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FOR EVERYONE IN THE BUSINESS OF MUSIC

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MUSIC WEEK

Pias brings 3m into the fold

by Robert Ashton

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

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

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

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



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

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

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

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

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

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

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

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

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

Last major agrees to resupply Virgin

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

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

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

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

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



EU Copyright Directive talks reach crucial stage

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

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

IFPI director Frances Moore says

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

issue of liability as it applies to users.

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

Mobos launches second event to recognise spectrum of dance

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

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

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

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



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

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

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



ITV faces battle over Brits as BBC bids for TV rights

by Paul Williams

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

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

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

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

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



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

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

HMV to offer custom CDs in trial of digital system

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

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

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



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

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

Roberts leaves Nude to return to Wild role

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

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

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

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

newsfile

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

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

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

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

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

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

Branson to invest £20m to boost V2 profitability

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

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

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

TIMO MAAS
DER SCHIEBER

20 MARCH 2000

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MIXOLOGY No. 3

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PROMOTIONS

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TIME TO BUILD ANOTHER WALL

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

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

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

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

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

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

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

Anyone For The Wall Part II?

Ally Scott

BILLY

IS POP ON THE ROAD TO NOWHERE?

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

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

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

Tilly Rutherdale's column is a personal view



R1 overhauls roadshows to take in more live acts

by Paul Williams

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

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

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



Smith: boost for new music

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

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

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

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

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

Clear Channel/SFX plans waits on OK

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

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

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

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

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

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

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

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

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

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

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

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

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

Double victory as pirates suffer further blows

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

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

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



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

The prosecution comes just weeks after Alan Williams, the

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

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

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

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

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

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



Net poses cash threat to traditional ad media

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

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

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

news file

EDITOR SOUGHT FOR L&K TITLE

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

SLICE TO 'INFILTRATE' THE NET

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

PERKINS QUITS EMAP

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

PUBLISHERS BEHIND TEN NET SITE

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

WISPE BUDDAH UNVEILS R2 SHOWS

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

NEW HO FOR APPETITE PR

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

TINA HITS PLATINUM RUN

Tina Turner's *Simply The Best* album and Queen's *Greatest Hits II* went eight-times platinum last week as Travis's *The Man Who Reached* achieved seven-times platinum mark.

HOW TV SHOWS' RATINGS COMPARE

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

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

dotmusic
the insider's guide to music
www.dotmusic.com

Net targets young and old in campaign for Floyd's Wall Live

by Mike McGoever

EMI:Chrislays is targeting a new generation of Pink Floyd fans with the marketing strategy for the forthcoming album *There Anybody Out There*. The *Wall Live*, Pink Floyd 1990-94.

A comprehensive campaign using TV, radio, press and flyposting kicks off today (Monday) in the run-up to the March 27 launch of the double album, launched last Thursday at London's Imperial War Museum and featuring live tracks from Floyd's *Wall* tour recorded at their London Earl's Court dates in 1980 and 1981.

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

a new generation of Pink Floyd fans among students. In music terms they are still a big band with a strong reputation." Leahy adds that every year the act's album *Dark Side Of The Moon* hits silver sales status, with no marketing at all.

Driven by the research, the record company's marketing strategy will stretch from one end of the demographic spectrum to the other. For example, radio advertising will target Pink Floyd's older fan base using Virgin Radio, Classic FM and Talk Sport, while, at the same time, hoping to attract the new generation of fans by advertising on alternative music outlet Xfm in London.

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



In lights: Floyd's London launch

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

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

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

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

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

Honeyz step up for Diet Coke deal

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

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

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

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



Diet Coke: new campaign

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

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

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

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

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

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

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



VH-1: new look with overlays

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

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

chartfile

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

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

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

● UK and Australian veteran rockers AC/DC are giving Oasis a run for their money in a number of territories globally, ending at one in Finland (compared to four for Oasis), moving 6-2 in Spain (Australia's), entering at three in Austria (5) and five in Portugal (seven). Their album *Stiff Upper Lip* also retains a top three place in France where Oasis arrive at six.

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

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

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

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



Japanese concerts kick-off global campaign for Oasis

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



Oasis: 'supportive'

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

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

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

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

UK TOP 20 AIRPLAY HITS IN EUROPE
1 Pure Shores All Saints (London)
2 See Breathe Ten Jones & Messiah (T) (UK)
3 Rise Gabrielle (Go Beat/Polydor)
4 She's The One Robbie Williams (Chrysalis)
5 Go Let It Out Oasis (Big Brother)
6 The Ground Beneath Her Feet U2 (Universal Island)
7 Keep On Holdin' FIVE (RCA)
8 Still Believe Sheila Aron (J&R)
9 Toxic Phish & Sneak (PolyGram)
10 Why Does My Heart Feel So Bad? Moby (Mute)
11 You Only Tell Me You Love Me... Pet Shop Boys (PolyGram)
12 Don't Give Up Children text: Bryan Adams (Virgin)
13 Why Does It Always Rain On Me? Gabrielle (Polygram)
14 Revised Artful Dodger (Public Domain/Real Gone)
15 Summer Son Texas (Mercury)
16 Don't Wanna Get You (Go (RCA)
17 It's Not Easy Bein' A Star The Roots (Mercury) (UK)
18 Bring It All Back 5 Club 7 (Polydor)
19 Never Be The Same Again Marlene C (Virgin)
20 When We All Together Texas (Mercury)

GAVIN US ALTERNATIVE TOP 20
1 Cherise Red Hot Chili Peppers (Warner Bros)
2 All The Small Things Blink 182 (A&M)
3 Ex-Gibberish No Doubt (Interscope)
4 Reimagined Limp Bizkit (Interscope)
6 Misery Inc (RCA)
6 Letting The Cabinet Sleep Black (Tramset)
7 Never Let You Go Third Eye Blind (Geffen)
8 Little Black Backdrop Strangle R (Universal)
9 Stand With You Love Smashing Pumpkins (Virgin)
10 Paradox Me Incubus (Epic)
11 Everything You Want Vertical Horizon (J&R)
12 9 Take A Picture Filter (Rapistar)
13 Might Smother The Cure (Virgin/Delink)
14 What I Don't Mind (MCA)
15 Only God Knows Why Kid Rock (Lava/Arista)
16 Fading Away From Me Korn (Epic)
17 Keep New In The Fire Rap Against The Machine (Epic)
18 Learn To Fly Foo Fighters (RCA)
19 Run To The Water Love Hologram/MCA
20 The Chemicals Between Us Back Street Brains

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD
AUSTRALIA
single 3 Club FIVE 8 Club 7 (Polydor) 2
album Stiff Upper Lip AC/DC (EMI) 3
CANADA
album Go Let It Out Oasis (Big Brother/Sony) 5
single 5 Club 7 5 Club 7 (Polydor) 10
FRANCE
single Son Bon Tom Jones & Messiah (T) 1
album Stiff Upper Lip AC/DC (EMI) 3
single Bring It All Back 5 Club 7 (Polydor) 6
album Reload Tom Jones (J&R) 14
ITALY
album Standing On... Oasis (Big Brother) 1
album Standing On... Oasis (Big Brother) 2
NETHERLANDS
single Bring It All Back 5 Club 7 (Polydor) 3
album Stiff Upper Lip AC/DC (EMI) 8
SPAIN
album Son Bon Tom Jones & Messiah (T) 5
album Stiff Upper Lip AC/DC (Warner) 2
single 5 Club 7 5 Club 7 (Polydor) 14
album Stiff Upper Lip AC/DC (EMI) 7

AMERICAN CHARTWALK

by ALAN JONES

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

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

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



Further down the chart, *Sonique's* *Hear My Cry* continues its advance, climbing 102-85 with 20,000 sales. Her single *It Feels So Good* resumed its climb to movie #14 on the Hot 100, with improving airplay more than compensating for declining sales.

There is more good news as William debutant *Places In A Modern Style* gains a toehold on the album chart, massive 171-79 leap last week but *Steps'* *Step One* follows its climb to #10, while *Blue 44's* *Blue* drops its already in-creasing sales by one as it slips out of the Hot 100.

ANGIE STONE

BLACK DIAMOND

THE ALBUM

With over 800,000 album sales in the US, one of the hottest new Arista UK acts has arrived.

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"Angie Stone: Stone Cold Magic" - THE FACE.

"Queen Funk!" - ELLE.

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

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

"Album Of the Year" - BILLBOARD.

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

newsfile

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

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

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

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

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

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

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

More mature sound for Billie follow-up

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

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

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



Billie: more writers on board for new album

While Page & Marr will be on the album, other songwriters involved in the project besides Kennedy include Steelworks' Pam Shyne and Rick Mirra. Later Inc, James/Rave/Beauvais, POP Productions and Lane & Barnes. Producers include Steelworks, Stargate, Mury, Steve Jervier and Later Inc. The album, which is due for an autumn release, will include tracks such as Ring My Bell and the acoustically led Walk Of Life.
Goldsmith adds, "Certain 'revolution' acts that labels come up with don't work because they are not what kids want. Kids are into evolution – they refer reference points in songs – and Billie's new songs are full of them."

Meanwhile Billie is understood to be changing managers following the imminent expiry of her current contract with former Gabrielle manager Steve Blackwell and former lawyer James Wylie. Tipped to take over are Nick Godwin and Nicki Chapman, co-writers of TV and radio plugging company Brilliant. The pair decline to comment but if a deal goes ahead it will be their first foray into artist management.



Gomez: one of the UK acts appearing

Strong UK presence at Austin's SXSW event

More than 30 UK acts will play at the annual South by Southwest music convention in Austin, Texas, this week.

Among those set to appear are Gomez, Gorky's Zynk Mynci, The High Fidelity, Moke, Astrid and Led Zeppelin's John Paul Jones, while Skint Records is hosting its own night for Midfield General, Cut La Roc and Sperry Lightbourne. Ballis Union, the label set up by former Cockett Twin Simon Raymondine, is also hosting its own showcase.

The four-day festival, which runs from March 15-19, will host more than 800 acts, most of whom are either trying to find North American deals or raise their media profile. Other more established artists, among them Blackie Blue, Cypress Hill, Elliott Smith, Jungle Brothers, Patti Smith and Shelby Lynne, are also set to appear.

Former Wunderstuf frontman Miles Hunt hosts the BP's British/SXSW barbecue, with London's local British acts appearing. Hunt has arranged for Brit-based American singer/songwriter Catherine Porter to perform.

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



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

Throughout the Eighties, Boberg spent a lot of time in the UK when he co-founded and ran – at the age of 20 – the IRS label with Miles Copeland, signing acts such as REM. Many of the familiar faces around back then remain in the business, albeit in more senior roles. Even current Universal group managing director John Kennedy, Boberg notes, was the lawyer involved in his Buzzcocks signing.

Today he says that that experience and those friends now help him stay in touch with the UK music scene as he runs The West Coast-based label he has overhauled since joining it four years ago. Indeed, he has three UK acts directly signed to the US – P!nkishirt, Cyclycle and most recent signing, former Fine Young Cannibals frontman Rob Fitz.
Boberg, who originally signed NYC to US, says, "Robland's got one of the most unique and instantly recognisable voices in music, and his voice now is, if anything, better." Gift



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

Blink 182 with Kennedy (left), Boberg (second right) and Universal's Les Grange (right) has been working in Minneapolis with David Ze and already has seven songs in the bag.
As for the rocker P!nkishirt and Cyclycle, Boberg is confident that the continued US success of Aqua will give him the space to experiment when looking to break the bands in the US. "The truly great bands are in the leftfield. They sound like nothing else and you have a whole lot of problems. It's quite a process to expose them – you have to pull towards the centre and the centre and the centre. If the Universal Island UK acts, I'd say for the US, he says he is particularly excited about The Charlatans and Witness.

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

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

Boberg says Alexander's decision to retreat from the limelight was a blow. "He wanted to be a pop star when I signed him. It's my biggest disappointment of last year – we sold 2n records with one single. But it could have been so much more."

However, scoring success from such limited resources is one of the reasons why MCA has been reborn under Boberg. And it may ultimately be one of the reasons why, when the Universal group was reorganised in the US last year, MCA was the only label left untouched. Expect more to come in the year ahead.

Mike Hedges

CONGRATULATIONS

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"Travis" - "The Man Who"

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has produced hits of artists such as Texas, Everything But The Girl,
Slouxele and The Banshees, The Cure, The Beautiful South,
Geneva, McAlmont and Butler and Travis.

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 **EMTEC**

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

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

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

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

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

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

LETTERS

NURTURING UK GARAGE TALENT

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

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

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

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

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

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

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



Dreem Team: Top 40 hit

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

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

Tony Portelli,
4 Liberty Records,
London N17.

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

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

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

Tony Grist,
Atomic Sounds,
Shoreham Bay Sea,
Sussex.
Atomc1@fastnet.co.uk

● A copy of this letter was sent to Tony Blair

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

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

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

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

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

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

CLASSICAL news

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

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

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

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

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

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

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

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

CAUTIOUS WELCOME FOR NEW MAGAZINE

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

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

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

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

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

ALBUM of the week

RAVEL, KODALY, HANDEL-HALVORSEN:
Works for violin and cello. Kennedy, Harrell (EMI Classics CDC 559693 2).
American cellist Lynn Harrell



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

REVIEWS

For records released up to March 27 2000



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

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

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

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



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

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

FILIPPA GIORDANO

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

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



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

AS SEEN ON THE BBC'S PARKINSON SHOW



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VINYL — EDITED BY ADAM WOODS



Volume is a key factor in cutting vinyl for the dancefloor

KEEPING DANCE

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

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

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

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

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

A louder cut depends on the depth and width of the grooves, and in the quest for the highest levels it is easy to push the disc beyond the tolerances of all but the highest-specification turntables and into the realms of distortion. While some mastering engineers undoubtedly relish the challenge of generating the maximum volume, it is universally acknowledged that the limits have already been pushed as far as they can go. "It is getting ridiculous, to be honest," says mastering engineer Adam Nunn of Abbey Road Studios. "I think we have hit a ceiling, and it is physically impossible to get records any louder than they already are. I can understand the record labels' point of view, because if your record's part of a mix in a club and it comes in quieter than the record before it, it isn't going to sound very good. But in the end, there is a limit to what you can do with a piece of vinyl. However, we have done some

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

— Adam Nunn, Abbey Road Studios

going to sound very good. But in the end, there is a limit to what you can do with a piece of vinyl. However, we have done some

New technology

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

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

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

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

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

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

MUSIC WEEK MARCH 18 2000



Manifesto's Neville with A&R manager Ben Cherrill

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

AT THE CUTTING EDGE

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

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

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

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

While there are those who resent the

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

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

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

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

involvement seldom ends there.

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

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

— Toby Feltham, Mo Wax

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

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

Debate also rages about exactly what it takes to be the right engineer for a particular type of track. There are those who believe that a love of the music is absolutely crucial, and others who feel that an understanding of the track is sufficient. "In a way, it probably doesn't make that much difference, because basically these people are all solid technicians," says Feltham.

"They all have good ears. But it is a question of what they have been used to cutting. You go in there and you sometimes feel slightly uncomfortable that you have got to give this DAT, which could be anything, to a bloke who probably goes home and listens to Shania Twain."

Others are more emphatic still. Ministry of Sound head of A&R Ewan Grant says the label generally uses one or other of Shane McEnhill at Tape To Tape Mastering and Walter Coelho at Masterpiece, depending on the project, and believes that an intimate understanding of the music is crucial.

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

Offers straight-to-vinyl cutting



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

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

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

poses little or no threat to mastering studios.

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

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

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

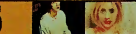
Others question its ability to attain the Holy Grail of dance vinyl – to cut the loudest possible disc.

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

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TOP 75



MARCH 18 2000

Table with columns: Rank, Title, Artist, Producer/Publisher, Label, and Chart/Case info. Includes tracks like 'DON'T GIVE UP', 'AMERICAN PIE', 'PURE SHORES', etc.

Table with columns: Rank, Title, Artist, Producer/Publisher, Label, and Chart/Case info. Includes tracks like 'THE GREAT BEYOND', 'MR DEVIL', 'WAIT AND BLEED', etc.

TITLES A-Z

Table listing titles from A to Z, including artists like Abba, Aerosmith, and Alanis Morissette.

As used by Top Of The Pops and Radio One

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MARCH 18 2000

CHART COMMENTARY

by ALAN JONES



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

Nelson among others but its leading act is Chicane, originally a duo but now comprising solely of Nick Bragaglia. *Don't Give Up* sees him collaborating with Bryan Adams, who registers his first number one since 1991's epoch-making (*Everything I Do*) *I Do It For You*. This '99 debut is Chicane's seventh hit, the previous biggest being last year's Saltwater collaboration with Maire Brennan, which reached number six.

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

MARKET REPORT

TOP 10 COMPANIES

EMI	11.4%
Xtravaganza	8.2%
Jarvis	7.9%
Virgin	7.7%
Jive	7.0%
Cap	6.2%
Mercury	5.7%
NCA	5.0%
XL Recordings	4.1%
Others	28.6%

TOP CORPORATE GROUPS

Indies	37.6%
Warner	15.2%
EMI	11.2%
BMG	5.0%
Universal	11.2%
Sony	3.8%
Virgin	7.2%

SALES UPDATE

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

PERCENTAGE OF UK ACTS IN THE CHART

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

But little more with Don't Wanna Leave You debuting at number nine. Currently number one in France and

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

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

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Get CMC/JT01 (V)
2	1	MOVIN' TOO FAST	Andy Dwyer & Ronnie Johnson	Locked On! Records LUX 11020 (V)
3	NEW	NATURAL BLUES	Moby	Mute COMUTE 251 (V)
4	2	BYE BYE EYE	TI Sync	Jive 325092 (P)
5	3	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive 325092 (P)
6	4	DO YOU WORRY	Madison	V2 VVRS011523 (JMV/P)
7	NEW	ANOMALY - CALLING YOUR NAME	Libra pilot Taylor	Platinum PLATCO 56 (V)
8	5	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent GTR 003051 (P)
9	8	BORN TO MAKE YOU HAPPY	Blind Spares	Jive 325032 (P)
10	6	CAN'T GET USED TO LOSING YOU	Colby Gill	4 Liberty LBT CD027 (P)
11	10	GO LET IT OUT	Clips	Big Brother BRDCC001 (JMV/P)
12	7	THE ORANGE TREE	Cygnus X	Hosti Chocse HOJ1 08CD (V)
13	13	STAY WITH ME (BABY)	Rebecca Wheatley	BBC Music WMS90222 (P)
14	15	IN YOUR ARMS (RESCUE ME)	No Generation	Concept CDC0N 7 (JAM/P)
15	12	SUNBURN	Muse	Mushroom MUSH80C35 (JMV/P)
16	NEW	END OF TIME	DJ Energy & Tetano	Data DATA (ADD)
17	10	LET THE FREAK	Big Ron	480/Parfecto SPECT 06CDS (JMV/P)
18	16	BULLTPOOF	Breslabe Era	XL Recordings XL5 115201 (V)
19	19	BECAUSE OF YOU	Stacy Snowich	Southern Fried REC 18CDS (JMV/P)
20	16	BABY WANTS TO RIDE	Hani	NEW NEO CD05 (V)

At charts CD N

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

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To hear the chart hot-off-the-press on Monday morning, call 0891 505290. Calls cost 50p/min

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MARCH 18 2000

CHART COMMENTARY

by ALAN JONES



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

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 20 artists alone



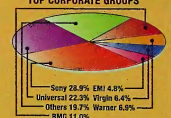
Halliwell among them – have new singles just out or pending, which would have helped their albums regardless of the Brits.

ALBUM FACTFILE

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

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

TOP CORPORATE GROUPS



Moby's *Play* album sold more than 25,000 units last week, its highest tally since its release last May. The album, which

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

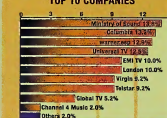
COMPILATIONS

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

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

MARKET REPORT

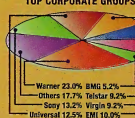
TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 20 artists alone



TOP CORPORATE GROUPS



Artist albums: 77.9%
 Compilations: 22.1%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Weeks on Chart)
1	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother BKID C0082 (2MVP)
2	PLAY	Moby	Mute COST/IMM 172 (V)
3	RELOAD	Tom Jones	Cap GUT/CO 089 (V)
4	WORK GETS AROUND	Stereophonics	V2 VVR 1000438 (2MVP)
5	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 1000482 (2MVP)
6	REMEDY	Basement Jaxx	XL Recordings XLCD 129 (V)
7	YOU'VE COME A LONG WAY, BABY	Fabrizio Simi	Skint BRASSIS 1100 (2MVP)
8	BABY ONE MORE TIME	Britney Spears	Avive 852272 (V)
9	MILLENNIUM	Backstreet Boys	Avive 852222 (V)
10	SHOWBIZ	Muse	Mushroom MUSH 5800 (2MVP)
11	THE MASTERPLAN	Oasis	Creation BKIDD09 (2MVP)
12	VERTIGO	Groove Armada	Popper 950302 (V)
13	VERSION 2.0	Garbage	Mushroom MUSH 2900 (2MVP)
14	EXTERMINATOR	Primal Scream	Creation CRE02059 (2MVP)
15	STEFANCLAR	Steps	Eto/Line 851942 (V)
16	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCO 550 (V)
17	SECRET LANGUAGE OF B	Ian Anderson	Papillon TR12C0002 (V)
18	WEATHER UNDERGROUND	Garage	Nude NUDE1500 (2MVP)
19	LAZY LIME PAINTER JANE	Belle & Sebastian	Jeepster JPR09001 (2MVP)
20	DESERTER'S SONGS	Mercury Rev	V2 VVR 1003752 (2MVP)

THE YEAR SO FAR... TOP 20 ALBUMS

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

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

march
18
2000

THE OFFICIAL CHARTS

march
18
2000

singles

music week

AS USED BY

BBC RADIO 1

97-99.9M



1 DON'T GIVE UP

Chicane feat. Bryan Adams

Xtravaganza

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



11 NATURAL BLUES

Moby

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

music week

AS USED BY

BBC RADIO 1

97-99.9M



macygray
STILL
the new single out now

www.sonymusic.co.uk

WILL SMITH
FREAKY LIKE ME
NEW SINGLE OUT NOW

RS SEEN ON TV
LIMITED EDITION INCLUDES PRE-ORDER CD
www.willsmith.com



2 THE MAN WHO

Travis

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



10 11 BABY ONE MORE TIME

Britney Spears

- 25 12 INVINCIBLE Five
- 21 13 NORTHERN STAR Melanie C Virgin
- 42 14 SURRENDER The Chemical Brothers Virgin
- 52 15 SCHIZOPHONIC Gori Halliwell EMI
- 8 16 DAISIES OF THE GALAXY Eels Dreamworks/Polydor
- 17 17 S CLUB S Club 7 Polydor
- 35 18 REMEDY Basement Jaxx XL Recordings
- 15 19 MILEHIGHMUSIC Blackstreet Boys Jive

compilations

- 1 **THE BEACH (OST)**
London
Virgin/EMI
- 2 **CLUB 2K**
Universal TV/Ministry Of Sound
- 3 **THE 2000 BRIT AWARDS**
Columbia
Virgin/EMI
- 4 **PURE GARAGE**
warner.esp
- 5 **STREET VIBES 4**
warner.esp/Global TV/Sony TV
- 6 **REMIND - THE SOUND OF UK GARAGE**
Ministry Of Sound
- 7 **BEST PEPSI CHART ALBUM... EVER! 2000**
Virgin/EMI
- 8 **TOP OF THE POPS 2000 VOL. 1**
Universal TV
- 9 **DANCE HITS 2000**
warner.esp/Global TV/Sony TV
- 10 **GARAGE ANTHEMS**
Telstar TV
- 11 **IN THE MIX 2000**
Virgin/EMI
- 12 **NOW THAT'S WHAT I CALL MUSIC! 44**
EMI/Virgin/Universal
- 13 **BEST DANCE ALBUM IN THE WORLD EVER! 2000**
Virgin/EMI
- 14 **NUCLEO! PRESENTS HOUSE ANTHEMS**
Virgin/EMI
- 15 **QUEER AS FOLK 2**
Channel 4 Music
warner.esp/Global TV/Sony TV
- 16 **REMIND - THE SOUND OF UK GARAGE**
Ministry Of Sound
- 17 **BREKDOWN**
Telstar TV
- 18 **CLUBBERS GUIDE TO... 2000**
Ministry Of Sound
- 19 **AGIA NAPA - FANTASY ISLAND**
Telstar TV
- 20 **THE LOVE SONGS ALBUM**
warner.esp/Universal TV/Global TV

peoplesound.com top10chart

The peoplesound.com new music top ten chart

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

www.peoplesound.com

peoplesound.com

- 17 20 **CARTOON HEROES** Aqua
Universal
- 19 21 **WHAT A GIRL WANTS** Christina Aguilera
RCA
- 22 22 **OOH STICK YOU!** Daphne & Celeste
Universal
- 18 23 **MOVE YOUR BODY** Eiffel 65
Eternal
- 24 **WHERE THE POOR BOYS DANCE** Lulu
Mercury
- 25 **TAKE A PICTURE** Filter
Reprise
- 16 26 **SUNSHINE** Yomannda
Manifesto
- 27 **EXPO 2000** Kraftwerk
EMI
- 28 **LIKE A ROSE** A1
Columbia
- 29 **DANCING IN THE MOONLIGHT** Toploader
S2
- 30 **BORN TO MAKE YOU HAPPY** Britney Spears
Jive

- 21 31 **EVERYTHING DUM DUMS** Good Behaviour
Mercury
- 25 32 **DON'T BE STUPID (YOU KNOW I LOVE YOU)** Shania Twain
Mercury
- 28 33 **THE SOUND OF BAMBINO** Flickman
Inferno
- 15 34 **LOVE ON THE NORTHERN LINE** Northern Line
Global Talent
- 35 **SHIVER** Coldplay
Parlophone
- 36 **ADELANTÉ** Sash!
Multiply
- 37 **IS IT LOVE?** Chit! Hi Fi
Ministry Of Sound
- 38 **THE GREAT BEYOND** REM
Warner Bros
- 39 **MR DEVIL** Big Time Charlie feat. Soozie Q
Inferno
- 40 **WAIT AND BLEED** Slipknot
Roadrunner

MID-PRICE

This	Last	Title	Artist	Label (Dist. by)
1	2	THE MASTERPLAN	Oasis	Creation CRECD241 (2M/VP)
2	3	GRAN TURISMO	The Cardigans	Stockholm 9306812 (U)
3	GREATEST HITS	Eurythmics	RCA CD7495 (BMG)	
4	1	LEFTISM	Higher Ground/Hard Hands	HANDGCD2 (TEN)
5	6	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (2M/VP)
6	4	TRACY CHAPMAN	Tracy Chapman	Elektra EKMC742 (TEN)
7	INTERNATIONAL VELVET	Camera Obscura	Columbia N594 (4CD/24) (TEN)	
8	15	MAYBE YOU'RE BETTER BROWNISHED TOO	New Releases	MCA MCN104156 (U)
9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffin GFD1236 (U)	
10	8	SCREAMADELICA	Primal Scream	Creation CRECD076 (2M/VP)
11	7	THE SCORE	Fugees	Columbia 405402 (TEN)
12	RESERVOIR DOGS (OST)	Various	MCA MCN03795 (U)	
13	COME KNOY YOURSELF	Fox Lovel/ Criminals	Cannibal CDCHR113 (E)	
14	GOING FOR GOLD: GREATEST HITS	Shirley Bassey	Polydor 944422 (U)	
15	10	GARBAGE	Garbage	Mushroom 621450 (2M/VP)
16	WALLER	Various	Beechwood EEXCD01 (8M/VP)	
17	14	STANLEY ROAD	Paul Waller	GD DISC5 8206193 (U)
18	WHO CAN YOU TRUST?	Morcheeba	Indochina 36014732 (2M/VP)	
19	BROTHERS IN ARMS	Dave Strawn	Vertigo 8240892 (U)	
20	5	FIVE	Five	RCA 7421198702 (BMG)

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BUDGET

This	Last	Title	Artist	Label (Dist. by)
1	GENERATOR	Foo Fighters	RCA 7421197852 (BMG)	
2	MUSIC RESPONSE	The Chemical Brothers	Virgin CHEMS011 (E)	
3	GLOBAL UNDERGROUND - ARRIVALS	Various	Global Underground 59AAMG00 (SRD)	
4	ELGAR/CYMPHYRUS NO.3	BSO/Daniel	Naxos 85541915 (S)	
5	AMERICAN PIE	Melanie	WEA 9857 (TEN)	
6	PURE SHORES	All Saints	London LONX444 (TEN)	
7	TRAUMA TRAX	Trauma	Tidy Trax TTD13404 (ADD)	
8	GREATEST HITS	Bob Dylan	Columbia 4 640672 (U)	
9	BEST YEST OF	Don McLean	The Hit Label RJLUC 1014 (U)	
10	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia UK 64421 (TEN)	

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SATISFY YOU	Puff Daddy/5. K Kelly	Puff Daddy/Arista 74321745502 (BMG)
2	2	NON-TAKE IT LY'ING DOWN	Phony	211 Avenue/Mercury NYC CD5 (S)
3	3	LAUGHT OUT THERE	Kelis	Warner Bros. WB3074 (S)
4	5	MONEY	Jamila	Parlophone Rhythm Stars: 120YHTM2 (S)
5	6	RISE	Stefiellie	Go Beat/Polydor EGCD25 (U)
6	3	THANK GOD I FOUND YOU	Mariah Carey	Columbia 6609240 (TEN)
7	7	FORGIVE ME	Lydell David Hall	Cosmozone TCCD1346 (E)
8	9	U KNOW WHAT'S UP	Donald Jones	LaFace/Arista 7432172262 (BMG)
9	8	HIP HOP	Dead Prez	Eric 868982 (TEN)
10	11	MUST BE THE MUSIC	Yogi Negro feat. Taka Comm	Incentive DENT 4025 (3M/AVTEN)
11	13	SWEET LOVE ZK	Fierce	Wildstar CDWVLD 34 (TEN)
12	12	BREATHE AND STOP	0-21	Arista 7432173232 (BMG)
13	10	ANYTHING	J-Z	Def Jam 502852 (U)
14	15	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Jive 9523182 (U)
15	16	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 7432173522 (BMG)
16	17	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Phonographic Munch	Reward 8856287 (P)
17	17	THE GREATEST ROMANCE EVER SOLD	The Artist	NPG/Arista 7432174002 (BMG)
18	18	TEARPOPOES	Lowestofton	Fresh FRSHD 78 (3M/VP)
19	24	WILL ZK	Will Smith	Columbia 6684852 (TEN)
20	19	I WEEPEN FROM THE BEST	Wyclef Houston	Arista 7432172392 (BMG)
21	21	DEAR U	Melch	LaFace/Arista 7432174012 (BMG)
22	20	HEARTBREAKER	Talicia Caray	Columbia 6680192 (TEN)
23	27	NASTRADAMUS	Nas	Columbia 6686572 (U)
24	28	SUNSHINE	Go Beat/Polydor GBCD22 (U)	
25	31	HOT BODY	Missy Misdemeanor/Eliott	Elektra E 100CD2 (TEN)
26	23	GUILTY CONSCIENCE	Enigma feat. Dr Dre	Interscope 4971922 (U)
27	22	RISE	Eddie Amador	Defected DFCTFTR 3 (3M/AVTEN)
28	25	WHY YOU FOLLOW ME	Eric Benet	Warner Bros/War B CD (TEN)
29	25	THE BRICK TRAC VERSUS GITTY UP	Sitiya's Page	Her 2CD 5013 (TEN)
30	30	SAY MY NAME	Destiny's Child	Columbia 28K73347 (Improm)

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MUSIC VIDEO

TW	LW	Title	Label Cat. No. (Distributor)
1	1	SUPRNIT: Welcome to Our Neighborhood	Roadrunner RR49112
2	2	2 STEPS: The Best Show - Live	Jive 950719 (S)
3	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor.	Universal Video 351922 (S)	
4	4	THE CORN: Unplugged	Warner Music Video 6266193 (S)
5	5	S CLUB 7: It's An S Club Thing	Warner Music Video 651300793 (S)
6	6	SHANIA TWAIN: Live	Universal Video 3269543 (S)
7	12	STEPS: The Video	Jive 951975 (S)
8	TOM JONES: An Audience With	VEI CD 50152 (S)	
9	ORIGINAL CAST RECORDING: Cats	PolyGram Video 47994 (S)	
10	8	METALLICA: SAM	Warner Music Video 651942273 (S)

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	COME ON OVER	Shania Twain	Mercury 1700812 (U)
2	4	THE WOMAN IN ME	Shania Twain	Mercury 5206882 (U)
3	2	FLY	Dixie Chicks	Epic 488642 (TEN)
4	3	WIDE OPEN SPACE	Shelby Lynne	Mercury 946712 (U)
5	5	I AM SHELBY LYNNE	Shania Twain	Mercury 9154222 (U)
6	7	SHANIA TWAIN	LeAnn Rimes	Carlin/London 85730012 (TEN)
7	9	LEANN RIMES	Wynonna Judd	Round CORCD96 (P/MG/CA)
8	8	NEW DAY DAWNING	Alison Krauss	Warner 89C0 0465 (US)
9	10	FORGET ABOUT IT	Kenny Rogers	Vogue KENRVCD 1 (E)
10	6	LOVE SONGS	The Mavericks	MCA Nashville/UM 80456 (BMG/VP)
11	11	TRAMPALUNE	Charlie Landsborough	Ritz RZCD 6232 (BMG)
12	12	STILL CAN'T SAY GOODBYE	Darrel D'Onofrio	Ritz RTZCD20 109 (BMG/VP)
13	13	SONGS OF INSPIRATION	LeAnn Rimes	Carlin/London 556060 (BMG)
14	14	SITTING ON TOP OF THE WORLD	Tim McGraw	Carlin/London 556122 (P/MG/VP)
15	16	A PLACE IN THE SUN	Nanci Griffith/LSLO	Elektra 75582412 (TEN)
16	15	THE DUDDY BOWL SYMPHONY	Martina McBride	RCA 742160912 (BMG)
17	18	EMOTION	Faith Hill	Warner Bros 85627432 (TEN)
18	19	LOVE WILL ALWAYS WIN	Reba McEntire	MCA Nashville/MC 70097 (U)
19	20	SO GOOD TOGETHER	Dolly Parton	Sugar Hill SHCD309 (BMG)
20	20	GRASS IS BLUE	Dolly Parton	

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother RKID CD062 (2M/VP)
2	GENERATOR	Foo Fighters	RCA 7432174956 (BMG)	
3	2	MACHINING THE MACHINES OF GOD	The Smoking Pumpkins	Hot/King 02HIT '98 (E)
4	3	BEAR IN THE FACE OF THE STATE	Black 132	MCA/Universal MC 11595 (U)
5	3	STIFF UPPER LIP	AC/DC	EMI 15256672 (E)
6	5	SUPRNIT	Skipshot	Roadrunner RR 8555 (U)
7	6	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 769266812 (TEN)
8	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffin GFD 24146 (BMG)
9	9	THE MATRIX (OST)	Various	Mercury/Warner Bros 8562741912 (BMG)
10	10	DODDIE	Green Day	Reprise 358247952 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	STOP PLAYING WITH MY MIND	Barbara Tucker	Positive 12V1271 (E)	
2	DON'T GIVE UP	Chicane feat. Bryan Lee	Xtravaganza XTRAV 817 (3M/AVTEN)	
3	MR DEWIL	Big Time Charlie, Daz Dillinger, Soazy O	Inferno TRIN 24 (3M/AVTEN)	
4	IS IT LOVE?	Chili Hi Hi	Ministry Of Sound MGS141 (3M/AVTEN)	
5	MOVIN' TOO FAST	Arletti Dodge & R. Johnson	Locked Grooves LGR 13177 (V)	
6	FORGIVE ME	Lydell David Hall	Cosmozone TCCD 1346 (E)	
7	NATURAL BLUES	Moby	Mute 12MUT251 (V)	
8	THE SOUND OF BAMBOO	Fickman	Inferno TRIN425 (3M/AVTEN)	
9	SUNSHINE	Yomanda	Manifesto FESX 68 (U)	
10	ICEBERG	Dom & Byrme Tym	Moving Shadow SHAD0W142 (SRD)	
11	OFF THE WALL	Wisdoma	Positive 12V1125 (3M/AV)	
12	DEEP SVARM	Trauma vs Ian M	Tidy Trax TTD15934 (ADD)	
13	ANOMALY - CALLING YOUR NAME	Lil' Jon vs Taylor	Platipus PLO1 50K (U)	
14	SALT & SHAKE	Trauma	Tidy Trax TTD11937 (ADD)	
15	MUSIC	Trueschwarz	Benetton 0108140 B7N (P)	
16	SUPERMAN	Kroakic	Kronik KKNV10 (U)	
17	MACHINE LIFE	Avatar	Dragonfly 681154 (U)	
18	FREE LOVE	CRW	VC Recordings VCRT 63 (U)	
19	END OF TIME	Di'Estering & Tarnae	Amato DAP03 (ADD)	
20	WHAT WOULD YOU LIKE TO HEAR AGAIN	Lydell David Hall	Tidy Trax TTD1111 (MG)	

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WORLD ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PURE GARAGE	Various	warmersap - WMMC01 (TEN)
2	2	4 SEASONS EP - PART 1	Sinder Kleinberg	Essential Recordings ESX12 (U)
3	3	STREET VIBES 4	Various	warmersap/Global TV/Sony TV: JPAACMI 16 (MG)
4	4	PLAY	Moby	Mute STUM 72/S2/STAM 172 (U)
5	5	GARAGE ANTHEMS	Various	Telstar TV: TVMVC 3129 (TEN)
6	6	ZONA 2001	Dr Dre	Interscope 49040941-0P (U)
7	7	GROOVE ANTHEMS - BACK TO MINE	Various	DMC BACKUP 4P (U)
8	8	MILLIEZ PRESENTS: HARDCORE ANTHEMS	Various	Virgin/EMI VTECD2363 (E)
9	9	TRAUMA TRAX	Trauma	Tidy Trax TTD159402 (ADD)
10	10	PURE SHORES	All Saints	London LONX4444 (TEN)

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18 MARCH 2000

COOL CUTS CHART

as featured on Tim Lensen's show on Galaxy

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	TOCA'S MIRACLE	FLOWERS Sweet Female Attitude	SOMETHING'S GOING ON MYSSIQ	CRAZY LOVE MJG Cole	DOWN DOWN GAMBAREALZ	END OF TIME DJ Energy & Talana	TELL ME WHY (THE RIVALDS)	FEEL IT Dime	SLEEP TO BLEEP	FILL ME IN Craig David	CRY SYSTEM F	BREATHE Art Of Trance	CALLING THE ANGELS Dea-Li	INSPIRED Satoshi Tomiie	SHOE MONKEY Spense Wizard	THANKYOU Steacy Kidd	YOU PUT ME IN HEAVEN	POSITIVE SWEAT Back Era	HACK NO.1 Think Tank	
	(The cheeky bootleg) becomes official and is set to be huge!	(Play London groove fare with new mixes from Wackids and Solomon)	(Lightning US-style house track with a dub from The Dinos)	(From his forthcoming album and with hot remixes from Todd Edwards)	(Quality R'n'B pumping house with remixes from Class A and Jazzy M)	(A banger on impact but you can't be too sure with new Los Angeles mix)	(Progressive trance in PVD's vibrant style)	(Broads in the air filtered throb house track)	(Twisted soulful trance house)	(The Arts & Crafts vocal goes solo with this very cool London banger)	(Another commercial outing from Ferry Corsten with a remix from Oliver Heldens)	(Well-produced trance tune with vocals from Caroline Lavelle)	(Massive S&S-style track - essentially omitted from last week's chart)	(With mixes from Boris Dlugosz and Frankie Knuckles)	(Frankly ambushed track with remix from Phantom Beats)	(Classy garage tune on Frankie Knuckles' label)	(Euro trance with mixes from Lange and Thrillerbeats)	(Excellent low-key trap of deep house electronics)	(Loud! House groove with mixes from Propellerheads and Gloc)	
	Positiva	Milky	Subliminal	Talk'n' Loud	Azul!		Deafant	Strictly Rhythm	Wildstar	Virgin	Teamusa	Phlegm	3 Beat	Incredible	Functional Breaks	Yellowrange	Xtravaganza	Blue	Glow	

CLUB CHART TOP 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	DO IT TO ME AGAIN	AIRWAVE Rank 1	I DON'T WANT NOBODY (TELL ME WHAT TO DO)	FUNK ON AH ROLL	SOMETHING ABOUT THE MUSIC	FEEL SO GOOD	YOU'RE THE REASON	DER SCHIEBER	STAND UP/REWIND	GET UP	WE CAME TO PARTY	DEADLINE	FREEBASE	FLOWERS Sweet Female Attitude	MAMBO ITALIANO	ANGEL Fridge	ARE U REAL?	PUMP UP IN HEAVEN	PUNYPUT Nony vs Eniac	THE TIME IS NOW	GIVE ME YOU Mary J Blige	SLICE OF DA PIE	CALL MY NAME	HIGH ON YOU AGAIN	RELEASE ATRU	SUNSTORM	KILLER 2000	WEST ON 27TH	BAQ IT UP	SEE YA	THE WARMING	HARD HOUSE MUSIC	STOP PLACING WITH MY MIND	ORANGE THEME	DON'T GIVE UP	THE RETURN OF NOTHING	SO WHAT	OVER MY FACE	FEELS SO GOOD	TWISTED
	Defected	Defected	Cherie Amie	Cherie Amie	Phrogz	WEA	Tidy Trax	48K/Mushroom	EMI	Cleveland City	Multiple	Inferno	Free Free	MIRA/WCA	Wonderby	Incentive	Edel	Xtravaganza	Additive	MCA	ECHO	Relentless	Blanco Y Negro	Disso Volante	Realworld	Multiple	Sound Of Ministry	Hoop Dreams	EMI	Innocent/Virgin	Hotus	Class Blue	Positiva	Hoop Dreams	Xtravaganza	Renaissance	Serinus	Virgin	Logic	Notus

CHART COMMENTARY

by ALAN JONES

Fourteen months after their debut hit Can't Get Enough peaked at number seven on the club chart - a modest achievement for what was one of the club hits of last year - **Soulsearcher's** belated follow-up *Do It To Me Again* surges to number one, helped by mixes from Jazz-N-Groove, Richard F. Mark Pichotti and Mark Pomery. In very similar style to their first hit, it features the vocals of Tera Japin, erstwhile Snarl singer, who has since lanced her larynx to several other dance hits. The highest new entry is another one of those filtered disco records by a French act - and one with a sense of humour, since they call themselves **Da Slamm'n Froz** - but

garage is very much on the rise again, with star performers this week including **James Brown's** Funk On Ah Roll (11-4), **Sweet Female Attitude's** Flowers (new at 14) and **Monie Love's** Slice Of Da Pie (22). Trance is fighting back too, with **Dutch Force's** Deadline new at 12, **Rhythm Of Life's** You Put Me In Heaven With Your Touch in at 15 and **Kayestone's** The Warning debuting at number 33. In name but three... On the Pop Chart, **Ger**

Halliwil's hands-on to pole position with **Bag It Up** but barely beats a challenge from **Shatt's** Mambo Italiano. **Ger's** chart position is being helped by the multiple mixes of **Bag It Up** mailed to DJs, not all of which will make it onto the commercial release, as one CD will feature camp remixes of Nancy Sinatra's These Boots Are Made For Walking and Doris Day's Perhaps, Perhaps, Perhaps. Instead, **Ger's** position is certain to come under threat next week, and though she manages to hold off three girl groups - **Atomic Kitten**, **Preload** and **B*Witched** - who all climb into the Top 5 less than 15% behind her, she is more likely to be replaced by one of the 10 records which debuted between seven and 20 this week, with **Yomanda's** Sunshine and **Sash! & Just Around The Hill** standing a better chance than most... **Hil St. Soul's** For Your Love continues at the top of the Urban Chart, increasing its lead over **Angie Stone's** Life Story slightly even though the latter disc climbs 3-2. Both should watch out for **Destiny's** **Child's** Say My Name, which spent several weeks between 21 and 40, first on import and then on limited white label, and now explodes to number five after UK promos were serviced. With a further selection of mixes about to go out, this could be the one to beat.

URBAN TOP 20

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	FOR YOUR LOVE	LIFE STORY	HE CAN'T LOVE U	GIVE ME YOU	SAY MY NAME	FEEL SO GOOD	IMAGINE	ONLY THE LOOT	ALL I DETELL	STILL DRE	MONEY	HIGH ON YOU	THOND	WHOD	CAUGHT	ONE MORE	RIDE ON	FILL ME	DON'T	I KNOW
	Seal	Angie Stone	Jagged Edge	Mary J. Blige	Destiny's Child	Jazzy B	Shola Ama	Kelly J	Jive	Dr. Dre & Snoop	Brandi M	Fiona Prince	Slingo	Black Rob	There's Kells	Red	Superherites	Craig David	Donkey	Destiny's Child
	Omnia	Omnia	So So Def	MCA	Columbia	Columbia	WEA	Kelly Jive	Interscope	Interscope	Parishade	Disco Volante	Def Soul	Def Soul	Virgin	Riverstone	Epic	Wildstar	Concept Music	LuFace

CLUB CHART BREAKERS

	1	2	3	4	5	6	7	8	9	10
	END OF TIME	BINGO BANGO	JUMP DOWN	SWEET LOVE	JUST AROUND	DISCO SCIENCE	SUPERCAL	I WANNA LOVE	I WANNA LOVE	BLOW YA MIND
	Talana	Jazz	Back Era	Ultra Deep	The Hill Sash!	Mirvals	Mike Wells	Jessica Simpson	Jessica Simpson	Load
	Allen	XL Records	Global Cuts	Global Cuts	Multiple	Naive	Future Grooves	Columbia	Columbia	Pepper
	Allen	XL Records	Global Cuts	Global Cuts	Multiple	Naive	Future Grooves	Columbia	Columbia	Pepper

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including releases, Urban, Pop and Cool Cuts charts) can be obtained from **48K's** website at www.48k.com. To receive the club charts in full by fax contact **Karl Beach** on tel: 0171 940 0588, e-mail: karl@48k.com

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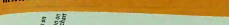
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This Week	Last Week	PURE SHORES		All Saints	London		New Music	Peak Pos.	Peak Pos.	Weeks	Now	Wk	Wk	Wk	Wk	Wk
		1	2		2745	-2109.24										
▲ 2 3 14	RISE	Gabriella	Go Beat/Polydor	2531	-7	100.83	+1									
▲ 3 4 2	AMERICAN PIE	Madonna	Maverick/Warner Bros.	2167	+8	79.98	+5									
▲ 4 3 7	MOVIN' TOO FAST	Arif M. Dodger feat. R. Johnson	Locked On/XL Recordings	2188	+5	74.40	+3									
▲ 5 7 13	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive	1861	-3	69.33	-5									
▲ 6 4 9	STILL	Macy Gray	Epic	1766	+26	64.85	+30									
▲ 7 15 12	WONT TAKE IT LYING DOWN	Honeyz	1st Avenue/Mercury	1707	+14	63.38	+39									
▲ 8 9 5	SITTING DOWN HERE	Lene Marlin	Virgin	1933	+46	61.20	+50									
▲ 9 16 1	DONT GIVE UP	Chicane feat. Bryan Adams	Xtravaganza	1272	+34	58.12	+36									
▲ 10 13 9	SMOOTH	Santana feat. Rob Thomas	Arista	1405	+13	56.59	+17									
▲ 11 3 14	BORN TO MAKE YOU HAPPY	Britney Spears	Jive	1749	-12	53.76	-16									
▲ 12 2 4	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes	Virgin	1431	+47	49.97	+44									
▲ 13 11 4	GLORIOUS	Andrew Johnson	WEA	1401	+17	47.74	+17									
▲ 14 23 3	BYE, BYE, BYE	'N Sync	Jive	1001	+45	43.14	+43									
▲ 15 12 10	DONT BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain	Mercury	1510	-9	42.81	-10									
▲ 16 10 10	SWEET LOVE 2K	Fierce	Wildstar	1207	-38	41.13	-29									
▲ 17 16 14	MONEY	Jamelia	Parlophone Rhythm Series	1056	-6	40.61	-8									
▲ 18 20 3	ALL THE SMALL THINGS	Richard Ashcroft	MCA	640	+39	39.87	+36									
▲ 19 13 21	WHAT A GIRL WANTS	Christina Aguilera	RCA	1485	-33	38.82	-47									
▲ 20 17 14	U KNOW WHAT'S UP	Donell Jones	LaFace/Arista	738	-26	37.69	-16									

HIGHEST TOP 50 CLIMBER

▲ 21 27 4	THE TIME IS NOW	Moloko	Echo	511	+50	36.16	+78									
▲ 22 26 4	A SONG FOR THE LOVERS	Richard Ashcroft	Hut/Virgin	765	+57	35.81	+75									
▲ 23 11 14	IN YOUR ARMS (RESCUE ME)	No Generation	Concept	872	-11	34.15	-37									
▲ 24 12 15	SHE'S THE ONE	Robbie Williams	Chrysalis	913	-1	33.22	-5									
▲ 25 24 4	MAMA TOLD ME NOT TO COME	Tom Jones & Swallowthorpe	Gut	1083	+46	32.68	+38									
▲ 26 13 9	DONT WANNA LET YOU GO	Five	RCA	701	+30	31.86	+20									
▲ 27 25 5	KILLER	ATB	Sound Of Ministry	916	+17	31.28	-4									
▲ 28 19 10	STEAL MY SUNSHINE	Len	Columbia	1043	-5	29.87	-5									
▲ 29 16 15	GO LET IT OUT	Oasis	Big Brother	894	-35	29.53	-58									
▲ 30 12 3	FILL ME IN	Craig David	Wildstar	497	+28	29.39	+68									
▲ 31 18 12	DANCING IN THE MOONLIGHT	Toploader	S2	896	+4	28.23	-5									
▲ 32 14 3	CRASH & BURN	Savage Garden	Columbia	861	+40	27.59	+59									
▲ 33 16 13	CAUGHT OUT THERE	Kelis	Virgin	797	-22	26.96	-46									
▲ 34 13 5	BAG IT UP	Geri Halliwell	EMI	838	+13	26.85	+53									
▲ 35 17 11	THE GREAT BEYOND	R.E.M.	Warner Bros.	658	-37	26.80	-15									
▲ 36 21 4	EVERYTHING	Dum Dum	Good Behaviour/Wildstar	845	+5	27.28	+28									
▲ 37 21 5	I TRY	Macy Gray	Epic	764	-18	21.42	-49									
▲ 38 12 19	MR. F'S BEAUTIFUL BLUES	Epis	Dreamworks/Polydor	559	-35	20.53	-65									
▲ 39 11 1	BINGO BANGO	Besamee Jaxx	XL Recordings	207	+60	20.18	+81									
▲ 40 16 1	FREAKIN' IT	Will Smith	Columbia	434	+27	19.90	+44									
▲ 42 15 16	SATISFY YOU	Puffy Dadd (feat. R. Kelly)	Bad Boy/Arista	498	+39	19.95	+38									
▲ 43 10 14	A LITTLE BIT OF LUCK	DJ Luck & MC Neat	Red Rose Recordings	271	-30	18.31	-34									
▲ 44 13 11	NATUREL BLUES	Moby	Mute	205	+46	18.60	+88									
▲ 45 21 3	WHERE THE POOR BOYS DANCE	Lola	Mercury	76	+55	17.95	+47									
▲ 46 12 10	FEELIN' SO GOOD	Jennifer Lopez	Work/Columbia	274	+21	17.33	+24									
▲ 47 21 10	WHY DOES IT ALWAYS RAIN IN TRAVIS	Independent	Independent	409	-11	16.22	-24									
▲ 48 16 19	GENIE IN A BOTTLE	Christina Aguilera	RCA	352	-8	16.14	-154									
▲ 49 10 10	KING OF MY CASTLE	Wandum Project	AMP-PP	392	-15	15.94	-21									

BIGGEST INCREASE IN PLAYS

BIGGEST INCREASE IN AUDIENCE

▲ 50 19 1	RIGHT BEFORE MY EYES	N'N'G feat. Kallaghan	Urban Heat	175	044	15.56	+115									
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RADIO ONE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
▲ 1	DONT GIVE UP	Chicane feat. Bryan Adams	Danzon	3670	31	39													
▲ 2	MOVIN' TOO FAST	Arif M. Dodger & R. Johnson	Echo	2837	39	37													
▲ 3	PURE SHORES	All Saints (London)		2795	38	37													
▲ 4	ALL THE SMALL THINGS	Hink 102 (MCA)		2639	30	35													
▲ 5	THE TIME IS NOW	Moloko (Echo)		2429	22	35													
▲ 6	WONT TAKE IT LYING DOWN	Honeyz (Mercury)		2183	21	27													
▲ 7	BINGO BANGO	Lola (Mercury)		1931	16	27													
▲ 8	BYE, BYE, BYE	'N Sync (Jive)		1854	17	28													
▲ 9	U KNOW WHAT'S UP	Donell Jones (Arista)		1920	27	28													
▲ 10	FILL ME IN	Craig David (Virgin)		1614	15	26													
▲ 11	RISE	Gabriella (Polydor)		1632	23	25													
▲ 12	DONT WANNA LET YOU GO	Five (RCA)		1529	18	25													
▲ 13	STILL	Macy Gray (Epic)		1513	14	25													
▲ 14	AMERICAN PIE	Madonna (Maverick/Warner Bros.)		1395	25	24													
▲ 15	MONEY	Jamelia (Parlophone Rhythm Series)		1242	23	23													
▲ 16	GLORIOUS	Andrew Johnson (WEA)		1362	22	22													
▲ 17	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys (Mercury)		1400	20	21													
▲ 18	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes (Virgin)		1402	22	21													
▲ 19	SWEET LOVE 2K	Fierce (Wildstar)		1322	22	21													
▲ 20	RIGHT BEFORE MY EYES	N'N'G feat. Kallaghan (Urban Heat)		1402	22	21													
▲ 21	A SONG FOR THE LOVERS	Richard Ashcroft (MCA)		1279	20	20													
▲ 22	FEELIN' SO GOOD	Jennifer Lopez (Work/Columbia)		1618	11	19													
▲ 23	THONG SONG	Stacy Gray (Jive)		1368	9	19													
▲ 24	NATURAL BLUES	Moby (Mute)		1376	15	18													
▲ 25	FREAKIN' IT	Will Smith (Columbia)		1137	8	17													
▲ 26	TOCA'S MIRACLE	Fagna (Postiva)		1391	3	17													
▲ 27	YOU'RE NOT ALONE	Richard Ashcroft (Virgin)		1351	12	17													
▲ 28	STILL	Macy Gray (Epic)		917	10	17													
▲ 29	U KNOW WHAT'S UP	Donell Jones (Arista)		951	26	15													
▲ 30	FLOWERS	Sweet Female Attitude (MCA)		883	15	15													

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TOP 10 GROWERS

Pos.	This Week	Last Week	Plays	Wk	Wk
1	SITTING DOWN HERE	Lene Marlin (Virgin)	1233	605	
2	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes (Virgin)	1421	435	
3	STILL	Macy Gray (Epic)	1766	364	
4	FOOL AGAIN	VICINI (RCA)	384	342	
5	MAMA TOLD ME NOT TO COME	Tom Jones & Swallowthorpe (Mercury)	1083	339	
6	DONT GIVE UP	Chicane feat. Bryan Adams (Xtravaganza)	1272	220	
7	BYE, BYE, BYE	'N Sync (Jive)	1712	200	
8	A SONG FOR THE LOVERS	Richard Ashcroft (Hut/Virgin)	765	278	
9	CRASH & BURN	Savage Garden (Columbia)	851	246	
10	WONT TAKE IT LYING DOWN	Honeyz (1st Avenue/Mercury)	1707	238	

© Music Control UK. Chart covers tracks having gained ground in plays.

TOP 10 MOST ADDED

Pos.	This Week	Last Week	Plays	Wk</
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SINGLE of the week

CRAG DAVID: Let Me In (Wildstar CDWL1028). When Craig David started showcasing at the start of 1999 almost any label could have signed him, but most just did not "get it". Wildstar then

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



backed by an extensive tour which expanded their strong fanbase.

SINGLE reviews

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

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

WHLI: Radio Disco (Mushroom MUSIC 7105). This is melody-infused guitar-pop from an Irish three-piece who seem to be gaining momentum. It has been c-listed at Radio One.

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

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

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

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

IDLEWILD: Actually It's Darkness (Food CDFO027). This strong Radio One Blasted melodic comeback for Idlewild bodes well for their forthcoming album One Hundred Broken Windows. It is

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

RALPH FREED: Angel (Incentive CENT6CD5). Big in opinion recently, Ralph Freddie's choral trance track now comes with a strong Quake mix for UK release. It should maintain Incentive's club presence after its hits with Starparty and Joe Negro.

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

VIGILANCE BLACK SPECIAL: We'rewolves (Shifty Disco DISC0003). Part of Shifty Disco's limited-edition singles range, Vigilance Black Special has a sound that is rooted deep in the singer-songwriter world with soft musical backing.

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

ALBUM reviews

UNDERWOLVES: Under Your Sky (Blue PFCAD2). Ross Allen's Island-backed imprint follows Poshay's Miles From Home with this similarly experimental album from drum & bass duo Underwolves. Mixing breakbeats with strong soul and jazz influences, their album is an eclectic listen.

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

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



ALBUM of the week

CHICANE: Behind The Sun (Xtravaganza XTRAWA10CD). In the four years since his debut hit Offshore, the world has finally caught up with Nick Bracergård, with trance now topping the pop charts. Chicane's second album does not depart grossly from the



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

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

ART OF NOISE: Reduction (ZTT ZTTA70D). Originally recorded as a companion to their album The Seduction Of Claude Debussy (included free with this album), Reduction is a seven-track effort featuring more experiments in avant-garde music. The results are mixed, but a couple of tracks, including a new collaboration with rapper Rakim, are worth investigating.

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

The Slack Years (London CD 8273 920642). Many people's memory of female rock act L7 will forever be vocalist Donita Sparks' antics on the Punk. Always an uncompromising punch/thrash band, this album is an effort to make the most of their catalogue as they tour — they are now on Wax Tadpole through Beck's label Begglaard.

VARIOUS: Dance Nation — Mixed by Tall Paul & Brandon Block (Ministry of Sound NDC07). After Block's starring role at the Brits, his name will be better known outside clubland and TV advertising should further boost sales of this double mix CD. Including recent hits by Artful Dodger, Moloko and Joe Negro, it looks set to be another success for the Ministry.

LAUREN HOFFMAN: From the Blue House (Free Union UR0002). Hoffman's debut UK release is a mix of Chrissie Hyde and Tanya Donnelly. Hoffman's strengths are her songwriting and voice, and can be compared with Elliott Smith in terms of word-of-mouth buzz. GLR is playing the single Song For A Boy.

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

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

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

DJ TEEBEE PRESENTS: Blacksciencealbum (Certificate 18 CERT18C0007). After releases on Moving Shadow and R&S, DJ Teebeeh unleashes his debut album on Certificate 18. It is drum & bass with a defiantly experimental attitude, its sleek production powered by throbbing basslines and rolling beats.

VARIOUS: Pokémon — The First Movie OST (Atlantic 7567-83261-2). Given that anything with the word Pokémon on it is a ball of a banger, the fact that several pop stars — Britney, Christina, Bille and Emma Bunton — have contributed adds to its retail value. Standout tracks include Norwegian pop duo M2M's Don't Say You Love Me (PVC 102) and C. Vaccarino.

ANDY SHEPPARD: Dancing Man And Woman (PVC 1202). The former Blue Note artist blends an array of influences in this new set. It mixes music from India, Latin America and America with modern dance rhythms, all punctuated by Sheppard's saxophone. It at times a little bland, it is saved by some virtuoso performances.

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

Here now releases

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

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



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

METAL GIVES KICK FROM RETAIL BLUES



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

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

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

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

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



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

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

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

Promotional curios that must keep their cool

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

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

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

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

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

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

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

to a constant relationship with radio stations and journalists."

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

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

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

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

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

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

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

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

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

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

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

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

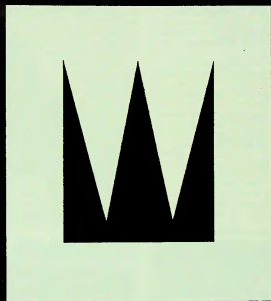


out to key people. There is a hierarchy in the distribution of promos. In radio stations we'd send things directly to producers, for example."

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

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

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► and exploiting the stable but somewhat conservative touring market.

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

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

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

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

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

Giant Merchandising's diversified activity includes the merchandising for all of Warner's licensed characters. The company's music clients include REM, Metallica and Aerosmith, and Giant has found that sales of stadium rock T-shirts have held up well, perhaps because such acts tour infrequently. Certainly, managing director Mark Stredwick is adamant that merchandising companies cannot live by music alone.

"We have secured the vending right for all the Euro 2000 games," says Stredwick. "This is another indication of the need for merchandising companies to find other streams of income. The days of being purely a music merchandiser are long gone."

Blue Grape's strategy keeps it clear of pop acts, and necessitates a high quality threshold. "Our clothing is made to a standard that will get us into stores, rather than on to market stalls," says Clarke. "We also employ a team from Pepe to ensure quality control. As far as I know, we are the only merchandising company to do this." The market for higher priced, quality items continues to yield healthy dividends, according to Chris Cooke, head of artist relations at Winterland Productions.

"One trend is for more interesting garments, and more upmarket ones — fleeces, zipups, things with whistles and bells on," he says. "We have always known

that people will pay £14 for a T-shirt, but now we are finding that they are willing to pay £35 for higher-end merchandising.

This has been helped by increased availability — it is now easier to get wreeks and different colours. Sand and olive coloured shirts are now popular, whereas before the price had been prohibitive."

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

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

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

However, a significant avenue opening up for merchandising is through e-commerce,

according to Jeremy Joseph, managing director of De-Lux, whose clients include U2, Shania Twain and the Chemical Brothers.

"Shop space is less available, but e-commerce can maintain back-catalogue merchandise," says Joseph. "Texas have a limited edition of signed lithographs available on their website and it would be hard to

find a retailer that would stock these kinds of things. If a group doesn't tour in a certain area or country, the internet allows its fans to buy into the band regardless."

Joseph believes that sales of merchandise have slipped because fans are interested in buying what bands are wearing, rather than simply what they are endorsing. De-Lux is responsible for Wu Wear, the Wu-Tang Clan fashion range

which cleverly sets out its stall somewhere between these two categories.

And while pop may have taken a battering in the T-shirt stakes, the sales of pop posters have

increased in the past year, according to Max Argyle of GB Posters. He believes all areas of the merchandising

market can expect to benefit from the resurgence of rock.

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



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The huge sponsorship market



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

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

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

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

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

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

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

Which fans are biggest spenders?

It is all too easy to assume that the profitability of merchandise at live shows is directly linked to the age of the audience. Certainly, at concerts by leading boy bands such as Boyzone and the Backstreet Boys, merchandising revenues can amount to as much as £6-£8 per head. Other acts with enormous youth appeal, such as Steps, the Spice Girls and Robbie Williams, are reputed to take something in the region of £4-£5 from each giggoer.

But in fact, the equation seems to have most to do with the sheer devotion inspired by the band or artist in question. Bands of teen heart-throbs are obviously uppermost in this category, but Seventies rock heroes Kiss have built a brand which is widely regarded as a phenomenon, and cult prog rock favourites such as Yes can generate a merchandising spend to challenge all but the most successful of pop acts.



"You don't get casual fans in a Yes gig," says Chris Cooke, head of artist relations at Winterland, which handles the group's merchandising. "The band gets a standing ovation after each song."

Mindful of the age and spending power of the typical Yes fan, Winterland has done a roaring trade in high ticket items, such as fleeces and denim shirts, with the result that the merchandise concession did exceptionally good business on the band's recent world tour.

In contrast, acts with a predominantly youthful audience stoke demand by ensuring there are products available at even the most modest price range.

"It is vitally important at pop shows to bear in mind that a lot of the kids are buying stuff with their pocket money, and they won't always have a lot to spend," says Doug Murcombe, head of A&R at Bravado, which specialises in pop and numbers All Saints, Five and the Spice Girls among its roster. "We have to make sure everyone can go away with something."

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Consumer brands

has marketing budgets record companies can only dream about. Product tie-ins can give bands exposure in territories previously alien to them.

"All forms of brand communications are becoming more globalised," says Cohen. "The Internet is a truly worldwide medium and artists are now realising that tie-ins with global brands can give them the type of exposure that record company promotional budgets never could."

In the past year, London-based consultancy Music Innovations has linked Boyzone, The Corrs, Five, Janet Jackson, Ricky Martin, S Club 7 and Robbie Williams to various consumer brands. Music Innovations is involved in all manner of tie-ins, even creating events such as Pop 2000, a teen pop concert which will take place at Birmingham's NEC in November.

"Music continues to dominate the hearts, minds and wallets of a 15-to-24-year-old group whose media consumption is

low and whose resistance to conventional communication methods is high," says Music Innovations director Georgina Capp.

A growing method of tie-in is on-pack involvement. Music Innovations linked The Spice Girls with Erida Faberge, Walkers Crisps, Polaroid, Sony PlayStation and Pepsi products. This created some spectacular successes for the brands involved. Erida Faberge's Impulse Spice range was the most successful launch in the brand's history, and Walkers Crisps' five Spice Girls packs generated a 50% increase in sales. It packs generated music and consumer brands seem likely to become ever more intertwined.

"Marketing can benefit everyone concerned," says Cohen. "From the artists' point of view it can generate significant point of view it can generate significant point of view it can provide an association that will positively affect the brand values and open up new and compelling channels of communication."



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LEIGH STANLEY THE WALLS IN THE CLOSET CD	UK	257		
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LEIGH STANLEY THE WALLS IN THE CLOSET CD	UK	279		
LEIGH STANLEY THE WALLS IN THE CLOSET CD	UK	280		

NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

March 27	Black Sings Boxed Set (One Little Indie)	UK	ONE
Chicago Behind The Sun (Xtravaganza)	USA	DISCO	
Embrace Tomorrow (Multiple: single)	UK	ONE	
Jimi Hendrix Experience Hendrix - The Best Of (MCA)	UK	ONE	
Paul Floyd The Wild Life: Is There Anybody Out There? (EMI)	UK	ONE	
Vanus DJ Sings: Stereo Mix (Studio Kat)	UK	ONE	
Various Pokemon (OST) (Atlantic)	UK	ONE	
April 3	Big Pun Yaas Baby (Epic)	USA	DISCO
Doves Lost Souls (Mercury/EMI)	UK	ONE	
Elastica The Name (Deceptive)	UK	ONE	
Gerald Levert G (East West)	USA	DISCO	
Low Red Electric (WEA)	UK	ONE	

SINGLES

1	ITP (The) The Other Part Of The Deal	12"	5	9907 008
2	AC/DC STY UPPER LIP (The) Rock/Blues/Pop	UK	PH	05517 100
3	ANASTAS FOLSON Dazzled	12"	EA	61346
4	CHESTERBANE CDZ Like A Virgin	12"	PH	0462
5	ANTHONY AND THE JOYRIDE	12"	EA	61334
6	ARTISTRY RITA ROSS (The)	12"	EA	61333
7	ARTISTRY RITA ROSS (The)	12"	EA	61332
8	ARTISTRY RITA ROSS (The)	12"	EA	61331
9	ARTISTRY RITA ROSS (The)	12"	EA	61330
10	ARTISTRY RITA ROSS (The)	12"	EA	61329

RELEASES THIS WEEK: 145 • YEAR TO DATE: 1,534

11	ARTISTRY RITA ROSS (The)	12"	EA	61328
12	ARTISTRY RITA ROSS (The)	12"	EA	61327
13	ARTISTRY RITA ROSS (The)	12"	EA	61326
14	ARTISTRY RITA ROSS (The)	12"	EA	61325
15	ARTISTRY RITA ROSS (The)	12"	EA	61324
16	ARTISTRY RITA ROSS (The)	12"	EA	61323
17	ARTISTRY RITA ROSS (The)	12"	EA	61322
18	ARTISTRY RITA ROSS (The)	12"	EA	61321
19	ARTISTRY RITA ROSS (The)	12"	EA	61320
20	ARTISTRY RITA ROSS (The)	12"	EA	61319

21	ARTISTRY RITA ROSS (The)	12"	EA	61318
22	ARTISTRY RITA ROSS (The)	12"	EA	61317
23	ARTISTRY RITA ROSS (The)	12"	EA	61316
24	ARTISTRY RITA ROSS (The)	12"	EA	61315
25	ARTISTRY RITA ROSS (The)	12"	EA	61314
26	ARTISTRY RITA ROSS (The)	12"	EA	61313
27	ARTISTRY RITA ROSS (The)	12"	EA	61312
28	ARTISTRY RITA ROSS (The)	12"	EA	61311
29	ARTISTRY RITA ROSS (The)	12"	EA	61310
30	ARTISTRY RITA ROSS (The)	12"	EA	61309

31	ARTISTRY RITA ROSS (The)	12"	EA	61308
32	ARTISTRY RITA ROSS (The)	12"	EA	61307
33	ARTISTRY RITA ROSS (The)	12"	EA	61306
34	ARTISTRY RITA ROSS (The)	12"	EA	61305
35	ARTISTRY RITA ROSS (The)	12"	EA	61304
36	ARTISTRY RITA ROSS (The)	12"	EA	61303
37	ARTISTRY RITA ROSS (The)	12"	EA	61302
38	ARTISTRY RITA ROSS (The)	12"	EA	61301
39	ARTISTRY RITA ROSS (The)	12"	EA	61299
40	ARTISTRY RITA ROSS (The)	12"	EA	61298

41	ARTISTRY RITA ROSS (The)	12"	EA	61297
42	ARTISTRY RITA ROSS (The)	12"	EA	61296
43	ARTISTRY RITA ROSS (The)	12"	EA	61295
44	ARTISTRY RITA ROSS (The)	12"	EA	61294
45	ARTISTRY RITA ROSS (The)	12"	EA	61293
46	ARTISTRY RITA ROSS (The)	12"	EA	61292
47	ARTISTRY RITA ROSS (The)	12"	EA	61291
48	ARTISTRY RITA ROSS (The)	12"	EA	61290
49	ARTISTRY RITA ROSS (The)	12"	EA	61289
50	ARTISTRY RITA ROSS (The)	12"	EA	61288

51	ARTISTRY RITA ROSS (The)	12"	EA	61287
52	ARTISTRY RITA ROSS (The)	12"	EA	61286
53	ARTISTRY RITA ROSS (The)	12"	EA	61285
54	ARTISTRY RITA ROSS (The)	12"	EA	61284
55	ARTISTRY RITA ROSS (The)	12"	EA	61283
56	ARTISTRY RITA ROSS (The)	12"	EA	61282
57	ARTISTRY RITA ROSS (The)	12"	EA	61281
58	ARTISTRY RITA ROSS (The)	12"	EA	61280
59	ARTISTRY RITA ROSS (The)	12"	EA	61279
60	ARTISTRY RITA ROSS (The)	12"	EA	61278

RECORDS PREVIOUSLY LISTED WHOSE RELEASE DATES HAVE BEEN PUT BACK TO 2010

01	DY OF THE WHITE PREDICAMENT (Various Artists)	UK	DISCO
02	THE GREAT ESCAPE (Various Artists)	UK	DISCO
03	THE GREAT ESCAPE (Various Artists)	UK	DISCO
04	THE GREAT ESCAPE (Various Artists)	UK	DISCO
05	THE GREAT ESCAPE (Various Artists)	UK	DISCO
06	THE GREAT ESCAPE (Various Artists)	UK	DISCO
07	THE GREAT ESCAPE (Various Artists)	UK	DISCO
08	THE GREAT ESCAPE (Various Artists)	UK	DISCO
09	THE GREAT ESCAPE (Various Artists)	UK	DISCO
10	THE GREAT ESCAPE (Various Artists)	UK	DISCO

11	THE GREAT ESCAPE (Various Artists)	UK	DISCO
12	THE GREAT ESCAPE (Various Artists)	UK	DISCO
13	THE GREAT ESCAPE (Various Artists)	UK	DISCO
14	THE GREAT ESCAPE (Various Artists)	UK	DISCO
15	THE GREAT ESCAPE (Various Artists)	UK	DISCO
16	THE GREAT ESCAPE (Various Artists)	UK	DISCO
17	THE GREAT ESCAPE (Various Artists)	UK	DISCO
18	THE GREAT ESCAPE (Various Artists)	UK	DISCO
19	THE GREAT ESCAPE (Various Artists)	UK	DISCO
20	THE GREAT ESCAPE (Various Artists)	UK	DISCO

SINGLES TITLES A-Z

A	Admission	B	Baby
C	California	D	Dance
E	Electric Blue	F	Face
G	Georgia	H	Heart
I	I'm a Slave 4 U	J	Jade
K	Killer	L	Like a Virgin
M	Mad About You	N	Nasty
O	Obsession	P	Party
Q	Queen	R	Rhythm Nation
S	Staying Alive	T	Taste
U	Uptown	V	Village
W	Wild World	X	Xmas
Y	Yours	Z	Zou

A	Admission	B	Baby
C	California	D	Dance
E	Electric Blue	F	Face
G	Georgia	H	Heart
I	I'm a Slave 4 U	J	Jade
K	Killer	L	Like a Virgin
M	Mad About You	N	Nasty
O	Obsession	P	Party
Q	Queen	R	Rhythm Nation
S	Staying Alive	T	Taste
U	Uptown	V	Village
W	Wild World	X	Xmas
Y	Yours	Z	Zou

A	Admission	B	Baby
C	California	D	Dance
E	Electric Blue	F	Face
G	Georgia	H	Heart
I	I'm a Slave 4 U	J	Jade
K	Killer	L	Like a Virgin
M	Mad About You	N	Nasty
O	Obsession	P	Party
Q	Queen	R	Rhythm Nation
S	Staying Alive	T	Taste
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W	Wild World	X	Xmas
Y	Yours	Z	Zou

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RETAIL FOCUS: MUSIC ROOM

by Karen Faux

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

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

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



Music Room targeting Celtic market through website

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

WEBSITE NETS GLOBAL SALES

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

to maximise through our website."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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



ON THE SHELF

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

"I've been working here for five months and business has increased during that period by around 20%. The recent opening of an MVC over the road doesn't seem to have affected our sales at all. Most of our customers are regulars who shop locally and we do well with an across-the-board range that includes chart CDs, specialist music such as dance and jazz, DVDs and computer games.

This week, *Macy Gray* and *Travis* have picked up on the back of the Brits. Last week, *Oasis* went pretty well but it is just ticking over now. We sold their album at £12.99 and shifted big quantities on the first couple of days of release. The convenience factor is important for our customers and if they want an album they would rather pick it up on their way home from work than seek out a store where it is selling for a couple of pounds cheaper.

There is big demand for garage around here and we do well with compilations. We

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

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



ON THE ROAD

TRACY IRONS, Fullforce rep for East Anglia

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

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

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

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

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

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

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



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

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

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



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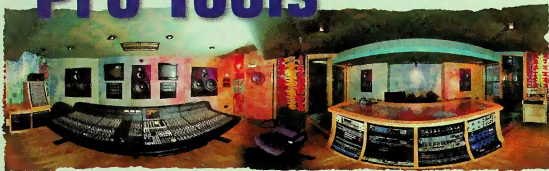
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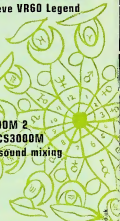


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