



NEWS: A £1m promotional campaign is planned by ATLANTIC 252 to woo more young listeners
Marketing 5



NEWS: UK acts Oasis and Travis battle for supremacy at EUROPE's biggest festivals this summer
International 8



SPECIAL REPORT: There's still life in SOKTIES compilations but care and presentation hold the key to success
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10 JUNE 2000 £3.60

musicweek

Headline looms as EC ponders Warner deals

by Robert Ashton

Time Warner faces its first significant hurdle in its bid to create Warner EMI Music when the EC rules during the next two weeks whether the company's proposed mergers with EMI and America Online should proceed.

The first indication of the scale of the legal and antitrust mine Time Warner can expect comes this Thursday (June 8) when the EC decides whether the AOL deal can go ahead. The directorate general for competition, led by commissioner Mario Monti, will either grant clearance for AOL to swallow up Time Warner or send the filing into a second, more intensive, phase of probing, which could take another four months.

The same department will then sit on June 14 to rule whether the planned \$20bn Time Warner/EMI deal should also be given clearance or face a more rigorous investigation, taking evidence from the companies concerned and various other "interested parties". A spokeswoman for Monti says the merger task force will have to decide whether the deal will "create a dominant market position or a strengthening of an already dominant position". The EC has already received



Monti: decision time

objections to the Warner/EMI deal from a diverse group of organisations ranging from the Independent Music Publishers and Labels Association (Impale) to the confederation of composers and songwriters in Sweden, Denmark, Norway, Finland and Iceland, which last week issued a submission opposing the merger because of the "negative effects of vertical integration". Meanwhile, in the US, one Warner source notes that Disney and Universal - both once touted as potential suitors for EMI - are active in objecting to the merger.

Early signs from Brussels are difficult to gauge. WestLB Panmure analyst Paul Richards says, "It's

been as quiet as a mouse, but with the [EMI] stock going dead I think the market is expecting a borderline case. I don't think it will be a huge surprise if the [TimeWarner/EMI] deal is sent for a second phase. However, I wouldn't expect them to have to radically restructure to comply."

Even if the deal is only cleared subject to certain conditions, another media analyst foresees no "insurmountable" problems, adding that he expects Time Warner and EMI will have prepared themselves for some delays.

According to the Warner source, the US Federal Trade Commission "is doing a big number" on the EMI merger proposal and no decision is expected for at least six months, although the proposed AOL/Time Warner merger is expected to face a far rougher ride before the US competition authorities.

No restructuring plans are expected to be announced internally to senior Warner or EMI executives before the various regulatory authorities give the mergers the green light. However, EMI announced on Friday (2) that it is calling an EGM on June 26 for shareholders to vote on the deal, helping shares jump 63p on the day to 672p.



Moby's slow-burning success with the album *Play*, which finally reached number one in April in its 20th week on the chart, helped him to win two awards at last Thursday's inaugural DanceStar awards at London's Alexandra Palace. The Mute signing (pictured) scooped best album of the year as well as taking the DanceStar of the year prize, which he said meant the world to him. "I first got into the world of dance music back in 1981, so this is remarkable," he said. Alongside Moby, who performed at the Moby Organisation event, there were four wins for Ministry of Sound, while Frankie Knuckles took the lifetime achievement award and David Morales the outstanding contribution honour.

BBMak and Westlife step up assault on US charts

BBMak and Westlife are continuing to give new UK-signed talent a much-needed boost Stateside after hitting new peaks on the *Billboard* Hot 100.

Telstar act BBMak's first single *Back Here* has risen 34-28 this week, while RCA signings Westlife move 35-32 with *Swear It Again* as they both bid to become the first UK-signed group since Five in October 1998 to reach the US Top 10.

This coming week will see

BBMak appearing on the high-profile Regis & Kathy Lee programme in the US, while they are also featuring in an ABC Summer Jams special, and Donny & Marie. The group, handled by Disney's Hollywood label in the US, began touring with Britney Spears in a fortnight and two further screenings of a Disney special are lined up this month.

Telstar International marketing manager Tanya Davies says the company is thrilled by the success.

Retailers braced for Euro 2000 sales blip

Music retailers are bracing themselves for the latest sporting threat to their businesses with the launch this Saturday of Euro 2000.

However, they hope to escape the huge downturn in trade suffered during Euro '96 and the World Cup two years ago because England's fixture list this time avoids peak shopping hours.

Virgin Megastores PR and events manager Simon Dorman says, "What is good this time is that all of England's group games are on at 8pm, so it shouldn't affect shopping patterns too much. All we're doing is highlighting the valid product surrounding Euro 2000."

Several retailers such as Asda, Tower and WH Smiths have chosen to ignore the tournament altogether and concentrate on their normal summer sales campaigns.

Industry standard for digital delivery could be reality by end of year promises Startle

An industry standard for the online delivery of digital music could be a reality by the end of this year if Startle is successful in an ambitious plan to win a mandate from record companies to develop a unified system.

The wholesaler-to-distribution group, which negotiated a £30m management buyout from Telstar in December, is already setting up a series of top-level meetings with US and UK label bosses in an attempt to convince them to abandon their own investment in digitisation.

Arguing that record companies are better equipped at developing new artists than responding to rapidly-changing technology, the physical and digital music delivery specialist will urge them to support its bid to build a single



Cook: talking to record bosses commercial system. Last week the company hired former PolyGram Worldwide chief executive Ian Cook as a non-executive director with the task of opening doors to the world's biggest hitters.

Startle will face stiff competition in the sector, not least the imminent arrival of EMI's preferred partner Supertracks.



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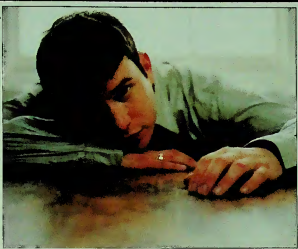
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Polydor is to test drive the promotional power of Woolworths' outlet on Sky Digital's shopping platform Open with a month-long promotion for Stephen Gately (pictured), whose debut single *New Beginning*/Bright Eyes was yesterday (Sunday) set for a Top 30 chart entry. The retailer's first interactive indent promotion by an artist features the Polydor signing plugging the release of his new album *New Beginning* in daily two-minute slots over the course of the promotion, which begins on June 17, two days before the album is released, is the first of its kind on UK interactive television. As part of the campaign, anyone buying the album through the platform will receive a free Stephen Gately calendar.



DanceStar makes strong debut as Ministry wins across board

by Paul Williams and Mary-Louise Harding
The Mobo Organisation has won an encouraging initial response in its bid to establish DanceStar as an unmissable fixture on the music industry calendar.

Last Thursday's inaugural ceremony in London's Alexandra Palace received a cautious but encouraging response from the music industry with Ministry Of Sound Recordings' head of compilations Loham Rescener backing Mobo's efforts to have an event recognising the huge influence of dance music.

"The event was really good and the choice of awards superb. We will definitely continue to support it because it's important to have an independent event that bigs up the dance music industry," he says. "Dance has become increasingly important to the UK charts and music business as a whole, so anything that helps to raise

the profile higher is a good thing."

WEA marketing director Tony McGuinness, whose company was among the prizes for Ferry Corsten's remix of the William Orbit track Barber's *Adagio Strings*, thought the awards were "fantastic" for the first attempt, although he adds, "The only criticism I would make is the category restrictions in terms of being attributable to one or two releases. I would expect the fans voting would vote for the depth of his reputation, rather than a couple of releases."

Mobo Holdings CEO Kanye King says she felt there was a "sense of pride" at the event. "We felt it our duty we should give these dance artists an event to showcase their achievements. We felt the need to have a specific event which can embrace the underground and chart music," she says.

Among the winners, Ministry Of Sound was honoured across its



Alice Deejay with DJ Paul Oakenfold artist, compilations and publishing interests. *ATB* led the way with two awards and the German artist named best newcomer and his chart-topping single *Open* (Till I Come) taking the best dance single prize.

In addition, the best compilation albums award went to Ministry's *Dance Nation 7*, while *Ministry* magazine won the best UK publication prize. Also among the prizes was Artful Dodger, winning best garage act, whose *Re-Rewind* was released by Ministry's Relentless imprint.

BT's Openworld signs Sting webcasting deal

BT's soon-to-be-launched broadband service Openworld has inked deals with Harvey Goldsmith to webcast Sting's April Royal Albert Hall concert and with 19 Management to produce *S Club 7*'s official audio website.

Openworld – which is scheduled to start on July 1 – has also signed up to webcast two House Of Blues events a month when the US company starts UK activities in September.

The telecoms company has also signed up to music producer Ben Brury and Miles Keller from 1st Avenue to ramp up its music content for Openworld, its youth portal called *upush* and its existing narrowband online service *btinternet*.

news file

BRANSON SET TO REFINANCE V2
Richard Branson is set this week to oversee a complete refunding of V2 with the aim of hitting its break-even target by 2002. The move, which was originally outlined in March, will see Branson paying off £2.0m of £93m bonds debt with the balance then being exchanged with the bondholders for around a 34.5% stake in the company. A Virgin group spokesman says the deal will value V2 at \$500m.

NUDE SEEKS NEW LICENSING DEAL
Nude Records will have to negotiate a new international licensing deal following the end of its partnership with the Sony Independent Network Europe (SINE). However, the label, which recently re-signed Suede, will continue to work with the major outside the UK on the act.

WMI PROMOTES MURRAY
Warner Music International is appointing Andy Murray as vice-president marketing with a brief to oversee emerging priority artists. Murray, who was previously Warner Music Europe's director marketing US repertoire, takes up his new role on July 3. Meanwhile, Warner Music Europe artist promotions director Sue Wildash has been made Warner Music International senior marketing director.

MU LOSES ELICIAN UNION
The Musicians' Union was found to have infringed established rules for scrutinising an election ballot last week. At a hearing on Wednesday (31), the Government's certification officer found against the MU for failing to appoint a qualified scrutineer for the October 1999 ballot held to elect the MU's director-general Dennis Arnold.

DAVID ANOLD
David Arnold, who won an Ivor Novello Award last month for The World Is Not Enough soundtrack, is not signed to BMG Music Publishing, contrary to last week's issue. BMG is MGM's sub-publisher for the soundtrack.

Leahy moves up in EMI:Chrysalis rejig

EMI:Chrysalis managing director Mark Collen has promoted John Leahy to the new position of marketing and creative director in a bid to make the label's video, new media and marketing departments work even more closely together.

Following the decision of general manager Gordon Biggins to leave the company later this month, Collen has decided to expand the role and Leahy's promotion is effective immediately.

"John is a very strong marketer and is also creative. The move is designed to try and marry the strategic and creative roles of all three departments that will now report directly to John, while press, promotions and A&R will come through me," he says.

Leahy joined EMI Records as project assistant for Chrysalis Records in 1995 before moving to Parlophone as product manager and then senior product manager, joining the newly-formed EMI:Chrysalis label as senior marketing manager in 1998.

MUSIC WEEK 10 JUNE 2000

Gage joins Wise Buddah to boost songwriting arm

Wise Buddah Music has poached Clare Gage from Ministry Of Sound Recordings as part of its bid to take on pop production houses such as Cherion and Murlyn.

Gage, formerly MoS's senior A&R manager, takes up her new creative development post today (Monday) as the radio production company's music arm enjoys its busiest period so far with songwriting and production projects for acts including Stephen Gately and Atomic Kitten.

Since it was set up in September 1998, Wise Buddah Music has concentrated much of its energies on the likes of jingle production and making radio edits for acts such as Faby Sim, Billie Piper and Artful Dodger, but managing director Bill Padley says Gage's arrival will help to make songwriting and production its primary focus.

Padley, half of the company's songwriting partnership with Jeremy Godfrey, says Gage will free him to concentrate more on the creative side of the business.



Gage: focusing on music projects

"I really should not be going into meetings every couple of days seeing A&R managers until there is something specific to talk about," he says. Padley, who aims eventually to sign acts and launch a Wise Buddah label, sees the company as an alternative to the Swedish production houses such as Cherion, which are currently in much demand by UK record companies. "Life doesn't stop in Scandinavia and there will come a time when the public will become very tired of that formula," he says.

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M W COMMENT

THE GULF BETWEEN THE US AND UK

Something strange is happening in the US. Last week Eminem shattered the first-week solo album sales record set the previous week by his lyrical target Britney Spears. The 1.76m units he sold over the counter are equivalent to around one album per every 156 inhabitants of the US. This comes only 10 weeks after 'N Sync smashed the SoundScan group record with the 2.41m sales of their No Strings Attached (equivalent to one purchaser among every 11.4 Americans). And those records have kept on selling after their first-week splashes.

Compare this with the UK, where only one record this year, Oasis's album, has sold anything like the same proportion in its first week, with its 314,000 sales equivalent to one album per 188 Britons. To put this in context, Whitney's Hits was bought by one in 657 Brits when it debuted at one two weeks ago.

On the face of it, there seems to be a widening gulf between what is happening on either side of the Atlantic. Above all, the US business is buzzing as consumers in general seem to be in the habit of buying CDs – despite all the hype about Napster and MP3.com. The last time this was the case in the UK was probably at the height of Britpop (when, incidentally, one in 72 Brits bought Oasis's Be Here Now in its first seven days on sale). Today there just doesn't seem to be the same buzz drawing consumers into the shops. There are some similarities, however. Singles sales are still booming year-on-year. In both countries while albums are up by around 8% on both sides of the Atlantic. More encouragingly still, the UK albums chart seems to be mirroring the US in at least one respect: some records – think Moby, Travls, Macy Gray and Gabrielle – are gradually building their sales momentum over a period of weeks and then sticking in the charts. With David Gray already looking set to be the next in line, this is at least one thing to cheer.

Alax Scott

TILLY

TOTT UNDERLINES US/UK DIFFERENCE

Good news that the Top Of The Pops format is finally set to be sold Stateside after 36 years on the Beeb. According to a report in *The Guardian*, US TV executives can hardly believe that it is recorded in a few short hours with eight acts per show every week. Of course their version will be based on the *Billboard* charts, but it should make a refreshing change from the totally video-dominated US music TV. Full marks to Chris Cowey for banning videos from the UK TOTP – it's great to be reminded that we have something to offer them at last. Unlike last week's UK number one, which was originally a UK record but we had to wait for the US to discover this smash before it achieved the success it deserves here. What happened to Sonique's It Feels So Good first time around? It amazes me how suddenly we as a nation and, in particular, the massed ranks of the media can 'discover' a record almost two years old. Does this mean radio has no ears, or is it because, with backing from Universal, the independent label behind the record, Serious, can now put the time, money and effort behind the release that it deserves? Sadly the quality of Sonique's number one was not matched by the other two records nesting in the Top Three the same week – the new offerings from S Club 7 and Bon Jovi. Now I like the idea of the Simon Fuller-manufactured S Club 7. They look great and can get every current pop producer/writer to work with them. But, to my ears, this new release sounds like a beaten finalist for the UK leg of Song For Europe. As for the other Top Three tune by Bon Jovi – 'y'aving a larf, aren't you mate? Do I have a bad case of deja vu, or is this a reworking of one we heard a few years ago? I know Jon Bon Jovi has an incredible fanbase and is a true superstar, but with his first release for ages you would have thought he would have come up with something a little more original. Each of the Top Three records may be pop in their own ways, but what the performance of each of these records really underlines is the huge musical differences between what is happening on both sides of the Atlantic at the moment.

Tilly's column is a personal view

Music and film unite to fight piracy threat

The world's music and film industries are joining forces in their efforts to stamp out piracy when the IPI and Motion Picture Association (MPA) sign a landmark deal in Washington this week.

IPI chairman/CEO Jay Berman and Jack Valenti, chairman and CEO of the MPA, which represents the seven major US film corporations and fights piracy in more than 65 countries, are due to meet in the US capital today (Monday) to agree a framework for cooperation.

An IPI spokesman says the move is designed to share resources because between them the industries lose almost \$8bn to piracy each year.

Berman adds that the joining of the two industries is a "significant first step" against the pirating of CDs, CD-Rs and other optical discs.

Dickins tests water for Helicopter Girl with Peoplesound promotion

Rob Dickins' new label Instant Karma is to promote its debut on artist Helicopter Peoplesound.com ahead of her first album release, *How To Steal The World* on June 26.

The promotion, which starts today (Monday), is Peoplesound's first such label marketing deal since it launched last year. Dickins' appointment to the start-up's board as a non-executive director.

Peoplesound has developed a Helicopter Girl microsite and the debut single *Subliminal* and released commercially on July 10, will be available as an exclusive download along with streams of the further three tracks from the album.

Dickins believes the deal will allow the label effectively to test the global market ahead of release, thus allowing a more informed, "scientifically tested" marketing campaign.

The deal comes just as Peoplesound.com finally announced completion of its second round of financing last week. Finnish telecommunications and international mobile network operator Sonera has taken an 8% stake and will use Peoplesound content and will use Peoplesound new-media venture capitalist Zed Ventures – whose founder Samer Salty is Peoplesound's non-executive chairman – is also taking a 2.4% stake for cash investments of undisclosed amounts.

Emap plans dance A&R role for Performance arm

EMAP UK'S 12-MONTH PERFORMANCE

1999 2000 %

Em En Chrg

Consumer Magazines

Turnover 290.2 292.7 +1%

Pre-tax profit 64.9 73.9 +14%

Radio

Turnover 77.8 84.0 +8%

Pre-tax profit 25.8 30.2 +13%

Source: Emap

The media company hopes to follow the success of its joint release with Universal of Shakti's *Mucho Mambo*, which reached number two last August, by linking up with a series of partners to record and release other new acts.

Tim Schoonmaker, promoted from head of Emap On Air to become Emap Performance managing director last year, says possible new artists will be sifted from the unsigned material sent to *Mixmag* and *Kiss* at regular A&R meetings. These will be attended by the various heads of music and programming at Emap Digital, *Mixmag*, *Kiss*, The Box and Emap's regional radio Big City Network stations.

He adds that Capital Radio's Wildstar joint venture with Telstar is "absolutely not our model". "We're interested in doing this through a network of partnerships. The advent of digital distribution of music partially opens up further new revenue opportunities as music companies lose their traditional stranglehold on distribution," he says.

According to annual financial figures released last week, Emap sold



Schoonmaker: partnerships aim

Enap says it is hoping to position *KissMixTV* as a key promotional force for breaking dance hits with a Bopstep style promo package *Kisscloseup*, offering record companies regular four-minute artist interview slots over a two-week period.

Wildstar's Craig David will be the first *Kisscloseup*, promoting his second solo single *Seven Days* in the run-up to its release on July 10.

The company has also announced plans to create a joint venture new media youth business with Channel 4. The as-yet-unnamed company is expected to launch a youth destination website by the fourth quarter, with mobile and interactive TV "products" to follow.

Channel 4 is itself proposing to launch a £6.54m targeted entertainment pay TV and web portal called E4 by the end of the year.

MTVE hires Rothrock to lead online growth

MTV Europe has hired former Virgin Interactive Entertainment finance president Nora Rothrock to spearhead the long-awaited European expansion of its online business MTVi.

Rothrock, who will be based in MTV Europe's London office in her new role as the division's senior vice president, is initially tasked with expanding MTVi's team from its current staff of 20 to 70 people, as well as establishing its broadcast MTVi portal and music news site *SonicNet* in key European territories.

Rothrock's appointment follows the recruitment of Chris Sice, formerly head of Music Week's sister consumer website *dotmusic*, to oversee its UK online development



Rothrock: building team

in its role as country manager. MTV Europe chief operating officer Simon Guld says the "investment pipeline" into MTVi Europe has been opened with the new appointments, adding that the online projects will receive priority

investment during the next 18 months.

Some industry observers and analysts have warned MTV may miss out on significant new media opportunities outside the US, especially in Europe, owing to its relatively slow Internet development. According to Media Metrix, MTV.com is the most visited music destination in the US.

However, Guld says he believes the music entertainment online window is still wide open in Europe. "The net is a real creative challenge, demanding a very different approach to TV. I don't believe any old or new media players have found the best way to use it yet," he says.

Atlantic 252 plans £1m drive to win more young listeners

By Steve Hemsley

Atlantic 252 has announced plans for a £1m promotional campaign and signalled its intention to bid for a digital licence in London as part of a strategic marketing campaign to boost its UK coverage among the 15-24 age group.

The station was relaunched as the new Atlantic 252 in January, following £70,000 worth of market research, adopting the strapline "Non-stop rhythm and dance" and removing all guitar-based tracks from its playlist. In the last Rajar audience survey for the first quarter it recorded its first rise in listenership for almost five years, up by 150,000 to 1.7m.

Managing director John O'Hara says the station will launch the first phase of the marketing campaign worth around £500,000 in August,

holding back the rest of the money to spend on possible TV advertising on Channel 5 at the end of the year. The proposed merger of Atlantic's parent G.T.A.P. and Pearson TV — two of the main shareholders in Channel 5 — is expected to be finalised in July.

The campaign is being put together by media planning agency Carat and creative agency Spirit, and the first stage will focus on "ambience marketing", where brands advertise in environments popular with their target audience. This is likely to include pubs and clubs with advertising appearing on beer mats, glasses and on posters displayed in toilets.

"We need to get people sampling the station and boost average listening hours. Average hours rose from 4.0 hours a week to 4.6 hours in the first quarter, but that is still only around half an hour a day. We need



O'Hara: launching push in August to get access in everything we do that we are a pop youth radio station," says O'Hara.

Atlantic, which broadcasts from Ireland, currently reaches only 75% of the UK and 63% of the adult population, and it cannot be heard in London. O'Hara claims this has made it difficult to convey the station's message to advertising agen-

cies and record companies.

To overcome this hurdle, O'Hara announced last week that the station is in negotiations with other media partners to bid for a number of regional UK digital licences including the third Greater London multiplex which will be advertised by the Radio Authority in November and the result announced in May 2001.

In an additional investment, Atlantic is continuing its market research during the summer by undertaking two auditorium consumer tests in the North West. Up to 200 people in the 15-24 age group will be paid to listen to 400 music clips from tracks that have the potential to be on the station's playlist. Those taking part are asked to rate each track on a scale of one to five depending on how much they like them.

newsfile

PRESS RELEASE WEBSITE LAUNCHED

A business-to-business website dedicated to music industry press releases is launched this week. PR.com will be updated daily with a virtual news desk providing journalists with details of new releases, tour dates, management changes and sponsorship deals.

NME IN FIDDLER DEAL

The Mean Fiddler has signed media partnership agreements with NME and its online service mxe.com for the Carling Weekend festivals at Reading and Leeds on August Bank Holiday weekend.

HAMILTON JOINS WORLDPOP

Liam Hamilton, who is currently managing director of LWT, is joining Worldpop as chief operating officer. He will have special responsibility for creating visual pop content for broadcast across TV, radio and the internet.

WHITNEY GOES PLATINUM

BBEIC's Whitney Houston's album *Whitney* — The Greatest Hits was certified platinum last week by the BPI. A platinum award also went to Red Hot Chili Peppers' *Californication*. Meanwhile, Toni Braxton's *The Heat* and the compilation *The Best Club Anthems...Ewrr Y2K* were certified gold, and David Gray's *White Ladder* received a silver award.

HOW TV SHOWS' RATING COMPARE

Programme	this week (000s)	% change on 1999
Top Of The Pops	4,103	-6.6
Top Of The Pops II	4,442	n/a
SMTV	1,751	+14.0
TF1	1,858	n/a
CD:UK*	1,799	+4.1
The Pepsi Chart*	1,774	+15.6
FBI	857	n/a
Later With Jools	342	+22.6
Jo Whitney*	624	n/a
The Ozone (Sun)	511	-40*

*combined stars
Source: Mediacoach TAB (BAR data) for week commencing May 15

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A re-recorded version of Toots' *Broadway Jungle* is the latest addition to the batch of Euro 2000 singles. The song was chosen as the theme for sports brand Adidas's £3m advertising campaign running throughout the tournament and until the end of the summer across Europe, Latin America and Asia. It is released in the UK on June 19 by Trojan Recordings and is the label's first single release since Lord Tanamo's *I'm In The Mood*. For Love reached number 58 in the charts in December 1990. The track was originally recorded by Toots & The Maytals more than 30 years ago and the new version, produced by Howie B, was recorded specifically for the advertising campaign created by agency Leagas Delaney. Toots, now in his fifties, appears on screen for the first time in many years in the video which features him performing in a New York club. The single is being distributed by 3mv and promoted by Mike Irving Promotions. Leagas Delaney creative director Rob Burchell says, "We wanted a lively and upbeat track and we narrowed it down to the ska and reggae genre."

Warner/Chappell launches CD to inspire new cover versions

Publisher Warner/Chappell has produced a 12-track CD featuring original versions of songs it says record companies should consider as cover versions for their artists.

Only around 200 copies of the CD entitled *That Should Just About Cover It* have been produced and they will be distributed next week to band managers, studios and key A&R executives.

Tracks include *I Love Music* by the O'Jays (Gamble/Huff), Chris Isaacs' *Wicked Game* (Isaacs), *Best Of My Love* by the Eagles (Henley/Frey/Souther), *Hard To Say I'm Sorry* by Chicago (Foster/Carter) and Van Morrison's *Crazy Love* (Morrison).

The tracklisting was chosen from Warner/Chappell's catalogue by head of film and TV Ian Neal and A&R manager, writers/producers Declan Morrell. Neal says, "We hope people will play the CD when they are in their office or in the studio late at night and need some inspiration. We know people chose



Warner/Chappell CD: 2,000 copies

to cover by stumbling over tracks, and we are trying to help them make a decision. We want to make people aware of the gems that we as publishers are sitting on that might otherwise go unnoticed."

The CD sleeve features a naked model on the front and has been designed to mimic the artwork used on sleeves for the famous Top Of The Pops compilations produced in the Seventies.

Warner/Chappell plans to distribute a follow-up CD in the autumn.

BBC boosts shows about Glastonbury

The BBC will broadcast around 70 hours of coverage from this year's Glastonbury festival.

Radio One plans more than 30 hours of live music across the June 23-26 event with slots presented by Steve Lamacz, Sara Cox, Jo Whalley and Emma B, while the Radio One website will carry videos, pictures and news from the festival. In addition, the network's webcam will be directed at the main stage and updated every 30 minutes.

Radio One executive producer Claire Pattenden says, "From a technical point of view, it is the most complicated outside broadcast we attempt during the summer, but we are committed to it and this year we are attempting to broaden our coverage."

BBC2 plans 18 hours of live music hosted by Zee Ball, Whitey, Jools Holland, Jamie Theakston, Jayne Middleton and John Peel. BBC Choice is dedicating three evenings to live coverage from the Dance Tent, while coverage of the festival will also feature on BBC World Service on Monday June 26.

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newsfile

TERRORVISION FIND HOME IN PAPILLON
Terrorvision have followed The Human League on to the growing roster at Chrysalis Music Group-funded Papillon Records, which is also poised to announce the return to the fold of a well-respected pop writer and artist. Represented by JPR Management and published by Warner/Chappell, the UK rock band, who enjoyed a number two hit with Mint Royale's remix of Tequila, are currently writing and rehearsing new material at their Bradford-based studio in line for festival appearances this summer.

BMG MUSIC INKS DEAL WITH BARRACLOUGH
Richard Barracough has signed a worldwide publishing deal with Garry Boorman at BMG Music. The writer, who is represented by Tina Dolenz, has been working with members of Sheffield-based Staelworks Productions on projects including Billie Piper, Ashley Ballard and Gil Thing. Currently in Los Angeles meeting with local and BMG Music writers, he has been co-writing with Stacy/ATM Music's Oskar Paul on projects for Julian Close and Magnus Fiernes' Silent Records and has been asked to collaborate with Darren Brate, recently signed by Steve Sasse to Libertine/East West.

HARRISON ADDS TWO BANDS TO ROSTER
Steve Harrison, manager of The Charlatans (launched in 1989 on his Dead Dead Good imprint) and consultant to Peter Hook's Monaco, has added two new Manchester-based bands to his roster. The Rain Band (based around singer Richard Mancollis) and Beulah Garside — a 19-year-old female singer/songwriter, who has been co-writing with Howard New and Gary Barlow. Now based in Crews, Harrison says he is looking to add other names to his portfolio. "I really want to develop a vibrant and dynamic new roster," he says.

Lascelles signs Spek to busy Echo roster

by Simon Abbott

The Echo Label, currently celebrating the albums success of Moloko, has made its first album signing of the year in the shape of former Dream Warriors frontman and US3 collaborator Spek.

Now London-based but with roots in Sri Lanka and Canada, Spek (real name Hussain Yousuf) has been developing his material with support from Annette Barrett at Warner/Chappell Music, who signed his publishing in January 1998.

Managed by Jaz Summers and Tim Parry at Big Life Management, Spek has written with a diverse range of writers from Zomba Music's Nita Sawhney — they wrote Pilgrim together and collaborated on the latter's recent album on Outcaste — to members of Massive Attack, but it was his work with producer Brian Rose that impressed Echo managing director Jeremy Lascelles.

Chrysalis Music scout Rich King introduced Lascelles to Rose — then unpublished, now a Chrysalis Music writer — and these collaborations, along with the team around Spek, led to Echo making an offer.

"These were the best new demos I'd heard for ages," says Lascelles. "I got a couple of dozen tracks ranging from these ready to mix to some at a more embryonic stage and, although the majority of the first album looks like being Spek-Rose co-writes, everyone on the team is still open to ideas. We haven't closed any doors."

Spek joins a roster — carefully pruned since Lascelles took over and now numbering



Lascelles: impressed by Spek

seven acts — which also includes Big Yoga Muffin (whose debut album, Wherever You Go, There You Are, is set for release for July 17, preceded by the single Boredom is A Luxury today [Monday]), Babybird (whose third album, Bugged, appears on June 12) and "contemporary soul duo" Dark Flower.

Meanwhile Utah Saints are preparing to release their second album, the follow-up to 1993's eponymously Top 10 debut on frfr. In addition to recent singles Love Song and Funky Music (which featured Edwin Starr), it includes contributions from Public Enemy's Chuck D, REM's Michael Stipe and The Pretenders' Chrissie Hynde.

"The album is almost finished, subject to sample clearances, so we're just scheduling it now," says Lascelles. "It's been seven years, so we're virtually starting from scratch, but with two top 40 singles and a great album we're all really excited."



EMI Music snaps up rights to Notre Dame

EMI Music Publishing has seen off heated competition to sign the rights to the English version of the smash musical Notre Dame De Paris, which opened in London last month.

The publisher has been chasing the deal since Midem in January. The deal covers rights to the show, the lyrics and the majority of the music. To date, Notre Dame De Paris — which has broken box office records in France, Canada and Belgium and opens on Broadway later this year — has been seen by more than 4.5m people and sold more than 7m soundtrack albums and 2m live videos.

The English version of the show — translated by original writer Luc Plamondon and Will Jennings (Titanic) — stars Columbia Records artist Tina Arena and three of the original French production's stars.

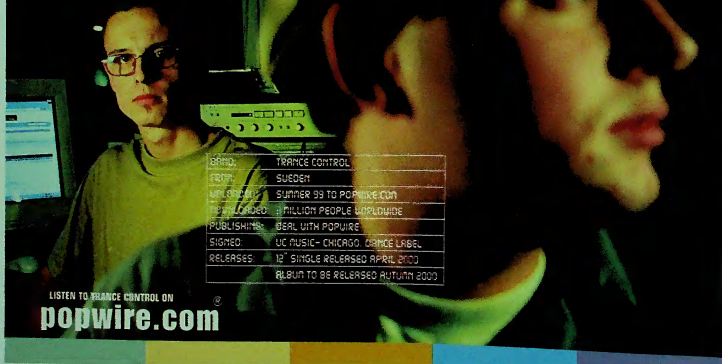
"I first saw the show in Paris in November 1998 and was completely mesmerised by the songs and the incredible production," says Peter Reichart, EMI Music's UK managing director and president Continental Europe. "I jumped at the opportunity for this involvement."

Pictured above are: (front row, left) producer Charles Talar, Plamondon and Reichart; (back row, from left) EMI Music's Terry Foster-Key, consultant Fabrice Thirel, lawyer Simon Tshar, consultant JP Iliesco and EMI Music's Chris Milson.

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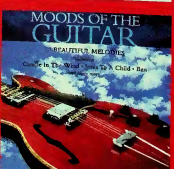
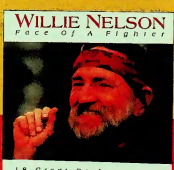
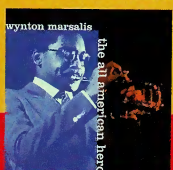
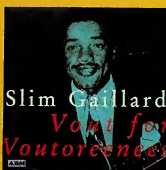
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The early days of budget were dominated by Sixties product. Although disinclined to exploit much of their catalogue themselves, the major record companies were highly receptive to those licensors willing to pay a price for long-dormant product which was gathering dust in the vaults. The CD revolution further revitalised the market for Sixties material, which effectively became the budget flag bearer as the price point marched into a host of non-traditional outlets.

The novelty of CDs, the outrageously cheap prices and the endless flood of old hits suddenly available to an audience alienated by more modern sounds inspired a booming market fed by an endless flood of product from acts such as Gerry & The Pacemakers, Small Faces or The Searchers. The downside was that an influx of releases padded out with obscure album cuts, poor quality live shows or inferior takes of well-known tracks by lesser known acts.

Much of the "cheap and nasty" stigma that still clings to budget in some quarters was caused — and in many cases well-earned — by the plethora of opportunist labels which sprang up in the budget boom of the mid-Nineties to feed the demand for Sixties material with little attention to quality of material or packaging.

However, it is a very different tale today. Cheap Sixties collections still abound, but the frontline artists are now more often sold in elaborate packages with detailed sleeve notes aimed at collectors. The multi-artist albums come with ever-increasing attention to detail, in order to give them an edge in the battle of the bargain bins and retail promotions. Price is no longer enough with Sixties acts which have been re-sold and re-packaged so often the market and the product look exhausted.

Most of the "pack 'em in, pile 'em high" labels expired as the competition became ever fiercer. Meanwhile, the majors started taking an interest in the low-price phenomenon and became less free by their licensing policy. It soon became apparent that the Sixties was not the only decade worth

HOW TO KEEP THE SIXTIES SWINGING

There's still life in Sixties compilations, but care and presentation hold the key to success. By Colin Irwin



Still hitting the tills (clockwise from top left): Dusty Springfield, The Kinks, The Searchers and Gerry & The Pacemakers

repackaging for a new generation.

"Traditionally both Sixties and Seventies product has done well for us but now we are finding that even Woolworths and Asda are asking for Eighties and Nineties releases," says EMI repertoire manager

Steve Woolf. "Over the years, Sixties material has done phenomenally well because when it came out, EMI, Decca and Pye were the three main companies so we had a lot of material to exploit. Of course we still are exploiting it, but by and large it

has gone by the board now," he adds.

Of course there are exceptions to this. Most of the Pye product from the period has wound up with Castle Music, which has had notable success in particular with an elaborate reissue programme for Pye's entire Kinks catalogue at mid-price. The band's leader Ray Davies gave the project his blessing and Castle went to town on packaging and re-mastering, even including a book and bonus CD with its Best Of package.

Westside did a similarly elaborate packaging job on its Procol Harum series, which continues to sell at mid-price despite Westside's policy decision to move out of the price point. "We've been moving away from mid-price to full dealer price for more than a year and the only things we are still putting out at mid-price are those we're either contractually obliged to do at a lower price point, or which have a lesser running time and thus merit it," says label manager Tony Rounce.

"We came to the conclusion with most of our stuff that those who'd want it would want it anyway, and at any price. Since we took that decision, I can honestly say that as far as our market is concerned, sales haven't suffered at all."

Most specialists in the market have found that, if a release is to make any sort of real impact, completists and devoted fan bases have to be targeted via the inclusion of additional rare tracks and extensive notes, even at lower prices.

The lower price point is still having fun with the Sixties, however. Castle's new Castle Pie budget imprint has had a strong Sixties bias in its initial burst of product including The Kinks, Small Faces and The Searchers, following it with early collections from Van Morrison, Shirelles, the Yardbirds, The Everly Brothers and Mungo Jerry.

One of the enduring problems with Sixties product — and one of the reasons why so much importance is now placed on packaging and rarity value of tracks — is the endless duplication of material. "We try to avoid duplication of repertoire as far as possible," says Universal product manager, catalogue marketing, Silvia Montello. "We check what is already available on the market and tailor our releases accordingly. We don't intend to duplicate repertoire >

The Seventies: the decade that won't die

It is not often seen as the most productive era musically, but the Seventies just won't go away at the mid-price and budget price points, writes Colin Irwin.

BMG, for example, continues to sell The Best Of Boney M at a startling rate: Universal has just sold 50,000 Abba albums last year at low price, even as full-price Abba collections continued to fly off the shelves; and EMI has dominated the low-price charts for the past two years with Bob Marley: plethora of boxed sets

Hot Chocolate's 14 Greatest Hits. In fact, the company enjoyed such demand when *You Sexy Thing* was featured in the Full Monty movie that it temporarily took the budget album off the shelves while it TV-advertised an upgraded full-price version. Now *Hot Chocolate's Greatest Hits Vol 2* has sold 150,000 units in just four years, including a remix of *You Sexy Thing*.

Rod Stewart, Sweet, Blondie, Status Quo, Lou Reed, Thin Lizzy, The Carpenters, Gloria Gaynor, Ike & Tina Turner and any number of themed Seventies compilations continue to defy fashion and stimulate

interest in the budget and mid-price markets alongside a growing interest in more specialist genres of the era. Bob Marley collections featuring everything from the acknowledged classics to early obscurities have hit the shelves from all directions in the past couple of years, with a plethora of boxed sets, and reggae fans can also enjoy a similar flood of Lee "Scratch" Perry reissues and compilations.

There is plenty of activity, too, for blues, funk, soul and jazz. With Nina Simone's catalogue maintaining a significant presence in High Street stores and non-traditional retail alike at all price points.

One thing the low-price specialists have discovered, much to their glee, is that when a major label markets a hits collection heavily with a big promotion or a TV ad, it has a knock-on effect right down the line, stimulating interest in other collections from that act.

Simons must now be considered one of the queens of catalogue, with a huge array of material on the market of variable quality

and price. BB King, Taj Mahal, Candi Staton, Funkadelic and Kool & The Gang are also ubiquitous choices for in-store promotions. There is even a healthy market

for Seventies bands with less obvious staying power, such as Caravan and Giltchuck. In addition to rows of punk collections still frequently being pumped out, expect a revival of Interest In Harry Nilsson, too, as BMG plans an August onslaught of Nilsson reissues in deluxe packages. "This Abba: huge sellers material has been out before but it hasn't been done right before and we just felt it was the right time to do something," says BMG catalogue manager Linda Nevill.

None of which is lost on Herts-based Audio Book & Music Company (ABM), which became the surprise new owner of Hallmark following its acquisition of the one-time top low-price label two months ago. ABM has already made impressive inroads into the traditional market with a quality catalogue of early jazz and blues releases developing from its roots selling audio in book shops. Overnight it acquired a catalogue of more than 2,000 releases

after defeating an attempted management buy-out led by Hallmark managing director Marcoello Tammaro, as former owner The Point Group slid towards receivership.

"It did all happen very quickly," says ABM managing director John Cooper. "We've shipped 1.2m units in the last week so it is a momentum leap for us. Hallmark was relatively profitable but it was only getting 35% of its orders out, so our next priority was to get as much as possible back in stock and reassure the dealers it is available. Obviously we've got to prove ourselves but the reaction so far has been very good."

Graham Betts, formerly at Tring, has been appointed product manager and ABM is very ambitious for its new acquisition, planning to re-launch the Pickwick label at mid-price with new initiatives in the pipeline.

It's a good catalogue and there is no real reason to change it, we just want to develop it and as long as we do what we say we'll do, I'm sure we will re-establish Hallmark as budget market leader," he says.



► among our own releases either, although naturally there will be instances when tracks appear a number of times on different compilations according to their popularity and relevance to the package."

Universal, of course, has a massive catalogue to exploit since the PolyGram merger with access to material ranging from classic Motown hits to the vast Decca catalogue of Sixties hits.

Recent reissues have included collections from Dusty Springfield, Engelbert Humperdinck, Lulu, Marianne Faithfull, Walker Brothers, Manfred Mann, Georgie Fame and even David Bowie's London Boy. However, its best-sellers have been the Motown hits of Smokey Robinson, Diana Ross & The Supremes, Four Tops, Mary Wells, Marvin Gaye, Stevie Wonder and The Temptations. Occasionally market

"Over the years, Sixties material has done phenomenally well even when it came out, EMI, Decca and Pye were the three main companies, so we had a lot of material to exploit" - Steve Woolf, EMI

forces can provide a surprise hit, too, such as when Billy Fury's Wondrous Place was used in a TV ad, triggering huge interest in not only that track but in Fury's whole Decca catalogue, which is now doing good business for Universal. "It is great when that happens," says Montello. "A TV ad, a film, a new book, a TV documentary, a tour or, sorry to say this, the death of the artist, will all create sudden demand for anything you have on the market."

Yet some successes are unpredictable, and even the labels themselves are at a loss to explain the appeal each year. EMI Gold can guarantee to sell 30,000-40,000 units of Best of collections by crooners Dean Martin, Nat King Cole and Matt Monro. "They have been available for years, but people still buy them year in, year out, it's amazing," says Woolf. Top of EMI

Gold/MP's best-sellers list last year were King Cole's Let's Face It Love followed by Hot Chocolate's 14 Greatest Hits and Frank Sinatra's 20 Classic Tracks. Other Sixties recordings which featured high were collections by The Animals, Matt Monro, The Seekers, Beach Boys, Herman's Hermits and The Shadows.

With EMI, BMG and Universal

Fighting for a slice of the Eighties action

"The Eighties and Nineties is where it's at right now," says EMI Gold repertoire manager Steve Woolf. "There is a big market and a lot of stuff out there. In the Sixties there was basically just the big three of EMI, Pye and Decca in this country, then in the Seventies other labels started sprouting up, and in the Eighties it was a free-for-all."

The range of available material around us what gives the Eighties such a huge potential for development at mid- and low-price, giving the market a chance to catch up on the classics of living memory it may have missed out on first time round, even without the ever helpful TV or movie theme, or - as in the recent cases of Culture Club, Human League and Duran Duran - a comeback tour.

Tracy Chapman, however, is the ultimate example of a slow-burning "classic" record whose momentum turns it into a phenomenon. Chapman's eponymous debut album, originally issued in May 1988, has now sold more than 2m units since its reissue at mid-price five years ago, stimulating a market that is increasingly being used as a tactical tool to stir fresh interest in albums running out of steam - if only for campaign purposes or limited promotional periods. Warner is in a particularly strong position, with its vast catalogue from the vaults of Atlantic and Elektra. It has plans to increase activity at the price point, while its competitors can only sit and wonder at the impact on mid-price if, and when, EMI becomes part of the equation.

"Things are going very well at the moment," says BMG catalogue manager Linda Nevill. "Now more than ever you have to get it right and it has to be attractive and appealing, but there's a good market out there for both mid- and low-price if you get the product right. Sometimes we're surprised what does well. Our Manchild and Morrison soundtracks at mid-price on Camden Label have been particularly successful."

The Jam, Motorhead, The Specials, Gary Numan, Phyllis Nelson, Shalamar, Spandau Ballet, Soft Cell, Imagination, ABC, All About Eve, Bananarama, Bronski Beat,

increasingly aggressive in reissuing their Sixties catalogue, the chances of licensing material from the period get slimmer. MCI has not licensed product for more than two years, concentrating instead, as with Castle, on acquiring or refreshing its own existing product. Many of those who still rely on licensing are making strenuous efforts to change things. "Inevitably, as we



Bananarama: Eighties compilation favourite



Tracy Chapman: slow burner

Level 42, Milla Paris, Shakatak and Volco Of The Beehive are some of the acts which are most familiar among the Eighties reissues and compilations.

However as the majors become wiser about who they are licensing to and the potential of their own catalogue, Eighties compilations are less plentiful and the

do not own repertoire, some of our product overlaps with other ranges," says Delta label manager Peter Jamieson. "But negotiations are in hand that should bear fruit in the coming year and increase the diversity of the range. In addition our sister company in the US and parent company in Germany have been a useful source of unique titles."

whole decade is worked far less than either the Sixties or the Seventies.

"Music from different eras isn't targeted at the same audience in terms of consumers," says Universal product manager, catalogue marketing, Silvio Montello.

"Naturally what appeals to a buyer of LU records isn't going to appeal to a Tubes collector. Music from the more recent periods is more likely to appeal to the music multiple chains, but it's rather more dictated by the artist or band than the era into which they fall."

She also feels that because of the relative scarcity of quality Eighties repertoire, the low price points make it all the more collectable.

"Naturally the Eighties is a less actively exploited area of the catalogue than previous eras, so the popularity of Eighties repertoire - and Nineties for that matter - is strong among the buyers. That said, it is more the quality of the package and the uniqueness of what's on offer that really counts."

CI

TOP PLAYERS REEL FIRM GRIP ON SHARE LEAD

The first quarter saw the status quo maintained at the high end of both the mid-price and budget sectors. Once again, Kingfisher's Grimsom maintains a firm grip on its market-leading share of the budget arena, registering more than 360,000 sales, and once again it is comfortably outweighed by EMI in the corporate reckoning.

However, classical and jazz specialist Naxos and parent company HNH are shaping up to be a strong contender in label and corporate terms. Naxos registers an 8.6% share of budget sales, compared to the 7.1% it enjoyed in the end-of-year rankings. It comfortably maintains its second-placed position, but substantially narrows the gap between itself and Grimsom, whose market share has dipped by a fraction on its 1989 total - even if that gap still stands at 114,000 unit sales.

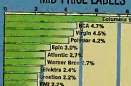
On the corporate side, HNH owes almost all of its sales to its fast-growing label, and hovers behind the dominant triumvirate of

Q1 MARKET SHARES: BUDGET & MID-PRICE

BUDGET-PRICE LABELS



MID-PRICE LABELS



BUDGET-PRICE CORPORATE



MID-PRICE CORPORATE



EMI (20%), Grimsom (12.6%) and Universal (12.2%). EMI's Music For Pleasure and EMI Gold labels both improved on their end-of-year totals, respectively contributing 7.9% and 2.6% shares and sales tallies of just less than 224,000 and just more than 75,000 towards their parent's impressive total of 570,000 units.

The mid-price market demonstrates a similar consistency at the top. In the first quarter last year, Warner dominated the sector with 27.2% of the market, but slipped behind both Universal and Sony in the second half of the year. And so it remains here, with Universal notching up a share of 24.2%, some distance ahead of Sony's 17% and Warner's 16.6%.

In label terms, Columbia is still the one to beat, with a 9% share and sales of 366,000 units. Strong contenders for RCA (4.7%), Virgin (4.5%) and Polydor (4.2%) make little dent on Columbia's commanding lead, while Epic (3%) and Creation (2.2%) both continue to mine impressive returns from the price point.

Adam Woods

PIE - THE VITAL INGREDIENTS

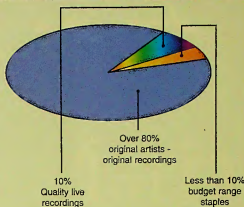
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others; and from the USA such legendary labels as Sugarhill, All Platinum, Curton, Solar, Chelsea, Invictus, Hot Wax, Beserkley and many more.

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Castle Pie also inspires consumer

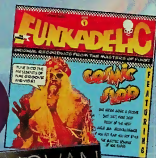
confidence by branding packages with its "Original Artists, Original Recordings" logo, which, together with its unbeatable repertoire and highly attractive packaging, attracts new consumers to this price-point, resulting in increased sales opportunities for retailers.

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3. THE SMALL FACES Itchycoo Park PIES019
4. THE KINKS It's The Kinks PIES014
5. SHALAMAR A Night To Remember PIES004
6. JIMMY CLIFF Wonderful World, Beautiful People PIES007
7. BONNIE TYLER It's A Heartache PIES049
8. PAVAROTTI Nessun Dorma PIES008
9. THE DUBLINERS The Best Of PIES003
10. PETULA CLARK Downtown PIES006

Uncertainty remains as RCA engulfs BMG Classics

by Andrew Stewart

News from the US of the creation of the RCA Music Group, which will draw BMG Classics under an umbrella company responsible for all music genres, has done little to reassure industry observers that parent company BMG Entertainment is committed to the long-term production of core classical product.

Although no comment has been made regarding the implications for BMG Classics UK, senior executives at rival major classical labels have expressed shock at the loss of the parent company's independence within the Bertelsmann group. "If you can't make a business work with a \$50m-\$60m turnover, then there must be something wrong with the way it is managed," says one.

However, a spokeswoman for BMG Classics UK says the merger does not signal the end of RCA's historical commitment to classical music. She adds that she is unable to comment on details of future classical music projects as no decisions have yet been made on the new company's artist list.

"Officially there is no change in the artist list. I'm sure we will continue with classical releases, but they will be fewer than before. One has to focus on doing the best for the artists that you have. The company is trying to refocus and regroup to reflect the present state of the market," she says.

Percussionist Evelyn Glennie's contract has already been terminated, while it appears likely that the RCA Music Group's inherited classical A&R roster will be trimmed further. Yet several new classical projects, recorded before the BMG Classics merger, are set for UK release this summer and in the year's final quarter, including a Copland disc from the San Francisco Symphony Orchestra and Michael Tilson Thomas, Donizetti's *Four-act opera La Favorite*



BMG Classics artist Lesley Garrett (left) and the Medieval Baebes with BMG Classics UK director Richard Dinnage



starring Ramon Vargas and Vessilina Kasarova, and an all-Wagner album with the Berlin Philharmonic conducted by Lorin Maazel.

A critical assault on structural and management problems at BMG Classics' New York headquarters was posted on an internet discussion group site on May 1, presenting a "former insider's view" and suggesting that serious repertoire and marketing errors had undermined retail and consumer confidence in the company's core classical output. Certainly, recent poor sales returns for such key releases as the monumental Rubinstein Edition and Puccini's *Turandot*, recorded in Beijing's Forbidden City, support the view that the company's international release schedule was failing to attract sufficient committed classical collectors.

Press speculation about the demise of BMG Classics, including articles published in late April in the *Washington Post*, *New York Times* and *Daily Telegraph*, accurately forecast that the classical label was about to lose its autonomous status. However, the RCA Music Group appears set to disprove predictions that the new company will no longer record core classical product.

BMG sources insist the foundation of the RCA Music Group offers a chance to develop high-profile classical crossover products, aggressively marketed and tailored to tempt new audiences. In addition, there will be a slim-line programme of core classical releases, almost certainly driven in marketing terms by the profile and reputation of individual artists such as pianist Evgeny Kissin or cellist Steven

Isserlis. It is expected that the RCA Music Group's key classical releases, like those of most other classical majors, will increasingly be conceived and packaged to attract a mass audience.

The UK division of BMG Classics, responsible for best-selling artist Lesley Garrett and handling international promotion of the Medieval Baebes, remains optimistic about marketing home-grown classical releases as part of the overall RCA Music Group strategy. "I know they address different markets from the Maazels and Vargases of this world," says a source. "But Lesley and the Medieval Baebes are hugely important to us and I'm sure we will continue to record with them."

CLASSICAL news and reviews. p28 >

BMG CLASSICS

The Top Classical Chart Company

Lesley Garrett
The Best of Lesley Garrett

78005 51304 2/4

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(w/ending 20/05/00)

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Hall of Fame 2000

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NO. 1 COMPILATION CHART
(w/ending 20/05/00)

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JUNE 10 2000

CHART COMMENTARY

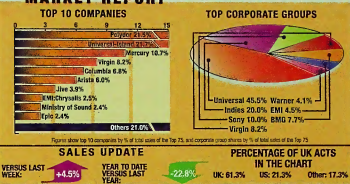
by ALAN JONES



After four number one hits in a row were able to spend no more than seven days at the top, **Sonique** registers a second week at the summit with *It Feels So Good* selling more than 409,000 copies last week, taking its sales to date to more than 304,000. In an unchanged top two, she is still pursued by **S Club 7's** *Reach*, which sold more than 123,000 copies on its first week in the shops – the second highest tally for a number two record this year, and more than a number one has sold in 13 of this year's 22 chart weeks – and followed up with a further 87,000 sales last week.

The continuing rise of urban music makes its Top Ten presence felt in a big way this week, with hip hop and R&B acts debuting at five, six and seven. **Plink's** *There You Go* – a recent number seven hit in the US – tops that success by debuting here at number six, but narrowly loses out to sisterly gospel/R&B duo **Mary Mary's** *Shackles* (*Praise You*), which debuts at number five.

MARKET REPORT



Outside of Boyzone for the first time Stephen Gately registers a Top Three hit with his single *New Beginning/Bright Eyes*. Stephen sold more than 72,000 copies of the record last week, beating the 70,700 tally that won **Oxido & Neutrino** top billing four weeks ago, but not enough in the current climate to replace either **Sonique** or **S Club 7** in an unchanged top two. Gately fares better than bandmate **MIKEY GRAHAM**, whose

own solo debut *You're My Angel* debuts 10 places lower with just over a third as many sales as Gately's, but worse than **Ronan Keating**, whose single *When You Say Nothing At All* spent a fortnight at number one last August, and subsequently sold over 500,000 copies. As a group, Boyzone have reached number one of their number ones. The two members of the group yet to release a solo single are **Keith Duffy** and **Shane Lynch**.

weeks in a row, during which time it has increased its weekly sales from a low of just over 6,000 to nearly 14,000 last week. It scored by 68% last week alone, a significant factor in this being the fact it was finally made available by **Woolworth's** last Monday. Amazed has sold 85,000 copies so far.

Aqua debut at number 26 with their seventh single *Around The World*. All six of the Danish act's previous hits have reached the Top 20, the first three reaching number one, and their last hit **Cartoon Heroes** reached number seven in March. Meanwhile, the third single from **Embrace's** *Drawn From Memory* album, *Save Me*, debuts at number 29, compared to the number 18 position achieved by **Hoodlum** last November and the number 14 peak of *You're Not Alone* in March. The group's eighth hit, *Save Me* seems destined to be their least successful since the introductory *Fireworks* EP reached number 34 in 1997.

Just behind them is the rap alliance of **Dr Dre** and **Eminem** with *Forgot About Dre*. On its ninth week in the chart, **Lonestar's**

Amazed rises to number 21, its highest position to date. The Nashville-based country act's single has now risen for five

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (in brackets)
1	1	COPIES_I_DID IT AGAIN	Britny Spears	Label 925642 (PI)
2	2	SEX BOMB	Tom Jones & Mousse T	Cap GIGU73 (V)
3	NEW	YOU'RE MY ANGEL	Mikey Graham	Public PE 081035 (V)
4	3	TAKEN FOR GRANTED	Sia	Long Lost Brother 500202 (V)
5	NEW	CARMEN GEANEY	Maxis	XL Recordings XLS 11903 (V)
6	4	LEGAL MAN	Belle & Sebastian	Jepster JPRCD018 (CM/PI)
7	5	TELL ME WHY (THE RIDDLE)	Paul Van Dyk feat. Saint Etienne	Deviant DVNT 202025 (V)
8	NEW	SACRED CYCLES	Peter Laszlovi	Hotz Chees H02AR300 (V)
9	8	YOU SEE THE TROUBLE WITH ME	Black Legend	Rise RISE0072 (ADD)
10	NEW	SOMEONE ELSE NOT ME	Duran Duran	Hollywood/Edel 010845 HWR (PI)
11	6	WALKING ON WATER	Madusa	V2 VVR501418 (CM/PI)
12	NEW	THE RETURN (TIME TO SAY GOODBYE)	DJ Vagee feat. Clarissa	One Step Music OSMD025 13 (MO/PI)
13	7	BLOW YA MIND	Luck 'n' Load	Pepper 320192 (PI)
14	NEW	EASY	Enfants Terribles	One Little Indian 247171 COL (PI)
15	NEW	DESIRE	DJ Eric	Distinctive DISNCD 56 (PI)
16	NEW	FEEL SO GOOD	The Demitri vs Ollie Jaye	Tidy Tex T01395CD (ADD)
17	NEW	LET ME GET ON TOP	Boss Janton	Pepper 320204 (PI)
18	NEW	THE CRYSTAL LAKE	Grandaddy	V2 VVR5013013 (CM/PI)
19	NEW	I GET LIVE	Mike & Charlie	Regal REG410 (V)
20	NEW	HARD HEAT EP 13	Various Artists	Nikluz NIKU2021 (ADD)

All charts © DM

PEPSI Chart

This	Last	Title	Artist	Label
1	1	IT FEELS SO GOOD	Sonique	Sire/Domino
2	2	REACH 3 (You)	Plink	Polygram
3	NEW	NEW BEGINNING/BRIGHT EYES	Stephen Gately	ABM/Polygram
4	NEW	ON THE BRANCH YOU	Melanie B	Melanie B
5	NEW	SHACKLES PRAISE YOU	Mary Mary	Columbia
6	NEW	THERE YOU GO	Plink	Lafayette
7	NEW	FORGOT ABOUT YOU	Dr. Dre feat. Eminem	Interscope/Polygram
8	1	IT'S MY LIFE	Ben Lee	Mercury
9	1	COPIES_I_DID IT AGAIN	Britny Spears	Jive
10	NEW	CALL ME BABY	Madusa	VC Recordings
11	2	SEX BOMB	Tom Jones & Mousse T	Capitol
12	2	TOK'S MIRACLE	Fragers	Positive
13	4	DAY & NIGHT	Pepper	Interscope
14	1	FILL ME IN	Craig David	Walters
15	1	NEVER BE THE SAME AGAIN	Neil Carter	Virgin
16	1	THE BAD THINGS	Blackground	Geffin/Polygram
17	1	PURE SHOTS	Enigma	London
18	1	HE WASN'T MAN ENOUGH	Travis Brown	Lafayette
19	1	IF I TOLD YOU THAT	Wendy & Michael	Arista
20	1	SITTING DOWN HERE	Lena Marlin	Virgin
21	NEW	FLOWERS	Scotty Female	MAMUSA
22	NEW	THE TIME IS NOW	Hoodlum	Echo
23	NEW	SMOOTH	Conway Thee Thomas	Arista
24	NEW	HEART OF ASIA	Hoop	Positive
25	NEW	THONG SONG	Steeze	Dot Soul
26	NEW	COMING AROUND	Travis	Independent
27	NEW	WHEN A WOMAN	Caroline	Capitol/Polygram
28	NEW	ROVIN' TO THE	Enigma	London
29	NEW	PRIVATE EMOTION	Ruby Murray	Walters
30	NEW	TAKEN FOR GRANTED	Sia	Long Lost Brother
31	NEW	DONT' GET UP	Picasso	Stones
32	NEW	RISE	Gabriel	Go Beat/Pyramid
33	NEW	SAY MY NAME	Enigma	Columbia
34	NEW	AMAZED	Conway	Enigma/EMI
35	NEW	HANDS UP	Power & Stone	Substance
36	NEW	YOU'RE MY ANGEL	Mikey Graham	Public
37	NEW	MASTERMASTER	2000 DJ Luca & MC Nem	Walters
38	NEW	MAMBO ITALIANO	Steeze	Walters
39	NEW	ACHILLES HEEL	Travis	Walters
40	NEW	PROUD	Michael Scott	Arista

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JUNE TO 2000

CHART COMMENTARY

by ALAN JONES



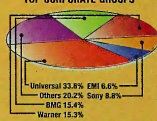
It's an all-American top three for the second week in a row, with **Jon Jovi** debuting in pole position to dethrone **Whitney Houston**, who reigned for two weeks with *The Greatest Hits*. It's the first time we've seen consecutive number one albums by Americans since *June 1997*, when the Wu-Tang Clan's *Wu-Tang Forever* made way for Hanson's *Middle Of Nowhere* (the Titanic soundtrack was replaced by Madonna's *Ray Of Light* the following year, but although American-born James Horner composed and produced the Titanic album it was performed by the London Symphony Orchestra). The **Jon Jovi** album is only the second with material released for the first time in 2000 to top the chart this year, the first being *Standing On The Shoulder Of Giants* by Oasis.

Increasing its sales for the fifth straight week, **Tom Jones'** *Relaxed* album is the only album in the top six not by an American. It continues at number four with sales of more than 39,000 last week bringing its overall

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE

total to more than \$29,000 since its release nine months ago. Easily the biggest selling album of Jones' career, its sales include

more than 480,000 this year alone, a total beaten only by **Travis'** *The Man Who* (647,000) and **Moby's** *Play* (552,000).

PERCENTAGE OF UK ACTS IN THE CHART

UK 48.0% US 45.3% Other 6.7%

COMPILATIONS

After six weeks at the top of the compilation chart, **Now That's What I Call Music!** 45 steps down, to be replaced by **Clubber's Guide To Ibiza – Summer 2000**. It was a close thing, however, with **Now! 45** selling more than 33,000 (its total sales are now 564,000) and **Clubber's Guide** selling 35,500. Mixed by Radio One's Judge Jules, **Clubber's Guide** is the latest success for the Ministry of Sound label and proves that albums themed on the hot spot of Ibiza are still capable of beating off the best offerings centred around the **Orbit** record series of **Agia Napa**. The highest chart position for an **Agia Napa** album to date is the number seven spot gained a fortnight ago by the inspired label's **Ultimate Agia Napa**. **Clubber's Guide To Ibiza – 2000** is the 10th Ministry of Sound album to

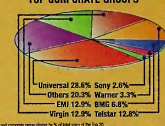
reach number one. Launched in 1993, the label didn't have a number one album until 1999's *The Ibiza Annual*. Followed by two number ones that year, and four in 1999, **Clubber's Guide To Ibiza** has joined **Clubber's Guide To 2000**, **Rewind – The Sound Of UK Garage** and, most recently, **Dance Nation**, which topped the chart in April, to bring its 2000 total to four so far.

The box office disaster of **Honest**, the film directed by Eurythmics' Dave Stewart and starring All Saints' Natalie, Nicole and Melanie, has clearly affected the soundtrack album, which – despite including solo covers of Motown hits by all three girls and classic Motown originals by Diana Ross & The Supremes, the Temptations, Marvin Gaye and others – has still to make an appearance in the compilation chart.

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK +9.3% YEAR TO DATE VERSUS LAST YEAR +6.3%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.3% Compilations: 23.7%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	2	PLAY	Mute CDSTUMM 112 (V)
2	1	COPIES I DID IT AGAIN	Briny Spears Jive 522632 (P)
3	3	RELAXO	Tom Jones Gut GUTCD 009 (V)
4	4	THINGS TO MAKE AND DO	Mohawk Echo ECHO 31 (P)
5	14	REMEDY	Basement Jaxx XL Recordings XLCD 129 (V)
6	10A	PUMP UP THE VALUUM	NOFX Epitaph 15942 (P)
7	8	BABY ONE MORE TIME	Briny Spears Jive 56272 (P)
8	10	SHOWBIZ	Mutan Mushroom MUSIC 982 (DMV/P)
9	11	PERFORMANCE AND COCKTAILS	Stereophonics V2 VVR 10482 (DMV/P)
10	5	SOUND OF WATER	Saint Etienne Mantra/Beggars Banquet MNTCD1018 (V)
11	10B	(WHAT'S THE STORY) MORNING GLORY?	Dave Creation CRECD 189 (DMV/P)
12	15	STANDING ON THE SHOULDER OF GIANTS?	Krisy MacColl Big Brother BDD CD02 (DMV/P)
13	13	TROPICAL BRAINSTORM	Krisy MacColl V2 VVR10692 (DMV/P)
14	17	STEPACALIBRO	Staps Edel/Edel 561942 (P)
15	12	WORD GETS AROUND	Stereophonics V2 VVR 10482 (DMV/P)
16	7	MING	Super Furry Animals Placid Casual PLC CD02 (DMV/P)
17	16	BIENA VISTA SOCIAL CLUB	By Coward World Circuit WC02 950 (P)
18	9	TIME AFTER TIME	Eva Cassidy Blix Street G 20073 (NOT)
19	20	BLACK ON BOTH SIDES	Mute Def Rewind P29H14 (V)
20	6	APPLE VENUS – VOLUME 2	XTC/Virgin Star Cooking Vinyl COOKCD154 (V)

MUSIC WEEK JUNE 10 2000

THE YEAR SO FAR... TOP 20 SINGLES

Wk	UK	SINGLE	ARTIST	LABEL
1	1	PURE SHORES	ALL SAINTS	LONDON
2	3	TOCK'S MIRACLE	FRAGMAA	POSITIVA
3	4	ILL ME IN	CAIRO DAVID	WILDSTAR
4	2	RISE	GABRIELLE	GO BEAT
5	5	NEVER BE THE SAME AGAIN	MELANIE CLUSA LOPES	VIRGIN
6	6	AMERICAN PIE	BADINNA	MAVERICK/WARNER BRCS
7	7	COPIES I DID IT AGAIN	BRINY SPEARS	JIVE
8	12	THE BAD TOUCH	BLOODHOUND GANG	GEFFEN
9	7	MOVING TOO FAST	ARTFUL DOODER & ROMINA JOHNSON	LOCKED ON/OLY RECORDINGS
10	10	IT FEELS SO GOOD	SONIQUE	UNIVERSAL
11	9	BOOM TO MAKE YOU HAPPY	BRINY SPEARS	JIVE
12	18	THONG SONG	SEDO	DEF SOUL
13	9	GO LET IT UP	CASIS	BIG BROTHER
14	15	FLOWERS	SWEET FEMALE ATTITUDE	WEA
15	10	DON'T GIVE UP	CHICANE FEAT BRYAN ADAMS	XTRAVAGANZA
16	11	BEAG IT UP	GERI HILLWELL	DSO
17	13	SETTING DOWN HERE	LENE MARLIN	VIRGIN
18	11	DON'T CALL ME BABY	MADISON JONES	VIC RECORDINGS
19	14	U KNOW WHAT'S UP	CONNELLY ANNE	LAFLORA/ARISTA
20	20	BOUND & A RELAXO (CASUALTY)	OXIDE & NEUTRINO	EAST WEST

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

june
10
2000

THE OFFICIAL CHARTS

AS USED BY
BBC RADIO 1
97.9 FM

music week
SUPPORTED BY **worldpop.com**

singles



1 IT FEELS SO GOOD

- | | | | |
|----|---------------------------|---------------------|--------------------|
| 1 | IT FEELS SO GOOD | Sonique | Serious/Universal |
| 2 | REACH S Club 7 | | Polydor |
| 3 | NEW BEGINNING/BRIGHT EYES | Stephen Gately | ARM/Polydor |
| 4 | ON THE BEACH | Yoko | Manifesto |
| 5 | SHACKLES (PRAISE YOU) | Mary Mary | Columbia |
| 6 | THERE YOU GO | Pink | LaFace/Arista |
| 7 | FORGOT ABOUT DRE | Dr Dre feat. Eminem | Interscope/Polydor |
| 8 | IT'S MY LIFE | Bon Jovi | Mercury |
| 9 | OOPSI!...I DID IT AGAIN | Britney Spears | Jive |
| 10 | DON'T CALL ME BABY | Madison Avenue | VC Recordings |



- | | | | |
|----|-------------------------------|----------------------|-------------------|
| 4 | 11 DAY & NIGHT | Billie Piper | Innocent |
| 5 | HANDS UP | Trevor & Simon | Substance |
| 6 | YOU'RE MY ANGEL | Mikee Graham | Public |
| 7 | SEX BOMB | Tom Jones & Mousse T | Gut |
| 8 | THE BAD TOUCH | Bloodhound Gang | Geffery/Polydor |
| 9 | MASTERBLASTER 2000 | DJ Luck & MC Neat | Red Rose |
| 10 | WE'RE REALLY SAYING SOMETHING | Buffalo G | Epic |
| 11 | TAKEN FOR GRANTED | Sia | Long Lost Brother |
| 12 | TRAVIS | Travis | Capitol |
| 13 | AT HIS VERY BEST | Frankie Howerd | Universal TV |



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albums



1 CRUSH

- | | | | |
|----|-------------------------|-----------------|--------------------|
| 1 | CRUSH | Bon Jovi | Mercury |
| 2 | THE GREATEST HITS | Whitney Houston | Arista |
| 3 | THE MARSHALL MATTERS LP | Eminem | Interscope/Polydor |
| 4 | RELOAD | Tom Jones | Gut |
| 5 | OOPSI! I DID IT AGAIN | Britney Spears | Jive |
| 6 | PLAY | Moby | Mute |
| 7 | BRAVE NEW WORLD | Iron Maiden | EMI |
| 8 | ONKA'S BIG MOKA | Toploader | S2 |
| 9 | 2001 | Dr Dre | Interscope/Polydor |
| 10 | GREATEST HITS | Simply Red | East West |



- | | | | |
|----|------------------|----------------------------|-----------------|
| 11 | GREATEST HITS | Shirley Bassey | Mercury |
| 12 | PROUD | Heather Small | Arista |
| 13 | THE MAN WHO | Travis | Independent |
| 14 | RISE | Gabrielle | Go Beat/Polydor |
| 15 | SUPERNATURAL | Santana | Arista |
| 16 | WHITE LADDER | David Gray | East West |
| 17 | GLADIATOR - OST | Hans Zimmer & Lisa Gerrard | Decca |
| 18 | COME ON OVER | Shania Twain | Mercury |
| 19 | AT HIS VERY BEST | Frankie Howerd | Universal TV |

12 **20** HEART OF ASIA Watergate



26 **21** AMAZED Lonestar Grapevine/BMG

13 **22** BOUND 4 DA RELOD (CASUALTY) Oxide & Neumino East West

14 **23** LUVSTRUCK Southside Spinners AM/PM

17 **24** TOCA'S MIRACLE Fragma Positiva

11 **25** I DON'T SMOKE DJ Dee Kline East West

26 **AROUND THE WORLD** Aqua Universal

20 **27** FILL ME IN Craig David Willstar

28 **CRYPTIK SOULS CREW** Len Columbia

29 **SAVE ME** Embrace Hurt/Virgin

21 **30** HE WASN'T MAN ENOUGH Toni Braxton LaFace/Arista



18 **31** KOOCHY Armand Van Helden frrr

32 **CATCH THE SUN** Doves Heavenly

33 **CARMEN QUEASY** Maxim XL Recordings

22 **34** ACHILLES HEEL Toploader SZ

24 **35** MAMBO ITALIANO Shaft Wonderboy

15 **36** LEGAL MAN Belle & Sebastian Jeepster

23 **37** TELL ME WHY (THE RIDDLE) Paul Van Dyk feat. Saint Etienne Deviant

38 **GET OFF** The Dandy Warhols Capitol

27 **39** FLOWERS Sweet Female Attitude Milk/WEA

29 **40** PRIVATE EMOTION Ricky Martin feat. Meja Columbia



compilations

1 CLUBBER'S GUIDE TO BECA - SUMMER 2000 8 11 CREAM LIVE Virgin/EMI

2 NOW THAT'S WHAT I CALL MUSIC! 45 9 12 TWICE AS NICE - SEXY & STYLISH Ministry Of Sound

3 THE BEST CLUB ANTHEMS... EVER! 2K 10 13 KEVIN AND PERRY - GO LARGE Virgin/EMI

4 CHILLED EUPHORIA 6 14 TRANCE NATION 3 Ministry Of Sound

5 KISS SMOOTH GROOVES 2000 12 15 BIG TUNES 2000 Island TV

6 DJ LUCK & MC HEAT PRESENTS 7 16 ULTIMATE AGIA MAPA Inspired

7 CRUISIN' - THE BEST OF DRIVETIME 11 17 HALL OF FAME 2000 Classic FM

8 KISS HOUSE NATION 2000 18 MUSIC TO WATCH GIRLS BY Columbia

9 THE SOUND OF MAGIC 13 19 DAVE FERGIE PRESENTS 61 CLASSIC ANTHEMS - 3 Universal TV

10 GARAGE NATION 14 20 THE CLASSICAL ALBUM Universal/Virgin/EMI



15 **21** WESTLIFE Westlife RCA

18 **22** THINGS TO MAKE AND DO Moloilo Echo

39 **23** RAY OF LIGHT Madonna Maverick/Warner Bros

16 **24** THE HEAT Toni Braxton LaFace/Arista

30 **25** SLIM SHADY Eminem Interscope/Polydor

14 **26** BINAURAL Pearl Jam Epic

19 **27** THE WOMAN IN ME Shania Twain Mercury

59 **28** BIG CALM Morcheeba Indochina

29 **29** BABY ONE MORE TIME Britney Spears Jive

22 **30** BRAND NEW DAY Sting A&M/Polydor



24 **31** ON HOW LIFE IS Macy Gray Epic

41 **32** THE IMMACULATE COLLECTION Madonna Sire

44 **33** UNPLUGGED The Corrs 1431/Lana/Arista

28 **34** I WILL WAIT FOR YOU Lesley Garrett BBC/BMG Confir

32 **35** STEPTACULAR Steps EMI/Jive

36 **THE OTHER SIDE** Lyndee David Hall Cooltempo

34 **37** UNLEASH THE DRAGON Sisq Def Soul

38 **KILLING PURITANS** Armand Van Helden frrr

45 **39** ENEMA OF THE STATE Blink 182 MCA/Uni-Island

38 **40** AUTOMATIC FOR THE PEOPLE REM Warner Bros



peoplesound.com top10chart

The peoplesound.com new music top ten chart.

1	Bluebook	Rolling Over
2	Subsolar	Topog
3	Helicopter girl	subliminal punk
4	Seratin	Violently Hopefuly
5	Headstate	It's This Love
6	Keel	So Hard
7	The Morrigan	Wilderness
8	Cubana Boi	Cue Caliente
9	AKA	Bitchy/Punk
10	Vaijai	Cerveza

NEW 10
 Hear the full chart at www.peoplesound.com/top20

peoplesound.com

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CHART COMMENTARY

by ALAN JONES

It Feels So Good by Sonique moves 2-1 to become the fifth consecutive number one airplay hit to top that chart as well as the C/S sales chart. That's the longest sequence of consensus hits in the history of the airplay chart. It Feels So Good only just made it, however, beating the former incumbent Don't Call Me Baby's audience by less than half a million despite the fact that Radio One reverses the position by making Don't Call Me Baby its most-played record with 38 plays, one more than It Feels So Good, which dips to number two on its most-played list as a result. With Britney Spears' Oops! I Did It Again at number three and TLC's Miracle by Fragma at number four on the airplay chart, all of the top four singles on the radio are former sales number ones. Missing from this group is Ozide & Neutrino's Bound 4 Da Reload (Casualty) which spent just one week

AIRPLAY FACTSHEET

● On its 22nd week in the chart, Gabrielle's Rise takes its biggest fall to date, sliding 27-37 as support for her new single When A Woman Continues to Grow. The latter track has climbed 73-31-15-12 in the last three weeks.

● Even more remarkable longevity is being displayed by the record which knocked Gabrielle off the top of the

singles chart, All Saints' Pure Shores, which finally departs from the Top 10 of the airplay chart this week, falling 9-11. It has been in the airplay chart as a whole for 27 weeks, 17 of them in the Top 10.

● After six weeks at the top of Capital's most-played list, Craig David is finally replaced by Sonique, who earned 72 plays last week with It Feels So Good.

on the airplay chart, reaching number 41. It's a pretty safe bet that Coming Around will become the biggest hit single of Travis' career - an achievement which, only requires it to reach number seven, their previous biggest hit being Turn, which reached number eight last November. Even before its release, Coming Around has equalled the group's previous best airplay position, the number seven peak of Why Does Always Rain On Me last September.

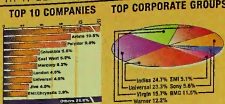
Stephen Gately's New Beginning enjoys its best week yet, jumping 34-25, with 1,175 plays from the Music Control panel. That's more than 10 times as many as its national double A side Bright Eyes. Boyzone colleague Ronan Keating's forthcoming second solo single Life Is A Rollercoaster, jumps 97-43 this week. Still conspicuously absent from the Top 100, however, is Mikey Graham's You're

Live With My Angel.

Five weeks of sustained growth on the singles chart is beginning to cause radio programmers to rethink their policy on Lonestar's Amazed. The record reached number 30 on the airplay chart in April, with a peak position of 30, topping out the following week with 586 plays. It subsequently dipped out of the Top 100 of the airplay chart, but has been improving noticeably for three weeks, and moves back into the Top 50 this week (57-42), with plays one more topping the 500 mark at 516.

Former Verve frontman Richard Ashcroft has the highest new entry to the Top 50 this week, his second solo single Money To Burn improving 55-36. Ashcroft's A Song For The Lovers reached number seven on the chart in April with Radio Two plays almost matching Radio One. Money To Burn is currently reliant

AT A GLANCE WEEKLY MARKET SHARES



* Figures based on 24 hours of radio airplay in the UK. All percentages are based on the total audience of the top 10.

MTV THE BOX

Rank	Title/Artist	Label
1	OPPS!... DID IT AGAIN Britney Spears	Jive
2	IT FEELS SO GOOD Sonique	Sony
3	DON'T CALL ME BABY Madison Avenue	Mercury
4	COMING AROUND Travis	Mercury
5	FILL ME IN Craig David	Mercury
6	TOLC'S MIRACLE Fragma	Mercury
7	DAY & NIGHT Billie Piper	Mercury
8	YOU'RE THE ONE I LOVE Sonique	Sony
9	BABYLON DAD Man	Mercury
10	MAMA - WHO DA MAN Richard Blackwood	Mercury

THE BOX

Rank	Title/Artist	Label
1	ALL AROUND THE WORLD Northern Line	Global
2	REACH S Club 7	Polydor
3	SPINNING AROUND Kylie Minogue	Parlophone
4	OPPS!... DID IT AGAIN Britney Spears	Jive
5	IT'S MY LOVE Ben Jeleni	Mercury
6	I'LL NEVER STOP 'N' Syno	Jive
7	WILL ROCK YOU YOU	RCA
8	FORGET ABOUT DRE Dr Dre feat. Eminem	Interscope/Polydor
9	WE'RE REALLY SAYING SOMETHING Buffalo G	Motown/Parlophone
10	IT FEELS SO GOOD Sonique	Sony/Universal

BOX BREAKERS

Rank	Title/Artist	Label
1	AROUND THE WORLD Aqua	Universal
2	WHEN I SAID GOODBYE Steps	Epic/Jive
3	THE ONE BACKstreet Boys	Jive
4	THEY'RE YOU Gink	LaFace/Arista
5	I TURN TO YOU Christina Aguilera	RCA
6	GOOD THING YOURS Sis Outing	Mushroom
7	LAST ONE STANDING G1	RCA
8	IT'S TOO LATE Lucie Silvas	EMI
9	WHAT'S MY AGE AGAIN? Blink 182	MCA
10	MAMA - WHO DA MAN? Richard Blackwood	East West

TOP OF THE POPS

It Feels So Good Sonique; Reach 5 Club 7; New Beginning Stephen Gately; On the Beach Roni; Shackles Many Many; There You Go Pink; Forget About Dre Dr Dre feat. Eminem; You're My Angel Mikey Graham

Drift In-air 9/10/2000

CD:UK

Performances: Coming Around Travis; There You Go Pink; New Beginning Stephen Gately; It Feels So Good Sonique

Real In-air 3/6/2000

RADIO ONE PLAYLISTS

A-LIST It's My Turn Angelle; Woman Trouble Arful Dodger; Money To Burn Richard Ashcroft; Girls Like Us BLS Project feat. Cindy & Lady G; You See The Trouble With Me Back Logans; What's My Age Again? Blink 182; Forget About Dre Dr Dre feat. Eminem; When A Woman Gabrielle; Babylon Day Craig; If I Had You Whitney Houston; I Wanna Be Michael; Good Stuff Neilson; Don't Call Me Baby Madison Avenue; Shackles Many Many; There You Go Pink; Day & Night Billie Piper; Taken For Granted Soni; It Feels So Good Sonique; Coming Around Travis; On the Beach Tony.

B-LIST The One Backstreet Boys; Mama - Who Da Man? Richard Blackwood; Yellow Collypy; Ghetto Romance Damage; Sandstorm Davido; Sandfiches Detroit; Grand Public; Save Me Embrace; The Real Slim Shady Eminem; Toxa's Miracle Fragma; New Beginning Stephen Gately; These Wooden Eyes Idwido; Call Me Jamaica; Cryptik Soule Crew Lem; Take A Look Around Limp Bizkit; Summer Of Love Love (Come On U).

C-LIST Ready To Receive The Anima-house; Beautiful Girl Devo's Mash Up feat. Herena Woods; Catch The Sun Down; The Power Of Love (Rob Seale Club Mix); Girls Goes To Hollywood; I've Committed Murder (Gang Starr Remix) Macy Gray; 'Big Pimpin'' Jay-Z; Who Ya Koshen; Carmen Queen's Mixin' feat. Sade; 'I'll Never Stop 'N' Syno; 'Sensory Missing Call feat. Sade; 'I'll Never Stop 'N' Syno; 'No More Ruff' Enoc; Much Against Everyone's Advice Soulaque; 'Neighbourhood 2nd Base

R1 playlist for week beginning 5/6/2000
* Denotes additons

MTV UK PLAYLISTS

A-LIST Don't Call Me Baby Madison Avenue; Oops!... Did It Again Britney Spears; Coming Around Travis; On the Beach Roni; Girls Like Us BLS Project feat. Cindy & Lady G; Babylon Dad Man; It Feels So Good Sonique

B-LIST There You Go Pink; Day & Night Billie Piper; Cryptik Soule Crew Lem; Mama - Who Da Man Richard Blackwood; Call Me Jamaica; Good Stuff Neilson; Unleashed Muse; What's My Age Again? Blink 182; Phil Me In Slim Shady; Much Against Everyone's Advice Soulaque; You See The Trouble With Me Back Logans; Shackles Many Many; Perlonist Moby

THE PEPSI CHART

Performances: You're My Angel Mikey Graham; Mama - Who Da Man Richard Blackwood; New Beginning Stephen Gately; Cryptik Soule Crew Lem

Video: It Feels So Good Sonique; Sunday Morning Call Oasis; Shackles Many Many

Drift In-air 8/6/2000

RADIO TWO PLAYLISTS

A-LIST 'Accidental Angel Sherina Dugard; Round A Day May Out Birth; Someone Else Not Me Fourn D'Amore; The One Backstreet Boys; Beautiful Girl Devo; Babylon Day Craig; When A Woman Gabrielle; Summer Moved On A-Ha

B-LIST 'House of Love Toby Bonker; If I Got Myself That Whitney Houston; I Believe Michael; 'Maybe Baby Paul McCartney; Amazed Lonestar; Tell Me How Many Girls; My Life Story The Jiff Whaley Band; She Don't Hear Your Prayer Cousins; It's Too Late Lucie Silvas

C-LIST 'Inside Job (album) Don Henley; OK What A Wonderful World (album) Paul Brady; Proud Hooper Smith; Fly On the Wings of Love The Ocean Brothers; Coming Around Travis (album) (album) Gink; Wynona's Rhythm Kings; Broken Down Said Cleopatra; Cryin' Game Sara Evans; Private Enticement Ricky Martin; 'Sally's My Soul (album) Paul Carrino; After Time (album) Eva Cassidy; The Ghetto Ghetto; 'Love's the Only House Martin McBride; Jerusalem Feat. The Only; Where The Heart Is Prefab Sprout

R2 playlist for week beginning 6/6/2000
* Denotes additions

RADIO 2 PLAYLISTS

B2-LIST Reach 5 Club 7; The One Backstreet Boys; New Beginning Stephen Gately; Damage; Spinning Around Kylie Minogue; Gatta Tell You Santarita Mamma; I Want Your Love Atomic Kitten

C-LIST Carmen Queen's Mixin' feat. Sade; Forget About Dre Dr Dre feat. Eminem; Just One Crazy Call; Sade; Dray of a Wing Spino; No Ordinary Member; Unleashed Muse; Eminem; Sunday Morning Call Oasis; It's My Turn Angelle; Tell Me How Many Girls; 'I'll Never Stop 'N' Syno; Do Ya Trouble With Me Back Logans; Catch The Sun Down; The Real Slim Shady (album) Eminem

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CLASSICAL news

CASALS WORK MAKES WORLD DEBUT

Although regarded as perhaps the greatest cellist of the last century, Pablo Casals was also a gifted conductor, pianist and composer. His oratorio *El Pessebre* (The Manger) receives its world premiere release on two mid-price discs from Naïve Astrée, distributed by Harmonia Mundi UK and available for retail on July 10.

The five-part work was written in 1943 in Prades, the small Catalan town in south-east France to which Casals had moved in protest at Franco's authoritarian regime a few years earlier.

In 1942 the town was occupied by Nazi forces and Casals was declared persona non grata by the new regime. The following year he set verses by his fellow Catalan, the writer Joan Alavedra, to create *El Pessebre*, a heartfelt call for compassion, human dignity and peace.

Casals planned to present the oratorio's world premiere performance in Spain after Franco's fall, although the dictator's longevity prevented that from happening. In the event, the work was performed publicly for the first time in Acapulco, Mexico in December 1960 and has found a latter-day champion in Lawrence Foster, widely known for conducting the premiere performance and recording of Sir Paul McCartney's *Standing Stone*.

Foster recorded *El Pessebre* for Naïve with the Orquesta Sinfónica de Barcelona i Nacional de Catalunya in 1997. The French-based independent label has since invested in multi-lingual translations of the booklet notes and of the libretto of *El Pessebre*, aiming to attract interest from Catalan,

Castilian, French, German and English-speaking audiences.

Marketing for the UK release includes advertising in the specialist classical press.

TERFEL SPEARHEADS WELSH FESTIVAL

Welsh bass-baritone Bryn Terfel has put his name to a new festival to take place during the August Bank Holiday weekend (August 25-27) at the Faenol Estate near the singer's north Wales home.

Terfel's record company Deutsche Grammophon is among the sponsors of the Faenol Festival, which is also backed by HSBC and the Welsh Development Agency.



"I did an opera concert last year in Caernarfon Castle and more than 6,000 people came to hear it," the singer (pictured) recalls. "That ignited the idea of having a really big festival in north Wales, an area that rarely gets events like this. We should attract up to 10,000 people for each concert."

The Faenol weekend opens with an opera gala night featuring Terfel in the company of American mezzo-soprano Denyce Graves. An afternoon family concert follows on August 26 with contemporary Welsh acts Cary Parry Jones, Mel Stevens, Gareth Griffiths and Huw Chiswell among them. Songs from the musicals and Broadway are part of the programme for the final concert on August 27, delivered by Terfel, Michael Ball and the National Chamber Orchestra of Wales.

Deutsche Grammophon will time the UK launch of Terfel's next album, a collection of Welsh songs, to appear shortly before the Faenol event. The disc presents an anthology of familiar tunes arranged by Chris Hazell.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM of the week

PROKOFIEV: Semyon Kotko, Kirov Opera and Orchestra/Gergiev (Phillips Classics 464 605-2). Valery Gergiev's (pictured) acclaimed series of Russian opera recordings with his outstanding Kirov company continues with the release of Prokofiev's five-act tale of resistance and rebellion, Semyon Kotko. The work has been unavailable in the catalogue since the deletion of Znaukov's 1960 Melodyra recording. This version more than does justice to Prokofiev's punchy score. Comprising almost 50 short episodes, Semyon Kotko's plot deals with events following the title hero's return to his Ukrainian village after fighting in the First World War.

Despite its patriotic tone, Semyon Kotko was banned by the Soviet authorities after its 1940 Moscow premiere. The Kirov's recording is released to coincide with the company's month-long residency at London's Royal Opera House, where it performs Prokofiev's work on June 28, July 8 and July 13.



REVIEWS

for records released up to June 19 2000

DIJ FAY: O Gemma Lux, etc. Huelgas-Ensemble/Van Nessel (Harmonia Mundi HMC901700). Paul van Nessel's Huelgas-Ensemble turn to the structurally complex

motets of 15th-century Franco-Flemish composer Guillaume Di Fay, presenting an anthology of 13 virtuosic polyphonic works. This is the only collection of these pieces in the catalogue. Ads will run in July's *Gramophone* and *International Record Review*.

GIGER: Igls, Giger, Ungereanu, Schneider; Eatonian Philharmonic Chamber Choly; Kalluste (ECM New Series ECM 1681). Swiss violinist-composer Paul Giger's Igls, based on a hymn by the 12th-century mystic Hildegard of Bingen and other medieval fragments, could prove another Officium-type hit for Manfred Eicher's ECM New

Series label. The contemplative style of its opening movement, *Organo*, blends certain tonal aspects familiar from Arvo Pärt with medieval music. Tomu Kalluste's Estonian choir produces an amazing range of sounds, and appears to sing without breathing for the mesmeric 21 minutes of the work's second section.

LISZT: Selected *Piano Works Vol. 3*, Etudes D'Exécution Transcendante, Alfredo Perl (Arte Nova 7432171682). One of the joys of Chilean pianist Alfredo Perl's Liszt playing arises from his ability to produce subtle tone colours and contrasts of sound. Arte Nova's issue of selected works by Liszt continues with the release of a disc devoted to the Transcendental Studies, a cycle of 12 technically and musically challenging works. Perl's elegance of line and lyrical phrasing even extends to such furious movements as *Mazepka* and the *Wilde Jagd*. A budget-price bargain for piano connoisseurs, it is backed by ads in *International Record Review*, *Gramophone* and *BBC Music Magazine*.



Stock Exchange: lost confidence in "new economy" business plans

HAS SANITY RETURNED TO THE CITY AFTER THE INTERNET SHARE BOOM?

The recent yo-yoing performance of online music stocks has been followed by a period of readjustment as the dust settles on the days of feverish investment. Gerard Grech reports

"It has been a horrible mess, with a huge amount of fear and confusion," says one investment banker of the recent fluctuation of music-related internet stocks.

Both CDNow and ArtistDirect shares have steadily plummeted on the US Nasdaq market during recent months amid market uncertainty about "new economy" stocks. Shares in CDNow were last week trading at as little as \$2.53, compared to last summer's \$2-week high of \$23.25.

Meanwhile in Europe, the troubled flotation of Lastminute.com in April and the collapse of 800.com last month have had such an impact on the mood of internet investors that a number of internet-based companies in the music sector, including Boxman, have put back their flotation plans. UK-based umbrella retail site Streets Online, meanwhile, has cut its flotation value to £75m from £150m in advance of its proposed initial public offering (IPO) at the end of June.

The sudden collapse in confidence came as the markets began to realise that huge amounts of investment capital were being poured into companies which had unrealistic business plans.

"Too much non-smart money was flooding in," says Jay Marathe, head of consulting at Durlacher Securities, the trailblazing London-based

investment firm whose own share price has plummeted since late February. "Expectations of technology stocks were rising out of all proportion."

However, the dramatic market rationalisation of recent months does not mean city investors such as Durlacher – which has ploughed money into Boxman, the 365 corporation and Simon Fuller's teenage portal – plan to pull back from internet start-ups. Marathe believes the difficulties suffered by certain high-profile ventures have had the effect of stemming the gold rush, but he says that, as in conventional markets, there is no shortage of support available for strong propositions with multiple revenue streams.

"The money is still there," he says. "All that has happened is that there has been a change in market sentiment, which is a good thing. Venture capitalists and investments banks are being a lot more cautious with their internet investments than they were previously."

Miguel Ferro, the investment manager at Chase Capital Partners who led negotiations for the company's \$10m investment into Viartime, agrees. "With people rushing to invest in any stock associated with the internet, something had to give. The end result, though, has been a market re-adjustment. Some music startups did not deserve to be funded in the first place. This has been a steep learning curve for everyone concerned, and it will continue over the next 12 months.

Investing has very rapidly become more challenging. While the general feeling is that the market tremors have ultimately had positive consequences, there are those who believe the fiasco could have been avoided. Myles Davis, entertainment analyst at Morgan Stanley Dean Witter investment bank, claims there would have been no such investment saturation if banks and venture capitalists had spent more time assessing the different music business models on the internet. He also believes a good idea

is worth little without the right staff to put it into practice.

"I find it puzzling to see some of these startups run by CEOs who have never had any experience in the music business," says Davis.

New York-based internet entertainment analyst Aram Sinnreich at research company Jupiter Communications, agrees. "No little time has been spent understanding web-based music businesses and, in particular, those distinct features which will generate cash," says Sinnreich.

"So far, investors have lumped together companies such as Internet, ArtistDirect and CDNow, despite the fact that each of them operates according to a very different business model."

Sinnreich is hoping for a return to sanity in the investment markets, especially those dealing with companies selling music downloads. He says, "Our estimates of the value of downloadable music in the US in 2003 are only about \$150m – that is barely enough to sustain any one company, judging by the burn rate which some of these companies are experiencing."

Few city brokers seem surprised that internet start-ups and early-stage businesses were overvalued during what has undeniably been a frenetic period of innovation. But the practice of valuing young businesses on the basis of potential, rather than well-founded projection, is changing.

"We are already seeing venture capitalists and banks moving away from investments based on future potential, in favour of a more bottom-line view," says Sinnreich.

"New economy investment metrics, such as market value based on registered users, are being played down and traditional fundamentals are being more rigorously applied. Investors increasingly want to talk about earnings, profit growth and market share. They are beginning to treat >

'I find it puzzling to see some of those online start-ups run by CEOs who have never had any experience in the music business' – Myles Davis, Morgan Stanley Dean Witter

Worldpop: 31 attracted by its multiple revenue streams

ArtistDirect: shares have plummeted in recent months

Not a bad start to the year...

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► technology-based stock like traditional 'old economy' stock."

3i, Europe's high-profile venture capital group, whose investments include distributor Startle and Worldpop, claims that there has been a steady decrease in commercially-appealing business plans and business models.

"Straight music e-tailing is not enough and it is certainly not the model that will prove the most successful," says Rose Lewis, investment executive at 3i E-business group.

"That may have appeared to be the case two years ago, but with so much competition now, we are increasingly focusing business-to-business (B2B) start-ups or, ideally, innovative business models that will serve both business

and consumer marketplaces."

This explains why 3i has invested £3m in Worldpop.com – the site launched by ex-Radio One DJ Peter Powell and his business partner Russ Lindsay with former Arista managing director Martin Heath – which outwardly supplies music-related content to teenagers, while simultaneously serving as a platform for data research that it sells on to the music industry.

"We are looking for business plans with multiple revenue streams such as Worldpop, which will generate revenue in

every area from sponsorship and e-commerce to database marketing and product promotion," says Lewis.

However, such businesses are few and far between. This year, Lewis says she has so far seen only three or four business plans seriously worth considering, out of the hundreds that 3i has received. Nor is there an infinite supply of the other crucial commodity – the experienced management team.

"The team should be highly-skilled, with a background in the music business and an

extensive network of established contacts in the industry," says Lewis.

Although some venture capitalists confess to being more well-disposed towards B2B propositions than consumer-facing sites in the current market, researchers and analysts are sceptical of describing internet commerce models in terms of conventional business-consumer relationships.

"So far, no research has demonstrated that one model has a better chance of success than another," says Claudia Lotbecke, professor of media management and e-commerce at the University of Cologne. "If anything, business models on the internet should be distinguished by whether they are based on digital goods or physical >

'We are already seeing venture capitalists and banks moving away from investments based on future potential, in favour of a more bottom-line view'

— Aram Sinnreich, Jupiter

Start-ups boast bewildering range of success criteria

The business models of the Internet's "new economy" have brought with them a rash of new measures to help companies quantify their commercial success, Gerard Grech writes. Website marketing and business metrics such as customer acquisition cost and retention and conversion rates are jostling for position as the defining units of success. So far, it is the first of these three which has staked the most convincing claim, even if there are those who shun all yardsticks other than the bottom line.

While difficult to measure, customer acquisition cost is a useful tool in gauging the effectiveness of marketing spend, and is a key means of measuring the strength of the site in converting browsers into buyers. For some companies, balancing this particular metric successfully against projected revenues represents the holy grail of e-commerce.

"Customer acquisition costs form the basis of our route to profit," says Stephen Cole, managing director of Streets Online, the company behind Audiostreet.com. "Using these figures, we know we are going to be profitable within three years." Streets Online claims that the cost of acquiring each customer, taking into consideration all marketing costs, currently stands at £11.60. On the other side of the balance sheet, the company claims a typical Streets Online customer is worth £400 across a 60-month period, becoming profitable after nine months – that is, when the customer will have spent £60.

Meanwhile, the current conversion rate is 13% – four times the US average – while the number of customers that proceed to checkout once they start the buying process is 75%, compared to the US average of 35%.

Other e-tailers are not so bullish about revealing their statistics, due to the impact the figures could have on their shareholders and, in some cases, their flotation plans.

However, e-tailers in general have grown wiser to the Internet and have had to adapt their customer acquisition strategy accordingly. Boxman, for example, has become a lot more cautious this year in how it is acquiring customers.

"Having evaluated our research, we found that radio advertising has been the most effective so far, while television advertising and major portal partnership deals have not been at all effective," says Rob Markus, Boxman UK country manager.

"We are increasingly seeking more grass-roots ways of recruiting customers, such as setting up co-branded shop fronts within corporate companies' intranets. We also offer incentives to the company employees in return for acquisition of new customers."

Meanwhile, others are keen to downplay the importance of these statistics. Adriano Marconetto, Italy-based vice president of content development at Vitaminic.com, believes that although customer



Markus: 'radio advertising has been the most effective [medium] so far'



Cole: 'customer acquisition costs form the basis of our route to profit'. 'customer cost statistics are useful, they are not the most crucial. "I'd rather know how much I need to spend on the site's content and value-added features in order to make certain users keep coming back," he says. "A

customer acquisition figure is difficult to define. For example, we have invested lots of money setting up offices across Europe to ensure our content is local, and thereby appealing to local users to come back. How do you account for this expenditure? It's difficult."

Marconetto is not alone in believing that the cost of customer acquisition is something of a red herring. Mark O'Donoghue of Music Week's site website dotmusic believes the next nine to 12 months could prove to be the critical period for many online music businesses, as the battle to drive users to the site intensifies and companies battle to show investors that uses can equal revenues. "Dotmusic has been fortunate to get established ahead of the game and has therefore enjoyed a relatively low acquisition cost per customer in reaching its current level of 830,000 unique users," says O'Donoghue.

"User numbers and acquisition cost alone are insufficient as a measure of success unless combined with a realistic cost of retention. Since retained customers are those from whom revenues are actually going to derive, this represents a much more important metric than customers who visit once at a high cost of acquisition, never to return."

Others argue that such costs tell investors a lot about the scale of the brand-building advertising campaign – itself an increasingly derided investment – and little about the entertainment value of a site.

"People forget about making money and keeping the customer satisfied," says Worldpop CEO Martin Heath. "Our site is absolutely based on entertainment, and we have found that people are visiting us for an average of 14 minutes, which is pretty significant."

He says the cost of drawing consumers to the online pop magazine currently stands at around £2.50 per person, thanks to a minimal advertising spend and even taking into account the £4m the company recently invested in sponsoring the charts for three years.

Worldpop styles itself as a content provider, accumulating and managing information and, ultimately, exporting it to the full range of digital and terrestrial platforms. Heath, who declines to reveal current traffic levels, blanches at the idea of costly consumer advertising campaigns at this early stage in the market's development, suggesting that a raft of well-conceived, lucrative revenue streams is infinitely more important than an obsessive regard for acquisition costs.

"We don't have too many costs, other than the cost of creating the content. What we are actually about is generating as big an audience as possible across lots of different genres," says Heath. "You make money out of attracting consumers to you, and you do that in lots of different ways."

> goods, and not whether they are B2B or business-to-consumer (B2C) orientated.

Nonetheless, the principle which drove hordes of investors and entrepreneurs to the web remains the same — the internet is a hugely appropriate medium for the production, marketing, distribution and sale of music. After all, with or without the internet, most music is already bought, and sold in digital form.

But it is becoming apparent that there is a limit to the amount of money which can currently be made from online music sales without the direct involvement of the five major rights owners.

"We will have to wait until mainstream music is available on the net for the mass market," says Jay Marathe. "That will not happen until the major record companies sort out the copyright and security issues which threaten the safety of their artists' repertoire online.

"After they have done that, the internet

"When major record companies sort out the copyright and security issues which threaten the safety of their artists' repertoire online, the internet will start having a profound effect on the music industry's value chain as a whole" — Jay Marathe, Durlacher Securities

will start having a profound effect on the music industry's value chain as a whole. This is because music on the internet is a scalable model — you can make incremental sales without a proportionate increase in costs; you can widen a



Worldpop's Heath: website just a "calling card"

product range and add virtual shelf space without increasing inventory costs; and most of all, you can eliminate commissions and intermediation costs."

It might not be such a long wait. Both EMI and Sony are planning to begin selling downloadable full-length albums and singles this spring, even ahead of the unveiling of the Secure Digital Music Initiative's technical specifications later this year.

Equally exciting for the investment

community is the imminent arrival of broadband internet access. The more forward-thinking internet startups never intended the net to represent their core constituency. Indeed, Worldpop CEO Martin Heath describes his company's site as "a calling-card" for a business which plans to assume the shape of a cross-media content provider in the future.

"Companies associated with broadband are likely to attract most of the incoming investment," says Miguel Ferro. "The technology will enable music to be

distributed to the mass market through more conventional, more accessible means such as television."

But Jay Marathe claims that consumer-

"Companies associated with broadband are likely to attract most of the incoming investment" — Miguel Ferro, Chase Capital Partners

orientated sites will need to offer a lot more to the user than they do currently if they are to be successful in delivering music on the net and through other new media platforms.

"Sites will need to rethink the way music is delivered," says Marathe, adding that richer experience, with customised, added-value features such as personalised music content, listings and ticket bookings is essential if customers are going to return to a particular site time after time.

As a result, while the value of retail and advertising revenues may well stay fairly constant, the value of accurate, detailed consumer data will escalate steeply in the coming years.

There can be little doubt that there has been a market correction with music internet stocks and start-ups over the past couple of months. In many instances, this has represented a healthy reality check for all concerned, revealing the task of creating an internet start-up to be a rather more challenging one than it initially appeared.

The next few months will therefore see a brutal re-evaluation to determine which businesses are going to stop burning cash and begin to look, and act, like profitable market leaders. ■

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Change the way you discover music

When EMI Recorded Music last month announced its plan to make more than 100 albums and 40 singles available for digital download from the start of July, the move offered a picture of the online future which was distinctly at odds with the artist-led vision touted by luminaries from Prince to Alan McGee.

The EMI initiative brings acts such as Pink Floyd, Snoop Dogg and the Spice Girls to the legal online party. They join Sony Music Entertainment artists including Savage Garden, Lauryn Hill, Celine Dion and Pearl Jam, all of whom have had singles offered for download. In each instance, the artist's move online has been spearheaded by their existing record company and facilitated by assorted technology companies, retail sites and entertainment portals. All of which suggests that while disintermediation may have been the operative word two years ago, it is now being effectively removed from the loop.

The one attempt by a major-league artist to offer an entire new album for download without the blessing and assistance of a major record company — Public Enemy's *There's a Poison Goin' On* — is thought to have resulted in disappointing sales, and the act's next release has been signed over to former Warner boss Danny Goldberg's label Artemis.

The launch of David Bowie's *Hours* album as a US and Australia-only download two weeks before its terrestrial release infuriated retailers worldwide and generated just 800 sales — even with the involvement of EMI. Where Bowie did profit is in the enormous amount of coverage devoted to the story worldwide, thanks to a marketing and PR push funded and endorsed by EMI.

"Bowie put his album up for sale on the internet and got 600 front page news stories," says EMI new media senior vice president Jay Sarmit. "I think he was very happy about that. In terms of owning and

RECORD LABELS EXPLORE INTERNET BUSINESS MODELS

As record companies start to create an increasingly convincing online presence, musical entrepreneurs are offering artists an alternative route to music buyers. Report by Mary-Louise Harding



Downloadable at a site near you: Snoop Dogg and Lauryn Hill



controlling the delivery of 800 albums. I don't think he was too concerned with that."

Even before the online music market has begun to approach maturity, those artists

who believed the middlemen could be easily removed have long since begun to question their preconceptions.

"The disintermediation question has already been answered," says Universal Music UK new media manager Jason Blain.

"It is true that, two years ago, the music industry was racked with anxiety that artists would use the web to go it alone, but the bottom line is, labels own artists' audio rights. What use is an artist site without music? I just don't sense that most artists want to drop the framework."

Broadband is set to become a reality in the UK by the end of the year, and one by one the majors have made commitments to making catalogue available for digital download in partnership with retailers. Digital players from Sony and Panasonic are expected to be selling well by Christmas, adding the final ingredient to the recipe for legitimate growth of the online market, with major record labels at the helm, supported by an emerging cast of third-parties, providing encoding, digital rights management (DRM), distribution and hosting services.

Flushed with their progress to date, label bosses are incorporating online promotion in an increasingly structured manner. While paid downloads have yet to find their natural market, online promotional campaigns have already proved their worth time and again.

Live's recent launch campaign for Britney Spears' second album, *Dogma I Did It Again*, used Real Networks to webcast her Tokyo and Paris launch events across 50 portals and music sites — an enormous number given the server capacity such a feat requires. According to Zomba International Records Group managing director Stuart Watson, the future of marketing could be dependent on the web far outweighs any initial outlay in webcasting and distribution costs.

"All of our major album releases will involve internet promotions, and they will get bigger and better," says Watson. "Our next relevant releases are from R Kelly and Backstreet Boys. Internet marketing is as important as traditional radio, TV and print promotion and already an integral part of our overall planning, in terms of promotional opportunities, which is our main focus right now, the internet is as important to development acts as to established acts."

According to Sony webmaster Neil Cartwright, label-operated artist sites have proved particularly successful in helping to drive sales of new releases. In an air to "Radio One's Jo Whaley said, live on, that she had had so many e-mail requests for Topolover's recent single Achilles heel that she had decided to make it record of the week," says Cartwright. "We had actually told all the fans via the Topolover site to e-mail her with the request. It is something we're doing quite regularly with fantastic results."

Feeder experienced a similar effect in April of last year, when plugging company Revolution marshalled the band's fanbase after the band had been passed over for a Top Of The Pops appearance for their *Day In Day Out* single. After being inundated with thousands of e-mails, the programme's producers duly had a change of heart, the band were invited on, and the following week the TOPP website carried a huge number of e-mails it had received.

'All of our major album releases will involve internet promotions. Internet marketing is as important as traditional radio, TV and print promotion'

— Neil Cartwright, Sony

No-one can deny that record companies are collectively staking their claim to ownership of the online medium increasingly aggressively, and the majority of their artists appear outwardly to be happy enough to stay onboard. The RIAA recently won the first round of its fight against the MP3-sharing software company Napster, and to all intents and purposes, the anti-corporates appear to be on the back foot.

However, there are those artists and managers who continue to question the record companies' role in the online >



Spears: Tokyo and Paris launch events for her latest album were webcast on Real Networks

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DIGITAL DISTRIBUTION DOMAIN

Artists' new power generators

While paid downloads are currently still a step too far for many fans, and online retailers struggle to expand their marketplace to a profitable site, some of the key beneficiaries of the Internet are established artists operating physical mail order services from their own websites.

In 1997, Prince — then known as The Artist — released his four-CD Crystal Ball rarities set exclusively through his website (www.lovekansas.com) and US freephone telephone line (1-800-NEW-FUNK), selling a reported 100,000 copies. The sales figures themselves were hardly a career best (and they were plagued by fulfillment problems), but given that every sale constituted pure profit, less manufacturing and fulfillment costs, the revenues generated were far from insignificant. The artist later claimed to have earned more from Crystal Ball than from any of his other albums.

Of course, only world-famous artists whose movements are guaranteed to generate publicity can even consider transplanting their entire business online,



since they can be assured their fans will come and find them.

But cult bands, or those who have passed their chart-topping prime, can still carry out a highly profitable online trade in catalogue material, exclusive recordings and merchandise. Prog-rock legends Marillion (pictured), who had eight Top 10 albums between 1983 and 1994, have maintained a brisk trade in such items since setting up their Marillion.com website.

An exclusive acoustic album last year generated "thousands" of sales, according to Marillion marketing and communications manager Lucy Jordache. The band's database currently stands at 30,000 names, after the band inserted incentivised response cards in their last studio album for Castle Music. Each response was rewarded with a bonus CD, and fans were directed to the website for further offers.

"We have paid for the free disc four or five times over with the online offers that have been coming back," says Jordache. "The disc cost £1 to send out, and every second person is coming back with orders worth £50 or £60."

the label to lead technical and commercial support.

"What is needed is an open spirit of co-operation," says McAndrew. "Artists want the opportunity to deliver music in a different way, but labels need to focus on developing systems to legitimise the whole process. They have been too slow so far, allowing online piracy systems such as Napster to thrive and encourage a culture of free music online."

New hands carve out a web niche

For new bands slogging around the toilet circuit, the practice of selling CDs out of a suitcase at the back of the room may not be entirely outdated, but it has been augmented by an altogether sleeker web-based model.

Stargirl, a London-based band with three singles to their name, have carved out an impressive web presence to greet fans generated by radio play and live appearances. Their site (www.stargirl.co.uk) offers free soundclips as well as mail order CDs and merchandise, and the band claim to have sold in excess of 4,000 singles online without so much as a manager, never mind a record deal.

Night House, another London band who stole moment in the traditional media spotlight to date around their original guitarist was poached by Ash, claim to have registered more than

200,000 hits on their website (www.nighthouse.com). To commemorate the feat, the site is currently offering two free downloads.

For a band with a degree of press attention, the result of thumb has it that anything above 10,000 hits per week is a fairly respectable score. Bellatrix — Icelandic pop hopefuls and a regular fixture in the weekly music press — record between 15,000 and 20,000 hits on their bellatrix.com site, which they have managed to

promote to the Yahoo! search engine as the first answer to any Bellatrix searches. "The site enables us to get in touch with people from different parts of the world," says Bellatrix manager Anna Hildur. "It is a slow build, but we hope it will help us when we go abroad to have a small fanbase in Norway, a small fanbase in Holland and so on."

"Web-based labels can keep it real, with short-term contracts that split revenues based on actual sales."

Former Universal Island boss Marc Marot and Bryan Adams agent Carl Leighton Pope recently launched UK-based online label music3w.com, a music destination site Music3W offering artists who sign to them on a year's contract an online presence within a music portal environment, initially selling CDs via Boxman. Meanwhile, another industry veteran who is now working online is Barry Goldberg at Artemis, who has launched ArtsEnt.com, offering established niche artists a new distribution platform.

Goldberg argues the web offers established artists with niche fanbases the opportunity to become economically viable for the first time: "ArtsEnt will take established artists with a strong cult following, who would normally shift about 25,000 units, and make their music available to fans for a \$40 a year subscription. This means everyone makes

money, and we expect the site to turn a profit within a year."

"Marketing and distributing blues, reggae and world music artists in the traditional sense would simply not have made economic sense. However, we and we have the ability to micro-market to a fanbase, so the whole process is infinitely cheaper," he adds.

Goldberg, who is launching the site with Todd Rundgren in June, says artists will be expected to sign exclusively. Music3w and Poplines are taking the same approach.

While it is unclear if any one of the raft of new musical entrepreneurs can offer a fairer contract and support on a major label scale, it is evident that the internet is now creating real alternatives for artists — subverting traditional models of control and giving consumers a choice on how they would prefer to consume music.

How many of these ever become anything other than alternatives remains a moot point, as established record companies create an increasingly convincing online presence. But just as punk rock was unlikely ever to kill the dinosaur, this revolution is certain to teach them a trick or two.

> marketplace. Some are simply waiting for reassurances about certain issues of exploitation and interference, while others — including some practised agitators — reject the need for any corporate involvement at all.

Travis manager Ian McAndrew represents the former camp, expressing concern about practices such as record labels copyrighting bands' URLs without the artists' knowledge, but expressing a willingness for

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SINGLE of the week

KYLIE MINOGUE: Spinning Around (Parlophone CDRS6542). Kylie relaunches herself with a new label and this new track, written by Paula Abdul among others. The upbeat production is simple with house influences. Already the second most-added track on UK radio last week, the hot video has been played by MTV and is number three on the Box chart. This taster from her new album, due out in September, should revitalise her old fanbase and win many new converts. **★★★★☆**



ALBUM of the week

STEPHEN GATELY: New Beginning (A&M 5439102). Former Boyzone member Gately is first off the blocks with his solo album project, following hot on the heels of his expected Top Two singles debut on Sunday. In the sound, there is no great departure from the formula that made the boy band so successful — lots of ballads and standard pop workouts. The best tracks are Stay, a strong contender for a single release, the Westlife-sounding I Believe (written and recorded by Westlife producer Steve Mac) and the uptempo Wanna Be Where You Are. **★★★★☆**



SINGLE reviews

VENGABOYS: Uncle John From Jamaica (Positive CDT1V135). The sales phenomenon that is the Vengaboys releases another jungle pop tune. With scratches of Montego Bay and Holiday, they have crafted an insidious piece of pop that should do nothing to dent their massive sales appeal. **★★★★☆**

16 HORSEPOWER: Clogger (Guitarhouse GRC0496). The spirit of Jeffrey Lee Pierce infuses this fitty bass and guitar-driven tale of revenge. Taken from Secret South, the Denver-based band's third (and best) album, these boys revitalise US evangelist blues as David Holmes has the soundcheck cover. **★★★★☆**

FRANKIE GOES TO HOLLYWOOD: The Power of Love (ZTT ZTT150CD). This track renews by DJ Rob Seaton of FGTH's 1984 classic has been hovering around a 2000 chart since last autumn. Now released by ZTT, it has made it onto the C-list at Radio One and the set lists of DJs Judge Jules, Pete Tong and Dave Pearce. **★★★★☆**

BLINK 182: What's My Age Again (MCA MCSZD/MCSYD 40219). After the release of All The Small Things, Blink 182 re-sentences this commercial track from their Enema of the State album. It has been Aligned at Radio One and this time round it should chart. **★★★★☆**

DAMAGE: Ghetto Love (Afterlife/Cooltempo CD00L 347). After a three-year break, Damage return on a new label with a strong slice of credible R&B pop that will surprise many. Recorded and mixed in the US and produced by Tim & Bob (Sisqo), this should lay the groundwork for their return. It is Blisted at Radio One. **★★★★☆**

SPACE: Diary of a Wimp (but CD02U34). The first single from the new Love You More Than Football album sees Space return in a confident, upbeat mood. The song features all the trademarks that delivered their 10 Top 20 hits, zany lyrics, a quirky vocal and a hooky synth line. Very commercial and a welcome return. **★★★★☆**

SOULWAX: Much Against Everyone's Advice (PIAS PIASB 026CD). A rifty, radio-friendly rocker from everyone's favourite Belgians (while deUS are away) replete with driving riff and soaring chorus. Blisted at Radio One, this single should continue to promote their splendid album. **★★★★☆**

AWA BAND: Timba (Defected DEFECT17CD). Already a massive floor-filler in its Full Intention remix and making a strong showing on MW's Cool Cuts Chart. **★★★★☆**



this house tune looks set for the charts. Latin percussion and an infectious bassline will make it a huge summer tune.

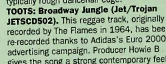
MORGAN: SIX BY SEVEN: New Year (Mantra MNTS8CD). One of the UK's most vibrant live acts, Six By Seven are quickly becoming more adept at honing their studio sound. New Year is an excellent track with a guitar sound reminiscent of Sonic Youth.

MORGAN: Flying High (Source SOURCECD5). An upbeat slice of Hammond-tongue pop mixed by Beastie Boys producer Mario Calabrese Jr, this is highly reminiscent of The Byrds. It precedes Morgan's forthcoming debut album Organized.

DUM DUMS: I Can't Get You Out of My Thoughts (Good Behaviour CD0002D). Coming on like a one-band power pop revival, the Dum Dums overflow with upbeat humour. After their Top 20 hit with Everything, this should do well for the band.

BENIEE MA FEAT. WYCLEF JEAN: Love Me Now (Virgin VUSCD169). After guesting on Jamaica's Top Five hit Money, Beenie Ma unleashes the first single from his debut major label album. Built around a familiar Jackson 5/Naughty By Nature bassline, Wyclef contributes some choice lyrics while Beenie Ma adds a typically roudy dancehall edge.

TOOTS: Broadway Jungle (Jet/Trojan JETS0502). This reggae track, originally recorded by The Flames in 1964, has been re-recorded thanks to Adidas's Euro 2000 advertising campaign. Producer Howie B gives the song a strong contemporary feel.



ALBUM reviews

DEFONES: White Pony (WEA 9362477972). Rock's current renaissance should benefit the Defones' third album, an atmospheric set produced by Terry Date (Limp Bizkit, Buckcherry). Their previous albums have sold in excess of 30,000 units each and their fanbase is growing. **★★★★☆**

JURASSIC 5: Quality Control (Interscope 4907102). The Los Angeles rappers demonstrate that their stunning 1998 debut was by no means their last. The good times and bad are as strong as ever on their major-label debut, and though no singles are scheduled until late summer, their fanbase will ensure a healthy chart placing. **★★★★☆**

CHRIS MILLS: Kiss It Goodbye (Loose/Sugar Free VACD 114). In the ever-increasing edifice that is all country rock, Mills' second album delivers

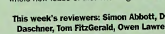
LONYO (COMME CI COMME CA): Summer of Love (Riverhorse RIVERH03). Lonyo — vocalist on Dem 2's two-step classic Destiny — looks set to cross over into the mainstream with this soulful garage track. A tight sample and two-step beat meet Lonyo's vocals to create the perfect summer soundtrack. Blisted at Radio One, it is set to follow the likes of Craig David to the upper reaches of the chart. **★★★★☆**

perceptive writing and yearning delivery. References are Son Volt, Jayhawks and Whiskeytown, but Mills, like Josh Rouse, fits his game into the big league.

BUSTA RHYMES: Anarchy (Elektra 7559625172). Hip-hop superstar Rhyms releases his fourth album, which is very much a follow-on from the big-selling E.L.E. Production Swizz Beatz and Jay Z with guest spots from Lenny Kravitz and Jay Z. Not groundbreaking, but his fans will love it. **★★★★☆**

NUSRAI FATEH ALI KHAN: Dust to Gold (Real World CDRW86). Known, who died in 1957, is probably best known for his work with Peter Gabriel (soundtrack to Last Temptation of Christ). This album is a beautiful testament to the man's work.

DURAN DURAN: Pop Trash (Hollywood/Edel 0107512HW). Since signing to Hollywood, Duran Duran have been given a whole new lease of life. The single Someone



This week's reviews: Simon Abbott, Dugald Baird, Jimmy Brown, Hamish Champ, Andrea Daschner, Tom FitzGerald, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

Else Not Me and future smash Pop Trash Movie are the high points, but this whole album sees a return to the songwriting form that made them a world-wide phenomenon throughout the Eighties. **★★★★☆**

VARIOUS: Mission Impossible 2 OST (Hollywood/Edel 0110302HWR). This soundtrack is largely made up of US bands, including Metallica's I Disappear, which is the main theme to the movie. It also features Limp Bizkit, Brian May & Foo Fighters and Powderfinger. **★★★★☆**

VARIOUS: Chilled Euphoria (Telstar TVCD3127). Mixed by Hooi Choons' Red Jerry, this is a journey into ambient trance featuring acts such as Chicane, Goodfights and Salt Tank. It should follow its Euphoria predecessors into the charts. **★★★★☆**

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Table of new releases with columns for Artist, Title, Label, and Genre. Includes artists like NEW RELEASE COUNTDOWN, Key album releases scheduled for the next six weeks.

SINGLES

Table of new singles releases with columns for Artist, Title, Label, and Genre. Includes artists like BONO, BONO & ALAN PARSONS, and BONO & ALAN PARSONS.

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RETAIL FOCUS: FOPP

by Karen Faux

A new partnership between five-store indie chain Fopp and designer Donna Karan promises to be a fruitful one. Fopp recently clinched a deal whereby it supplies DKNY lifestyle stores in New York, Munich and Hong Kong with a range of CDs tailored to its customer base. "There is huge potential to take new British music to an international audience through this route," says managing director Peter Ellen. "We put together recommendations and handle every aspect of supply into the stores. We are also getting coverage of the music in DKNY's magazine. Matter Lock which goes to everyone on its mailing list."

Fopp also has an arrangement with the Great Eastern Hotel chain, whereby it racks out an appropriate range of CDs and gives guests the opportunity to sample them before they decide to purchase. "The beauty of these kind of deals is that they shift significant quantities of product," says Ellen.

Imaginative promotional thinking has always been the trump card of the thriving chain, which now has stores in Edinburgh, Aberdeen,



Fopp: boosting turnover through imaginative promotional link-ups

Glasgow, Leamington Spa and Sheffield. According to Ellen, business was 40% up in the first quarter compared with the previous year with the chain taking 1% of the UK market. Fopp operates a flexible approach to layout and display, and only ever carries a four-week supply of stock so that it can respond quickly to new consumer trends. At the beginning of the year it introduced books to its range of

GETTING A GOOD REP

While Fopp is unhappy that major record company reps are becoming thin on the ground, it also appreciates the efforts made by some companies to give remaining reps greater autonomy. "When we spell out exactly what we want to achieve with a particular campaign it is important that a rep can respond quickly," says Peter Ellen. "If they are in agreement with what we are trying to do then we can work through the order immediately. Speed of decision-making is crucial to our business's ability to respond to demand."

products and expects them to account for 5% of turnover by mid summer.

"In recent months we have increased the number of genre-based campaigns we are running as these do extremely well when they have a strong focus," says Ellen. "We've had a good response to campaigns for funk, bebop and progressive rock. It's all about effectively reworking classic titles."

Fopp maintains an exciting programme of PAs, signing and playbacks for the new genre. It has just done a playback for the new Belle & Sebastian album in association with Tennantslager. Meanwhile its best-selling albums include Moby's *Play*, Toploader's *Onka's Big Moka*, Enimem's *The Marshall Mathers LP*, St Etienne's *Sounds Of Water*, Moloko's *Things To Make And Do* and *The Bluetones' Science And Nature*.

Fopp's weekly Top 20 is presented on its website.

"We are slowly building our site but the first priority is to look at methods of competing online with the main market entrants," says Ellen. "We recognise the importance of pairing good product with quality content and a strong structure. Essentially we continue to see our future primarily as shopkeepers."

IN-STORE NEXT WEEK (from 12/6/00)



In-store - **Bax**, Babybird, Dated Warhols, Graham Coxon, Iron Maiden, Dilated Peoples, Pacha, Kings Of Tomorrow, French Sessions, Ordinary Psycho; **Press ads** - The Jim Gilmore, Bach In Brazil, Twice As Nice, Bax, Idlewild, Babybird, Dandy Warhols, Iron Maiden, Dilated Peoples, Kings Of Tomorrow



Singles - Girl Thing, Black Legend, Frankie Goes To Hollywood, Alice Deejay, Blink 182; **Albums** - Pleasure Island, Street Vibes 5, S Club 7, American Dream, Cigarettes And Alcohol, Love On A Summer's Day, Club Mix Ibiza 2000, Euro 2000, Sonique, Peter Gabriel, Lock Stock, Eric Clapton & BB King



In-store - two videos for £10 across selected range, CDs for £9.99 or two for £13, two classical CDs for £10



Album of the month - Paul Van Dyk; **In-store display boards** - The Creators, Royal Trux, Badly Drawn Boy, Only Child, Elastic Soul, Steve Damstra, We Love You Joe Live Us

in-store - Galax Hit Mix, Lynden David Hall; **Press ads** - Idlewild, Darude, Headrush, Slinky 3, Beach House, Mos Def

in-store - Moby, Darude, Backstreet Boys, Amber, Black Legend; **Albums** - Babybird, S Club 7, Dandy Warhols, Street Vibes 5, Eric Clapton & BB King; **Windows** - Black Sabbath, 26.99 CD campaign, **In-store** - £6.99 CD campaign, two DVDs for £15, three videos for £12

Album - Peter Gabriel; **Windows** - Peter Gabriel, Eric Clapton & BB King; **Listening posts** - Paul Carrack, Shivanee, Joseph Arthur, Graham Coxon, Dandy Warhols, Alice Cooper, Best Easy Listening Album In The World...Ever; **In-store** - Nelly Young, three CDs for £12 across selected range for Classical Card holders

Singles - Richard Ashcroft, Darude, Jamelia, Black Legend, Backstreet Boys; **Windows** - S Club 7, Eric Clapton, Jamelia, Darude, Black Legend; **In-store** - Best Footie Album In The World...Ever, Lock, Stock, Best Pub Jukebox Album In The World...Ever

Singles - Richard Ashcroft, Darude, Jamelia, Black Legend, Backstreet Boys; **Windows** - S Club 7, Eric Clapton, Jamelia, Darude, Black Legend; **In-store** - Best Footie Album In The World...Ever, Lock, Stock, Best Pub Jukebox Album In The World...Ever

Album - Bill Wyman & The Rhythm Kings; **Selecta listening posts** - Porcupine Tree, DJ Visage, Emilia Torni, Bizarr, Big Yota Muffin; **Now recommended retailers** - Czars, Omar & Co

Howlers, The Brouncy Cestie, Deep Purple, Moody Marsden, Myracle Brah

Singles - Jamelia, Idlewild, Blink 182, Moby; **Windows** - Sonique, Peter Gabriel, Babybird, Vengaboys, two CDs for £22; **Listening posts** - Matchbox 20, Motorhead, Black Sabbath, Kelly, Susana Baca, Kid Rock; **Press ads** - Babybird, sale, Peter Gabriel, Bentley Rhythm Ace

In-store - Black Sabbath, Paul Van Dyk, Belle & Sebastian, Tom Jones, Club Mix Ibiza 2000, Iron Maiden, Graham Coxon, Dandy Warhols, Len, David Holmes, Bill Bragg; **Press ads** - Graham Coxon, Angelic, Moby, Def

Singles - Black Legend, Backstreet Boys, Richard Ashcroft; **Albums** - S Club 7, Sonique, Love On A Summer's Day; **In-store** - Gladiator, Heather Small, Andrea Bocelli

Singles - Backstreet Boys, Black Legend; **Album** - Lock Stock; **In-store** - Backstreet Boys, Black Legend, Lock Stock, Street Vibes 5, Sonique, Moby, Jamelia, Jane McDonald, Club Mix Ibiza; **In-store** - free stickers with S Club 7; **Press ads** - S Club 7, Euro 2000, Deftones

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ON THE SHELF

STEVE TURNER, manager, Solo Music, Barnstaple



ON THE ROAD

MARTIN SHIELDS, SRD rep for the South West

"There has been a lot of strong releases this week which have helped us to take advantage of the half-term holiday. Stephen Gately has been our strongest single seller, closely followed by Dr Dre feat. Eminem's album is still doing a roaring trade from last week and Britney Spears is holding up well. This week, new albums from Bon Jovi and Iron Maiden have been fast movers, although we don't expect the latter to be a long-term seller.

One of our biggest strengths is that we are very competitive on chart prices and always ensure that we have very strong campaigns on offer. Our two-for-£22 deal has a huge range that includes a lot of chart product and classic back catalogue. It is a very tempting proposition that any Beatles album can be picked up for £10.99. We feel that it is important to mix in plenty of new releases as this helps to underline the fact that we are offering real value for money.

We also maintain a three-for-£21 campaign which features older product and carries all the Bob Dylan, Doors and Joni Mitchell catalogue. Classical is also a growing area for us and we are currently running a promotion with Hyperion and Decca, offering two CDs for £22 which is going very well. The amount of space we devote to classical is steadily increasing and we are seeing a very wide cross-section of buyers.

We recently got involved in selling tickets for the Bishoptock Blues Festival in Exeter which attracts a very large international audience. The event provided us with a useful opportunity to advertise our website (www.solomusic.co.uk) which we have recently been developing. It is still early days for the site and I wouldn't say it is 100% there yet. We update it every week so that online browsers can keep up to date with new releases and we will be adding new features to it as time goes on."

"We're covering so many labels on the leftfield dance scene that there is never a quiet week. We've just picked up Aphex Twin's label Rephlex, Detroit techno label 430 West and Carl Craig's Planet E. The latter two have sold very well on import and now we have UK distribution we will be able to offer their product at a better price. We are expecting all three labels to perform very well.

Demand for dance is very diverse in the South West and differs from city to city. Wales continues to favour hip hop and techno, while Yeovil can't get enough acid techno. This week I have been getting a good reaction to pre-sales for Bushwacker's new duo, International Rescue, on the Words Of Warning label. There is also an EZ Rollers single coming up on June 19 which should fly out. This Monday saw the release of Augustus Pablo's album El Rockers on the Pressure

Sounds label and a new compilation, Outpatients, on Hospital. Both are moving well so far. Meanwhile Adam Freeman's compilation *Tectonics* looks as if it will sustain good business over the next few weeks. Renegade Hardware have carved a position as a leading drum & bass label and we have high hopes for the forthcoming double-pack, *Armageddon 2*, which is released on 19 June.

A lot of stores are already getting enquiries about Freddy Fresh's new single which is due to hit the racks in a few of weeks time, on Kinetics. We have had a success is about to get a boost when Muzik magazine features a cover-mounted compilation on its July issue. A new album from Glenn Underground, *Lounge Excursions*, and a hip-hop compilation, *2001: A Rhythmic Odyssey*, are both being released to fit in with the covermount. We are also doing a campaign for indie stores which will enable them to promote back catalogue on Guidance."

JOHN BATES

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