch Me (Klamm/Arista) The dance nation's Christmas number one (single, Dec 18); Mystikal — Shake Ya Ass (Jive) Still shaking... (single, Nov 20).

MS and Holmes unite for artists development

by James Roberts
Ministry of Sound has signed a label deal with influential DJ and artist David Holmes in a move that underlines the independent dance group's strong intention to move further into artist development rather than just relying on its compilations base and one-off dance hits.

News of the deal comes less than a month after Ministry completed a similar joint venture label deal with New York DJ and producer Todd Terry. Due to be launched in January, Sound Design will release material from Romie Ventura, SF Groove and Tony Moran-produced Godwin alongside Terry's own output.

Explaining the vision behind his new 13 Amp label Holmes says, "I'm out to discover the really great pop music that doesn't exist in the way it used to — music that has longevity and substance and which doesn't sound like anyone else."

Holmes' partner in 13 Amp is Dean O'Connor, who along with John Best also runs Big Dipper Management, which handles acts including Ireland's Signe Ros. "I have been involved with David's career, as a friend, for around 10 years. I've been speaking to [Ministry Of Sound managing director]



Holmes: 'out to discover great music'

Matt Jagger about the idea of an artist development label for some time and it all just seemed to add up. Within the entire Ministry set up there is no internal competition with this label. Matt likes the idea of Ministry branching out into artist development and it seems like an attractive proposition to them for the first time," says O'Connor.

"13 Amp's first release will be Music For Making Love To, Taking Drugs To And Breaking Up To, a mix album by Holmes — the first since his Essential Mix for London Records two years ago. The label is already

looking ahead to releases from its new artists, the first of which is due in the first quarter of 2001.

"We've got this band called Joy Zipper from New York who are incredible. I'm going to be producing half the album. It is a bit of a hidden gem really. They write the most twisted songs and sing them in a most beautiful way, they look great and they've got attitude. The music is totally twisted pop — influenced by the Beach Boys and The Velvet Underground — but they totally put their own stamp on it," says Holmes. 13 Amp is also planning to release an EP by Northern Ireland act Obeah, which Holmes describes as "My Bloody Valentine-meets-Sulrice-meets-Blonde".

The launch of 13 Amp marks the end of Holmes' artist deal with Go Beat, which has released his three solo albums to date. This, Film's Crap Lets Slash The Seats (1995), Let's Get Killed (1997) and Bow Down To The Exit Sign (1999).

Meanwhile, Holmes is currently producing and mixing tracks for the sixth Manic Street Preachers album. Being recorded across El Cortijo Studios in Spain and Rockfield Studios in Wales, it is due for completion in December ahead of release in the Spring.



NuLife, Radio One DJ Dave Pearce's BMG-backed imprint, has won the bidding war for Phatt Bass by Warp Brothers Vs Aquagen (pictured). The track, which includes a sample of the track playing in the club scene in movie Blade, has become one of the most requested dance tracks on specialist radio and has gained support from DJs including Peaches. Demand for the record is highlighted by UK sales of the 12-inch import on German label D05 & Die, which has already made an appearance just outside the C1N Top 75 singles sales chart. NuLife plans to capitalise on the momentum the imprint copies have generated by rush-releasing the track on November 27.

LABEL FOCUS
As one half of the LA & Babyface songwriting partnership Kennedy 'Babyface' Edmonds penned hits for artists such as Whitney Houston and Boyz II Men. With LA Reid he also founded LaFace Records and now the pair are reunited once again with the Nu America imprint Edmonds is launching through Arista in the US.

Kenneth 'Babyface' Edmonds says he is looking for the right UK artists to Nu America, the label imprint he is launching through Arista in the US. "We have a lot of interest in UK talent. There are a few UK artists we are looking at, one of which we are trying to sign who has a UK record but no US deal. It's a question of finding the right kind of artist that makes sense with us," he says.

Despite the interest, Babyface admits the gap between the UK and US R&B remains huge. "Most of the time they are on two different pages in terms of the timegap of what's going on in the US and what's going on in the UK. I think the UK has always been fond of true soul music and the interesting thing is that some of the artists we are looking at have that in. In the

Babyface: wants UK talent on Nu America
next few years the two worlds are going to get a lot closer to each other," he says.
Nu America sees Edmonds reunited with LA Reid, who earlier this year succeeded Clive Davis as chief of Arista. The deal also incorporates all future Babyface artist releases following the end of his solo contract with Epic.
"When LA took over Arista it was one of the things that became very interesting to him. Timmywine II worked out fine for me to be able joint venture and LA is the reason why I have done it. Having worked together all these years it makes it very comfortable.

Megadeth sign long-term global deal with UK indie

Veteran US heavy rock band Megadeth have signed a five-album worldwide deal with expanding UK independent music operation Sanctuary Records Group.

The act, who have sold 15m records, were previously signed to EMI subsidiary Capitol Records. Their seven studio albums for Capitol each reached a minimum of gold status in the US (\$500,000), while their UK successes have included four top ten albums.

Sanctuary CEO Joe Cokell describes the deal as "a tremendous achievement" for the fledgling records group in the face of major label competition. The deal is a significant coup for Sanctuary Records, which was formed earlier this year following the parent group's acquisition of Castle Records and CMC Records.

Known for its classic rock catalogue, the company is also developing name artists such as Rafi Halvor, whose debut solo album Resurrection on Sanctuary's Metals-Impri sold more than 300,000 units worldwide.

"Leaving Sony is kind of like leaving family but this feels safe. We haven't worked together like this — in terms as me as an artist — for some time, so it's gonna be fun. It's like I joined the band again and we've got to figure out how to make it work," he says.

Edmonds cofounded LaFace with Reid in October 1989, quickly establishing the imprint as one of the most respected R&B labels and helping to pioneer R&B's move into the pop mainstream. While LaFace is synonymous with the slick R&B of Toni Braxton and TLC, plus the cutting edge southern rap sound pioneered by the likes of Outkast, Edmonds wants Nu America's vision to be wide.

"We don't want to be tagged an R&B label because high level artistry is not particularly about one type of music. What I'm not interested in doing is repeating LaFace, which was great because we really accomplished something but it's about stretching out to new kinds of artists," he says.

The first artist signed to Nu America is New Orleans soul vocalist Bires. "He's a great dancer but it was the timbre of his voice that got me interested," says Edmonds. "So it's just putting the project together now so it will probably come out in the middle of next year."

MUSIC WEEK NOVEMBER 11 2000

Love me do
From me to you
She loves you
I want to hold your hand
Can't buy me love
A hard day's night
I feel fine

Eight days a week

Ticket to ride

Help! Yesterday

Day tripper

We can work it out

Paperback writer

Yellow submarine

Eleanor Rigby

Penny Lane

All you need is love

Hello, goodbye

Lady Madonna

Hey Jude Get back

The ballad of

John and Yoko

Something

Come together

Let it be

The long and

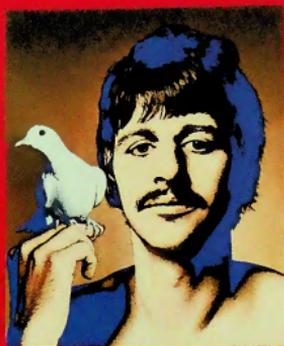
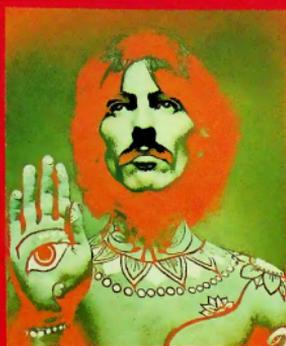
winding road



27 No 1

Released 13th No

www.thebeatles.com



singles on 1 CD

vember

THE
BEATLES



Singles sales: Crisis, what crisis?

The intense media interest in the Spice Girls' ninth number one single a week ago was yet another reminder that the UK retains a fascination with its Top 40 chart, the likes of which is not seen in any other country in the world.

But while Holler/Let Love Lead The Way's debut at the top was seemingly newsworthy enough to generate national newspaper headlines, the underlying 22% decline in UK singles sales so far on 2000 has gone on to generate stories of its own. The top-line figures themselves seem inescapable; interpreting them is another issue altogether, however.

The drop contradicts a previously continuing upswing in the market which - with the exception of Candle in the Wind 1997 distorting the figures three years ago - has grown in unit sales every year since 1993. "What is most extraordinary about this is that it has not been a gradual decline," says BMG UK chairman Richard Griffiths.

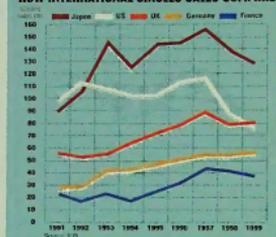
Still, Griffiths and many of his counterparts at other major labels are not bemoaning slow sleep at present over the decline of the singles chart, since it is accompanied by a surge in artist album sales; over-the-counter sales of the latter have so far risen by around 14% in unit terms compared with last year. "Finally we have a common sense on pricing on singles and people are making a decision to buy albums," he says.

Certainly, beneath the declining top-line figures there is much for the UK industry to be encouraged by regarding the singles market's current behaviour. While unit sales this year are nothing like 1999's 80.1m level - the third highest annual tally since the BPI started logging trade delivery figures in 1972 - what is selling is doing so for a higher price. To put it more bluntly, the UK singles market has not moved far away from the suicidal £1.99 pricing policy that may have produced huge sales, but was responsible for even bigger financial losses. The BPI's own figures tell much of the story: although singles unit shipments in the first half of the year tumbled by around 16%, their value fell by a more steady 8%.

A close examination of the first-week mark-ups of singles making the Top 10 this year and in 1999 is particularly revealing (see table above), while as many as 62 of those that debut straight in the Top 10 in 1999's first three quarters did so bearing a £1.99 price tag, just 12 Top 10 entries did so in 2000. Pricing a single at £2.99 the first week has been the most common response so far this year. In 1999, in quarter three £3.99 is fast closing the gap to £2.99 as the typical debut in-store price. "There's some economic sense in the singles market," says Griffiths. "They are still a loss leader in most cases, but it's not crazy."

The rising price of CD singles has coincided with, or perhaps precipitated, a number of other trends. Firstly, 2000 has quite simply produced fewer international smash hit singles. In a year the likes of Eiffel 65's Blue (Da Da Dee) managed to produce first-week sales alone of more than 200,000 units despite an initial £3.99 mark-up. In 2000, however, no single to date has managed to surpass the magic 1m mark, a feat which if it continues would mark the first year not to have generated a million-selling single since 1993. While this year's top seller, the London Records release Pure Shores by Al Saints, has clocked up healthy 685,000 sales, that would only place it eighth in 1999's overall list up to this point. Compare this with 1999 releases Baby One More Time, Mambo No 5 and Blue (Da Da Dee) in 1999, which between them generated 3.2m sales in the UK sales alone, accounting

HOW INTERNATIONAL SINGLES SALES COMPARE



for around 4% of the entire market. Meanwhile, the sort of out-and-out pop artists who could be expected to debut in the Top 10 or even top five a year ago are simply no longer so successful. And a number of more album-orientated artists have failed to break through, driven by factors other than straightforward singles success. Parlophone managing director Keith Wozencroft believes a shift this year towards "slightly more authentic artists" such as David Gray, Moby and his own Goldplay has contributed to sales moving from singles to albums. "If you look at the top of the albums chart now it's full of really strong, creative artists," he says.

Just as significant is the fact that albums have been coming under increasing attack from High Street discounters so that key titles are now regularly available for £9.99 or less, thus closing the pricing gap between singles and albums. As Virgin Megastores singles product manager Iain Spallman says, "With singles you're often asking people to pay £3.99 each for two CD singles. This year the price of singles has been pushed up, while the pressure on albums is to push the price down. The customer's perception of the value of singles is not very high."

The other trends also appear. Firstly, a number of high-profile releases are now going in the market armed with fewer formats. Among them is Steps' Stomp which, despite reaching number one last month, was outsold by the other two of the group's other 2000-issued singles which peaked at lower positions. Pointedly, the most recent single came with just one CD



format, losing the potential of double sales from some completist fans.

And secondly, with more and more singles appearing on hits packages before they are even released commercially in their own right, the compilations market could be a further factor cannibalising singles sales. A choice between waiting a few weeks to pay £3.99 for one track or handing over £14.99 for a hits album containing the track you want plus around 40 others is one increasingly put in front of customers. However, EMI would note that this year's biggest first-week single was its Positive release Groovejet (If This Ain't Love) by Spiller which still managed an unbeatable 202,500 opening tally, despite having been available for several weeks on Now 46.

Ultimately it is necessary to put the current singles market decline in perspective (see graphic above). "The market size for the past year (July 1999 to June 2000) is 74m units which is still as awful lot compared with 10 years ago when sales were 53m units," says BPI research manager Chris Green. "Certainly, in international terms it's huge. There's only Japan and America where sales are comparable."

With UK singles sales in decline, there are some who suggest that this sector of the UK market is now starting to reach its natural limit without the prop of cheap £1.99 singles: without them it is possible that the market might have bottomed out more quickly. Either way it seems that no panic measures are needed, but it is still worth considering alternative approaches.

Virgin Records president Paul Corroy says, "If the singles market noticeably dropped at the end of the year we could think about reviewing the whole area of two-track singles again, but that's always been fought against by Bard and the BPI. We can start looking at these sorts of things, but I don't think we're in dire straits yet."

Another issue that appears to be being more widely discussed again is the prospect of adopting a US approach on singles with the introduction of radio-only singles that would help to further drive album sales. One advocate of this approach is Griffiths, who prior to returning to the UK was EMI's president in the US. "There is nervousness about it," he says, however. "I don't understand why because on the one hand radio is telling you they don't care about singles sales and instead want to know what reacts with their audience. But then they say if it's not available they won't play it."

One possible sign as to a way forward was offered by Radio One, which recently playlisted tracks from Radiohead's Kid A album despite - or perhaps because - there are no plans to release any commercial (or radio-only) singles from it. It remains to be seen, however, how much support it will continue to offer in the run up to Christmas. If record companies here need any convincing of the approach's validity then they should perhaps study closely the first-week US sales of the current Eminem, Limp Bizkit and 'N Sync albums: each have instantly clocked up more than 1m sales and none has carried a commercial single between them. Paul Williams

EVIDENCE POINTS TO A NEW GENERATION OF ONLINE BUYERS

In the US, the debate about the effect of internet downloads on traditional music sales has been raging all year - not least in the court files deposited by Napster and its record industry adversaries. In the UK there have been no specific surveys of Napster user habits on such a scale so far, but the limited data that does exist suggests the availability of free music online has had a negligible impact on UK singles sales.

Various US studies into Napster users' purchasing habits debunk the theory advanced by DRM company Reciprocal that sales are reduced, with many users claiming they buy more music as a result of finding and trialling new music for free online. Jupiter found that users are 45% more likely to increase their overall music purchasing than non-users, while the only UK study so far into Napster users by Netvalue found that of the 641,500 unique users in the UK, 76.7% visited an



Askerw: offering two albums for £10

e-commerce domain compared with 66% of all internet users. Indeed, the recent decisions by the two leading online music retailers - Amazon and BOL - to add singles to their UK sites' virtual shelves - from which consumers are a just a few clicks away from simply downloading - indicate demand for physical product remains. Paul Zimmerman, Amazon head of music, told the trade press, "Singles retail has proved to be really popular. Many consumers still have many technical barriers to entry in experiencing digital music in the UK and buying and owning CDs is still the simplest and best way to consume music."

There is no doubt that this is set to change once the UK public is finally hooked up to broadband, especially as it becomes

ubiquitous in schools and universities - the venues from which the most voracious Napster users in the US have satisfied their appetites.

But whether this will hasten the decline of physical singles sales as track download times are reduced is difficult to predict - and may even be academic if Bertelsmann gets its way and manages to impose legislation on Napster.

As with its offline counterparts, BOL UK head of music Brad Askew says the pressure of lower album prices - to which online retailers have played a significant part, with BOL itself offering albums for £10 earlier this year - coupled with record companies moving away from their cut-price trade deals on singles has impacted the market more. "Why would you pay £3.99 for a single when you can get the album for £3.99 or less?" he says.

He adds that as music becomes more widely available in digital form - whether streamed or downloaded - the US experience already suggests that labels will be increasingly prepared to give away free promotional tracks in order to sell albums. Mary-Louise Harding

CONGRATULATIONS

POP AWARDS

ANOTHER BRICK IN THE WALL
Roger Waters (UK)

CARS
Gary Numan (UK)
Beggars Banquet Music Ltd. (UK)

C'EST LA VIE
Lindsay Armaou (USA)
Eddie Lynch (USA)
Keavy Lynch (USA)
Sinead O'Carroll (USA)
Bucks Music Ltd. (UK)

CHEMICALS UNDER US
Gavin Rossdale (UK)

CIGARETTES AND ALCOHOL
Noel Gallagher (UK)
Credion Songs Ltd.
Sony/ATV Music Publishing Ltd. (UK)

COME TOGETHER
John Lennon (UK)
Sir Paul McCartney (UK)
Northern Songs Ltd. (UK)

FLY
Alan Shacklock*
Craig Bullock*
Stan Frazier*
Murphy Kargas*
Mark McGrath*
Rodney Sheppard*
Carlin Music Corp. (USA)

GENIE IN A BOTTLE
Pamela Shayne (UK)
Appletreesongs Ltd. (UK)
Warner/Chappell Music Ltd. (UK)

MANBO #5 (A LITTLE BIT OF...)
Lou Bega (USA)
Christian Pletschacher (USA)
Perez Prado*

MAS TEQUILA
Gory Giffler (UK)
Mike Leander (UK)
Universal Music Publishing (UK)

MILLENNIUM
John Barry*
Leslie Briscowe*
EMI United Partnership Ltd. (UK)

SAVE TONIGHT
(2nd Award)
Eagle-Eye Cherry (USA)
Diesel 2 Publishing (USA)
Warner/Chappell Music Ltd. (UK)

SOMETIMES
Jorgen Elofsson (USA)
BMG Music Publishing Scandinavia AB (USA)
Zomba Music Publishers Ltd. (UK)

THEN THE MORNING COMES
John Barry*
Greg Camp*
EMI United Partnership Ltd. (UK)

THERE SHE GOES
Lee Mavers (UK)
Go Discs Music (UK)

WE LIKE TO PARTY
Danski (USA)
DJ Delmundo (USA)
Violent Publishing B V (USA)

WRITTEN BY THE STARS
Sir Elton John (UK)
Sir Tim Rice (UK)
Happentance Limited (UK)
Sixty Four Squares Music Ltd. (UK)

(YOU DRIVE ME CRAZY)
Jorgen Elofsson (USA)
BMG Music Publishing Scandinavia AB (USA)
Zomba Music Publishers Ltd. (UK)

COUNTRY AWARDS

CRAZY LITTLE THING CALLED LOVE
Freddie Mercury (UK)
EMI Music Publishing Ltd. (UK)
Queen Music Ltd. (UK)

SOMEBODY'S OUT THERE WATCHING
Steve Booker (UK)
Framme Gold*
Robin Larnage*
Windswept Pacific Music Ltd. (UK)

LATIN AWARD

MI HISTORIA ENTRE TUS DEDOS
Gianluca Grignani (USA)
Universal Music Italia Srl (USA)

DANCE AWARD

WE LIKE TO PARTY
Danski (USA)
DJ Delmundo (USA)
Violent Publishing B V (USA)

COLLEGE RADIO SONG AWARD

STOLEN CAR
Beth Orton (UK)
EMI Music Publishing Ltd. (UK)

EMMY AWARD

ALICE IN WONDERLAND
Richard Hartley (UK)

FILM MUSIC AWARD

THE WORLD IS NOT ENOUGH
David Arnold (UK)

TELEVISION MUSIC AWARD

PROVIDENCE
John Lennon (UK)
Sir Paul McCartney (UK)

BMI AWARDS LONDON

MULTI-MILLION PERFORMANCE AWARDS

6 MILLION

EVERY BREATH YOU TAKE
Sting (UK)
EMI Music Publishing Ltd./Magnetic Music (UK)

MORE
Marcella Ciriacelli (USA)
Norman Newell (UK)
Nino Oliviero (USA)
Riz Ortalani (USA)

5 MILLION

BROWN EYED GIRL
Van Morrison*
Universal Music Publishing (UK)

4 MILLION

AND I LOVE HER
John Lennon (UK)
Sir Paul McCartney (UK)
Northern Songs Ltd. (UK)

MY WAY
Claude François (USA)
Jacques Abel Jules Revaud (USA)
Gilles Thibaut (USA)
Paul Anka*

TO LOVE SOMEBODY
Barry Gibb (UK)
Robin Gibb (UK)
Gibb Brothers Music/BMG (UK)

3 MILLION

BACK IN THE HIGH LIFE AGAIN
Steve Winwood (UK)
Will Jennings*
FS Ltd. (UK)

THE FINER THINGS
Steve Winwood (UK)
Will Jennings*
FS Ltd. (UK)

HONKY TONK WOMEN
Mick Jagger (UK)
Keith Richards (UK)

IT MUST HAVE BEEN LOVE
Per Gessle (USA)
Jimmy Fun Music (USA)

ROLL WITH IT
Steve Winwood (UK)
Lemoni Dozier*
Brian Holland*
Eddie Holland*
Will Jennings*
FS Ltd. (UK)

SWEETEST TABOO
Sade (UK)
Angel Music Ltd. (UK)
Sony/ATV Music Publishing Ltd. (UK)

TEARS IN HEAVEN
Eric Clapton (UK)
Will Jennings*
Warner/Chappell Music International Ltd. (UK)

2 MILLION

ALL RIGHT NOW
Paul Rodgers (UK)
Andy Fraser*
Blue Mountain Music Ltd. (UK)

BROWN SUGAR
Mick Jagger (UK)
Keith Richards (UK)

CRAZY LITTLE THING CALLED LOVE
Freddie Mercury (UK)
EMI Music Publishing Ltd. (UK)
Queen Music Ltd. (UK)

DAY TRIPPER
John Lennon (UK)
Sir Paul McCartney (UK)
Northern Songs Ltd. (UK)

HAVE MERCY
Paul McCartney (UK)
Rondor Music (London) Ltd. (UK)

HITCHHIK A RIDE
Peter Callender (UK)
Mitch Murray (UK)
Universal Music Publishing (UK)

I DON'T WANNA FIGHT
Steve Duberry (UK)
Billy Lawrie (UK)
Lulu (UK)
Chrysalis Music Ltd. (UK)

I DON'T WANNA GO ON WITH YOU
Sir Elton John (UK)

I MELT WITH YOU
Richard Brown (UK)
Mick Conroy (UK)
Robbie Grey (UK)
Gary McDowell (UK)
Stephen Walker (UK)
Beggars Banquet Music Ltd. (UK)

IF I EVER LOSE MY FAITH IN YOU
Sting (UK)
EMI Music Publishing Ltd./Magnetic Music (UK)

LITTLE JEANNE
Sir Elton John (UK)

MAYBE I'M AMAZED
Sir Paul McCartney (UK)
Northern Songs Ltd. (UK)

SOMEONE SAVED MY LIFE TONIGHT
Sir Elton John (UK)

SPIRITS IN THE MATERIAL WORLD
Sting (UK)
EMI Music Publishing Ltd./Magnetic Music (UK)

SUNSHINE SUPERMAN
Donovan Leitch (UK)
Donovan Music Ltd. (UK)

SWEET SOUL MUSIC
Arthur Conley (USA)
Sam Cooke*
Otis Redding*

TOGETHER FOREVER
Matti Aaltonen (UK)
Mike Stock (UK)
Peter Waterman (UK)
All Boys Music Ltd. (UK)
BMG Music Publishing Ltd. (UK)
Mike Stock Publishing Ltd. (UK)

MOST PERFORMED SONG OF THE YEAR

**ROBERT S. MUSEL AWARD
SAVE TONIGHT**

Written by
EAGLE-EYE CHERRY (USA)

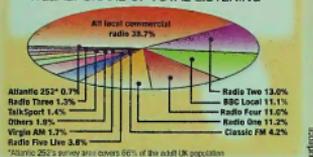
Published by
Diesel 2 Publishing (USA)
Warner/Chappell Music Ltd. (UK)

BMI

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Q3 2000: THE NATIONAL PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



ATLANTIC: YOUTH FOCUS PAYS OFF

Revamped programming and marketing campaigns seem to have paid off for long-wave station Atlantic 252 as it realised its first significant audience growth in recent years, according to the latest Rajar figures.

The listener survey period results for the three-month period ending September 17, 2000 reveals the "rhythm and dance" station added 65,000 new listeners since the previous Rajar sweep. During the latest survey, Atlantic pulled in a weekly total of more than 1.5m listeners, representing about 3% of the UK adult population. This is despite the station covering only around two thirds of the UK. The audience increase was mostly in Atlantic's core target audience of 15- to 24-year olds. The data also shows an increase of 8% in male listeners.

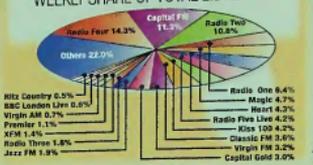
With the arrival of managing director John O'Hara in January, the station tweaked its music output to focus more on dance and club music, steering away from the conventional Top 40 format.

Noting that Atlantic expects to see further audience increases during the last quarter of this year and into the new year, O'Hara says, "All of our efforts this year have been focused on our core youth market. The latest results confirm that Atlantic 252 will continue to grow with this formula."

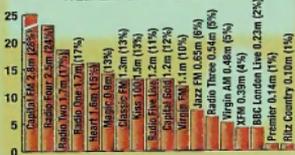
The station hopes to attract new listeners through its recently launched nightclub-themed website, which provides streamed audio, enabling listeners in the south and south east of England to tune in.

Q3 2000: THE LONDON PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



Source: Rajar. Piecharts represent share of total London audience

BBC reaps rewards of live summer bonanza as listeners tune in longer

Despite increased competition from new TV channels and the internet, radio's latest checkup reveals an industry which continues to enjoy good health. The newly-released Rajar figures for the third month period ending September 17, 2000 show that the medium is reaching 43.4m people aged 15-plus – almost 1m more adults than it did during the same quarter last year. The survey also shows that listeners have steadily tuned in longer per week during the past 12 months. In June to September sweep, the average listener listened for 21.7 hours a week compared to 21.4 hours the previous quarter and 20.7 during the same period in 1999.

BBC Radio continues to pull ahead of commercial radio in terms of its overall share of listening with 51.4% (up on its 50.3% a year ago and 51.1% in the previous quarter) compared to independent broadcasters' 46.7% (47.8% a year ago and 47.2% in the second quarter of 2000). The corporation's increases were a result of gains by its networks with Radio One's summer events, such as Love Parade and One Big Sunday, helping to boost its own audience to 11.5m adults (aged 15-plus) compared with 11.2m for the same period last year. Listening share for the network was 11%, up slightly quarter-on-quarter and year-on-year.

"It has been our most ambitious summer as far as live events," says station controller Andy Parfitt. "We took the best new music directly to our young listeners. As a result Radio One attracted listeners who might not have tuned in for a while."

Radio Two continues to be the UK's most listened to station with a 13% share of all radio listening (compared with 12.2% last year and 12.9% last quarter). Meanwhile, Radio Three's figures have remained fairly constant during the past year with a weekly audience of just below 2m listeners, representing a 4% weekly reach and 1.3%



Story: Kiss specialist shows get boost market share. "Today's figures show that more people are listening for longer across all radio, which is wonderful for the health of the radio industry as a whole," says BBC director of radio and music Jenny Abramsky, who attributes the BBC's good figures to coverage of five music events across the network.

Although the BBC slightly increased its overall listening share over the commercial sector during this latest survey, independent radio showed significant year-on-year growth. Commercial radio now reaches 31.1m people each week and dominates the younger age groups, according to Rajar. The survey shows commercial radio's weekly share of listening among 15- to 24-year olds hit a record high of 62.9%. Local commercial radio also realised year-on-year growth in its total reach to hit 26.5m listeners compared with 25.8m the previous year, although local commercial radio's market share was down to 38.7% from 38.8% in the last quarter and 39.2% in the equivalent quarter last year.

On the national commercial scene GWR's Classic FM continues to lead from strength to strength. Although its weekly reach and share were down a fraction quarter on



Parfitt: 'most ambitious summer'

quarter, Classic boosted its year-on-year audience showing to more than 6m listeners a week compared to 5.6m during the same sweep in 1999. The revamped Atlantic 252 also saw an audience increase for the first time in recent years (see breakout). Meanwhile, Virgin Radio's national AM service has regained steady during the past few surveys with a 1.7% weekly share reaching just fewer than 3m adults. Combined with its London FM service, Virgin has a total audience of 3.7m listeners a week.

In London, 95.8 Capital FM's Chris Tarrant continues to dominate breakfast time with more than 1m listeners – 300,000 more than Virgin's Chris Evans and Radio One's Sarah Cox. The London market leader also increased its reach to 28% from 27% the previous quarter, but down from 30% year-on-year. The latest survey is the first since the arrival of new programme controller Jeff Smith.

Elsewhere in London, Empac's dance station Kiss 100 claimed a record audience to make it the third most popular commercial station in the Capital. Kiss 100 managing director Mark Story says dance music's move into the mainstream is long

term. "Kiss's time has come. Dance music has become the dominant force and it's probably going to continue that way," he says, while noting that the station's specialist programming fared well during the last Rajar period.

However, despite an intense marketing campaign, the news was not as encouraging for the BBC's new London Live service, which formerly broadcast as GLR. The service, which launched earlier this year against the wishes of music industry supporters of GLR, posted a lacklustre 0.6% share of the London audience – half of what it reported the previous survey – reaching little more than 200,000 listeners.

Meanwhile, Rajar confirmed that it is exploring the possibilities of eventually moving away from the conventional diary method of collecting data to electronic measurement, according to its managing director Jane O'Hara. These devices could be styled in the fashion of a wristwatch or small pager with the data downloaded on to a central system for correlation. The device would be able to identify the signal source and meter the listener, rather than a radio receiver.

Companies such as US radio ratings group Arbitron have already been testing a similar device in UK cities like Manchester. However, the adoption of an electronic measuring system by Rajar would depend on whether or not respondents would be more likely to use the new technology than the conventional data gathering method. Also the new metering system will have to prove its ability to identify clearly stations' signals, including the simulcast of digital and terrestrial broadcasting.

Noting that the radio survey map is more complex than that of TV, O'Hara says, "Rajar is the largest and most complex [radio] survey outside the US, so there is a need for constant development. The developments in electronic measurement systems are being watched with interest."

Mike McGeever

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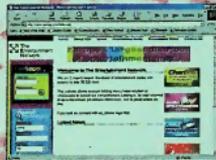
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SINGLE

of the week



RONAN KEATING: The Way You Make Me Feel (Polydor **55178**). Already widely regarded as a favourite from the current Ronan album, this is his maturest-sounding performance to date.

Radio Two has A-listed the track and it is C-listed at Radio One, while scintillating performances on a current UK tour suggest Ronan would be foolish to step back into the Boyzone fold too quickly.

SINGLE reviews



RECOMMEND **LUCY PEARL: Don't Mess With My Man** (Virgin **VSCDE 1778**). This is the second single and strongest out from the R&B supergroup's debut album. Considering the talent in this outfit, this underlines their potential. It is B-listed at Radio One. **—**

THE BLOODHOUND GANG: The Inevitable Return of the Great White Depe (Epic **6706222/4**). Taken from the OST to Scary Movie, this is slick, quick and irreverent — exactly what the band are about. It includes a cover of Kim Wilde's *Kids in America*.

RECOMMEND **POINT BREAK: What About Us** (WEA **WEA131401**). The Goatlite trio who continue to break the boyband mould are now a top priority for WEA in the UK. They should score their biggest success to date with this anthemic pop ballad.

FUNK D'VOID: To Ya Waistline (Soma **SOMA102**). Lars Sandberg delivers a tech-house workout that has become a surefire floorfiller. Already a hit on *MW's Cool Cuts* chart, this promises to be big for Soma. **FREE STEPPERS FEAT. BRIAN HARVEY: True Step Tonight** (Neufine **74321 8113123**). Featuring the vocals of former East 17 member Harvey and R&B star Donell Jones, the third single from the London two-steppers aims to repeat the Top Five success they enjoyed with Victoria Beckham. This is more immediate than *Out of Your Mind*, and is B-listed at Radio One.

RECOMMEND **ZERO 7: EP2 (Ultimate Dilemma UDRCD040)**. This is promising work from London duo Zero 7, whose sound combines orchestral flourishes with beats and crystalline production. They are best known for their remixes for acts such as Redwood, Lenny Kravitz and Neil Finn. **GIGI D'AGOSTINO: Bia Bia Bia** (RCA **74321 786962**). D'Agostino is fast gaining a reputation on Italy's dance scene and has already made a huge impression in Germany and France. *Bia Bia Bia* is beat-laden, repetitive and obsessively catchy.

AUTECHE: Peel Session 2 (Warp **WAP150AE**). The 15:00 single from the seminal label features perhaps the most influential act on its roster. This John Peel session, recorded in 1998, features four pieces of typically angular electronics. **LO FIDELITY ALLSTARS: Ghostnutt EP** (Skint **ALLSTAR1**). A welcome return for the ramshackle breakbeat gang who have been making in-roads into America with their *How To Operate With A Blown Mind* album.

This is the first material since the departure of Wekked Train, but their individual brof of beats and attitude remains.

RECOMMEND **MYSTIKAL: Shake Ya Ass** (Jive **9251552**). Mystikal's James Brown-style rap has been building a dancefloor buzz since it was first serviced three months ago. Already a US number one, it is now huge in the clubs here and is backed by a Radio One C-listing. **NAIMEE COLEMAN: Love Song** (EMI/Chrysalis **CDME004**). Following Coleman's Top Five success with *Aura*, this single provides a new take on The Cure's hit from 1989. Featuring her whispery vocals and subtle beats, the mellow pop track is taken from Coleman's forthcoming album *Bring Down the Moon*. **OT QUARTE: Hold That Sucker Down** (Champion **CHAMPD786**). A club favourite in 1994, this looks like becoming a hit second time around. Produced by Rollo and Rob Dougan and now with a choice of new mixes, this has already been Essential New Tune on Pete Tong's Radio One show.

RECOMMEND **CRAIG DAVID: Walking Away** (Wildstar **WILD035**). The golden boy of UK R&B garage looks set to make even more fans with this ballad, a crossover highlight from his current album. Its MOR stance is reflected in a B-listing on Radio Two, while it is A-listed at Radio One. **—**

MJ COLE FEAT. ELIZABETH TROY: Hold On To Me (Talkin' **LOUD TLD062**). The Mercury Music Prize-nominated Cole has featured strongly in the garage crossover market and this infectious track is likely to further his appeal. An A-listing at Radio One, it has strong chart potential. **HOPE SANDOVAL & THE WARM INVENTIONS: At The Doorway Again EP** (Rough Trade **RTADESCD 009**). Mazzy Star singer Hope Sandoval's gossamer vocals have graced tracks from the Chemical Brothers and the Jesus & Mary Chain. This understated EP was recorded with My Bloody Valentine's Colin O'Cioscio and holds four tracks of shimmering beauty.

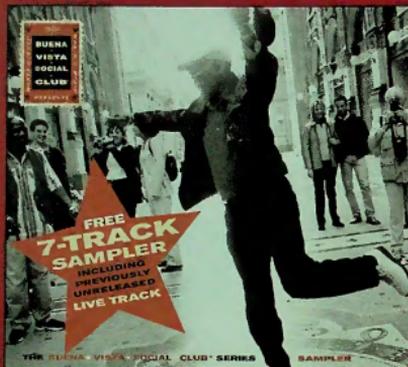
RECOMMEND **HIM: Wicked Game** (RCA **74321 782122**). This moody cover of the Chris Isaak classic by the Finnish act is one of the best rock singles of this year. The band play the UK this month. **WAY OUT WEST: The Fall** (WOW/Arista **WOW005CD**). Dance duo Nick Warren and Joly Wisternoff return with this taster for their new album *Intensity*. Featuring a haunting sample of Lisa Stansfield from Coldcut's *Autumn Leaves*, it is a powerful track that could well match the Top 20 success of 1997's *The Gift*.



RECOMMEND **DESTINY'S CHILD: Independent Women Part 1** (Columbia **6705932**). Despite little up changes and internal wranglings, Destiny's Child continue to set the pace for sassy pop R&B. Already benefiting from the media hype surrounding the Charlie's Angels film (from which it is taken) and A-listed at Radio One, expect this smoothly produced but funky anthem to chart high on the back of their UK arena dates later this month.

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DISCOWARD **WU-TANG CLAN: The W** (Epic 4995762). Infinitely more concise and less grandiose than 1997's *Wu-Tang Forever*, *The W* is every inch the spiritual follow-up to the Staten Island rap collective's 1993 breakthrough *Enter The Wu-Tang (36 Chambers)*. Alternately slyly funky, stripped-down and riotous, the album is described by Wu-Tang mastermind the RZA as a return to b-boy roots. It is certain to be greeted with much fanfare from both specialist and mainstream rock press, and the guests include Redman, Busta Rhymes, Snoop Dogg, Isaac Hayes, Nas and Junior Reid, as well as London's own Black Twang. — **C**

ALBUM REVIEWS



RECORDED **ARTFUL DODGER: It's All About The Stragglers** (frr 8573859052). The UK's

most prominent garage duo unleash their debut album, a smoothly-produced set with typically strong songwriting from Mark Hill. Alongside their three Top 10 singles and upcoming release *Please Don't Turn Me On*, it includes pop-R&B-flavoured collaborations with the likes of Michelle Escoffery, Nadia and Lifford, plus *What You Gonna Do*, an unreleased track featuring Craig David. — **C**
NINE INCH NAILS: Things Fall Apart (Nothing/Island CID 8102). Trent Reznor drafts in the likes of Alan Moulder and Charlie Clouser for what is essentially another standard remix album. Seven of the 10 tracks are taken from last year's *The Fragile* album, but also included is an excellent remix of Gary Numan's *Metal*.
NEIL YOUNG: Road Rock Vol. 1 (WEA 936 248 0362). Young recorded this live set, part of his *US Music In Head tour*, last September at the Red Rocks amphitheatre

in Denver. Of the eight tracks included, only Tonight's *The Night* appears on any of Young's previous six live albums. Pretender Chrissy Hinde guests on a version of *Dylan's All Along The Watchtower*.

ORANGER: The Quiet Vibration Land (Poptones MC5023 CD). This is fuzzy off-kilter US rock ploughing a similar furrow to Grandaddy and Mercury Rev. Oranger possess an endearing optimism, which got them noticed by Pavement drummer Spiral Stairs who signed them before they came to the attention of Alan Marge.

DISCOWARD **ELVIS PRESLEY: The 50 Greatest Hits** (RCA 74321811022). Like EMI with *The Beatles*, RCA is rolling out a huge marketing campaign to back this new Presley compilation featuring 50 of his hits which included 17 US and UK chart-toppers.
JAZZANOVA: Remixes 1997-2000 (JCR JCR013-2). Though material under their own name has been rare, Jazzanova have carved themselves a niche as remixers. This double CD brings together their diverse mixes, which fuse jazz and Latin influences with a deep understanding of the dancefloor.

RECORDED **ENYA: A Day Without Rain** (WEA 857 385 8782). Enya's first new studio album in half a decade will not disappoint devotees of Ireland's leading

ALBUM of the week

BACKSTREET BOYS: Black & Blue (Jive 9221172). The multi-million-selling act return with their fourth album. All the usual elements are



present, with the Cheliron writing/production team firmly at the helm. The Boys co-wrote several of the tracks — such as the Rodney Jerkins-produced *Shining Star* and the Babyface-produced *Time* — which are among the stronger songs on the album. Overall, the ballad-heavy content becomes a little predictable but this should pose no problem for their huge army of fans. — **C**



siren. It is full of the ethereal sounds, sweeping strings and haunting vocals that have become her trademark.



RECORDED **A1: The 'A' List** (Columbia 5011952).

Not the kind of boy band to deviate far from the genre's basic template, this polished, defiant effort will be snapped up by their impressive teen fanbase, which has garnered the band five consecutive Top 10 hits. Highlights include forthcoming single *The Same Old Brand New You* and former number one *Take On Me*. — **C**

ANDY VOTEL: Styles Of The Unexpected (Twisted Nerve/XL TNLXCD007). Votel has an enviable profile due to his work with *Bady Drawn Boy* and his respected *Twisted Nerve* label. His debut mini-album jostles with intricate beats and woozy atmospherics which will be familiar to those who heard his remixes for *Texas*, *Mellow of Ian Brown*.

ROB ELLIS: Music For The Home (The Leaf Label BAV15CD). West Country maverick Rob Ellis is best known for his

production work for PJ Harvey but his fascination with contemporary classical and electronica is expressed here. It should appeal to those with a taste for the off-kilter. **VARIOUS: Stand Up And Be Counted Volume 2** (Harmless HUNTC028). This selection includes gems from artists such as James Brown, The Watts Prophets and The Isley Brothers, chronicling the most important developments in the Black Power era from 1968 to 1974.

VARIOUS: Winter Chill 2 (Hed Kandi HEDK015). Another winning compilation from the Hed Kandi stable, this follow-up to last year's definitive chillout mix is a selection of well-known and leftfield tracks, featuring artists such as The Beloved, Thievery Corporation, Smith & Thelby and Bent.

Hear new releases

— **C** Audio clips from the releases marked with this icon can be heard on dotmusic.com/reviews

This week's reviewers: Dugald Baird, Claire Bond, Phil Brooke, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.

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11 NOVEMBER 2000

CHART COMMENTARY

by ALAN JONES

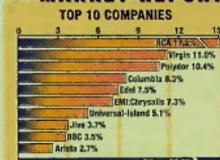


Westlife's impressive sequence of number one hits is extended to seven this week, and they have the pleasure not only dethroning the Spice Girls, and beating their opening sequence of six number ones but also beating the 106,000 opening tally registered by the Spice Girls' 'Holler/Let Love Lead The Way last week. All of which suggests that they have the slight edge in the battle for albums chart supremacy, which the pair will fight out next week.

The **Baha Men**'s yovoking continues, with Who Let The Dogs Out's erratic chart career now reading 13-14-2-4-2. Although the single recaptures the number two slot, its sales dipped from 56,500 the previous week to just under 55,000 last week. Total sales for the single to date are 180,000.

It's just one year since Christina Aguilera made her chart debut with Genie In A Bottle, and she snared her fourth straight Top 20 hit this week, debuting at number eight with Come On Over Baby (All I Want Is You), its

MARKET REPORT



Notes above 10 represent 10% of total sales of the Top 75, and corporate sales are % of total sales of the Top 75.



success marks a welcome recovery for Aguilera, who had to settle for a number 19 peak for her last single, I Turn To You. Come

SINGLE FACTFILE

A mere six weeks after their last number one – the Against All Odds duet with Mariah Carey – Westlife are back on top with My Love. It's the Irish group's seventh straight number one in a mere 18 months, and completes the longest opening string of number one hits ever, beating the Spice Girls' tally of six. My Love sold 112,252 copies last week, beating Against All Odds' tally by 559. It is the highest sales figure by any single

for six weeks, and is the second highest first week tally of Westlife's career. To recap on those not already mentioned, their introductory hit Sweat & Again's first week sales were 102,000, while If I Let You Go returned 90,000, Flying Without Wings glided to 92,000, I Have A Dream/Seasons In The Sun made the most of its December release with 213,000 and Fool Again, managed a little under 83,000.

stop press....stop press....

Former BMG International chief Rudi Gassner is returning to the company he left in January in a role that sees him replacing both BMG Entertainment president and CEO Strauss Zelnick and Michael Domenann, the Bertelsmann executive board member who has responsibility for BMG Entertainment. The moves are effective from December 31, when Zelnick will leave BMG.

While Domenann's departure had been agreed internally for some time, it is understood that Zelnick has been in negotiations with Bertelsmann chief Thomas Middelhoff about his future at the company during the past couple of weeks. It is understood that his resignation did not relate directly to the deal with Napster that was announced last week by Bertelsmann's e-Commerce division.

On Over Baby was a big hit in America too, spending four weeks at number one until dethroned there this week.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	WHO LET THE DOGS OUT	Baha Men	Edef 0119425 ERE (V)
2	3	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan	Network 331092 (P)
3	NEW	NUMBER 1	Tweenies	BBC Music WMSS 80332 (P)
4	2	STOMP	Staves	Epic/Jive 8021212 (P)
5	NEW	ALL GOOD	De La Soul feat. Dinka Khan	Tommy Boy TBCD 21548 (P)
6	NEW	GREENLET THE MAN WITH THE RED FACE	Laurent Garner	Fonogram/Island R12 CDUK (V)
7	5	I WISH	R.Kelly	Jive 925262 (P)
8	6	DOONES NIGHT	Azania De Bass	Club Tools/Elef 012025 CLU (V)
9	NEW	RISE IN	Sarah Lawrence	Bedrock BEDRCS 008 (V)
10	4	OCTOBER SWIMMER	JJ72	Lakota LANO1002 CD (MV/P)
11	NEW	PIECES	My Vitrol	Infectious INFECT 94CDXS (V)
12	7	SUNSET (BIRD OF PREY)	Fatboy Slim	Skint SKINT 580CD (MV/P)
13	NEW	SO IN LOVE WITH YOU	Duke	48k/Perfecto SPECT 08CDX (MV/P)
14	8	WHY DOES MY HEART FEEL SO BAD	Moby	Mute LCOMUTE 285 (V)
15	NEW	SUENO LATING	Suena Latino	Dedication DISCO 04 (P)
16	NEW	MISTAKES AND REGRETS	Are You Will Know Us By The Trail Of Dead	Dominio DIS 114CD (P)
17	9	FLJI	Atlantic Vs Aviator/M Stackday	Inferno COFRN 34 (MV/P)
18	NEW	CIVIL UP	Nelly Diamond	Gusto GUSTO (P)
19	14	DAWN	They Do It	Tidy Ties TIDY140CD (ADD)
20	NEW	FRANCE	Thony	Heart Recordings HEAT 02 (V)

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This	Last	Title	Artist	Label
1	1	MY LOVE	Westlife	Island
2	2	WHO LET THE DOGS OUT	Baha Men	Island
3	3	HOLLER/LET LOVE LEAD THE WAY	Spice Girls	Virgin
4	4	I'M OVER YOU	Christina Aguilera	Universal
5	5	SHE BANGS HIS MARCH	Tommy Boy	Columbia
6	NEW	NUMBER 1	Tweenies	BBC Music
7	NEW	COUNTRY GRAMMAR	Laurent Garner	Universal
8	NEW	COME ON OVER BABY	Christina Aguilera	Island
9	NEW	DON'T THINK I'M NOT	Are You Will Know Us By The Trail Of Dead	Columbia
10	1	STOMP	Staves	Island
11	1	BLACK COFFEE	Are You Will Know Us By The Trail Of Dead	Island
12	1	MY OUTTA LOVE	Alexandra	Epic
13	1	LADY	Are You Will Know Us By The Trail Of Dead	Island
14	1	SILENCE	Delerium feat. Sarah McLachlan	Network
15	1	KISS FOREVER	Whitney Houston & Enrique Iglesias	Atlantic
16	1	BODY I BODY	Are You Will Know Us By The Trail Of Dead	Island
17	1	BODY GROOVE	Are You Will Know Us By The Trail Of Dead	Island
18	1	BEAUTIFUL DAY	Are You Will Know Us By The Trail Of Dead	Island
19	1	IRRESISTIBLE	Are You Will Know Us By The Trail Of Dead	Island
20	1	GRUETT/LET (IF THIS AINT LOVE)	Spiller	Parlophone

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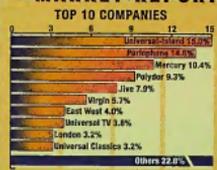
CHART COMMENTARY

by ALAN JONES



Three acts who topped the albums chart with their last releases issued new albums last week, and their combined selling power lifted sales by 9% over the prior week. U2, Blur and Steps' last albums all debuted at number one, with combined first week sales of 343,000. Their new albums made almost as big an impact last week, accounting for 331,000 sales. Obviously only U2 debuted at number one but both of the other acts have reason to be pleased with their high sales. Steps' number four debut with their third album *Buz* was accompanied by sales of nearly 77,000, which is well down on the 111,000 opening of *Stepacular*, a year ago this very week but considerably higher than the 41,000 opening for their 1998 debut *Step One*. And Blur's near 90,000 opening for *The Best Of*, which earned a number three debut, is very close to the 92,000 first week turned in by their most recent album, 13 in March 1999. Blur and Steps can consider themselves unlucky to

MARKET REPORT



Figures show top 10 companies by % of total sales, and percentage growth since % of total sales of the top 10 last album



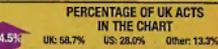
have released their albums at the same time as U2 and *Texas** still buoyant Greatest Hits album is in its second week on release -

ALBUMS RATIO

Despite the competition, All That You Can't Leave Behind by U2 manages to debut at number one this week to give Ireland control of both the singles and albums chart. It is U2's eighth number one album. The only groups in chart history with more are the Beatles (13), the Rolling Stones (10), Abba and Queen (nine each). Led Zepplin also have eight. All That You Can't Leave Behind sold more than 164,000 copies last week,

beating the first week sales of both their last studio release *Pop*, which started out with sales of 152,000 in March 1997, and *The Best Of 1980-1990 & B-Sides*, the 1999 compilation which opened with 140,000 sales. U2's 1987 album *The Joshua Tree* had a first week tally of 235,000 and *Rattle & Hum* exceeded 360,000 the following year - both totals being the highest first week sales by any album to that point.

TOP CORPORATE GROUPS



the sales they achieved last week are the highest for third and fourth position thus far in 2000, and would have won them pole

position in nearly three quarters of this year's album charts. Both acts can look forward to sustained high sales for the rest of the year, with both albums likely to top the million mark before the end of the year. It Steps can do it, it will, remarkably, give them three million sellers from as many albums in two years. Already enjoying renewed impetus as a result of a re-launch from Universal, Barry White's *The Collection* received a further major boost last week when the soul star was the subject of *Stars And Their Lives*, ITV's fawning new Sunday evening feature, a slightly less formal *Top 10* four live show which airs for 40 minutes prior to Coronation Street. The *Collection* sales 21.10 this week, with a 106% surge in sales. The album, which has sold well over a million copies since its release in 1969, sold more than 27,000 copies last week. Another soulman to return is the late Otis Redding, whose *The Very Best Of Double Albums* at number 26 - his highest charting album in 32 years.

COMPILATIONS

One of the regulars of the compilation year is the arrival of the Ministry Of Sound's Annual, which has been a feature since 1995. The very first annual fizzed out at number 13 but later issues peaked at number one in 1996, 1997 and 1998, while last year's instalment reached number two. The latest in the series - *The Annual 2000* - is, like the 1999 edition, mixed by Judge Jules and Tall Paul, and debuts at number one this week, having sold nearly 47,500 copies. That is down about 13% on the opening tally of last year's *The Annual* - Millennium Edition, although the latter album had to settle for second place in the chart behind *Huge Hits 99*, which was enjoying its third week at number one with sales of more than 65,000. *Huge Hits 2000* achieves far lower sales than its forerunner,

with a total of 56,000 in its first two weeks compared to the 160,000 *Huge Hits 99* attained in the same fortnight exactly a year ago. The reason for its 69% nosedive year-on-year is not immediately apparent. Returning to Ministry Of Sound, the *Annual 2000* is the label's 12th number one compilation, half of them this year. The Ministry Of Sound record label was launched in 1995, and claimed its first number one in 1998 with the *Ibiza Annual*. It went on to have five more number ones last year, and had already claimed a further five in 2000 prior to the latest success: *Clubs' Guide To...2000* (February), *Rewind - The Sound Of UK Garage* (February), *Dance Nation - Tall Paul/Brandon Block* (April), *Clubs' Guide To...Ibiza Summer 2000* (June) and *Ibiza Annual* (August)

INDEPENDENT ALBUMS

The Last	Title	Artist	Label (distributed)
1	BUZZ	Steps	Epic/Jive 829112 (P)
2	PLAY	Moby	Mute CDSTUMM 172 (V)
3	THE REMIXES	The Stone Roses	Silvertone S26152 (P)
4	1 PLAY/THE B SIDES	Moby	Mute LCDSTUMM172 (V)
5	4 THE HOUR OF BEWILDERBEAST	Bady Drawn Boy	XL Recordings 7NXLCD 133 (V)
6	3 PERFORMANCE AND COCKTAILS	Stereophonics	V2 VTR 100482 (DMPV)
7	MIDIAN	Cradle Of Filth	Music For Nations COMFN 066 (P)
8	JJ72	JJ72	Lakota LAK C20017 (DMPV)
9	B	Datar	Hearj Hochee H00110KCD (V)
10	8 KNOX? I DID IT AGAIN	Brinyx Spears	Jive 9220392 (P)
11	6 SPOWID	Muse	Mutemuse MUSH1 59CD (DMPV)
12	10 YOU'VE COME A LONG WAY, BABY	Felony Slim	Skinet BRASSIC 11CD (DMPV)
13	13 REDLAD	Tom Jones	Cap GUTTCO 009 (P)
14	9 WORD GETS AROUND	Stereophonics	V2 VTR 100482 (DMPV)
15	WOKIE	Wookie	Soul 2 Soul PICS S2SPR001 (V)
16	LEMON JELLY	Gov'n't Zepelic Myncl	Motown/Bopcats Bopcats BNTCCD1002 (D)
17	LEMON JELLY	Lemon Jelly	XL Recordings JFXLCD139 (V)
18	LOVESAD	Enya	Mute CDSTUMM175 (V)
19	18 NO STRINGS ATTACHED	'N'Sync	Jive 922072 (P)
20	16 ART OFFICIAL INTELLIGENCE MOSAIC THUMP	Da Soul	Tonny Boy TBDC 13282 (P)

MUSIC WEEK 11 NOVEMBER 2000

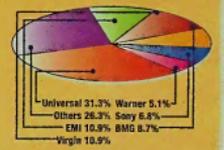
MARKET REPORT



Figures show top 10 companies by % of total sales, and average growth since % of total sales of the top 10



TOP CORPORATE GROUPS



THE YEAR SO FAR...

TOP 20 COMPILATIONS

TH	UK	Album Title	Artist(s)	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMV/IRGIN/UNIVERSAL
2	2	NOW THAT'S WHAT I CALL MUSIC 45	VARIOUS ARTISTS	EMV/IRGIN/UNIVERSAL
3	3	THE IBIZA ANNUAL - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
4	4	PURE GARAGE	VARIOUS ARTISTS	WARNER ESP
5	5	CLUB MIX IBIZA 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
6	6	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMV/IRGIN/UNIVERSAL
7	7	THE BEACH	VARIOUS ARTISTS	ORIGINAL SOUNDTRACK
8	8	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	9	CLUBBER'S GUIDE TO...	VARIOUS ARTISTS	MINISTRY OF SOUND
10	10	CREAM LIVE	VARIOUS ARTISTS	VRGIN/EMI
11	11	PURE GARAGE II	VARIOUS ARTISTS	WARNER ESP
12	12	REWIND - THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
13	13	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
14	14	NEW HITS 2000	VARIOUS ARTISTS	WARNER/GLOBAL/SONY TV
15	15	BEST IBIZA ANTHEMS EVER 2X	VARIOUS ARTISTS	VRGIN/EMI
16	16	THE LOVE SONGS ALBUM	VARIOUS ARTISTS	WARNER/UMI/GLOBAL
17	17	FRESH HITS - VOL 1	VARIOUS ARTISTS	WARNER/GLOBAL/SONY TV
18	18	LATHN FEVER	VARIOUS ARTISTS	SONY TV/UNIVERSAL TV
19	19	KISS CLUBLIFE SUMMER 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
20	20	PEPSI CHART 2000	VARIOUS ARTISTS	VRGIN/EMI

© CM Last week's position represents chart from three weeks ago

11 NOV 2000

THE OFFICIAL CHARTS

100% **music week**

albums

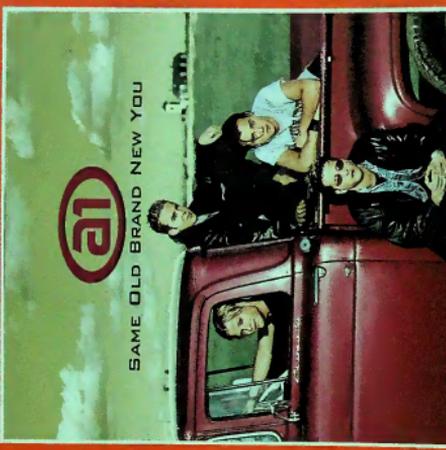


- 1 **MY LOVE**
Vesivile RCA
- 2 **WHO LET THE DOGS OUT** Baha Men Eidal
- 3 **HOLLER/LET LOVE LEAD THE WAY** Spice Girls Virgin
- 4 **I'M OVER YOU** Marianne McCutcheon Innocent
- 5 **SHE BANGS** Ricky Martin Columbia
- 6 **NUMBER 1** Tweentees BBC Music
- 7 **(HOT S**T) COUNTRY GRAMMAR** Nelly Universal
- 8 **COME ON OVER BABY (ALL I WANT IS YOU)** Christina Aguilera RCA
- 9 **DON'T THINK I'M NOT KENDI** Columbia
- 10 **STOMP** Steps Ebu/Jive

- 11 **SILENCE (REMIXES)** Delerium feat. Sarah McLachlan Nettwerk
- 12 **I'M OUTTA LOVE** Anastacia Epic
- 13 **BEAUTIFUL INSIDE** Louise 1st Avenue/EMI
- 14 **BODY II BODY** Samantha Mumba Wild Card/Polydor
- 15 **MY GENERATION** Limp Bizkit Interscope/Polydor
- 16 **KIDS** Robbie Williams/Kylie Minogue Chrysalis
- 17 **BODY GROOVE** Architects feat. Nana Go Beat/Polydor
- 18 **TROUBLE** Coldplay Parlophone
- 19 **SHOULD I STAY** Gabriallo Cap Beat/Parlophone

TOP 100
BBC RADIO 1
97-99FM

THE OFFICIAL UK CHARTS
— SUPPORTED BY —
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- 1 **ALL THAT YOU CAN'T LEAVE BEHIND**
Island/Unlabeled 10
- 2 **THE GREATEST HITS** Texas Mercury
- 3 **BLUR: BEST OF BLUR** Food/Parlophone
- 4 **BUZZ STEPS** Ebu/Jive
- 5 **PARACHUTES** Coldplay Parlophone
- 6 **SAINTS & SINNERS** All Saints London
- 7 **WHITE LADDER** David Gray JHT/East West
- 8 **THE MARSHALL MATHERS LP** Eminem Interscope/Polydor
- 9 **BORN TO DO IT** Craig David Wildstar
- 10 **THE BARRY WHITE COLLECTION** Barry White Universal TV



- 11 **THE VERY BEST OF - 1980-2000** UB40 Virgin
- 12 **SING WHEN YOU'RE WINNING** Robbie Williams Chrysalis
- 13 **THE VOICE** Russell Watson Decca
- 14 **CHOCOLATE STARSH AND THE HOT DOG** Limp Bizkit Interscope/Polydor
- 15 **GREATEST HITS** Lenny Kravitz Virgin
- 16 **THE GREATEST HITS** Whitney Houston Arista
- 17 **MUSIC** Madonna Maverick/Warner Bros
- 18 **PLAY** Noisy 11
- 19 **THE MOUNT F. STRONG** JVC CAPTIVE MARKS COMPANY/Parlophone

music choice

An interactive challenge to traditional broadcasting

music week • november 11 2000

AS RANKS of new media companies plan the convergence of their internet offering with established broadcast channels, audio provider Music Choice Europe believes it has found a more lateral way to marry mass market exposure with interactive product.

"What we have is a broadcast-interactive hybrid, which we think is going to be very effective in this space," says chief executive Simon Bazalgette. "We think we can introduce the mass market to interactivity through broadcast, and I am not sure if it is going to work the other way round."

Considering that through digital television, analogue cable, and the web, the company's 47 music channels reach 6.5m homes across Europe and the Middle East – a figure which will double in nine to 12 months at the present rate of growth – it becomes hard to argue with him. Combining a highly impressive product with careful, measured growth across a variety of platforms, Music Choice could scarcely have less in common with many of those who inhabit the crowded online space.

"If you look at all the companies that have been offering music services online, their business strategy changes depending on what the market likes or doesn't like on any given day," says Bazalgette. "It is the old things that make a

difference: What are you buying? What are you selling? Where is the market? Can you make more money than you are spending? Obviously it is important to look at the market in new ways, but at the end of the day, business is business."

In effect, Music Choice is an established company in an emerging market. Founded by Warner Music, Sony and Motorola in 1993 – EMI Music also has a small indirect holding – it has been exploiting digital television in Italy, Germany, France, Scandinavia and the Middle East since 1996, having rolled out across Europe on cable two years earlier. In 1998, the company launched into the UK through Sky Digital, even as it was making its broadband debut with Sonera in Finland. This year has seen the company's first ADSL trial – with Freeserve, which is now rolling out commercially across the UK – as well as its first internet launch through LineOne, also in the UK.

At the heart of Music Choice's challenge to traditional radio broadcasting and internet-only music services is its package of channels, which broadly cover nine genres (see breakout overleaf). Each one offers a vast programme of music which has been meticulously tailored to a particular section of the global market. From alternative rock to classical baroque, taking in channels of Arabic music, underground dance and favourites from every decade since the birth of

music choice

Press RED button

WORLD
World Music 80Track: Malako
Artist: Sampa Mampangala & Orchestre VirungaAlbum: Virunga Volcano
Label: Earthworks Records Year: 1990

Listen to the Music Choice website at www.musicchoice.co.uk

View All

music choice

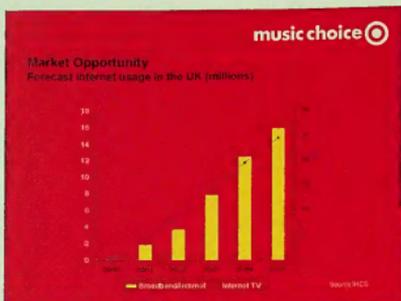
Now playing on...
World Music 80
Malako
Sampa Mampangala & Orchestre Virunga

JAZZ & BLUES	WORLD	COUNTRY	HITS
Blues	World Music	Country	Hit List
Modern Jazz	Sounds of India	New Country	French Hits
Big Band	Arabe		Nordic Hits
	Türk Müziği		German Hits

Choose channel & press SELECT

Listen to the Music Choice website at www.musicchoice.co.uk

47 digital channels of music – 24 hours a day



THE FACT that Music Choice offers 47 digital channels of music, 24-hours a day, all year round, obviously means that it has more airtime than any conventional radio station, and indeed more than any one UK radio group. At the same time, it takes a considerable feat of programming, as well as a huge vault of music, to maintain such an offering, particularly given the vast array of tastes that the channels collectively cater for.

Director of programming Janemarie Collan presides over a team of nine genre channel managers, each of whom takes responsibility for the group of channels within one of the nine genres – Hits, Rock, World, Country, Easy, Classical, Jazz & Blues, Favourites and Dance.

This core team, based in the company's London offices, is supported in turn by more than 30 music experts in Europe.

"Our experts are a mixture of music journalists to music producers, people who know an enormous amount about their particular genre," says Collan. "Between them and the genre managers, they choose the tracks, which can be anything from back catalogue to the latest hits. We go out of our way to find deleted and obscure product, as well as working very hard to remain at the cutting edge."

CHANNEL LISTING

● Hits

Hits List
Les Tubes Français
Hit Kanal Norden
Deutsche Hits
Hits Extra

● Rock

Classic Rock
Alternative Rock
Heavy Rock
Soft Rock

● World

Arabic
Turk Musigi
Sounds of India
World Music

● Country

Country
New Country

● Classical

Classical Favourites
Classical Symphonic
Opera & Vocal Works
Light Classics/Singers & Standards
Classical Baroque
Classical Adventures
Smooth Classics

● Easy

Easy Listening
Musicals

● Film Music

New Age/Moods
Les Grandes Chansons
Jazz
Modern Jazz
Big Band
Blues

● Favourites

Gold (70s & 80s)
Old Gold (50s & 60s)
Soul Classics
Love Songs
Synergy
Spirit of Ireland

Belle Italia
Vlaanderen Muziekland
Hollands Populair
Volksmusik
Schlager

● Dance

Dance
Underground Dance
Latin
Reggae
Hip Hop/R&B

→ rock & roll, it would take a special kind of person to claim that there was nothing about Music Choice's output to suit their tastes.

GIVEN THAT Music Choice Europe offers such a mass of audio programming through a channel which is not traditionally regarded as an audio medium, consumers and industry alike could be forgiven for taking a while to come to grips with the concept. However, research carried out by Netpoll and Continental Research on behalf of Music Choice suggests that this unique product is in fact having little difficulty in finding acceptance on either front.

From a consumer perspective, the research found that a third of Sky Digital subscribers, whose basic package includes 10 Music Choice channels, are using the service. Of these, 83% tuned in once a week, while 28% tuned in every day. Perhaps more importantly, it was said that 80% looked at the screen each time the song changed – a piece of information which is sure to interest both advertisers and record companies.

→ Every single track is assessed as it goes into the database, according to the mood, the feel, the beats-per-minute, whether it starts slow and finishes fast.

"Once this has been done, we use the RCS 'selector' programming tool to compile our playlists, which are then reviewed and completed by our channel managers."

"We programme the channels so that the listener will not hear three male vocals in a row, for example, or any solo female vocals in a particular hour. We have to programme the channels in such a way as to ensure people realise that they are not listening to a great loop in the sky."

DRAWING ON a digital library thought to be Europe's largest, with in excess of 300,000 tracks, it is clear that Music Choice places rather less emphasis on a frequently rotated playlist of contemporary chart tracks than the average UK station.

"Because we have so much more time than normal

ALTHOUGH IT operates on analogue, digital and online

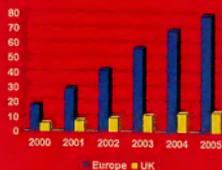
platforms, Music Choice is spared some of the copyright issues which dog those who provide dedicated online radio services, as broadcast licences

generally also cover simultaneous web broadcast. Nevertheless, Music Choice is increasingly talking directly to copyright owners to ensure that it is fully covered, and that this coverage extends to more interactive uses. The company is keen to develop its relationships with record labels, not least as potential advertisers and promotional partners. "At the label level, we have very strong relationships with all the promotions departments, because they see us as a fantastic promotional tool," says Bazalgate.

Recent projections from research company Investec Henderson Crashtwaite (IHCS) put European digital radio penetration at 80m homes by 2005 – a more than four-fold increase on this year's likely figure – and at around 14m for the UK alone. A similar number – 16m, in fact – are expected to have

Market Opportunity

Expected number of homes with digital TV (millions)



→ radio, we play for more material," says Collen. "Our research has shown that people want diverse music. They want to have choice and they want the back catalogue mixed with the current hits. We still operate a playlist, but our rotation is far less repetitive than you would get on terrestrial radio stations. We can play Robbie Williams on the A-list, for instance, and you will hear him maybe six times in a 24-hour period. There are 1,500 active tracks in our Hit List database, far greater than any conventional radio station and our playlists are regularly updated with new tracks each week."

EACH OF Music Choice's channel archives is extremely generously stocked. The Film Music channel, for instance, has 17,500 tracks from around the world, while the Dance channel has 8,000. "We go out of our way to make sure that each of the channels provides thorough enjoyment for the listener. We want to have people sitting at home going, 'God, I love this song.' We want people to be constantly looking up and saying, 'I haven't heard this for a while,' or else, 'This is good, I wonder who it is.' What we have found is that 80% of people look at our screen when the song changes, to see what they were listening to and what is coming next."

Chief executive Simon Bazalgette believes digital television is now sufficiently widespread to be representative of the mass market, and he has little fear of some services being rather too niche to pay their way.

"Obviously the chart channel is always going to attract more listeners than the classical symphonic channel, but some of the channels which have smaller audiences have more passionate and higher-spending audiences, so what you lose in numbers you make up in profitability."

Simon Bazalgette



Jenemarie Collen



→ He defines Music Choice's market in these terms, dividing them not by demographic group, but according to the type of listener.

THERE ARE people who use us as a lifestyle option, who listen to the broader Favourites channels and probably see us as an alternative to traditional radio, except without the ads and with a wider programming policy. For these people, we are perhaps not something they would pay a high price for, but something they like to have nonetheless.

music week • november 11 2000

3

"Then you have got the people who listen to the more niche channels, such as alternative rock or country or opera, and they will be passionate about that music," he says. "They will want to know more about it and they will want to buy it direct."

→ access to the internet by that time. However, Music Choice's own research suggests that television represents the more trusted route for digital commerce. Mindful of online security concerns, 70% of those surveyed said they would be likely to purchase music products through the television, while 39% had purchased products via the web.

It is unsurprising, then, that while mobile and internet represent key platforms for the future growth of Music Choice, it is digital TV which represents the most important route to market, for a number of reasons.

"Digital television is primarily a subscription business, so it offers a much stronger revenue stream than you would get on the internet, where you have to generate money primarily through sales or advertising," says Bazalgette. "Also, digital television is interactive, which means we can offer some of the services you could provide online, such as artist information, pictures and the opportunity to buy on impulse. But probably the most important thing is that digital television is not a completely open market like the internet is. There is a whole series of quality controls which go into digital television which don't exist on the internet, so there is an understanding that we are providing a high standard of service."

MUSIC CHOICE's status as a broadcast media owner also means that it can provide television advertising opportunities for its own services that would cost its online competitors hundreds of thousands of pounds.

In the course of the past seven years, Music Choice has focused on sharing up digital television distribution, to the point where it is the sole multichannel audio service on 80% of Europe's digital television platforms. But in spite of its strong market presence, the company has maintained a resolutely low profile within the music industry, keeping an industrious silence as the media filled with talk of the internet in general, and downloads in particular.

WE ONLY like to talk about ourselves if we have got something to talk about," says Bazalgette. "Meanwhile you have had this huge interest in what is going on on the internet, much of which is basically froth, but people have been getting very excited about it all. Online music companies have risen with much fanfare and then foundered. Our feeling was that it is better to have day do." Music Choice is one of a growing number of companies which believe that the future does not lie in downloads, but in areas such as streaming media, where Bazalgette believes a coherent business plan can be more easily constructed.

→

At the forefront of digital technology



A **KEY FACTOR** in Music Choice's strong foundations has been its ability to catch the technological wave as the various digital platforms have rolled out across Europe and the Middle East in recent years.

What may appear to have been an easy progression from analogue cable to digital television is in fact the product of years of dedicated commitment to licence applications and careful monitoring of the broadcast marketplace.

"We got into the digital TV business when it launched in 1996," says chief operating officer Margot Daly. "We realised that was the future, and that it was all going to be about bundling our products into TV packages with other channels."

The great advantage of digital TV as opposed to Digital Audio Broadcast (DAB) is the sheer investment which has gone into the infrastructure, courtesy of multinational media corporations such as Sky, NTL, Premiere World in Germany, TPS and Canal+ in France.

"It wasn't until those companies realised you had to subsidise the set-top boxes that things really started to take off," says Daly.

"DAB has really been left behind, partly because it has not had that type of investment. We have very aggressively gone after DIV distribution deals, which has meant that when it has taken off in all these territories, we have been able just to jump on the train."

4 **music week • november 11 2000**

that type of investment. We have very aggressively gone after DIV distribution deals, which has meant that when it has taken off in all these territories, we have been able just to jump on the train."

EACH DEAL, in each country, effectively gives Music Choice the sole contract to provide digital audio on that particular network. Today, Music Choice has more than 80% of the DIV distribution in Europe locked up. "The distribution deals are by no means easy to get, but they generally run for five years, so our job now is to continue to build our brand and provide a great quality service."

There remain countries in Europe, such as Portugal, Greece and the former communist countries, which digital television



→ has yet to penetrate significantly, and where, by extension, Music Choice has not developed a presence. As Daly says, "You can't travel faster than the digital proposition."

Eastern Europe in particular stands as a tempting prospective market, but until there is sufficient private and public investment in these countries, the only option is to enter them by the far more expensive medium of narrowband – which, in most cases, Music Choice has declined to do.

"We could essentially go anywhere as long as we could economically deliver the signal," says Daly. "But we are not determined to break into every country regardless of the expense. There is no point in us trying to jump-start a platform. Competitors of ours have tried to do that in the past by offering set-top boxes, and they have gone bankrupt as a result."

→ "One of the reasons I am sceptical about downloads is not because I think people don't want them – Napster has proved that they do," he says. "But what hasn't been proven is how you make a download service which can generate revenue. Download on its own doesn't do it, because it is too complicated and it takes too long. Interactivity is important, but the more interactive something is and the more clicks it requires, the less people are likely to use it. We say, come to us and get music. You get it with one click, and there is other stuff for you if you want to go further into it."

IN OCTOBER, Music Choice floated on the London Stock Exchange, realising £50m of new investment. The demand was such that the company could have sold its initial share offering four times over. With financial resources on this scale and backers which include BSkyB as well as co-founders Warner and Sony, Music Choice now expects to move into the next phase. In the next three years alone, the company will spend around £40m on building its brand and product offering. The development of new web and mobile distribution partners is a further priority, as is the creation of additional revenue streams to add to the existing subscription model, from e-commerce, advertising and sponsorship on-screen to appropriate online strategies and a proposed mobile service.

"In five years' time, Music Choice will be the premier new media music brand in Europe," says Bazalgette. "The winners in the new media music space will be the best brands. The web has very low barriers to competition, so it is all about which company provides the best service and markets itself and its brand most skilfully. You would have to put us down as one of the companies which is best-placed to do that because of our strength in digital TV and our ability to cross-promote."

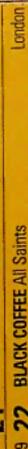
Like many companies operating in interactive media, many of its likely core products are still in the pipeline, where they will remain until the smoke clears over the digital entertainment market. But unlike many of its rivals, Music Choice can afford to wait for that to happen.

AS THE market develops, we can start to offer whatever kind of services people want on the internet, provided there is money to be made out of it," says Bazalgette. "As these things become clear, we will do them, and we are already starting to do some of them – we are working with a digital download retailer, Floot.com, and on a number of broadband projects. But we don't have to be the ones to throw hundreds of millions of dollars into determining what will work, because we already have a business in digital television." ●

20 IRRESISTIBLE The Corrs



16 21 COULD I HAVE THIS MISS FOREVER Whitney Houston/Enrique Iglesias



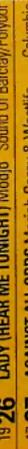
9 22 BLACK COFFEE All Saints



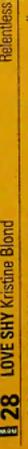
15 23 KERNWRAFF 400 Zombie Nation



18 24 THE WAY I AM Eminem



14 25 BEAUTIFUL DAY U2



19 26 LADY (HEAR ME TONIGHT) Modjo Sound Of Barclay/Polydor



17 27 AGAINST ALL ODDS Mariah Carey & Westlife



28 LOVE SHY Kristine Blond



21 29 I WISH R Kelly



27 30 PLEASE FORGIVE ME David Gray



28 31 MUSIC Madonna



32 THE MAN WHO TOLD EVERYTHING Doves Heavenly/EMI



33 ALL GOOD De La Soul feat. Chaka Khan Tommy Boy



23 34 DOOMS NIGHT Azido Da Bass



22 35 I DON'T REALLY CARE K Gae



36 GREET THE MAN WITH THE RED FACE Laurent Garnier F Communications



24 37 SUNSET (BIRD OF PREY) Fatboy Slim



33 38 IN DEMAND Texas Mercury

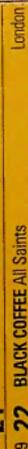
40 39 GROOVEJET (IF THIS AIN'T LOVE) Spiller

25 40 MOST GIRLS Pink

Atlantic



16 21 COULD I HAVE THIS MISS FOREVER Whitney Houston/Enrique Iglesias



9 22 BLACK COFFEE All Saints



15 23 KERNWRAFF 400 Zombie Nation



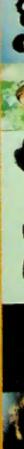
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36 GREET THE MAN WITH THE RED FACE Laurent Garnier F Communications



24 37 SUNSET (BIRD OF PREY) Fatboy Slim



compilations

1 THE ANNUAL 2001 - JUICE JULESBALL PAUL Ministry Of Sound

8 12 TRANCE NATION 4 Ministry Of Sound

12 13 PERFECTOPTS PAUL OAKENFOLD - TRAVELING Perfecto

9 14 MOBO 2000 Warner/BMG TV/Sony TV

10 15 HARD HOUSE NATION Warner/BMG

11 16 SONGS FROM DANSON'S CREEK VOL 2 Universal TV

13 17 NOW THAT'S WHAT I CALL MUSIC 46 EMI/Virgin/Universal

17 18 COYOTE UGLY (OST) Columbia

16 19 BILLY ELLIOT (OST) Polydor

20 GARAGE VIBES 6 Sony TV/BMG TV

1 2 NOW DANCE 2001 Virgin/EMI

3 HUGE HITS 2000 Warner/BMG TV/Sony TV

4 TOP OF THE POPS 2000 - VOL 3 Universal TV

5 KISS GARAGE PRESENTS DJ LUCK & MC HATE

6 STEVE WRIGHT'S SUNDAY LOVE SONGS

7 PEPSI CHART 2001 Universal TV

8 RELAX MORE Classic FM

9 THE HIT FACTORY Universal TV

10 STREET VIBES 6 Sony TV/BMG TV

11 PURE SILK

12 PURE SILK

peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW 1W

3 1 All Omar / Assassin

6 2 Narco (Hell you)

NEW 3 Michael Collins | Mozart - Clarinet Quintet In A, K581 Laughedito

11 4 Ruff Cut Diamond | Do The Salsa (like you wanna) 2 step Mix

1 5 Money | Virtual Reality Spaceout

10 6 Chelle | Don't know why

7 7 Four Storeys | Still Walking

8 Innocent Creper | Schuiter - Impromptus No.3, Andania

9 Colin Emmanuel feat. KRS 1 | Do Ya, Thing (original mix)

NEW 10 | Mr! Historical Society | Barcelona Bypass

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

20 THIS TIME IT'S PERSONAL Michael Ball Universal TV



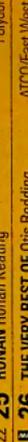
21 GOTTA TELL YOU Samantha Mumba



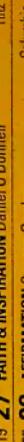
22 SOLO Freddie Mercury Parlophone



18 23 IN BLUE The Corrs Atlantic



24 RISE Gabrielle Go Beat/Polydor



22 25 ROMAN Roman Keating Polydor



26 THE VERY BEST OF Otis Redding ATCO/East West



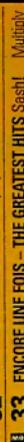
19 27 FAITH & INSPIRATION Daniel O'Donnell



35 28 AFFIRMATION Savage Garden Columbia



17 29 KID A Radiohead Parlophone



30 THE COLLECTOR'S SERIES VOL 1 Celine Dion Epic



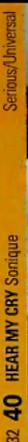
26 31 CAN'T TAKE ME HOME Pink Arista



25 32 OOPS! I DID IT AGAIN Britney Spears Jive



33 ENCORE UNE FES - THE GREATEST HITS Sash! Multiply



20 34 PAINTING IT RED The Beautiful South Go/Discs/Mercy



40 35 ONKAR'S BIG MOKA Toploader S2



29 36 GOLD - THE BEST OF Spandau Ballet



37 37 7 S Club 7 Chrysalis



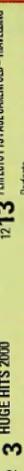
28 31 MUSIC Madonna



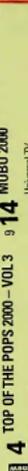
32 THE MAN WHO TOLD EVERYTHING Doves Heavenly/EMI



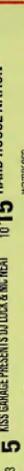
33 ALL GOOD De La Soul feat. Chaka Khan Tommy Boy



23 34 DOOMS NIGHT Azido Da Bass



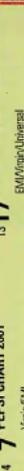
22 35 I DON'T REALLY CARE K Gae



36 GREET THE MAN WITH THE RED FACE Laurent Garnier F Communications



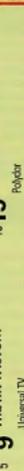
24 37 SUNSET (BIRD OF PREY) Fatboy Slim



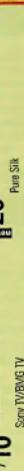
33 38 IN DEMAND Texas Mercury



40 39 GROOVEJET (IF THIS AIN'T LOVE) Spiller



25 40 MOST GIRLS Pink



28 31 MUSIC Madonna



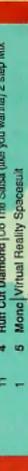
32 THE MAN WHO TOLD EVERYTHING Doves Heavenly/EMI



33 ALL GOOD De La Soul feat. Chaka Khan Tommy Boy



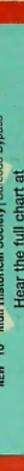
23 34 DOOMS NIGHT Azido Da Bass



22 35 I DON'T REALLY CARE K Gae



36 GREET THE MAN WITH THE RED FACE Laurent Garnier F Communications



24 37 SUNSET (BIRD OF PREY) Fatboy Slim



33 38 IN DEMAND Texas Mercury



16 21 COULD I HAVE THIS MISS FOREVER Whitney Houston/Enrique Iglesias



9 22 BLACK COFFEE All Saints



15 23 KERNWRAFF 400 Zombie Nation



18 24 THE WAY I AM Eminem



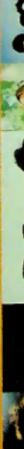
14 25 BEAUTIFUL DAY U2



19 26 LADY (HEAR ME TONIGHT) Modjo Sound Of Barclay/Polydor



17 27 AGAINST ALL ODDS Mariah Carey & Westlife



28 LOVE SHY Kristine Blond



21 29 I WISH R Kelly



27 30 PLEASE FORGIVE ME David Gray



28 31 MUSIC Madonna



32 THE MAN WHO TOLD EVERYTHING Doves Heavenly/EMI



33 ALL GOOD De La Soul feat. Chaka Khan Tommy Boy



23 34 DOOMS NIGHT Azido Da Bass



22 35 I DON'T REALLY CARE K Gae



36 GREET THE MAN WITH THE RED FACE Laurent Garnier F Communications



24 37 SUNSET (BIRD OF PREY) Fatboy Slim



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32 THE MAN WHO TOLD EVERYTHING Doves Heavenly/EMI

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	STOP MAKING SENSE	Talking Heads	EMI 5224832 (E)
2	2	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV02086 (E)
3	5	TRACY CHAPMAN	Tracy Chapman	Elektra 8360742 (TEN)
4	3	LEFTISM	Leftish	Higher Ground/Horns HANCOCK (TEN)
5	6	GREATEST HITS	Eurythmics	RCA POLYGRAM (BMG)
6	8	DOOKIE	Green Day	Reprise 5824502 (E)
7	7	LOUDER THAN BOMBS	The Smiths	WEA 4599382 (TEN)
8	10	SELL, SELL, SELL	David Gray	EMI Catalogue CDCEM735 (E)
9	4	RELATIONSHIP OF COMMAND	Al The Drive In	Virgin CDV05184 (E)
10	9	GOOD FEELING	Tea	Independence 103MM02 (TEN)
11	12	CENTRAL RESERVATION	Fugees	Columbia 65454 (E)
12	11	THE SCORCE	Beth Orton	Noweenly HNPLP2202 (E)
13	13	SCREAMADELFA	Primal Scream	Creation CRECO106 (MW/VP)
14	14	THE MASTERPLAN	Oasis	Big Brother RKTCD009 (MW/VP)
15	NEW	PLAY	Moby	Mute CST1MM172 (V)
16	15	GREATEST HITS	Bob Dylan	Columbia 409292 (E)
17	16	TRAILER PARK	Beth Orton	Noweenly HNPLP1702 (E)
18	NEW	ESSENTIAL TRANCE 2	Various	Beechwood Music EHXK02 (BMG/VP)
19	18	VERSION 2.0	Garbage	Mushroom MUSIC020 (MW/VP)
20	19	BROTHERS IN ARMS	Dire Straits	Vertigo 421082 (U)

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	FAITH & INSPIRATION	Daniel O'Donnell	Ritz 828 CD 77 (BMG/UK)
2	2	COME ON OVER	Shania Twain	Mercury 77082 (U)
3	3	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 509682 (TEN)
4	7	THE WOMAN IN ME	Shania Twain	Mercury 523892 (U)
5	4	LONGER GELU	Lonestar	Grapevine/BMG 0786367/822 (BMG/BMG)
6	5	RED DIKT GIRL	Ermylou Harris	Grapevine GRACD 103 (BMG/UK)
7	6	I'LL BE	MCA Nashville 770142 (U)	
8	8	BREATHIE	Faith Hill	Warner Brothers 247272 (Impart)
9	9	FLY	Dixie Chicks	Epic 6495543 (TEN)
10	10	WIDE OPEN SPACE	Dixie Chicks	Epic 488422 (U)
11	11	WILD & WICKED	Shania Twain	Rwp RWPCCD1123 (BMG)
12	14	I AM SHEILY LYNNE	Shelby Lynne	Mercury 56172 (U)
13	13	IF ONLY I COULD FLY	Marie Haggard	Anti 6932 (U)
14	12	I HOPE YOU DELICIA	Lee Ann Womack	MCA Nashville 77092 (U)
15	18	SITIN' ON TOP OF THE WORLD	LaKinn James	Capitol/London 550225 (TEN)
16	20	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz 807202 CD (BMG/UK)
17	15	BURN	Joe Raposo	Curly/London 85734922 (U)
18	16	WHO NEEDS PICTURES	Brad Paisley	Arista Nashville 742174292 (BMG)
19	NEW	ONE VOICE	Billy Gilman	Epic 499562 (U)
20	19	REAL LIVE WOMAN	Trisha Yearwood	MCA Nashville 770122 (U)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	NEW	TENTH ANNIVERSARY	Various	Real/ACT CDCC206 (V)
2	1	MUSICUS IN	The Bluebelles	Superior Record REACT018 (U)
3	2	THE WHITE CHRISTMAS ALBUM	Various	Crisman CRIMC20 (EUK)
4	NEW	CHRISTMAS HITS & PARTY FAVORITES	Various	Crisman CRIMC209 (EUK)
5	NEW	PICTURE 2000	Carl Cox	Worldwide Ultimatum/Edel 011700CDX (V)
6	B		Datar	Hovi Choons H00CJ00 (EUK)
7	NEW	CHRISTMAS WITH NAT AND DEAN	Nat King Cole/Denon Martin Music For Pleasure CDMP992 (E)	
8	NEW	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Ritz 827202 70A (E)
9	5	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 554182 (E)
10	NEW	ULTIMATE NON-STOP CHILDREN'S CHRISTMAS	Various	Crisman CRIMC218 (EUK)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	PARACHUTES	Coldplay	Parlophone 527422 (E)
2	2	THE DIRT: STAFFSHIRE AND THE HOT GODS	Interpreted/Polydor 497032 (E)	
3	NEW	MIDIAN	Cradle Of Filth	Music For Nations COMN 676 (E)
4	NEW	WE HAVE COME FOR YOUR PARENTS	Aman	Virgin CDVUS 139 (E)
5	3	WARNING	Green Day	Reprise 58248032 (TEN)
6	NEW	100MI	Tommy Stinson	Priority CDPT207 (E)
7	4	INVEST	Papa Roach	Dreamworks/Polydor (U)
8	NEW	AMERICANA	The Offspring	Columbia 491662 (TEN)
9	8	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 79526182 (TEN)
10	6	EXPERIENCE HENDRIX - THE BEST	Jimi Hendrix	Universal TV/MCA 112832 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	HOLLER/LET LOVE LEAD THE WAY	Spice Girls	Virgin VS0001788 (E)
2	NEW	(HOT S**TY) COUNTRY GRAMMAR	Nelly	Universal MCDST 4042 (U)
3	NEW	DO NOT THINK I'M NOT	Kandi	Columbia 651912 (TEN)
4	NEW	COME ON OVER (BAY I WANT YOU)	Christina Aguilera	RCA 742129912 (BMG)
5	2	BODY 2 BODY	Sananthe Mumba	Wild Card/Polydor 507752 (U)
6	NEW	ALL GOOD	Da La Soul feat. Chaka Khan	Tommy Boy TBCD 21548 (P)
7	3	SHOULD I STAY	Go Go/Polydor G00CD32 (U)	
8	4	I DON'T REALLY CARE	K'Chee	Instant Karma KARMA302 (TEN)
9	5	I WISH	Jay Kelly	Uge 9251262 (E)
10	6	THE WAY I AM	Eminem	Interscope 495425 (E)
11	8	MUST GIRLS	Face/Arista 742129912 (BMG)	
12	7	GETTIN' IN THE WAY	Fine	02922 (E)
13	10	RIMOUKUS	Damage	Challenger CDCD015 292 (E)
14	9	LET THE MUSIC PLAY	Barry White	Windhorst W00Y0206 (U)
15	11	UNLEASH THE DRAGON	Siqou	Def Soul 579242 (U)
16	12	NOT EVEN GONNA TRY	Honeyz	1st Avenue/Music HINZ0D 1 (U)
17	13	TELL ME	Melanie B	Virgin VSX024 1777 (E)
18	15	IT DOESN'T MATTER	Wyclef Jean	Columbia 6607782 (TEN)
19	16	7 DAYS	Craig David	Wildstar CDW1LD 30 (TEN)
20	18	TRY AGAIN	Aaliyah	Virgin VJUSCD 167 (E)
21	14	MISS FAT BOOTY - PART II	Mos Def feat. Ghostface Killah	Rawkus RWX2030 (P)
22	17	GET ALONGS WITH YOU	Kelis	Virgin VJUSCD 174 (E)
23	20	WHATEVER	Heal US Int. LP Mo	Virgin VJUS17 172 (E)
24	25	THE LIGHT/16TH SENSE	Common	MCA/Island/MCAST02 86227 (U)
25	NEW	FORGOT ABOUT YOU	Dr Dre feat. Eminem	Interscope/Polydor 674222 (U)
26	27	GO YOUR MONEY	Dr Dirty Backed Int. Kells	Elektra 8360742 (TEN)
27	21	DOESN'T REALLY MATTER	Janet Jackson	Def Soul 579242 (U)
28	26	NURSERY RHYMES	Icecube Slims	Polydor 5071622 (U)
29	22	8 DAYS A WEEK	Sweet Female Atitude	WEA WEA2367 (TEN)
30	28	JUMPIN' JUMPIN'	Destiny's Child	Columbia 669622 (TEN)

© CN Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	GREED/THE MAN WITH THE RED FACE	Laurent Garnier	F Communications F127 UK (V)
2	NEW	ALL GOOD	Da La Soul feat. Chaka Khan	Tommy Boy TBV 2154 (P)
3	NEW	LOVE SHY	Kristine Blond	Real Gone Music RELENT 47 CMV/7EN
4	NEW	BESS I	Steve Luv	Madness BEBET 008 (V)
5	NEW	AND AND DA DRUM MACHINE	Phatt B	NuLife/Arista 7432180191 (EMG)
6	NEW	BON VOYAGE	Junie XL	Manifesto FESX77 (U)
7	4	DOOMS NIGHT	Azido Da Bassie	Club Tools/Edel 012820 CLU (V)
8	NEW	SUNRISE	Goldenscan	VC Recordings VCRT 79 (E)
9	NEW	IMAGINE	Shola Ama	WEA WEA2997 (TEN)
10	NEW	COUNTRY GRAMMAR	Nelly	Universal MCDST 4042 (U)
11	11	GETTIN' IN THE WAY	Jill Scott	Epic 52622 (TEN)
12	NEW	NOISE MAKER - VOL 8	Various	Nakluz Music/NOISE (ADD)
13	NEW	SUNDAY SHOUTIN'	Johnny Corporate	Defected DEFT 21K (MW/TEN)
14	NEW	A NEW DAY	Pepper	Pepper 822370 (P)
15	NEW	GROUPEET (IF THIS AIN'T LOVE)	Spiller	Positive 127V 137 (E)
16	NEW	WHO LET THE DOGS OUT	Baha Men	Edel 015420 ERE (V)
17	17	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan	Epic 52622 (TEN)
18	NEW	KENKRAFT 09	Zombie Nation	Data QATA 211 (MW/TEN)
19	NEW	MASQUERADE	Gerineau	Inferno TFRN31 (MW/VP)
20	NEW	WHO TO DO IT	Roni Szil/Reprezent	Talkin Loud TL081 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	B	Datar	Hovi Choons H00CJ018 (V)
2	NEW	GROOVERIDER - ESSENTIAL REWIND	Various	Remegade Hardware 4+ (SRD)
3	NEW	THE DYNASTY - ROC LA FAMILIA	Jay Z	Def Jam 542031-1 (TEN)
4	8	WHO IS JILL SCOTT?	Jill Scott	Epic 498021-1 (TEN)
5	NEW	WOOKE	Wookie	Soul II Soul/PIAS Recordings 52SPA001/P (V)
6	NEW	THE REMIXES	The Stone Roses	Silvertone 9204151-1 (P)
7	NEW	MUSIC	Madonna	Mercury/Warner Bros 82626182 (BMG)
8	NEW	TRADE - PAST PRESENT FUTURE	Various Artists	Beachwood 4+ (BMG/VP)
9	9	BORN TO DO IT	Craig David	Wildstar 4+ (C/WILD 32 (BMG))
10	1	KISS GARAGE PRESENTS DJ LUK & MC NEAT	Various	Universal TV 5669594 (U)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	NEW	STEPS: Live At Wembley	Jive 522396 (E)
2	1	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video VCD1013 (U)
3	NEW	MICHAEL BALL: This Time It's Personal	Universal Video VCS253 (U)
4	NEW	SHANIA TWAIN: The Platane Collection	Universal Video V78823 (U)
5	NEW	CLIF RICHARD: Countdown	Video Collection V01352 (U)
6	NEW	ROBBIE WILLIAMS: Rock DJ	Chryslis 464273 (U)
7	NEW	ENSEMBLE HUMPERDINK: Live At The London Palladium	Universal Video VCS195 (U)
8	4	THE CORRS: Live At Lansdowne Road	Werner Music Video 83365123 (U)
9	NEW	ORIGINAL CAST RECORDING: The Amazing Technicolor	Universal Video V01903 (U)
10	6	DANIEL O'DONNELL: Live In Concert	RTD2001
11	7	ORIGINAL CAST RECORDING: Cats	Universal Video V05703 (U)
12	6	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	PolyGram Video V05763 (U)
13	17	BARRY MANILOW: Live	Direct Video V03553/54 (U)
14	NEW	WORLD'S DREAM LIVE	Visual VSL 0031 (U)
15	13	MADONNA: The Ultimate Collection	Warner Music Video 75528315 (U)
16	15	S CLUB 7: It's An S Club Thing	Warner Music Video 85738870 (U)
17	11	MADONNA: Music	Warner Music Video 75593632 (U)
18	15	BRITNEY SPEARS: Time Out With	Jive 522305 (U)
19	15	ORIGINAL CAST RECORDING: Burn The Floor	VL 029993 (U)
20	20	VIDEO COLLECTION	Freddie Mercury/PolyGram (E)

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11 NOVEMBER 2000

COOL CUTS CHART
as featured on BBC Radio 1's Saturday night show on Kiss 100 and Long 80 City Network

1	MEENOW II	David Morales presents The Face	Manifesto
2	LOVE YOU SOME MORE	Cavie Fisher	Debauchery
3	CHASE THE SUN	Planet Funk	Best'n' Loose
4	DON'T TELL ME	Mañana	Maverick
5	PISTOL WHIP	Joshua Ray	NuLife
6	MY DESIRE	Amira	Virgin
7	SEVEN DAY WEEKEND	EP Silicon Soul	Soma
8	INCH 10	Melkie	Echo
9	ALL NIGHT PARTY	Citistaff	Real
10	OPERATION BLADE	Public Domain	Slinky
11	THE SEMIN	Ron Carnell	Subliminal
12	EUGINA Salt Tank	Lost Language	Virgin
13	RAINING	Todd Terry	Inhouse
14	I CAN'T WAIT	Dave Audé	Daily Free
15	GIVING UP GIVING	In Sheena Easton	Universal
16	GLASS GARDEN	Sonorosa	Colourbox
17	SCATTERED	Ferriess and Lemon Soul	Superstition
18	RANCKY	Gud Winth	Berlgen
19	WIGGLE WHILE WE WORK	E & D	Classic
20	COOL	Sunscreen	Arcade Fire

(With underlined entries from Lee Costello and Arcade Fire)
Compiled by DJ Muzik and a dedicated team from the following sources: City Sounds/Funk Shack Market Top 100; Radio 1's New Addition; London; Echo; BBC; Warehouse; 24/7 Press; 3 Star; Deepscan; Flying Novelties; Muzik; Classic; Arcade; Pod; Topspin; Whym; Proton; Compendex; Fun; Sound; Universal; Ultra; Coast; (UK) Street; Cap; Labels

URBAN TOP 20

1	10	3	INDEPENDENT WOMAN	Destiny's Child	Columbia	
2	5	4	DON'T THINK I'M NOT	Kandi	Columbia	
3	3	3	POP YA COLLA	Osher	LaFace/Arista	
4	2	3	1 SINGS	Mary J Blige	Columbia	
5	5	5	SKAL	PROTECT M	NEEK (THE JUMP OFF)	Wu Tang Clan
6	7	3	ALL GOOD	E La Soul	featuring Chaka Khan	Tommy Boy
7	4	7	GETTIN'	IN THE WAY	Jill Scott	Epic
8	1	6	DON'T MESS	WITH MY MAN	Lucy Pearl	Virgin
9	6	4	FANTAZISZ	Myella	Seaside Collective	Virgin
10	14	2	THAT'S GANGSTA	Shyne	Puff Daddy	Virgin
11	11	7	I WISH	R. Kelly	Jive	Virgin
12	6	8	(HOT S**T) COUNTRY GRAMMAR	Nelly	Universal Island	Virgin
13	12	9	HUSTL'	(S&M) HURRICANE	Destiny's Child	Capitol
14	15	10	STAR	Enigma	Virgin	Capitol
15	16	8	COCKTAILS	Faze	InterScope/PolyGram	Independent
16	8	5	BY YOUR SIDE	Sade	Virgin	Capitol
17	12	7	KEEP YOUR WORRIES	Guru	Feat. Angie Stone	Virgin
18	3	1	TELL ME HOW YOU FEEL	Jay-Z	featuring Eminem	LaFace/Arista
19	10	9	SLIP (LP)	3W	Capitol	Capitol
20	15	11	THE LIGHT	Common	MCA	Capitol

CLUB CHART TOP 40

1	18	2	OPERATION BLADE	Public Domain	Slinky/Xtravaganza	
2	4	3	THE FALLS	SPUNK Way Out West	WOW/Arista	
3	25	2	DAY TIME 4	Shingee	AKM/P	
4	3	1	TRACEY IN MY ROOM	EBT vs Soul Vision	VC Recordings	
5	2	3	WE ARE ALIVE	Paul Van Dyk	Deviant	
6	3	3	SONIC BOOM	(LIFE'S TOO SHORT) Qao Vadis	Serious	
7	17	2	INDIGO Molo		Echo	
8	11	2	ROMPA STOMPA	Perpetual Motion	Radar	
9	3	3	SHUT THE F**K UP	AND DANCE	Adrenaline Tommy Boy Silver Label	
10	21	2	I CAN'T WAIT	Dave Audé	Daily Free	
11	11	1	EUGINA	Salt Tank	Lost Language	
12	24	2	POSITIVE EDUCATION	Slam	Soma/Virgin	
13	3	2	MINE	The Groove Cartel	W2/Epic	
14	23	2	PLEASE DON'T TURN ME	ON Artful Dodger	Feat. Lilford	
15	11	1	SAVING MARY	Fused	Colourbox	
16	26	1	TENSHI	Gouryella	Code Blue	
17	2	1	THE FLYING SONG	POM feat. Cica	Renaissance	
18	12	3	Time	Dajape	Credence	
19	14	1	HELSSINI	Ashtar	Deviant	
20	4	1	RISE IN	Steve Lawler	Bedrock	
21	6	4	PARTY CHILDREN	Andy Matheo Vs Billy Jack Williams	Code Blue	
22	5	4	DREAMIN'	Loisetta Holloway	Defected	
23	7	4	THE BOMB	Love Connection	Multiply	
24	11	1	MY DESIRE	Amira	Virgin	
25	13	3	IT'S EASY	DJ Dialect	Azuli	
26	10	1	CHARLIE'S ANGELS	2000 Apollo Four Farty	Virgin	
27	8	2	HOLLER	Spice Girls	Virgin	
28	5	2	DON'T MESS	WITH MY MAN	Lucy Pearl	
29	19	4	PULL UP	TO THE BUMPER	Grace Jones vs Fankstar De Luxe	UK Labels/Epic
30	15	4	SLIEDGER	Porn Kings	All Around The World	
31	11	1	GIVING UP	GIVING IN	Sheena Easton	Universal
32	10	1	FUTURE	HALD VARGA	Hoof Choons	
33	27	5	THE MAN	WITH THE RED	Faurec Laurent Garnier	F Communications
34	4	1	ONE MORE	TIME	Daft Punk	Virgin France
35	9	3	FUCKING	NERVE	Lamont Humphrey	East West
36	5	1	IN YOUR ARMS	(WE GONNA MAKE IT)	Benjamin Diamond	Epic
37	29	3	LET THE MUSIC	PLAY	Barry White	Wonderboy
38	11	1	MISS	YOU	Upper Level	Perceptive
39	16	1	I WANNA	BE YOUR	DJ Snake	Recognition
40	32	2	BEAUTIFUL	DAY	DUZ	Island

CLUB CHART BREAKERS

1	SIGNS OF LIFE	Chart
2	GIRLS ON TOP	Girl Tings
3	TRUE SEX	Box
4	(HOT S**T) COUNTRY GRAMMAR	Nelly
5	TOUCH ME	Paul Da Silva
6	PULSATION	Illlicit
7	GIVE ME	JUST ONE NIGHT (LUNA NOCHE) 98*
8	SAME OLD BRAND	NEW YOU AT
9	MY FEELING	BRAND
10	SAVING MARY	Fused

Breakers are the 10 records outside the Top 40 which have registered the most percentage of requests. The Club Chart Top 60 (including imports), Urban, Pop and Dance charts can be obtained from AIR's website at www.dorland.com. To receive the club charts in full contact Kim Roush on tel: (020) 7950 8069, e-mail: koush@air.co.uk

CHART COMMENTARY
by ALAN JONES

It is rare for a record to spend more than one week at the top of the Club Chart these days as it is in the C&I chart, and sure enough there is another new number one this week, this time in the form of the genuinely hot Operation Blade by Public Domain. A house adaptation of the Blade movie theme put together by three Scottish DJs, it has been huge on acetate for DJs such as Dave Pearce, Judge Jules and Graham Gold, and is due imminently on the Slinky label, which has been set up by the Bournemouth club outfit of the same name. Hit though it undoubtedly is, Operation Blade has a slender 4% lead and is very unlikely to buck the trend for one-week chart-toppers. Having said that, it is a very quiet time for the chart, as the next couple of weeks equate to the Christmas break, given the fact that most club records are worked six to eight weeks upfront of release... Best known for his work on records by Arias artists Whitney Houston and Deborah Cox, Hex Hector has been very busy recently, and two of his most successful new projects have seen him sprinkle dance dust on pop ballads by boy bands. The results are both in the Pop Chart Top 10, with *98 Degrees' One No Just One* Night climbing 97 (scant reward for a 37% improvement in support), while *'N Sync* complete a three-week climb to the summit with this *'Promise You*, a slow and slushy but good! Richard Marx song given a good kicking by Hector. *'N Sync* only just made it to the top of the chart, however, as *Girl Thing's* disco-favoured *Girls On Top* finished up just a couple of points behind... The new *Charlie's Angels* film is impacting on all three club charts, with *Apollo Four Farty's* reworking of the old *T* Theme debuting at number 26 upfront and number 13 pop title, while *Destiny's Child's* independent *Women* (which, confusingly, actually serves as the film theme) surges 52-1 on the Urban Chart. It clinches the title despite tough opposition from *Kandi*, who has written for *Destiny's Child* in the past and is herself a member of another club R&B group, namely *Xscape*. Independent *Women* has also been given dance mixes, and is currently number 32 on the Pop Chart, number 46 on the Club Chart.

POP TOP 20

1	6	3	THIS I PROMISE	YOU 'N Sync	Jive
2	2	2	GIRLS ON TOP	Girls On Top	RCA
3	1	1	OPERATION BLADE	Public Domain	Slinky/Xtravaganza
4	2	2	IN YOUR ARMS	(WE GONNA MAKE IT)	Benjamin Diamond
5	3	5	WE ARE ALIVE	Paul Van Dyk	Deviant
6	4	4	THE BOMB	Love Connection	Multiply
7	9	2	GIVE ME JUST ONE NIGHT	(LUNA NOCHE) 98*	Universal Island
8	12	1	I THOUGHT	IT WAS YOU	Enlme
9	8	1	SAME OLD BRAND	NEW YOU AT	Columbia
10	19	2	GIVE ME JUST ONE NIGHT	(LUNA NOCHE) 98*	Universal Island
11	10	1	SAVING MARY	Fused	Colourbox
12	4	2	SLIEDGER	Porn Kings	All Around The World
13	10	1	CHARLIE'S ANGELS	2000 Apollo Four Farty	Epic
14	14	1	CAN'T FIGHT	THE MOONLIGHT	Lena Romeo
15	5	2	SONIC BOOM	(LIFE'S TOO SHORT)	Qao Vadis
16	18	1	INDIGO	Molo	Serious
17	7	6	LET THE MUSIC	PLAY	Barry White
18	15	5	STOMP/TRADEY	Stops	Jive
19	13	3	TRACEY IN MY ROOM	EBT vs Soul Vision	VC Recordings
20	14	4	I'M GIVIN' YOU	THE BEST	Destiny's Child

Music Week Year Planner 2001

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The A1 planner will be inserted in to Music Week's 16 December 2000 issue, ready for business in 2001.

Booking / Copy deadline Friday, 17 November 2000
For details contact Alex Skelton on 020 7950 8850

CHART COMMENTARY

by ALAN JONES

All Saints' reign atop the airplay chart with Black Coffee extends to three weeks, and brings the group's overall 2000 tally to nine weeks at number one, their previous single Pure Numbers having spent six weeks at the summit last spring. Black Coffee's days seem numbered, however, as arch-rivals the Spice Girls continue to close the gap with Holler moving 4.2 with an audience of nearly 77m, compared to Black Coffee's 79m. That is a massive reduction on the 23m gap that existed between the two last week, and is almost equally due to All Saints' losses (10m) and the Spice Girls' gains (11m) in audience. Despite their similar audiences, the All Saints record is still massively ahead on plays, with 2,432 spins detected last week, compared to Holler's 1,942. The main reason why the Spice Girls are so close is that 33 plays on Radio One earned them an

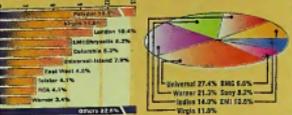
AIRPLAY FACTSHEET

● Although their cover of Against All Odds (performed with Mariah Carey) was a Top 10 airplay hit, Westlife have been making sluggish progress with their latest single My Love, which has inched 20-19-17 on the airplay chart in its last two weeks. Now that it is number one on the sales chart expect to see it make a dash for the Top 10 next week.

● The Corrs' Irresistible is just that to radio programmers, vaulting 15-8 this week. It's the follow-up to Breathless, which peaked at number one on sales and number two on airplay. It is interesting to note just how popular Irresistible is to the airwaves, compared to its rather ordinary performance on the sales chart, where it debuts at number 20 this week.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures above the 10 companies by % of total audience of the Top 30 radio stations; figures below by % of total audience of the Top 30 radio stations.

audience of more than 28m, compared to the 19 plays and audience nearly 15m the station gave to All Saints. If the airplay chart combined play for all tracks on a single, the Spice Girls would already be well ahead of All Saints, as Holler's double A-side, Let Love Lead The Way, was aired 345 times last week with 8.5m listeners hearing it. Although given equal prominence on the label for the single, and despite having been the track Top 10 of the Pops chose to play last week, Let Love Lead The Way is comprehensively overshadowed by Holler, and actually slides 73-87 on the airplay chart this week.

Fashionable French act Datt Punk leapt into the Top 10 with One More Time, which has had a mercurial 40-20-7 airplay chart career to date. The record, which joins fellow French act Modjo's Lady (Hear Me Tonight) in the top tier, is being

very heavily supported by Radio One, where 41 plays put it top of the most-played list last week, although it has a lot more than that going for it, as evidenced by its overall tally of 1,230 plays. Atlantic 252 is a close second behind Radio One, with 37 plays on the Dublin-based station last week, although Capital Radio is surprisingly slow off the mark in showing support, with the record among its 50 most-played tracks last week.

Sonique spent six weeks at number one on the airplay chart with It Feels So Good earlier this year, and reached number two with the follow-up Sky, so it is no surprise to find instant and widespread support for her upcoming single I Put A Spell On You, which improves 108-40 this week. It comes very hot on the heels of Sky, which only peaked four weeks ago but which has benefited from the arrival of its successor, tumbling 5-11-20 in the last fortnight. A cover of an old

Screening Jay Hawkins song from 1966 that has been a hit for both Alan Price and Nina Simone, I Put A Spell On You was first released by Sonique in 1998, when it reached number 36 on the singles chart without coming near the Top 100 of the airplay list - a feat it feels So Good repeated months later. The breaking one of the two songs in the interim is very minor; indeed all that's really changed is radio's attitude to Sonique.

A former airplay number one which has spent 23 weeks in the chart has too, Ronan Keating's second solo single Life Is A Rollercoaster dips 39-43 this week to be overtaken by his upcoming single The Way You Make Me Feel. The latter track is the highest new entry to the Top 50, soaring 65-27 with a dozen plays from Radio Two, which yet again offers more support to a teen idol than Radio One.

MTV

1	HOLLER! LET LOVE LEAD THE WAY	Spice Girls
2	THE WAY I AM	Eminem
3	INDEPENDENT WOMEN	Destiny's Child
4	BEAUTIFUL DAY	U2
5	KIDS ROCK	Billie Williams/Kylie Minogue
6	TROUBLE	Colt Ford
7	CAN'T FIGHT THE MOONLIGHT	Leann Rimes
8	DON'T MESS WITH MY MAN	Lucy Pearl
9	BLACK COFFEE	All Saints
10	NEXT YEAR	For Real

Most played videos on MTV UK/Media Research Ltd w/e 10/11/2000
Source: MTV UK

THE BOX

1	CAN'T FIGHT THE MOONLIGHT	Leann Rimes
2	MY LOVE	Westlife
3	ROCK DJ	Robbie Williams
4	UPROCKING BEATS	Bonkum MCs
5	SAME OLD BRAND NEW	Y2A
6	WHO LET THE DRUGS OUT?	Baha Men
7	THE WAY I AM	Eminem
8	THE SHAPE OF MY HEART	Backstreet Boys
9	STOMP	Stomp
10	LUCKY	Britney Spears

Most played videos on The Box, w/e 4/11/2000
Source: The Box

STUDENT TOP 10

1	TROUBLE	Coldplay
2	MUSIC IS MY RADAR	Blur
3	SUNSET (BIRD OF PREY)	Factory Sim
4	BEAUTIFUL DAY	U2
5	MY GENERATION	Limp Bizkit
6	OCTOBER SWIMMER	JJ72
7	ORIGINAL PRANKSTER	The Offspring
8	ONE MORE TIME	Datt Punk
9	STAM	Eminem
10	ROSEABILITY	Idewild

W/e 11/11/2000
Compiled by Students Broadcast Network, based on UK student radio chart returns.

CD UK

Performances: Beautiful
Day/Elevation 12; Original Prankster: The Offspring; Sunset (Bird of Prey): Factory Sim; My Love: Westlife; Irresistible: Five

Final Inlay: 11/11/2000

RADIO ONE PLAYLISTS

A-LIST Overload Sugababes; Kenickie 400 Zomba Union; Black Coffee All Saints; Body Groove Architects feat. Nanci Delirium feat. Sean McLaughlin; Trouble Coldplay; Hellie Spice Girls; Body II Body Serenada; Muzika; Country Grammar Kelly; Please Don't Turn Me An Artificial Droid; Fore Man Thee Daff; Punk; My Generation Lino Dink; Foreman (How Many Times) Beach House; Let's Start Singing Away Craig David; Original Prankster The Offspring; Independent Women Part 2; Destiny's Child; Hold On To Me Mi Cole feat. Elisabeth Troy; Stax Eminem

B-LIST Come On Baby (All I Want Is You) Christina Aguilera; 138 Trek DJ; Zinc; Don't Think I'm Not Kinky; My Love Westlife; Feel The Beat Deronzo; Beautiful Inside Louisa; Electric Man Masego; I Sing Mary; Don't Tell Me Madonna; Sunset (Bird of Prey) Factory Sim; 93.3 Wyclef Jean feat. Mary J Blige; I'm Over You Marlene McCullough; Great Big World; Alan; Kids Rockie Williams & Kylie Minogue; Beautiful Day U2.

BIG RADIO 1

A-LIST Disappoint These Marilyn Manson; Shape Of My Heart Backstreet Boys; Here With Me Dido; Good Fortune PJ Harvey; Same Old Brand New Y2A; Into Alan Bran & Fred Falke; Indigo Noize; Shake Ya Ass Mya feat. The Roots; Five Fing' Fing' Feat' Junior Jack; The Way You Make Me Feel Ronan Keating; On Me (Sweetest Thing) Joe Soul Crew; Stronger Britney Spears; Dancing in the Moonlight Toploader

B-LIST You Is The One (Album) Paul Simon; Trouble Coldplay; I'll Be (Album) Reza Mardini; Put Your Lights On Santana feat. Everlast; Angel Lioré Riche; End Of The Afternoon Curtis Stigers; Things Have Changed Bob Dylan; The Valley (Album) Russell Watson; Peppercorn Bobby Martindale; Walks With Me Koko; Could I Have This Kiss Forever Whitney Houston; Enrique Iglesias; Duets (Album) Various; Light My Fire UB40; Steve Wright; Sunday Love Songs (Album) Boyz Am A Man Of Constant Sorrow; Gotta Get Into Boyz

MTV UK

PLAYLIST ADDITIONS
Stronger Britney Spears; Walking Away Craig David; So That We Make Madonna C; This I Promise You Sync; The Way You Make Me Feel Ronan Keating; Gimmie That One Night 96 Degrees; Girls On Top Get Thing; Never Had A Dream Come True Si Cuba; When I Burn Off Into The Distance Finley Quinn; Don't Think I'm Not Kinky; When I Am Maddest Lene Marlin; Disappoint These Marilyn Manson; We Are Alive Paul Van Dyk; Sophisticated Rude; Incomplete Sissie; You're A Good Vicious Invention; Saved Me Wu Tang Clan; Tomorrow Comes Today Gorkaz

SINGLE OF THE WEEK: Shape Of My Heart Backstreet Boys
ALBUMS OF THE WEEK: Halfway Between The Gutter And The Stars Fatou Sim; Sound Loaded Ricky Martin; Forever Spice Girls; Coast To Coast Westlife

THE PEPSI CHART

Performances: Gloria On Top Get Thing; Long Way Around Edge Chris; Let's Start Singing Away Cheryl; Beautiful Inside Louisa; My Love Westlife; Videos; My Generation Limp Bizkit
Final Inlay: 7/11/2000

RADIO TWO PLAYLISTS

A-LIST Shined I Stay Gabriel; She Rings Ricky Martin; My Love Westlife; By Your Side Sade; Shape Of My Heart Backstreet Boys; Hold Me Sade; Gossip; Can't Fight The Moonlight Leann Rimes; The Way You Make Me Feel Ronan Keating

B-LIST Parallel World Gino Thibault; Black Coffee All Saints; I'm Over You Marlene McCullough; Please Forgive Me David Gray; Let Love Lead The Way/Holler Spice Girls; Only Time Enya; This Portrait You 'N Sync; In Demand Ronan; Irresistible The Corrs; 'Walking Away Craig David; 'Thank You For Loving Me Boyz; 'Never Had A Dream Come True Si Cuba

BIG RADIO 2

C-LIST You Is The One (Album) Paul Simon; Trouble Coldplay; I'll Be (Album) Reza Mardini; Put Your Lights On Santana feat. Everlast; Angel Lioré Riche; End Of The Afternoon Curtis Stigers; Things Have Changed Bob Dylan; The Valley (Album) Russell Watson; Peppercorn Bobby Martindale; Walks With Me Koko; Could I Have This Kiss Forever Whitney Houston; Enrique Iglesias; Duets (Album) Various; Light My Fire UB40; Steve Wright; Sunday Love Songs (Album) Boyz Am A Man Of Constant Sorrow; Gotta Get Into Boyz

CAPITAL FM

Addition One More Time Datt Punk

PLANET POP

Featured artists: Dancin' In The Moonlight; Popcorn; Walk In Like Billie Piper; Interiors AS; So Solid; Richard Blackwood; Motors Final Inlay: 11/11/2000

NATIONAL LOTTERY

Featured artists: That Was Me; Hold Me Sade; Savage Garden; Misereux Russell Weston
Final Inlay: 11/11/2000

Featured artists: When Do I Begin/Light My Fire Shirley Bassey; Karaokebox Boss
Final Inlay: 18/11/2000

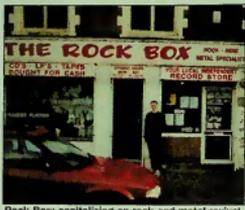
RETAIL FOCUS: **ROCK BOX**

by Karen Faux

According to established indie store Rock Box, there is a rock and metal revival going on in Camberley, Surrey. "We have always specialised in these areas and in the past couple of years the market has taken a big leap forward," says owner Alan Bush. Acts such as Korn, Limp Bizkit and Marilyn Manson have developed a young following which is great for us.

Rock Box was launched in 1987 and six years later expanded by acquiring the adjacent premises and knocking the two ground floors into one. The premises are quite old and have some quirky features – such as a chimney stack rising in the middle of the main floor area – but Bush feels that good use has been made of the available space and the store has its own character.

"The door is pretty old fashioned but luckily we have a fair bit of space to play with," he says. "We have one large window which we update regularly and currently features Radiohead and Marilyn Manson. Inside we have big displays for My Vitrol, Alan, Limp Bizkit, Placebo and Green Day."



Rock Box: capitalising on rock and metal revival

This week's best-sellers include Avin, Badly Drawn Boy, Cradle Of Filth, Helloween and U2, and Bush is pushing big things of following releases from Monster Magnet and The Offspring. Specialist campaigns are always given a high profile and space has been taken from the new one from Roadrunner, offering product from £8.99 to £9.99. Slipknot are consistently a strong seller on the label.

FESTIVALS BOOST CUSTOMER BASE

Having a record stall at big outdoor festivals has proved a worthwhile exercise for Rock Box, which has been setting up shop at the Reading Festival, among others, since 1998. "There's a lot of planning involved in gauging the right amount of stock and physically setting up the stall," says Alan Bush. "However, it's worth the effort because we do great business and get to put our name about. The mall-order side of our operation is continuing to expand and festivals offer an ideal opportunity to broaden our customer base."

"We've also got a punk ska campaign rolling out that we know will do well," says Bush. "It's organised by Eatpup, Burning Heart and Hell Cat, and features acts such as NoFX and Pennywise. Product will be offered at around £10 which is a lot more competitive than some of the multiples," he says.

Apart from specialising in rock and metal, the shop also caters to a big drum & bass

scene in the area and stocks a wide range of dance releases on vinyl. It reports healthy sales for labels such as Hoj Tunes and Positive while demand for rap and hip hop is also on the increase.

Rock Box is very keen to build an extra dimension with in-store PAs: this year it has hosted live sets from Muse and Wit. "Both proved incredibly popular and were well worth all the hard work that went into them," says Bush. "Wit appeared for the second time in July just after their album *Bestinows* was released, and we sold a lot of copies that week."

Just how busy the store can get at around midnight recently proved a revelation for staff when they stayed open to launch the new Radiohead album. "We were done midnight openings a couple of times but this one was well publicised and very well attended," says Bush. "We lit the store with candles and had drinks on offer, so it was a great atmosphere. When Radiohead release their next album we'll probably do the same thing." **Rock Box: 151 London Road, Camberley, Surrey TU15 3UJ, tel: 01276 26628**

IN-STORE NEXT WEEK (from 13/11/00)



Windows – Toploader, Sade, Offspring. "Chart Breakdown" campaign; **In-store** – Desert Island Discs, James Taylor, The Beatles, Sade, Toploader, Offspring, DJ Hardy, Helloween, Robodisco, Paul Oakenfold, Fatboy Slim, Blur, Megadeth, Spice Girls, Ricky Martin, Al, Mansun, Coldplay; **Radio ads** – Mary Mary Press ads – John Towner, DJ Hardy, Helloween, Robodisco, Paul Oakenfold, Fatboy Slim, Maria Gallas, Megadeth, Offspring, The Doves, Mansun, Placido Domingo



In-store – The Beatles, Elton John, Oasis, The Offspring, Sade, Simply Red, Pure Garage 3, Cream Anthems, Martine McCutcheon, The Love Album, Pure R&B, Shirley Bassey, Pure Silk Garage, Magic Of Morse, Heartbeat 100 Anniversary, Destiny's Child, Steena Easton, The Teenies



In-store – CDs from £5 including Celine Dion, George Michael and Steps, selected chart albums for £9.99 including Fiv, Cher, George Michael, Steps, Celine Dion and Martine McCutcheon



In-store display boards – Echoboy, Elevator Suite, Shawn Lee, Broadcast, Add N to (X), Therapy?, Mark B & Blade, Nightmares on Wax D Kicks



Single – Datt Punk: Windows – Ricky Martin, Artful Dodger, Darude, Richard Blackwood, Badly Drawn Boy, Lucy Pearl, Wu Tang Clan, Precious, 666; **Press ads** – 666, Wu Tang Clan, Badly Drawn Boy, Grandaddy, Mansun



Windows – Sade, Simply Red, The Beatles, A Clockwork Orange; **Singles** – Datt Punk, Darude, Badly Drawn Boy, Artful Dodger, Precious, 666, PJ Harvey; **Albums** – Marilyn Manson, Shirley Bassey, Babyface, Elton John; **In-store** – Offspring, Oasis, Bad Manners, Jools Holland, Pure Garage 3, Pure Silk Garage



Windows – Lenny Kravitz, Coldplay; **In-store** – The Offspring, Martine McCutcheon, Elton John; **Listening posts** – Shea Seger, James Taylor, Songlines, Jools Holland, O Brother Where Art Thou



Singles – Savage Garden, Artful Dodger, Darude, LeAnn Rimes; **Windows** – Martine McCutcheon, Sade, Simply Red, Offspring, The Beatles; **In-store** – Pure Garage 3, Destiny's Child



Select listening posts – Robodisco, Beats From The Underground, Cradle Of Filth, Utopia Saints, Two Krom; **Mojo recommended**

retailers – Patil Austin, Badfinger, Kieran Kane, Continuo, Jah Wobble, Bringing It All Back Home



Singles – Wu-Tang Clan, Toploader, Savage Garden, Precious; **Windows** – The Offspring, The World Is Not Enough, The Beatles, A Clockwork Orange, Sade, Jill Scott; **Listening posts** – JT7, Utah Saints, Jill Scott, Red Snapper, Bert, Badly Drawn Boy, St Germain; **Press ads** – The Beatles; **Outdoor posters** – The Offspring, The Beatles, Madonna



In-store – Christmas campaign, two CDs – F22, The Beatles, Spice Girls, Sade, Artful Dodger, Datt Punk, PJ Harvey, Mellow, Ladytron; **Press ads** – Badly Drawn Boy, Darude, Grace Jones, Leann Rimes, The Offspring, Toploader, Wu-Tang Clan

WHMSH Album – Steps, LeAnn Rimes, Datt Punk, McCutcheon; **In-store** – Singles, Russell Watson

WOOLWORTHS **In-store** – Sade, The Beatles, Blur, Now Dance 2001, Huge Hits, Morrison

2000, Daniel O'Donnell, Texas, All Saints, Paul Simon, Van Morrison

ON THE SHELF

KEVIN BLADES,
manager, Impulse, Metro
Centre, Gateshead



"This is the chain's flagship store in the North and the pace is beginning to hot up. We've only been here for four weeks, covering for the manager who is on maternity leave, and am really enjoying it. At the end of this week the Christmas lights are turned on in the Metro Centre and that officially marks the beginning of the seasonal rush."

This week, sales of U2's *All That I Can't Leave Behind* have been up to high expectations and we are giving away a book with the album, worth £4.99. Other book giveaways have been done for Blur's *Best Of* and the DVD of *The Green Mile*. Now we are planning one for The Beatles' 1. They are all nice books and it gives people an added incentive to shop with us rather than go elsewhere.

Other top-sellers this week include Steps' album *Buzz* and Westlife's single *My Love*. We certainly don't have anything to

complain about with the calibre of this peak season's line-up – all the big albums are right up our street. Next week it's Spice Girls, Westlife and Fatboy Slim, and then after that there's The Beatles. All these will do terrific business for us.

In our windows we are featuring Ministry Of Sound's *The Annual 2000* and it has been steaming out. We have 10 listening posts in the store, featuring both singles and albums, and they generate a lot of business.

In our video department, the *Pokemon Movie* was a great seller over half-term last week. In our DVD section we are exporting *The Green Mile*, *Gladiator* and *Perfect Storm* to map up during the few weeks and we have just started selling high-specification DVD players for around the £200 mark. If the players sell well there are plans to roll them out across the whole of the chain."



ON THE ROAD

ANDY SAUNDERS,
SRD rep for
the Midlands

"Business is booming in all the big student towns such as Birmingham, Nottingham and Leicester. Students have just gone back to college with fat grant cheques and are spending all their money on music. We've got loads of high-quality releases coming out between now and Christmas and one of our current best-selling albums is *God Speed You Black Emperor*. The next few weeks are going to be very busy indeed."

Our £8.99 campaign, which kicked off last week, has been going well. Labels such as Moving Shadow, Good Looking, Rann, Botchit & Scarper and Replex are featured and we're supporting it with ads in the *NME* and *7* indie stores that are part of our Subterranean network are currently benefiting from our advertising push for cutting edge labels such as Tresor, Replex, Leaf, Output, Formation and Certificate 18. We provide product on a full sale or return deal for all the Subterranean shops, so they can get now talent onto the

shelves and give it a decent chance to sell.

We have just taken on a new label called Osovo which has some excellent albums coming out. This week there is a DJ compilation from *Mixmaster Morris* and next week there is *Patrick Forge's Excursions 2* – Classic back catalogue from the likes of Colin Dale, Chris Coco and an O'Brien is getting re-promoted in the run-up to Christmas.

Also on the new release front we have *Ram Raiders*, a triple drum & bass 12-inch set that is the second in a three-part series, featuring Moving Fusion, Daft Punk, PJ Harvey, Miles. At the jazz end of the spectrum we have *DJ SS presents Jazz & Bass Session 3* coming out on November 6.

Many of my stores are eagerly anticipating the latest in Moving Shadow's series of budget compilations. Next week 90ps the release of *00.1 10th Anniversary* – which comes with a bonus CD-Rom containing interviews. It costs only £1.99 which makes it too good to miss."

CLASSICAL NEWS

by Andrew Stewart

UPBEAT EXPANDS CLASSICAL ROSTER

Upbeat Recordings has added to its list of classical titles with the recent completion of its cycle of the Schubert string quartets, released on six discs and performed by the Cough Quartet. The Wallington-based company, established in 1989 as a division of Upbeat Management, can boast a strong jazz catalogue, a new showbiz label and an eclectic mix of classical recordings.

Upbeat director Liu Biddle explains that the company began by recording the Temperance Seven jazz band and continued to make discs with other artists on its books. "We've had good support from the classical press for our Schubert series (picture), which is already doing quite well," she says. "The market for classical music is not huge, of course, but we see these recordings as part of our long-term business."

The label's growing jazz catalogue, which features such trad jazz stars as the Temperance Seven, Kenny Ball, Ken Colyer, Chris Barber, George Melly and Humphrey Lyttelton, attracts healthy worldwide sales.

A licensing deal with the BBC has allowed Upbeat to build a BBC Jazz series, while its classical output includes the accessible works of Carey Byton, nephew of the children's author, whose lyrical and imaginative compositions are beginning to find favour with collectors and concert audiences. A future release of Byton's early songs has just been recorded at Snape Mallings, performed by Stephen Roberts, Ian Partridge and the Gramophone Award-winning Britten Sinfonia conducted by Nicholas Cleobury.

"Our classical catalogue is distinct and different," says Biddle, pointing to releases

such as Byton's music for Dr Who, Priest On The Run, an album of Baroque music and a disc of romantic works transcribed for virtuoso recorder player Piers Adams. "We can bring CDs out to support the careers of the artists we represent. If they made it big, then we would be delighted to see them going on to record for a major label."

Upbeat's UK distribution is handled by BMG/Target, with additional sales generated by its online shop (www.upbeat.co.uk).

PHILIPS REVAMPs COMPLETE MOZART SET

Philips Classics has repackaged its award-winning Complete Mozart Edition to retail at budget price. The 180-disc set, originally released to mark the bicentenary of Mozart's death in 1991, holds the record for the largest series ever devoted to one composer. For its budget reissue the edition's contents have been divided to fill 17 slimline boxes, with individual discs presented in paper sleeves. The extensive documentation, essays and librettos supplied with the original CME, still available at mid-price, are not included in the bargain version.

Mark Wilkinson, head of Philips Classics UK, says the repackaged CME is aimed at broadening the market for Mozart's works.

"The price is as right as it will ever be, considering the jewels that the set contains. We expect it to sell in considerable numbers, especially as we move into the first week in December, it will work either as a selfish purchase or as a gift." The release is advertised in Gramophone, and will be backed by further tactical ads in select broadsheets in the weeks before Christmas. A PoS campaign is also planned. "Those Mozart newcomers who have just had a generous Christmas bonus should be attracted to the CME, which contains every note the composer wrote," says Wilkinson.

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



ALBUM of the week



REINHARD KEISER: Croesus, Röschmann, Gira, Trekel, Häger, etc. RIAS Chamber Choir; Akademie Für Alte Musik Berlin; Jacobs (Harmonia Mundi HMC 901714.16). Reinhard Keiser studied at

Leipzig's Thomas School under Bach's immediate predecessors and went on to become musical director of Hamburg's Grosse Market theatre, where he worked and clashed with Handel. Croesus was first produced at the Hamburg Opera in 1711 and revised again 19 years later. The opera was revived by René Jacobs in Berlin in 1999 and Harmonia Mundi's recording, made in association with West German Radio, underlines the magnificence of Keiser's score and preserves the collective work of an outstanding cast, driven by Roman Trekel in the title role and admirably supported by Dorothea Röschmann (pictured) and Werner Gira. Offered in a deluxe boxed set and retailing at three discs for the price of two, Croesus will be advertised in Gramophone, International Record Review and BBC Music Magazine.

REVIEWS

For records released up to November 20 2000



THE DOORS CONCERTO: Kennedy; Prague SO/Colman (Philips Classics 452 830-2). As Colman's arrangements of classic Doors numbers have been crafted with the mature rock and classical crossover markets in mind.

Kennedy's crossover potential is being explored in interviews for Radio's One and Two, together with guest appearances on GMTV, VH-1 and Frank Skinner's ITV show. The disc is backed by eds in The Guardian, Mojo and Classic FM Magazine.

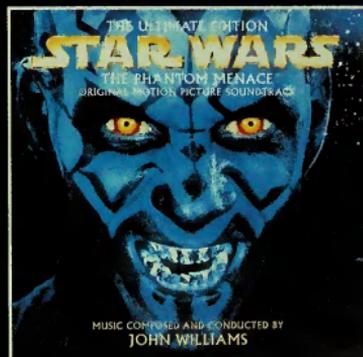
KANCHELL — MAGNUM IGNOTIUM: Simi; Magnus Ignotum, Rostropovich, Royal Flanders Philharmonic/Kakhidze (ECM New Series 462 713-2). Georgian composer Giya Kanchelli's response to a commission from

Mstislav Rostropovich resulted in Simi, a typically profound, often bleak and mystical work. The performers give a sensitive, emotionally-charged first recorded account of the score. It will be supported by eds in the magazine and BBC Music Magazine.

PUCINI: La Bohème, Boelli, Fittoli, Mel, etc. Israel Philharmonic/Mehta (Decca 468 070-2). Boelli's first full opera role on record is set within the context of a decent, if unexceptional, reading of Puccini's eternally popular work. Marketing and PR support for the release is suitably extensive.

ROSSINI: UN PETIT TRAIN DE PLAISIR: Complete piano music vol. 3, Giacometti (Charnel Classics CCS 16098). Paolo Giacometti performs Rossini's salon pieces on a French Erard piano from the late 1840s. The disc will be advertised in the classical press.

THE ULTIMATE EDITION STAR WARS EPISODE I THE PHANTOM MENACE



Here at last is every note of the original music that John Williams composed for Star Wars: Episode I The Phantom Menace.

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CATALOGUE SPECIALISTS FIND NEW GROWTH AREAS

As competition blurs the lines between price points, companies are getting more creative in their campaigns, reports Colin Irwin

As supermarket chains break the £10 price barrier on chart albums and traditional outlets vigorously promote never-ending retail campaigns, demarcation lines between price points are becoming blurred almost to the point of extinction.

With most major labels also now committed to a strategy of temporary price reduction on key titles, both as flagship for a designated campaign or simply a means of breathing life into flagging sales, it is hard to know where budget ends and mid-price begins. And it's certainly virtually impossible to know where mid-price ends and full-price begins.

"It's hard to know where the distinctions start now," says Sony product manager Darren Henderson. "Price points are dissolving. You can get chart CDs for a tenner in supermarkets and mid-price albums in the High Street for £10.49, and the same thing happens with mid-price and budget. It's tough and it's getting tougher all the time."

A confusing year of immense change for the entire catalogue industry perhaps marks the final hurrah for the old days when dedicated specialist indies swamped



Scoring at mid-price: Moby's Play had a limited spell at mid-price, while Leftfield's Leftism and Oasis' Masterplan continue to sell strongly



"It's hard to know where the distinctions start now. Price points are dissolving."

— Darren Henderson, Sony

the market and did good business with multi-artist compilations. It is a market now largely dominated by the majors' attempts to apply marketing science to the promotion of their own catalogue, often in tandem with frontline releases as co-promotions. The various best-of reissues and anniversary editions of the past couple of years have served to squeeze the pot even tighter for the remaining specialists, now starved of mainstream material available for licensing and facing daunting competition from majors adopting the standards of their frontline releases for their catalogue issues. The result of this price warfare is a lively market and ebullient rising sales for catalogue both at mid-price and budget.

"HMV and Virgin have rolling sales campaigns and the bulk of those sales come from catalogue," says Warner head of catalogue Erik James. "It doesn't get the same kind of an identity from a debut point of view but it creates volume."

So while Tracy Chapman's 1988 debut continues its phenomenal success, looking certain to repeat last year's achievement as mid-price best-seller having already chalked up around 115,000 sales, various heavyweight titles are in hot pursuit at the price point, including Leftfield's *Leftism* (106,000) and Oasis' *Masterplan* (72,000). Even Moby's *Play* sold nearly 62,000 during a spell at reduced price. Classic albums pepper this year's list of mid-price best-sellers, including Guns N' Roses' *Appetite For Destruction*, Green Day's *Dookie*, *The Figure* by The Score, Dire Straits' *Brothers In Arms* and Primal Scream's *Screamadelica*.

It is not an easy time for anyone to get involved at this end of the market, but it is a market that has never been healthier as classic material constantly hits the shelves and the public becomes increasingly

educated to quality bargains permanently available. The majors are now exploring non-traditional outlets much more seriously which, coupled with the newly streamlined operations of Demon and Sanctuary, are helping to transform that side too.

The indies are not ready to throw in the towel just yet, however. They just have to keep coming up with ever more imaginative ideas to move volume and, despite the torments of catalogue repertoire from the majors, they are to some extent at least stemming the tide. Nobody understands the magnitude of the task facing indie better than former Westside director Bob Fisher, now heading Connoisseur Collection. "It is a different mindset," he says. "Especially for a reissue label that doesn't own product and which has to rely on licensing repertoire."

Yet Connoisseur is fighting its corner. It has sold 4,000 units of two David Coverdale reissues in the past two months, while a licensing deal with Jive has from the Comsat Angels and some big releases are planned including single-artists packages by Deniece Williams, Shirley Ellis, Atlanta Rhythm Section and Eddie Money, with some heavyweight series lined up next year, including *The Blues/Soul Years 1966-1999* (in four batches of three CDs) and *The History Of Hip Hop* (five double CDs).

"I want to release 45 albums a year," says Fisher. "There are some gaps in the market still to be filled. The Sixties and Seventies have been exploited so much, but there's a lot of scope for more packages from the Eighties and Nineties, especially in the area of black music. The only genre that doesn't seem to be making any headway at the moment is country. There's a huge volume of repertoire but it's not happening. You get someone like Shania Twain emerging every five years or so, but it doesn't seem to generate catalogue."

At the budget end, too, there is still clearly scope for the indies despite the onslaught of the majors. Two leading figures, former Hallmark managing director

Marcello Tammaro and ex-MCI managing director Peter Stack, are back in business with new companies Bianco and Union Square to add yet more competition to the market.

Tammaro's operation features a wide range of licensed audio material, plus a DVD sideline, while Stack launched four labels in March: budget funk and soul imprint Metro Music; budget mood music range *Body And Soul*; mid-price world music label *Manteca*; and the full-price Ocho Metro output, has included releases by Dr John and other out artists.

"One of the things we always try to do with Metro is to put out product that hasn't been out at low price before," says Stack. Delta has been encouraged by its progress during a year which has seen unit sales of its live Marvin Gaye super-budget collection *Sexual Healing* top 100,000 since its release in 1996. Other strong sellers for Delta this year have included the David Cassidy live album *Daydreamer*, the Curtis Mayfield compilation *Love's Sweet Sensation*, the John Lennon interview collection *We Are All Together* and, best of all, John Denver's *Take Me Home*, compiled from his own re-recordings of some of his most famous tracks for his own Windstar label.

"HMV and Virgin have rolling sales campaigns and the bulk of those sales come from catalogue"

— Erik James, Warner

Delta label manager Peter Jamieson believes the demise of Our Price will have a long-term effect on low-price. "You can't take a large chain out of the market without having a negative effect on the availability of product to the retail customer and customer awareness of product," he says. "With so many chains being promotion- and market-led in their selection of product,

regardless of its merits, buyers are often filtering out titles that have appeal to the retail customer on the basis that they will only rack them as part of a promotion. As a former retailer and buyer, my experience was always that if a title was not on the shelf it was a lost sale. Making customers browse the web or databases may offer some of the solution, but not all, as it allows self-service to masquerade as customer service."

However, he does think there will be beneficial side effects from the conversion of Our Price stores into v.sops. "There's space for good independent retailers in any big town and opportunities are being created for go-ahead, service- and product-led businesses with local knowledge. This is the traditional strength of the independent," he says.

This year's big new player has been ABM, the audio book company which on April 20 became the surprise new owner of the vast Hallmark range — consistently one of the top budget labels during the past five years — following the collapse of the Point Group. Managing director John Cooper freely admits it has been an exhausting six months for the company. It has doubled its staff to 60 and increased its catalogue from 300 titles to 700, while another 190 releases are scheduled for the Christmas period. Aside from reassessing and streamlining the existing Hallmark catalogue, it has launched and revitalised other labels like *Coonote* and *Pickwick* and even reissued the old Top Of The Pops series of soundbite albums with notable success and not a little publicity. "It has been quite an eye-opener," says Cooper. "We used to have a policy that no one was allowed to mention pan pipes in the office but our pan pipes albums are our biggest sellers. World music also does extremely well, as do tranquility albums, especially in bookshops. We spent the summer looking at mountains of inherited stock and bringing it up to date. We've done this now and we've rebuilt a lot of the wholesale business that had disappeared. Yet most of the increase in our business

has come from the core business, which is record stores. They've got sales on all the time and we're ideal fodder for that. Some of the catalogue was very tired so we lost about 30% of that and our next phase is to add to the catalogue in all areas, from mid-price downwards."

ABM and Blanco are not the only companies to have taken staff or product from the fallen Point Group and found fresh success. Planet Media is headed by Beverley King, former managing director of The Point Group's licensing division, HHO, and numbers various former Point Group staff among its team of nine. It is primarily a budget specialist with catalogue drawn in part from the Royal Philharmonic Orchestra catalogue formerly held by Tring and now owned by classical website Classical.com. A catalogue of 50 single and 20 double albums by artists including Johnny Cash, Bob Marley and Eric Clapton will be augmented in January by a further 50 single rock and pop albums, as well as the first wave of 120 RPO releases.

King could be speaking for all the new entrants when she says, "We have come into the market at just the right time. The dealers were actually looking for a new budget label."

Castle and MCI, historically two of the leading indie low-price pioneers, have both adapted to the changing market well under their new corporate umbrellas of Sanctuary and Demon respectively. MCI has one of the year's budget best-sellers with its *AI Green True Love* collection while its *Very Best of Marc Bolan & T-Rex* recently topped 400,000 sales since its release in 1991. Its other leading titles of the year are the *Best Of Teddy Griggs*, *Celine Dion's French Love Album* and *Ciara's Best Of*. MCI has also found a lucrative market in karaoke titles, selling more than 200,000 units across 25 titles on its *Star Tracks* imprint, with new collections of *Whitney Houston* and *Tom Jones* songs issued this



Strong mid-price sellers: Polydor unearthed an unreleased Bloodhound Gang album, while Primal Scream and Celine Dion pull in the buyers

month to cement the success already achieved with *Celine Dion*, *Boyzone* and *George Michael* karaoke collections.

"If there is a trend, it is away from multi-artist themed compilations and towards single-artist collections," says MCI sales and marketing director Danny Keene. "It's difficult when you get majors selling £10.99 product in the sales at £4.99, but it makes for a vibrant market and we've had a good year."

The Castle/Sanctuary team is also upbeat after strong performances for its *Castle Pie*, *Pulse* and *Select* imprints. How has it done it? "We've had a continued policy of releasing quality attractively packaged music covering all genres backed up by regular new releases," says marketing manager Lynn McMillery. "We also have control and access to a massive archive of repertoire from labels such as *Five* and *Transatlantic*, and we continually

upgrade and improve the range. By next spring we'll have re-released and refreshed around 100 *Pulse* titles."

Future plans include further activity in the comedy field after some great successes this year, notably the *Billy Connolly Classic Connolly* collection. Other best sellers of the year include *Motörhead's Ace Of Spades*, *It's The Kinks*, the *Small Faces' Itchycoo Park*, *Abbottastid Non Stop Tribute Megamix* and



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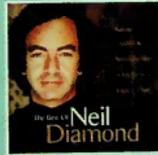
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EMI budget reign under threat from Demon

EMI's long-held position as the UK's top budget company is now under serious threat as the new Demon group leapfrogs Universal to close the gap to just 0.4% behind the perennial market leaders. EMI sold around 20,000 more units than Demon in the third quarter (£66,888 unit sales against 495,700) but the all-important final quarter is traditionally a strong period for Demon's MCI and Crimson labels, with exclusive supply to Woolworths.

With Crimson reinforcing its comfortable position as budget's top label - a position it has held all year - Demon has made great strides since amalgamating its three main suppliers under one corporate umbrella during the summer and its optimism it can claim the number one spot. However, EMI expects its own broad catalogue of Christmas releases to be strong enough to stave off the challenge.



After slipping behind Demon, Universal could now face a fight to hang on to third spot as HNN makes up ground to cut the gap to more than 4% market share, with another consistent performance from its specialist classical and jazz range. HNN anticipates another uplift with its launch of a new range of original world music

recordings which could potentially even dent the triumphant progress of the Nascent mid-price world label, one of MCI/Demon's biggest success stories of the last year. Naxos has even overtaken Universal's budget specialist Spectrum to take second place in the label market share divide behind Crimson.

Sony has had a good quarter, too, overtaking BMG - which has recently undergone internal restructuring in its catalogue division - to claim fifth spot with a 7.5% market share, a rise mirrored by that of its Columbia label, also now fifth.

The biggest risers of the quarter at low price, however, are two of the newest arrivals in the budget arena: ABM and Sanctuary. ABM, with its Hallmark imprint claiming a 4.1% market share and seventh position, currently has a 0.7% advantage (£15,920 unit sales against 98,215) over Sanctuary, which acquired the Castle Music operation in the summer. Both groups will expect to make further strides in the months ahead while the Kent-based indie Delta can be well satisfied with its breakthrough into the Top 10 in ninth spot with a 4.3% market share and 46,357 unit sales through the quarter.

The Roots of Rap (all Castle Pie) and The Dubliners At Their Best. Grimethorpe Colliery Band's Old Rugged Cross, Best of Crystal Gayle and Best of Frankie Laine (all Castle Pulse).

Certainly there is no shortage of individual success stories to fill the market. Columbia's *In The Lounge With Andy Williams* has had a bizarre life at different price points since its original release at mid-price. It was suddenly elevated to full-price last year on the back of the use of Music To Watch Girls By in a Fiat TV ad, a heavyweight Warner marketing campaign, a promotional tour and a hit single. It enjoyed a year of healthy full-price sales on the back of the Warner campaign and has subsequently enjoyed another new lease of life since its repositioned to mid-price in August.

Each release is different, but reducing price does make a significant impact in

sales - it does work," says Sony product manager Darren Henderson.

It is even better when catalogue unexpectedly becomes hot on the back of an artist's sudden return to fashion. Sony has based an entire catalogue reissue programme on Santana's spectacular success with new material this year, and was also quick to seize the opportunity created by the Bloodhound Gang's recent Polyrithm hit single *The Bad Touch* and album *Horey For Boobies*. Henderson remembered *Your Fingers*, an album made for Columbia in 1995 but deemed unsuitable for the UK market and never

released here. It has now sold 15,000 units since April.

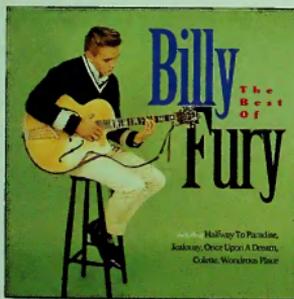
Sony has also made significant progress by targeting the student market, setting up a team to liaise with university entertainment managers organising album launches, playbacks and student nights based around cult themes such as *Stargate* and *Car Wash*. Sony has even done a deal with Polaroid to photograph every

student at a particular event. The photos are then clipped into a card frame with details of available back catalogue. "It's just a matter of coming up with wacky ways to get students interested and it has worked phenomenally well," says Henderson.

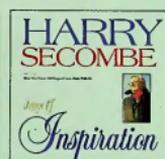
BMG has also found that the whole status of low- and mid-price has been raised during the past year, even enjoying the unusual accolade of a full-page five-star *Guardian* review for one of its best-sellers of the year, the Anthony Newley Collection. "Good press always creates confidence at retail," says Will Harris, label manager of BMG's Camden-Low-price label, whose other best-sellers this year have also included *The Best of Mario Lanza* and *Jim Reeves' Greatest Hits*. BMG's mid-price specialist Camden Deluxe has also made great strides this year with the 21-track Sam Cooke Hits collection its top seller.

The jewel in the Warner mid-price crown is Paul Simon's *Greatest Hits: Shining Like A National Gutter* collection, a high-profile project collated by former head of catalogue, Stuart Batsford. Coupled with

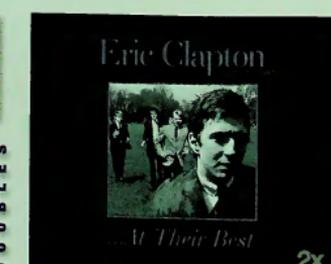
'The Sixties and Seventies have been exploited so much, but there's a lot of scope for more Eighties and Nineties' - Bob Fisher, Connoisseur



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**LOW-PRICE
10
TO FOLLOW...**

SANTANA BROTHERS: Viva Santana (Spectrum 544 444). **Out now.** A banker for universal in the wake of the multi-million-selling Supernatural album, it includes some Carlos solo classics alongside cuts with his brothers and live versions of Black Magic Woman, Oye Como Va and the UK hit Samba Pa Ti.

JIM REEVES: Greatest Hits (Camden 74321789462). **Out now.** Already a big seller for BMG, this collection is upgraded with remastered tracks and new stereo mixes. One of the best-selling country acts of all time performing his most popular songs.

DINAH WASHINGTON: Mad About The Boy (Delta 47 027). **Out now.** An admirable 25-track collection that includes many standards, including Cry Me A River, Love Letters, Stardust, Ev'ry Time We Say Goodbye, Love For Sale and Unforgettable.

JULIE ANDREWS: Greatest Christmas Songs (Camden 74321 778712). **Out now.** BMG has high hopes for this 17-track collection that includes Joy To The World, Cheek To Cheek, It Came Upon A Midnight Clear and God Rest Ye Merry Gentlemen on a set that has never been out on CD before.

BILLIE HOLIDAY: Very Best Of (Spectrum MCB019539). **Out now.** Holiday is hot property on the catalogue market at the moment and this 19-track collection includes many of the favourites, including God Bless The Child, I Loves You Porgy, That Old Devil Cried Love and Lover Man.

BEACH BOYS: Christmas Album (Music For Pleasure CDMPF 6150). **Out now.** There is great demand for Beach Boys material at lower price points and this set of seasonal favourites and rarities is sure to attract interest during the festive season.

BING CROSBY, PERRY COMO, FRANK SINATRA: The Three Crooners (Emporio

EMTBX 317). **November 13.** This collection offers a CD of each artist and features 54 of their most famous songs, including Crosby's Blue Hawaii and White Christmas, Como's What I Do and Girl of My Dreams, and Sinatra's Fools Rush In and Night And Day.

GEORGE BURNS & GRACIE ALLEN: The Golden Age Of Comedy (Castle Pie PLS02/MC443).

November 13. Sanctuary launches a classic comedy series that is certain to do well in the Christmas market. Other comedians featured in the series are WC Fields (MC441), Jimmy Durante (MC442) and Groucho Marx (MC444).

TITO PUENTE & MACHITO: Kings Of Mambo (Castle Pie PIESD 490). **November 20.** A release with enormous potential in the wake of the Latin legend's death during the summer. Taken from New York's Seco label, this 26-track collection combines two of the greatest bandleaders in Latin history.

MILES DAVIS: Conceptions (Castle Pie PIES0028X). **November 20.** A retelling of Pie's existing Miles collection Milestones, this has already sold more than 6,000 units since its release in August 1999. Retaining its original sleeve art, it is a collection of Davis's early jazz ensemble recordings.

**MID-PRICE
10
TO FOLLOW...**

ANNE MURRAY: Both Sides Now (Pickwick PKNCD1005). **Out now.** A collection by the Canadian country/pop singer which signals ABM's mid-price relaunch of the old Pickwick label in a series that also includes Al Jareau Sing's Bill Withers.

VARIOUS: The Reprise Musical Repertory Theatre (Reprise 936247752). **Out now.** A high-profile release for Frank Sinatra fans, combining four albums of music from South Pacific, Kiss Me Kate, Finian's Rainbow and Guys & Dolls, all released here for the first time on CD. Retailing at around £44.99.



catalogue climaxed with the reissue of Hotel California, one of the biggest-selling albums of all time (out on December 11).

ROD STEWART: Atlantic Crossing (Warner Bros 936247292). **November 13.** Stewart's chart-topping album from 1976 heads a strong programme of reissues that also



showcases Of' Blue Eyes performing with the likes of Bing Crosby, Jo Stafford, Rosemary Clooney and Sammy Davis Jr.

CURTIS MAYFIELD: Love Is The Place (Soul Discretion SLDMC D1000). **Out now.** A new initiative from the ABM camp launching its new specialist soul mid-price imprint Soul Discretion with an artist currently in big demand.

DES'REE: Endangered Species (Columbia 5009742 2). **Out now.** These eight rare tracks and five live recordings were originally only previously released in Japan earlier this year, and act as a prelude to next year's new studio album.

ABOUT shows tonight I'm Yours (9362477172), A Night On The Town (9362477302) and Footloose & Fancy Free (93624773).

VARIOUS: The Train Keep A Rollin' (Columbia 498724). **November 13.** An impressive double CD detailing Sony's rock catalogue from both sides of the Atlantic from the mid-Sixties to the modern day. Most of the company's key artists are represented, including Bob Dylan, The Byrds, Yardbirds, Fleetwood Mac, Iggy Pop, The Clash, Pink Floyd, Oasis and Korn.

VARIOUS: Eric Clapton Original Versions (Connoisseur Collection VSO9 CD 297). **November 13.** This collects original versions of various tracks made famous by Clapton, incorporating some collectible vintage blues on the way. Connoisseur uses the same idea for a Dusty Springfield Original Versions (Connoisseur Collection VSO9 CD 297).

ADAM & THE ANTS: Antbox (Columbia 201263 22). **November 27.** Adam Ant himself has been closely involved in this three-CD boxed set that includes 27 previously unreleased tracks in an elaborate package that also includes all the hits. The star is also actively promoting the project. ■

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