



**NEWS:** After signing a team of specialists, the BBC is now ready to power on with a new classical music drive



**NEWS:** Worldwide TV coverage has kept the ball rolling as S CLUB 7 seek to emulate the Spice Girls success



**LIVE:** The rise of teen-pop bands is helping ARENAS sellout during what could have been a very quiet period

**MERGERS STIR UP THE MID-PRICE MARKET - P29**

FOR EVERYONE IN THE BUSINESS OF MUSIC

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# music week

## Burger reshapes Sony for life in the new age

by Ajax Scott

Sony Music UK chairman Paul Burger has pledged to become the first UK major to break a bend through the internet.

His statement of intent comes following his hiring of a new media director as part of a series of senior executive moves aimed at overhauling the focus and culture of the company. Tony Martin is joining from Music Online, the internet company he founded three years ago, to oversee Sony's online strategy in three key areas: website development, e-commerce and business-to-business.

Meanwhile, Brian Yates, currently VP UK international marketing, is moving over to take up the post of VP strategic marketing, replacing Tony Clark, who is leaving the company. Yates is being replaced by Epic marketing director Catherine Davies. Further changes - including moves at Columbia - are expected to be confirmed in the next few weeks.

"There is a big cultural change towards the world," says Burger, who adds that the appointment of a new media director reflects the way in which the whole company is having to reinvent itself.

"If digital downloads are the



Burger: Internet pledge

future, that offers a massive challenge to the underlying business model. We need to be ahead of the curve so we can really restructure our business. The first way we can do it is to make sure all the people who have been so good at finding talent, nurturing it and marketing and selling records to retail have the opportunity to make the transition," he says.

He adds that this means re-examining relationships in all areas ranging from artist websites to developing business services such as servicing promotional material online and establishing closer consumer links. "We want to be the first ones to have a band that breaks on the internet, in the US Korn did it," he says.

Burger says that the changes, announced just before Sony enters its

new financial year, come as all record companies face tough challenges ranging from breaking new artists to tackling pricing, imports and changes in the retail environment.

Burger says that Yates' move underlines the need to give that area of the business a "more creative focus, almost like a label. It needs to be more A&R-driven." He adds that Davies' move reflects international's shift in emphasis from promotion to a "high-level marketing approach".

In a separate move Rio Salmon is joining iNcredible as A&R manager from Judge Jules' Serious label. "Dance is an important part of the future of this company," says Burger. "We have established a compilation brand. Now we want to establish ourselves on singles."

● Sony Music Europe vice president of new technologies Alan Phillips is one of three VPs who are leaving the European division. Phillips, who took up the specially-created role eight years ago, will leave at the end of the month to "pursue other interests". Phil Murphy, VP for the European region, left last week to take up a position at another company to be announced shortly, while business analysis VP John Field is retiring.



Universal Island's US act Blink 182 were on course to make an instant impact on the UK singles chart yesterday (Sunday) as their first single All The Small Things challenged to take a top-three place. The group (pictured), whose album Enema of the State made the US Top 10 on its way to reaching triple-platinum status, are being touted as one of a number of US pop rock acts who may find crossover in the UK despite the current dominance of boy/girl groups, R&B and dance. Universal Island product manager David Quirk credits strong airplay support and a word-of-mouth build-up of interest following live gigs at London venues including the Borderline and Astoria as significant factors in the act's UK breakthrough. He says, "Radio has been fantastic all the way along, plus the reaction to the early live gigs led to sell-outs at later ones." Quirk adds that such acts as Offspring and Slipknot have helped pave the way for Blink 182.

## Dolcoms dominate SXSW seminars

Music dotcoms predictably dominated the conference element of the year's South by Southwest conference but failed to overshadow its content.

Panelists chewed over the latest promises in dotcom development at the annual music festival, which attracts more than 35,000 music fans to Austin, Texas primarily to hear more than 830 acts showcase.

One of the early highlights as the event started last Wednesday was in The City founded Tony Wilson's

panel: Wake Up America You're All Dead Part II. Its premise was that while the US started internet music commerce it has done so with the wrong business models and that UK web entrepreneurs are showing the way forward with radical pricing models that appease musicians, publishers and record labels.

Elsewhere, indie label baby AIm was on a fact-finding mission to investigate holding a British showcase night at the convention in future years.

● Full round-up next week

## Clipsham returns to UK with new indie venture

Former Mercury Records and Our Price chief David Clipsham is making a return to the music business with a new independent sales and marketing/distribution company.

Clipsham, who has been "company doctoring" in southern France in recent times, says he hopes Fulfill will be part of a portfolio of music-related businesses he aims to establish. The self-financed operation, which also includes Artful Records managing director John Leonard on its management team, has already struck deals to handle releases by Artful and Circus Records. Physical distribution will be handled exclusively by Universal.

Clipsham says "There has been so much restructuring that a lot of rosters have been pruned. I believe the future growth is now in the independent area and that's where we have experience."

## Getmusic gears up for Europe

BMG and Universal's GetMusic online joint venture is planning to roll out into key territories outside the US and open a European office in London during the next three months.

Backed by a global investment programme running to an "tens of millions of dollars", the group is initially targeting the UK, Germany, France and Japan.

A second tier of countries, including further European territories, Australia, Hong Kong, Korea, Canada and Latin America will follow later in the year or in 2001.

GetMusic president and CEO Andrew Nibley says the group will adopt a "local/global" approach by customising the service for the local market.

"I used to work at Reuters and we will try and use that model of a very global company with a network of offices constantly feeding content into the machine," he says,

adding that he is currently searching for a senior executive to head the London office, reporting to him.

The Getmusic announcement - the timing of which caught senior European executives at both companies by surprise - comes as Sony and Warner reassess their own online strategies.

Last week the proposed merger of online retailer CDNow, and Warner and Sony's Columbia House was called off due largely to the mounting debt of the music club.

Time Warner and Sony are now committed to investing \$52m in CDNow through a 2.4m share purchase and the conversion of a \$30m loan into long-term convertible debt.

● BMG has appointed BMG France VP Christophe Waegner as VP new media, Central Europe. He will report directly to BMG Central Europe VP Richard Griffiths.

## AMAZED LONESTAR



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# Smith quits Radio One in surprise move to Capital

by Paul Williams  
Capital Radio dramatically poached Jeff Smith from Radio One last week on the eve of putting into effect a multi-million-pound expansion programme across the entire commercial radio group.

Smith, who left his post as the national station's head of music policy last Friday, joins a programme controller of Capital FM on June 5, just weeks after the group's launch of its £5.5m-backed Capital Interactive internet business and the switching-on of its first three local digital services.

However, it is the securing of Smith that sends out the biggest signal yet to the music industry of the growing power of the Capital group and marks a blow for Radio One, whose listening figures have returned above the 11m mark

during Smith's most recent reign. "This is a huge loss for Radio One," says pluggier Al James. "Jeff has done a fantastic job there and got the figures back on track."

Radio One controller Andy Parfitt immediately installed the station's recently-promoted senior music manager Alex Jones-Donely as acting head of music following the sudden departure of Smith, whom he praises for making "a great contribution" to the station. "I'm sad to see him go, but it's natural when you are successful to attract the interests of other organisations," he says.

Despite Smith's exit, Parfitt stresses Radio One's music policy remains the same. "The policy isn't a function of any one person. We've got a very clear mission and target and that is to support contemporary



Smith, taking cross-Capital role music in the UK," he says.

Capital Radio group director of programmes Richard Park says he is absolutely delighted to have attracted someone of the calibre of Smith to the job which became vacant last November when Pete Simmons moved over to Hete Capital's digital services. "He's got

a fantastic vision and it's a vision he can apply in commercial radio," says Park. "He comes to take control of a really big department for the first time, whereas at Radio One he was only overseeing the music policy."

However, Park - to whom Smith will report - stresses the executive is coming in only to work on Capital FM and not other stations within the group, such as London-based alternative station Xfm.

For Smith the new job is the realisation of a long-held ambition to work at a station he describes as one of the biggest in the world. "Though it's a local station in the true sense of the word, it has an international reputation. People around the world know Capital like they know Z100 in New York and Kiss in Los Angeles," he says.

## newsfile

**BERTELSINN SELLS STAKE IN AOL**  
German media giant Bertelsmann has confirmed it is selling its 50% interest in AOL Europe and AOL Australia. In a restructuring of the joint venture, AOL America will buy back Bertelsmann's shares for up to \$8.25bn (£5.54bn) and also establish a strategic partnership whereby the German group becomes the preferred content provider to AOL.

**MACKIE MOVES TO EAST WEST**  
Mercury director of press Anita Mackie is leaving next month to take a similar position at East West while Joelle Dalmeida is joining Anita as director of press on March 27 after quitting Columbia. Meanwhile EIC Records head of press Ian Watt is leaving this Friday (March 24) to join a new venture.

**NEW READING FOR COPYRIGHT BILL**  
The EU Copyright Directive will enter its political reading phase this Wednesday when it is passed up from the working group stage to the Committee of Permanent Representatives. However, despite a series of technical meetings during the past 12 months between copyright experts to thrash out the terms of the Directive, the IPI says several issues still need to be resolved.

**TAMMORO SEEKS HALLMARK BUYOUT**  
Budget label Hallmark's managing director Marcello Tammaro is orchestrating a management buyout with parent company The Point, which bought the company from Carlton about two years ago. See mid-price supplement, p22.

**WORLD ONLINE FLATS SHARES**  
Trading in World Online's shares, which were floated on the Amsterdam Stock Exchange (AEX) last Friday (17), was frantic with the +3 offer price quickly exceeded. A spokesman for World Online bankers ABN Amro says the share price hit €50.20 almost immediately. Around 77m shares, representing around 24% of World Online's equity, were on offer.



## Emap promotes Currie to new multimedia role

Francis Currie, programme director at The Box, has been appointed to the newly-created role of music director across its parent Emap Performance Network.

Currie, a former programme director at Emap's Magic 105.4 FM in London, leaves the music video channel to take up the multimedia role spanning radio, magazines, the Internet and TV on April 2. His brief is to work "more closely, better and in new, powerful ways with the music industry", according to Emap Performance chief executive Tim Schoonmaker.

Currie's elevation follows the resignation earlier this month of radio group programme director Paul Kawangth to set up a media consultancy business.

## Mobos signs on the line for MasterCard backing

The Mobos has followed on the heels of the Brit Awards by inking a three-year sponsorship deal with MasterCard.

The link-up, which was negotiated on the Mobos' behalf by parent company the Big Group, will begin with this year's event, which is due to take place at London's Alexandra Palace on October 4. It follows the conclusion of a two-year sponsorship tie-up between the Mobos and Malibu and comes just a week after the Mobo Organisation announced another awards show - Dance2K 2000 - taking place at the same venue on June 4.

Mobo Holdings' CEO Kanya King says securing a sponsor of the quality of MasterCard demonstrates just how far the Mobos has come in five years. "What is great is that we're able to run alongside and be seen up there with an event like the Brits which is so established," she says.

MasterCard will be supporting an extensive marketing programme for the event, including television support and PR campaigns.

## Outside and LD Publicity broaden their activities

Two of the UK's leading music PR companies have set up new divisions as part of their transitions into on-stop promotional shops.

LD Publicity has set up LD Promotions to cover TV and radio promotions, while the Outside Organisation has formed an online marketing and PR company to help clients gain exposure for their projects using all forms of new media.

The formation of Outside's new online division Outside Line follows the creation last year of TV and radio promoters company inside and regional PR company Onside, thus completing the company's transformation into a "one-stop" PR operation, according to managing director Alan Edwards.

"We've been very focused on the internet as a result of our involvement with David Bowie and have had a site ([www.outside-org.co.uk](http://www.outside-org.co.uk)) up and running for three years, so this joint new-media venture is a natural progression for us," he says. The new division will be headed by Parlophone new media online



Edwards: new "one-stop" operation marketing manager Anthony Cauchi, who will also continue his role at the label. In a separate move, LD Publicity's Paul Carey is joining Outside as a publicist while Bowie marketer Julian Stockton has been promoted to head of new business.

Meanwhile, Tony Cooke is joining LD Promotions from Warner Music to run its new subsidiary. LD CEO Bernard Doherty says the new company will allow LD to offer the full range of media promotion services to clients. "The new company is something we've been planning for a while and we've taken a lot of care getting the right person to head it up," he says.

**mash** Wish This World.  
The new single released April 10th on CD & MC.  
R&B Distributed by Phonaco 01689 973 144

## MW COMMENT

## DANCING A DANGEROUS STEP

It is only March but Radio One, MTV, the dance magazines and every compilation compiler under the sun are already finalising their summer dance masterplans. Whether it is Ibiza or Ayaia Napa (and whether, Aya Napa is the new Ibiza), there is no doubt this will be a year of dance. Again.

But there is a difference already. In recent years various of the majors have had big dance hits but their main business focus has remained on albums, leaving the dance singles business up to indies who neither have the interest or cash to focus on albums projects. No more.

In recent months the likes of BMG, Warner and now Sony have openly admitted that they are re-entering or stepping up their activities in the dance singles business. The rationale, largely copies from the blueprint exploited so ruthlessly and successfully by the Ministry Of Sound, is that the big dance records are so big that they can recoup on singles sales alone, especially when fed into compilation bands. This justifies the rocketing advances. It is an approach that can be very profitable. But so more people get into it, the stakes grow much higher – and so do the risks.

With advances for average UK garage records, let alone slightly second division Euro trance tunes, reaching crazy proportions, there is a danger that many fingers will get burnt. Right now it is a seller's market. The problem is compounded by the fact that most UK-originated material is still not crossing over beyond the channel, limiting another potential avenue for recouping.

It is undoubtedly a painful sight to behold for those indies who have helped create a market to see it colonised by others, but by definition the best will be able to find new scenes to develop and exploit. But it will be tougher for some of the majors. The smartest operators will make money. But others will be feeling hangovers long after they step off the last flight from Ibiza or Ayaia Napa.



Alex Scott

## PAUL'S QUIRKS THINGS CAN ONLY GET BETTER

To judge from the number of telephone calls, emails and faxes I've received from other music retailers worried about the future of our industry, it seems that the reality of the situation has at last hit home. Add to that the fact that indie retailers are actually bothering to write passionate letters to *MW* (see letters page, last week) – even if they appear to have diametrically opposed opinions and solutions – then I think it is fair to assume that retailers everywhere are giving a great deal of thought to their future prospects in the music industry.

The challenges are there for all to see and those retailers who face up to them and adapt best will survive while others, probably through no fault of their own, will shut up shop and join the rat race. Personally I think that we are at the bottom of a cycle. Everything that could go wrong has gone wrong and things can only get better from now on. No leadership, lack of real product, the Internet, suicidal price-cutting, "rip-off Britain" newspaper features and too many manufactured pop groups are just a few of the problems. Yet despite all this, many retailers are still optimistic and intend to use the current situation to their advantage.

The Internet and email updates have made it easier to source product, promote it and sell it. Prices have been forced down as a result and companies are now offering discounts and campaign deals that allow even the smallest retailer to be competitive if they choose carefully. Those who are willing to work harder, compare prices daily, buy intelligently and are prepared to fashion their own campaigns are the ones that will prosper. Customers can't resist a bargain and if there is recent profit in new releases, then there is plenty to be had in recent back catalogue, especially if it still features in the album chart. All we have to do is get the message over to our customers and persuade them that music specialists have much more to offer than generalist suppliers.

No problem... next question?

Paul Quirk's column is a personal view

# Brits Go Classical: Brits as a shift into the mainstream

by Mike McGeever

The BPI is proclaiming the newly announced shortlist for the first Classical Brits as evidence of the sector's continuing shift into mainstream acceptance.

Household names such as Andrea Bocelli, Charlotte Church and Nigel Kennedy all appear among the nominations having reached multi-platinum status and scored Top 10 album successes on the pop charts with classical releases.

"As an industry we have to show classical music's crossover appeal," says BPI chairman Rob Dickins. "The Classical Brit Awards will illustrate the accessibility of the genre to the casual audience."

Dickins notes that the event, to be held on May 6 at London's Royal Albert Hall, is not intended to steal the thunder of other classical music awards. "It would be silly to try to compete with the Gramophone Awards. That type of event is for the purists," he says. "We are not trying to preach to the converted. Rather we are preaching to the convertible – the London cabie."

Dickins says that production values of the Brit Awards will be incorporated into the Classical Brit Award TV programme to be broadcast on

## TOP NOMINEES: CORPORATE BREAKDOWN

EMI	10	BMG	1
Universal	10	ECM	1
Sony	6	Gimelli	1
Warner	3	New Note	1
Naxos	4	Nimbus	1
Harmonia	2	Silva	1
Mundt	1	Virgin	1
Top 10	1	Source: BPI	

ITV on May 21. "Yes it's a bit scary, but if we get complaints about 'outraged in Reading', so be it. We want people to feel comfortable when they browse through a record store's classical department," he says.

Sony chairman/CEO Paul Burger says, "It is now fitting, especially with the recent successes of such products as Titanic and Charlotte Church, that classical music should now have its own awards ceremony."

Robert O'Clawd, group enterprise director for Classic FM owner GWR, says classical music needs a high-profile showcase. "We can build the same type of excitement around the Classical Brits as pop music does for the Brits," he says.

EMI and Universal have the strongest showing in most categories in the nominations. The EMI Classics-issued Working Classical by



Kennedy: up for two awards

Paul McCartney is represented in three categories, including ensemble/orchestral album of the year. Nigel Kennedy is up for two gongs and is in the company of five Bocelli awards, including Andrea Bocelli and Luciano Pavarotti, for male artist of the year category. Sony's teenage soprano Charlotte Church is nominated for young British classical performer as well as female artist of the year.

Voting for these awards is by an academy of music industry executives, the media, Bard, members of the Musicians' Union, lawyers, promoters and orchestra leaders.

Another award will be voted on by listeners of Classic FM, although details of this are still being finalised, while details of two other awards have yet to be confirmed. ● See Classical supplement, p8

## Rent rise forces Fortress to close studio

Booming property prices in one of London's most sought-after areas is forcing studio group Fortress to close one of its buildings at the end of the month.

Pop, Brita Band, Ash and Primal Scream, which have all used the studio complex in Clerkenwell, may now be forced to use other facilities after the group's landlord hiked the rent by 400%.

Studio manager Jason Bick says the rent rise is a reflection of the astronomical increase in property prices in the area since Fortress opened its Compton Street offices

five years ago. "It's going to increase the operating costs, which means we can't continue in the present form, which is a great shame because there is a real community atmosphere here and it will be painful that we've got to split," he says.

"Over the years we've had some of the best British bands using our recording and rehearsal rooms," he adds.

The Thirties three-storey building was home to three 24-track studios, 20 mid salutes/offices, six rehearsal rooms and a café,

but Bick says the short notice period given to the studio means it is unlikely all the equipment and its six full-time employees will be able to move lock, stock and barrel to new premises.

However, Fortress Studio II, located in nearby Provost Street, remains unaffected by the move and Bick and Fortress owner Shaun Harvey are likely to relocate there while they find premises to locate the 24-track studio. Last rehearsals will take place on March 31 and the site will be closed on April 7.

## ILMC quells consolidation concerns

Delegates at this year's ILMC conference played down any fears that the ongoing consolidation of the live music sector will stifle creativity.

SFX's UK-based European president Tim Parsons told a debate on consolidation within the industry that the takeover of his company MOP by the US venues giant last year had not changed the way it did business at all. "We are no longer scared – if we want to do something we can," said Parsons, who this month saw SFX itself being taken over by Clear Channel.

Majo Concerts managing director Leon Ramakers suggested to the Saturday afternoon session at London's Royal Garden Hotel that consolidation had formed a cocoon in which to operate, while Entourage Talent president Wayne Forte believed there was nothing to fear from what was happening. "For every consolidation, merger or buy-out, no matter how threatening it might be, other opportunities will be created," he said.

However, there were concerns that the arrival of new operators like SFX would mean that longer-term contracts between bands and



Goldsmith: showing how pop works the "new giants" would become the norm.

In Pop – The Quiet Explosion, a session which examined the rising success on the live circuit of acts such as Steps, AMP managing director Harvey Goldsmith pointed to the use of magazines, television, radio shows and radio stations to support pop acts. "On the Smash Hits tour the venues were working for once in the same direction which rarely happens in the rock industry. This is what broke those bands through," he said.

Entourage Talent's Forte highlighted the importance of reaching parents as they often accompanied their children to pop concerts. ● See Live supplement, p26

## MW Cads refocuses with new honours

Music Week's Creative & Design Awards (Cads) have undergone a refocus for this year's event, which will concentrate solely on music video, and sleeve and advertising design.

The show, taking place at the London Hilton on Park Lane on May 1, will see the introduction of four new awards in the music video section covering best producer, best International Video and a long-standing achievement award. In the sleeve design section, there will also be a new award for best photography.

MW will be launching a separate awards show, scheduled for September, covering music industry websites, interactive products and new media technology which were previously part of the Cads.

Meanwhile, Phil Jupitus has been confirmed as host for this Thursday's Video Awards at London's Grosvenor House Hotel.

Tickets for the Cads go on sale this week priced at £100. For more information about tickets or how to enter the awards, call Anne Jones on 020 7940 8570.

MUSIC WEEK 25 MARCH 2000

Old school rap veteran, video director and former MTV presenter Fab 5 Freddy is setting up a hip-hop internet site called DropABomb.com with local sites based in cities around the world, including London, providing news, cutting edge music, lifestyle information and original video content. Marketing plans for the launch, set for some time in the next two months, have still to be confirmed. However, Fab 5 Freddy (pictured) was in London last week for negotiations with internet venture capitalists and possible partners from within the music industry to allow him to share their databases for marketing purposes. DropABomb.com is a subsidiary of Fab 5's record company in The Middle Entertainment and its website www.inthemiddle-ent.com where tracks from its artists including rap group Ill Street and female singer Tikki can be downloaded. "DropABomb is a classic internet start-up and we hope to build interest from the grass roots and use the site to help showcase UK and European hip-hop acts to a US audience, which is something labels here have traditionally found difficult to do," he says.



## Appearing duo set to sign with Revolution

Promotions company Revolution is expanding its national radio and TV plugging team.

Scott Woolfe (aka Woolfe) will work national radio and Sam Wayne national TV when they join the company from Appearing which closes its doors on March 31 following the death of founder Scott Piering.

Revolution founder Mark Hobbrough says it is still unclear which clients they will bring with them from Appearing. Their client base includes the Wall Of Sound roster as well as the Echo label.

"Scott Piering was a colleague and a friend and we worked together on much of the work for Hat Recordings. Woolfe and Sam approached us and the timing was right because we have been considering expanding the national operation for some time," he says.

## news file

**R1 TO HOST AYLA NAPA EVENT**  
Radio One is to host its first Ayla Napa Weekend this summer, featuring Trevor Nelson, Fabio & Grooverider, Dave Pearce and The Dream Team. The station will broadcast from the Cypriot resort from July 21 to 23. Meanwhile, The Charlatans, Super Furry Animals and Aslan Dub Foundation have been lined up to headline Radio One's One Live in London event taking place from April 20 to 24.

**WHITWELL TAKES MIKHAJ ROTSEAT**  
Tom Whitwell has moved on from features editor to take over as editor of *Emap* publication *Mixmag*. He reports to managing editor John Harrison who was previously filling the editor's role on a caretaker basis. Meanwhile, Conor McNicholas has been made news editor at the magazine.

## MELANIE C HITS PLATINUM

Melanie C's album *2000* Northern Star and the compilation *New Hits 2000* were certified platinum by the BPI last week as silver awards went to the Eels' *Daisies Of The Galaxy* and the Vengaboy's *The Platinum Album*.

## HOW TV SHOWS' RATINGS COMPARE

Programme	01s week	% change on (000s)	1999
Top Of The Pops II*	4,193	+2.8%	4,193
Top Of The Pops*	4,047	-24.2%	5,311
TF1*	2,248	-17.4%	2,720
The Popal Chart*	2,010	+72.2%	1,167
The Ozono*	1,933	+2.3%	1,886
SMTV*	1,851	+18.1%	1,567
CD UK*	1,610	n/a	1,610
Live & Kicking*	1,416	+18.1%	1,198
Planet Pop (Sun)*	867	+61.8%	536
Videochat	304	-38.5%	491

\*combined totals  
Source: *Mediaco* TMB (Barb data) for week commencing 28/2/00

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# BBC signs up specialist team to power new classical drive

by Steve Hemsley  
BBC Worldwide has appointed four classical music specialists and allocated a £500,000 budget to promote *BBC Music Magazine* as part of an ambitious marketing strategy to capture the genre.  
Broadcaster and writer Nicholas Anderson, writer Richard Wignora, Radio Three broadcaster Stephen Johnson and *The Guardian's* chief music critic Andrew Clements will review for *BBC Music Magazine* and be involved in special projects such as books, videos and DVDs produced by BBC Worldwide's BBC Music UK division, which was formed in the latter half of last year.  
"A core team of specialists was

needed to develop the magazine and devise ways to promote our classical music brands such as Radio Three and The Proms using other media," says publisher Jessica Gibson. "They will be involved in regular strategic meetings overseen by BBC Music Magazine editor Helen Wallace."  
BBC Music UK's first venture was *The Royal Opera House Opening Celebration* video released in February and Gibson says there are plans for other Royal Opera House products in the autumn and for branded projects including the BBC's Proms team and Radio Three in 2001.

She adds that BBC Music Magazine, which had an annual UK



Gibson: developing magazine and international circulation of 121,046 last year making it the BBC's bestselling classical music title, will continue to work closely with Radio Three. "The magazine is for serious lovers of classical music and research has revealed that 90% of

our readers listen to Radio Three for more than 10 hours a week," she says.

*The Guardian's* Andrew Clements says he will attend roundtable meetings every few weeks and correspond via email on how all the BBC's classical music brands could be developed. "All the brands will benefit from having a team of people who are at arms length from the day-to-day running and editorial decisions and who have a wider perspective on the market," he says.

The £500,000 promotional spend will be allocated by the newly-formed marketing arm of the BBC's Radio Times, Arts and Factual Publishing Group.

## Select targets wider audience

Emap is spending £250,000 during the next six months to promote *Select* magazine, which relaunches on April 1.

New editor Alexis Petridis, who replaced John Harris in December, says the title has undergone a radical revamp with a new design to target the magazine at anyone who loves new music and not just its core 16-24 traditional readership.

"We have made it cleaner, less cramped and less like a magazine aimed at students. There is a need for a quality monthly magazine dedicated to cutting-edge music and which is not celebrity-led," he says.

He adds that *Select*, which recorded a 3.8% drop to 56,049 in its circulation in the last APC survey, will reflect the breaking down of the boundaries between indie, rock, dance culture and hip-hop. New editorial sections include *The Disco In Your Head*, a two-page interview with an artist who names their favourite music for different moods, and *Tracks*, which will list what the magazine regards as the 25 best singles, b-sides and album tracks of the month.

Petridis says film reviews have been removed to include more album reviews and he has introduced a new media section. He has also employed a stylist to improve



Petridis: cutting-edge music the quality of the magazine's photography.

Emap product manager Stuart Williams says around 30% of the marketing budget will be spent on internet promotions with 1.5m emailshots and banner advertising planned via a number of websites including Q online and Time Out.com. There will also be poster advertising and postcards inserted into Emap's other music and style titles including *Mixmag* and Q.

The relaunched May issue includes a covemount interactive CD containing rare and unreleased tracks from artists including *Primal Scream*, *Moby* and *Lambchop*. Users can also access a banned video from Slipknot and listen to a conversation between Bush's Gavin Rossdale and Fall frontman Mark E. Smith.

## Worldpop.com in £1.5m campaign

Worldpop.com launches the first phase of a £1.5m marketing campaign today (Monday).

The cross-media pop music portal launched across the internet, print, TV and radio at the end of January and its first significant media spend includes fly posters, postcards, advertising in teen titles such as *Sugar* and *TV Hits*, radio advertising and on-line marketing.

"The strategy is to target a 12- to 17-year-old demographic but the feedback we are getting through the site suggests we are appealing to an older age group too. This is the start of an on-going campaign," says Worldpop head of marketing Dan Avenir.

He adds that a number of marketing links with the music industry will be announced before Easter.

Worldpop has also signed a partnership agreement with Blaze Television to provide weekly exclusives to ITV's music programme *CD4UK* and joined forces with production company Wise Buddha to launch music and entertainment service *Worldpop 24/7* providing music news twice a day to more than 1,000 radio presenters.

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EMAP OUTSIDE

# Like 7's success continues on the rock of global TV coverage

● Madonna ended their reign at the top of the UK singles chart and now All Saints must do battle with her again if they want to grab top honors on the fore Euro Hit 100 chart of all repertoire on European radio. Pure Shores moved up a place to two on the survey by European radio, while Melanie C's *Never Be The Same Again* currently just edging it over Bag It Up by Geri Halliwell. Sporty Spice's biggest radio supporters on the UK are in Scandinavia (the track is at three in Denmark and seven in Sweden), while Halliwell is winning the race in Germany, where her track is the airplay Top 50's highest climber at 36. *Never Be The Same Again* is the only Virgin track on the fore Top 20 of UK-sourced material on European radio with Bag It Up one of three EMI tracks present. The indie sector provides five tracks. Universal four. Sony three, and BMG and Warner two each.

● *Be-Bop*/Polydora's Gabrielle set off on a 15-date television promotion tour of Europe last Wednesday (March 15) to capitalise on the growing popularity of Rise which climbs 16-7 on the Norwegian sales chart, while debuting at 52 in Germany. Ahead of its release elsewhere, the single is repeating its UK radio popularity on the continent, with Norway again leading the pack as it moves 5-3 on the country's airplay chart.

● As with the UK, Oasis's fourth album *Standing On The Shoulder Of Giants* is finding chart life together in its second week on sale. In Italy it tumbles 1-6, while dropping from 6-10 in France and 6-18 in Australia. However, in Canada last week the band partially made up for the disappointment of only debuting at 24 Stateside by entering there at number eight.

● Sonique, leading a sale surge of rising UK talent on *Billboard's* Hot 100 chart, is also leading the pack on the Canadian singles countdown with *It Feels So Good* climbing 4-3. Meanwhile, the current plight of UK artists with the US will come under the spotlight at April 18's Music Radio 2000 conference at London's Peacock Theatre when Paul Gambaccini - who presents Radio Two's Saturday evening *America's Greatest Hits* programme - addresses the problem during a soap-box session.

● UK acts continue their monopoly at the top of the French singles and airplay charts with Shola Amis. Still Believe spending a third week at one on the radio chart and the Tom Jones and Mousse T collaboration *Get Bomb* holding off all challengers on the sales survey. Amis is also a Top 20 fixture on the sales chart where Still Believe slips a couple of notches to 13.

by Paul Williams  
 S Club 7 have been catapulted to the fastest rise to international stardom for a UK pop act since the Spice Girls following the sale of their first TV series to nearly 100 countries.  
 The act's Miami 7 series has provided the main impetus for landing the group with a series of Top 10 singles worldwide, including in Australia, Germany, the Netherlands, while the S Club album has already picked up a clutch of gold and platinum awards despite only being available in nine territories.  
 Polydora's head of international Greg Sambrook says the TV series, which has been sold via BBC Worldwide to 94 countries to date with another three about to come on board, has been the key to them breaking through globally just nine

months after the first UK release. "As international access to the group has been difficult because they're making the second series, it's like having them once a week in all these markets," he says.  
 Chrissie Harwood, head of international at the 19 group companies, says it is not so much that the series has been sold to so many countries that is remarkable, but the speed at which it has happened. "The BBC coming into this project were not expecting such a quick result. They've never had anything like this before," says Harwood, who adds the majority of the territories taking the series have already signed up for the second series.  
 S Club 7's overseas success, the latest for their manager Simon Fuller, has all been achieved with the



S Club 7: TV show success

a pop act from radio in the States, their popularity there was confirmed ahead of the album's release this May by the single *Bring It All Back* going Top 30 in the sales-only *Billboard* chart and selling more than 100,000 units. Fans of the act managed to crash Fox's telephone system last December when the channel re-ran the entire series in a day and offered a free CD giveaway. Universal Music deputy chairman Lucian Grange says, "There's no reason why the sales of this album couldn't double or triple outside the UK."

The release of the second album is likely to be less staggered than that of the first internationally, though at present only UK dates have been set with first single *Reach out on May 22* and the album *Seven* on June 12.

Arista UK's bid to establish further its dance credentials is set to gain further momentum in May when the launch of *French Affair*, a German production team whose single *My Heart Goes Boom (La Di Da...)* reached the top of the German sales chart earlier this month. The act, fronted by London-based French singer Barbara Alcindor (pictured), have also seen the single build into a substantial airplay hit on the continent, climbing from 11 to three last week in Germany to be beaten by only Madonna and Tom Jones & Mousse T, and rising 39-35 on the fore Hit 100 chart. Arista UK general manager Tim Delaney says the company is moving more and more into dance and this track is something it is going to focus on. "It's got huge potential", he says. "From our perspective, we've got big plans for it and I know the Germans want to develop them into a dance act rather than just having a one-off single."



UK TOP 20 AIRPLAY HITS IN EUROPE	
THE UK	TOP AIRPLAY (UK)
1	Pure Shores All Saints (London)
2	Sax Bomb Tom Jones & Mousse T (Cap)
3	Rise Gabrielle (Go Beat/Polyd)
4	She's The One Robbie Williams (Chrysalis)
5	The Ground Beneath Her Feet UB2 (Universal Island)
6	Go Let It Out Oasia (Big Brother)
7	Keep On Movin' Herbie Hancock
8	Still Believe Shola Amis (WEA)
9	Don't Give Up Chicago Beat, Bryan Adams (Dorland)
10	Bring It All Back S Club 7 (Polyd)
11	Why Does It Always Rain On Me? Travis (Independents)
12	Get It Together (Get It Together)
13	Don't Wanna Let You Go Live (PFA)
14	You Say Tell Me You Love Me... Pet Shop Boys (Parlophone)
15	Moon... Too Fast Against Danger, Horne (London) (D)
16	Summer Sun House (Warner)
17	Revised Artist Dodge (Dorland/Sound Of Ministry)

Chart shows the 20 most played UK singles tracks on Euro's Radio 1000 over a 100-week period. Includes UK sales chart. Includes UK sales chart. Includes UK sales chart.

GAVIN US URBAN TOP 20	
THE UK	THIS WEEK'S UK AIRPLAY
1	Thong Song Love (Def Soul)
2	I Wanna Know Joe Jive (Cap)
3	Unfitted... How Does It Feel? 7 Angels (Vivid)
4	I Don't Wanna Judah (Pronk)
5	Say My Name Destiny's Child (Columbia)
6	He Can't Live In Jugged Edge (Polyd)
7	Foggy Dr Dee (Motown/Interscope)
8	Party Up (Big Boy)
9	I Need A Hit Girl Hit Boys (Polyd)
10	Hot Boyz Money Elliott (East West)
11	Who Black Red (Bad Boy/Interscope)
12	That's What I'm Looking For The Roots (Columbia)
13	Love Is Blind Eve (Interscope)
14	Mr. To Darn Good Lovett (East West)
15	One Night Stand 3rd Mill (PFA)
16	I Like It Serrano (Capitol)
17	Can't Say Days Hollister (Dorland)
18	Anything Is 2 (Def Jam)
19	My Love (MCA)
20	His Woman's Man Enough Go The Brothers (Mercury/Interscope)

Chart shows the 20 most popular hits in Urban radio in the US over a 100-week period. Includes UK sales chart. Includes UK sales chart.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD		
Country	Time/Album (Label)	Chart Peak
AUSTRALIA	Single S Club Party S Club 7 (Polyd)	5
	Single Play Me (Mer)	3
CANADA	Single It Feels So Good Sonique (Polyd)	3
	Single Still Upper Lip AC/DC (Warner)	5-4
FRANCE	Single Sex Bomb Tom Jones & Mousse T (Cap)	1
	Single Still Upper Lip AC/DC (Polyd)	4
GERMANY	Single Sex Bomb Tom Jones & Mousse T (Cap)	7
	Single Still Upper Lip AC/DC (Warner)	2
ITALY	Single Sex Bomb Tom Jones & Mousse T (Cap)	7
	Single Standing On... Oasis (Big Brother)	6
NETHERLANDS	Single Bring It All Back S Club 7 (Polyd)	5
	Single SAM Metacassa (Mercury)	10
SPAIN	Single Sex Bomb Tom Jones & Mousse T (Cap)	4
	Single Still Upper Lip AC/DC (Warner)	2
US	Single It Feels So Good Sonique (Polyd)	12
	Single Still Upper Lip AC/DC (East West)	27

© Source: UK, Australia, Canada, France, Germany, Italy, Netherlands, Spain, US. Includes UK sales chart. Includes UK sales chart.

## AMERICAN CHARTWATCH

by ALAN JONES

It feels So Good, the debut single by Sonique (pictured) continues to make excellent progress on *Billboard's* Hot 100 singles chart - and while many UK acts fail to break America despite carefully planned and expensive strategies, Sonique's success was an accident. A UK import of the single, released here on the Serious label, found its way into a club in Tampa Bay, and then spread via word of mouth until it became a huge radio hit in Florida.

ago. It jumps 85-76 this week, with sales of more than 22,000. Passing it on the way down is Oasis' latest album *Standing On The Shoulder Of Giants*, which had a disastrous second week at retail, with sales of 19,000 - a 64% decline - sending it plummeting 24-84.

At the top of the chart, Santana's *Supernatural* is an easy winner again, selling a further 343,000 copies to extend its current run at number one to five weeks. Country veteran George Strait's latest Greatest Hits compilation debuts a distant second with 182,000 sales.

The only album in the Top 10 actually to increase its sales in a lacklustre week is Destiny's Child's album *The Writing's on The Wall*, which rebounds 16-10, while its latest single *Say My Name* remains at the top of the Hot 100.

Apart from Sonique, Robbie Williams is still the only other UK artist in the Hot 100, with Angels trailing 89-95 - but that is rough on Steps, whose Tragedy single bouces 29-25 on the sales chart with no airplay to support it, while S Club 7's two in minimal airplay debuting at a Hot 100 place. S Club 7's previous US single *Bring It All Back* climbed to number 22 on the sales chart but never managed to breach the more important



## Manifesto holds off ffr/London to secure signature of Junkie XL

Mercury dance imprint Manifesto has beaten off stiff competition to sign holly-tipped Dutch electronics outfit Junkie XL (pictured).

The act — first tipped by MW in March 1998 on the back of a live performance at SXSW in Texas, which drew comparisons with the Prodigy — had been expected to sign with ffr/London Records earlier this year before negotiations broke down. They were one of *Mixmag* and ffr/Radio One's Pete Tong's tips for 2000.

Manifesto head Luke Neville says: "The live aspect of Junkie is very exciting for us. We have been looking for a long-term artist who can rock any festival and crosses the boundaries of rock and dance." A&R manager Charrii adds that he was drawn by the diversity of the music.

Junkie XL's first Manifesto release will be *Zerotonin/Future Computer Hell* which has received heavy play from DJs Sasha, Tong and Carl Cox.

Meanwhile, in a separate move, Manifesto is launching M-Bargo, an imprint to release underground, vinyl-only, club-orientated tracks monthly while staying within the remit of trance and hard house. Its first release will be Israeli trance outfit Spoiled & Zigo's *More & More*, one of the most requested tracks on DJ Judge Jules' Radio One show.



# 19 and Ministry take on publishing execs

Former Virgin A&R manager Joanne McCormack is joining Simon Fuller's 19 group to run its 19 Music publishing joint venture with BMG Music. Her move comes as a series of independent publishers make senior-level changes.

McCormack — who left Virgin more than a year ago — is best known for bringing in Spice Girls to the label, where they were signed by Ashley Newton.

McCormack says that 19 has never had anyone dedicated to running its publishing wing, despite the success of writers including Simon Ellis (who cowrote S Club 7's *Two In A Million* with 19-managed EMI Music writer Cathy Dennis), Ray Heddes (producer of Chicane feat. Bryan Adams' *Don't Give Up* and B'Witched) and the Absolute team of Paul Wilson and Andy Watkins (who are best known for Spice Girls and Geri Halliwell). There are another 10 writers on the roster.

McCormack says she will start next month working alongside Fuller in an A&R role. This will involve all aspects of 19 including assisting writers from Dennis to former Republic member Toddy who is signed to BMG Music.

"It is exciting and good to be back," she says. "I'll be a case of getting to grips with established writers and helping them develop, and then perhaps looking for writers."

Meanwhile former Deconstruction Services managing director Mike Sefton has joined Ministry Of Sound's publishing wing in the newly-created role of director of A&R and strategy.



McCormack: getting to grips with writers

The appointment comes two months after Ministry struck a co-publishing and administration venture with EMI Music. "To have an executive of Mike's calibre at the helm of our publishing A&R and strategy is exciting enough, but to team him up with Guy Moot and the EMI team is sensational," says Ministry of Sound Music Publishing managing director Matt Jagger.

Self-titled A&M unsigned website musicunsigned.com has also launched a publishing wing. Massive Music, headed by former Warner/Chappell Music A&M manager Stewart Feeney. Its first signing is 15-year-old singer-songwriter Lucie Kaz. And Global Talent Records, the label behind boy band North Line, has launched a publishing wing, Global Talent Music, headed by former Sony Music and PWL A&R manager Miller Williams.

Polydor's Eagle-Eye Cherry has recorded a song, *Long Way Around*, with his sister Neneh. The track is being mooted as a possible second single to follow *Are You Still Having Fun?* (released on April 17). The pair performed the track together at a select industry launch at Brockett Hall near Welwyn Garden City last Friday (March 10), alongside several other tracks from his new album *Living In The Present Future* (released on May 8). A&R'ed by Simon Gavin, the new album has been produced by Desireless producer Adam Kivman and Rick Rubin largely in New York but was finished at Decibel Studio in Sweden, where Cherry's father Don recorded in 1972. Cherry — best known for his 1998 smash *Save Tonight* — currently features on the duet *Washing It Was*, a track on Santana's US number one album *Supernatural* which has been remixed as a B-side for the single. Cherry also features on the Dust Brothers' next album and has been collaborating with the Prodigy's Maxim on the latter's solo project.

## news file

### DETROIT TO WRITE FOR PELLOW

BMG-signed songwriter/artist Marcella Detroit is the latest writer to emerge on the Marti Pellow solo project. Detroit has also recently been writing with Rondor writer Hawk Wolinski and has a track on the forthcoming Billie Myers album.

### HALO RECORDS DEBUTS WITH MASH

Mattel Polly Pocket by creator Chris Wiggis is launching a new Pinacled-distributed label, Halo Records. Based in Notting Hill, London, its first release will be MASH's *Wish This World on April 10*. Wiggis says, "The toy and music entertainment industries are really similar. MASH have all the elements which lend themselves to the broadest possible consumer market and this is what our targeting will aim to develop."

### TOM RADER WRITERS NEGOTIATE FOR SCORE

Unpublished songwriters Nathan McCree and Matt Kemp are in negotiation to write the score for the forthcoming Paramount Studios Tom Raider film directed by Andrew Davis. The pair were the acclaimed music and score winners of the first three computer games and already intend to release that body of work on CD this year.

### BLANCO Y NEGRO SNAPS UP FAULTLINE

Geoff Travis' Blanco Y Negro label through WEA last week signed Faultline — London-based writer and producer David Kosten, whose production credits include last year's critically acclaimed Ben Christophers album on V2. Faultline's *Closer* cover album — which was released at the end of last year on London-based label Leaf — was one of Radio One DJ/Talkin' Loud label boss Giles Peterson's "Top 10 albums of 1999". Travis says, "The album convinced me overnight that David is one of the most inventive sonic adventurers around. If music is to move forward we need to be providing resources for people like him."

### CHICANE TO PLAY STUDENT MUSIC AWARDS

UK number one act Chicane have replaced Gene as headline act at the rescheduled 1st Annual National Student Music Awards this Friday (March 24) at Brixton Academy, sponsored by website label Mud Hut Records. Support comes from One Little Indian's Marschild alongside the three UK finalists for best student unsigned band — Fierce Black, Cinefilm and Higher Ground.

### OSBOURNE JOINS FORCES WITH PRIORITY

Ozzy Osbourne has merged with Divine Recordings operation with one of the US's biggest hip-hop labels, Priority Records. Osbourne is reportedly not changing direction, however, and is currently recording a new record for Epic. Divine Recordings' upcoming releases include a new Black Sabbath tribute album Nativity Black 2 featuring Megadeth and Pantera. No Limit Records has a new Timbaland/Dr Dre-produced album, *Last Meal*, from Snoop Dogg and featuring collaborations with Busta Rhymes and George Clinton.

### NEW PLATINUS

David Gray — White Ladder (HT) imminent major re-release for the 14K/100 multi-IR platinum singer (album, out now); The Delgados — *The Great Eastern (Chemical Underground)* Experimental indie at its best (album, tbc); Neil Young — *Silver And Gold (Reprise)* A return to rock for the legend (album, tbc); Syleena Johnson — *Chapter 1 (Jive)* Breathtaking US soul from the daughter of Sly (album, tbc); Jesus Christ Superstar — *Four Banger Sp (D&C)* A slyly name but they rock (single, April 3); Samantha Mumba — *Gotta Tell You (Wildcard)* Baby, another time (single, April 3); Stephen Simmonds — *If I Was Your Man (Priority)* Funky soul co-written/produced by Raphael Saadiq (US single, tbc)



## Flurry of activity as labels line up girl acts for packed release schedule

Boyzone/Westlife manager Louis Walsh last week signed his unnamed girl act to Virgin Records. head of A&R Paul McDonald, as label interest in breaking new girl acts continues.

As MW reported in January, the ranks of girl bands are swelling due to factors ranging from the fact that the boy band market is effectively sewn up by acts such as Backstreet Boys, Five, A1 and Westlife to the predicted decline in popularity of the Spice Girls.

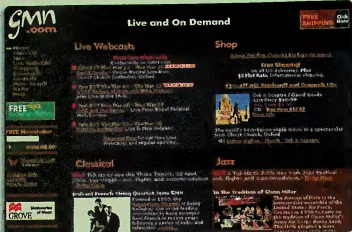
The fact that the third Spice album is now not expected before the autumn can only help new acts such as Girl Thing steal a march in a tired pop market.

Some acts, such as ZTT's David's Daughters and WEA's Breze have already been dropped, but other new acts are continuing to be developed and signed because of an apparent belief that there is still room for more despite the estimated 35 (see table) already under contract.

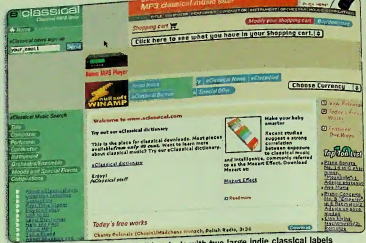
NUMBER	ACT	STATUS
NUMBER ONE	All Saints	●
TOP 10	Daphne & Celeste A	●
	honeyz	●
	Atomic Kitten A	●
	Destiny's Child	●
	N'rosas	●
TOP 40	Fred & Roxi	●
	Higburn	●
	Madsdon Y	●
	B'Witched Y	●
TOP 75	Six Girls	●
DEBUT	HZN & DZM	●
	Made In London A	●
	Mary Mary	●
	2 Sister	●
	Super Sister	●
	Girl Thing	●

Mushroom's Australian duo Sister 2 Sister are the latest pop act to be launched. Their debut *Sister*, released on April 10, offers little, but some observers feel that could be to their advantage. Due to appear with their debut release *Dirty Water* on the same

day are RCA's interesting *R&B/rock* trio *Made In London*, A&R'ed by Marc Fox, the label's slightly different approach — for instance, that they should be judged on the music rather than by live pop-style PAs — could be to their advantage.



Gnn.com: the dominant force in audio webcasts



EcClassical.com: on the verge of striking deals with two large indie classical labels

New technology and classical music do not make immediately obvious bedfellows. Yet a clutch of ambitious online players believe the internet is tailor-made for exploitation by this most traditional of all music industry sectors.

The internet now boasts a small but impressive collection of classical streaming sites, while MP3 libraries of classical compositions offer an ever-increasing range of downloadable music.

Several streaming video and audio sites have set early high standards in the online provision and delivery of classical material. Onlinelclassics.net — founded by television producer Chris Hunt and larger-than-life impresario Alan Stewart (see p. 14) — is positioning itself as market leader in the supply of live video webcasts. And the dominant force in audio webcasts, gnn.com, offers a package of live and recorded performances and an online sales service. The site was established about two years ago by a group of classical performers and producers eager to test the promotional power of the internet. Visitors to the site are offered a library of performances by its family of artists and can also buy discs direct.

"The game plan was always to email CDs, but we also offer studio recordings for which we own the content," says production director Steve Long. "That sets us apart from straight retailers such as amazon.com."

Hunt says he is determined to build onlinelclassics.com into a content-rich website by forging links with leading performing arts organisations. Future changes in technology, he adds, will only

# NOW CLASSICAL TEMPTS DOTCOM ENTREPRENEURS

Ambitious players in the classical sector are the latest to spot the opportunities offered by the internet. Andrew Stewart reports

benefit onlinelclassics.net if the company can deliver webcasts that people want to watch.

"If you look at our website, the first thing you see after our name is a legend saying 'this site is under test and construction', so we're not pretending what we have at present is the finished product," says Hunt.

Around 10-12 hours of video material are being added to the site every week, with opera, musicals and theatre productions providing the core of the onlinelclassics.net output. "We are currently building the connections and alliances necessary to

provide quality content," adds Hunt.

Onlinelclassics.net is set to present its first live webcast on March 27 when American soprano Julia Migenes offers her one-woman show *Diva On The Verge*, billed as "opera for those who would not go and those who would not go back".

While the rate of development of the online classical market may be relatively modest at this stage, the ambitions of its pioneers are not. EcClassical.com styles itself as the largest classical MP3 store in the world, having built a catalogue of 2,000 titles since its launch in December last year.

Although little of it is premium product at this stage, managing director George Olvik claims to be on the verge of striking deals with two large independent classical labels. He has no doubt that the online market will mushroom over the coming years. "When we launched, we didn't know how many classical fans were out there who might want to download music from the internet," says Olvik. "But we did know that within two or three years, there would certainly be a lot of them."

He acknowledges that MP3 is not the perfect audio format, but he has high praise for Microsoft's Windows Media format, and expects that even the most demanding classical fan should have no complaints about the quality of the sound by the time the technology, and indeed the market, have matured.

Hunt also admits that current technology falls short of delivering crystal clear pictures, but points to software tips built in to the onlinelclassics.net site designed to help users get the best out of their hardware.

"The capability to deliver near-digital quality pictures is coming sooner than people think," he says. "Meanwhile, we will be offering ways of improving the picture through the site itself. Broadband is a reality, or will be soon for most people in the UK."

All the same, questions persist as to whether the demographic spread for classical music — which contains more than its share of conservative technophobes — really offers a sufficient market to sustain streaming-focused classical websites.

"Some research suggests that there >

## Classical ears prick up to sounds of DVD

The catalogue of classical music and opera on DVD, established in the first quarter of 1999 with a handful of releases, is steadily growing and attracting interest from the review pages of specialist magazines. The diversity of the classical DVD market is clearly reflected in titles already or soon to be released by NVC Arts/Warner Video International, which range from Bruno Monsieigneur's award-winning documentary on legendary Russian pianist Sviatoslav Richter and Luc Bondy's Paris Opera production of Verdi's *Don Carlos* to Sarah Brightman in Concert.

Opera and ballet fans have already been well served by the DVD medium, with EMI Classics' *Maria Callas: Life And Art* (pictured right) and Warner Vision's *Great Tenor Performances and La Bayadere* among early best-sellers. Other major classical companies are gradually adding DVD titles to their catalogues, usually pegged to key releases or offering performances by high-profile artists.

Richard Dinnage, director of BMG Classics, is sure that modest total market sales for classical DVD will grow and that the demand for good new product will increase accordingly. His company offered the first DVD opera release in the UK in February 1999 with Puccini's *Turandot* recorded in Beijing's Forbidden City. A DVD version of



Opera and ballet fans have already been well served by the DVD medium, with EMI Classics' *Maria Callas: Life And Art* (pictured right) and Warner Vision's *Great Tenor Performances and La Bayadere* among early best-sellers.



Christopher Nupen's documentary about the brilliant young Russian pianist Evgeny Kissin, broadcast last year on Channel 4, was released on March 7.

"That was timed to appear simultaneously with Kissin's new Chopin disc. It's true to say that we're not rushing in to the DVD market, but we are certainly concentrating on major projects," says Dinnage. "I think it's an important format that will appeal more and more to classical consumers."

With UK sales figures for several classical DVD titles struggling to break the four-figure mark, it is fair to say that the market remains ripe for growth.

"There's no doubt in my mind that there's a market out

there for quality classical DVDs," says Mark Wilkinson, head of Philips Classics UK.

The VHS list to relaunch its commercially successful VHS video of Andrea Bocelli's *Sacred Arias* (pictured left) on DVD, with the addition of a bonus track and footage of the Italian tenor rehearsing for the album and discussing his forthcoming recording of *La Boheme* with conductor Zubin Mehta. "My optimism for the DVD market is based on hard-sales evidence from industry contacts and our own colleagues, anecdotal evidence and gut instinct," says Wilkinson.

Both Dinnage and Wilkinson concede that DVD represents a marketing challenge, not least since classical titles are at present swamped by movie and other music titles in retail outlets. "More and more multiples and supermarkets now have dedicated DVD sections and we would expect to be featured there," says Wilkinson. "More classical DVDs will come on to the market as time goes by. At present the releases have to be driven internationally because of the costs of authorship, but as those come down there may be opportunities for local projects. We believe firmly that we should be proactive and not reactive in this market."





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Onlineclassics: forging links with leading performing arts organisations

> is definitely a market," says Hunt. "The target audience for classical music is, by and large, more affluent than other sectors and they will quickly tell you if you're offering them a poor quality service. They will buy into new technologies that give them choice and quality."

Despite the problems of predicting the market's potential, Hunt is optimistic for the future of classical music and opera online. His company's financial projections, based solely on income from future pay-per-view subscriptions, suggest large profits ahead in the third year of business. With 2.6m opera-goers in the UK and television opera broadcasts regularly attracting up to 600,000 viewers, Hunt is confident there is a healthy worldwide audience for what onlineclassics.net has to offer.

"At the moment, it looks likely that we will survive on advertising and sponsorship alone this year. With pay-to-view programmes, the business clearly has a future."

Custom-burn and downloadable discs feature in grm.com's future plans, although Long believes the market for classical downloads will take some time to mature.

"Classical will be the last consumers to adopt the technology," he says. "The rock and dance people will create the infrastructure and, once it has been refined, we'll jump on the back of it."

According to Hunt and Long, there is a limited crossover in the activities of onlineclassics.net and grm.com. Both suggest that record companies are pleased to benefit from their sites' online promotion of artists and repertoire.

"We have almost no area of potential conflict with the record companies," says Hunt. "They are all aware of what's going on with the internet, but are going in a different direction from us."

Bill Holland, divisional director of Universal Classics & Jazz, broadly welcomes online developments in classical music. "In general terms, anything that makes classical music more accessible to people has to be a good thing," says Holland. "The world of classical music should be one of the biggest beneficiaries of the internet. People who find it difficult to get information or find dealers outside major cities will be attracted to the type of online services dealing in mail order or downloadable music."

For the major companies, the internet's promotional opportunities remain the primary attraction, while a watching brief is being kept on MP3 downloads and online sales. Richard Dinnadge, director of BMG Classics UK, points to the marketing power of the internet and of the company's www.bmgbackstage.co.uk site. The site also offers links to the Mediaeval Baebes and Lesley Garrett websites, and access to the main BMG Classics site, one of the first constructed by a major classical company.

"We can use these sites as a way of database building and direct e-mail marketing," says Dinnadge. "It's a great way of enhancing artists' presence on the

**'We have almost no area of potential conflict with the record companies. They are going in a different direction from us' - Chris Hunt, Onlineclassics.net**

web and helping to drive sales through conventional retailers. From the large number of hits that we get on the site there's a chance the artist's presence to build up an interactive relationship with consumers, not to sell but to market to them directly. We're now very adept at those relationship techniques."

Downloadable screen-savers featuring the Mediaeval Baebes, chat rooms for fans, and sound or video clips have already been posted online, and there are plans for live webcasts of concerts and showcases of BMG Classics artists.

Unsurprisingly, the company's avowed plans do not include online retailing, and even independent sites such as

classicalsearch.com - the classical search engine operated by Rhinegold Publishing, publisher of Classical Music and Opera Now magazines - are intent on establishing themselves as an online information resource before they embark on any possible consumer e-tailing. Certainly, it remains difficult to predict the readiness with which established classical consumers will accept downloadable product.

"I don't think traditional retailing of CDs will disappear, but there are obvious attractions of being able to try a disc before you buy or download it," says Long.

"Most people downloading at present are looking for free MP3s. I believe the classical demographic will be happy to pay for top quality downloads, but that requires a period of re-education after the arrival of cable modems. People are talking about a five-year transition, but I believe it will be much sooner than that."

# SPRING/SUMMER PRODUCT GUIDE

## BMG CLASSICS

**VESSELINA KASAROVA: Lieder** by Schubert, Brahms and Schumann. Kasarova, Haider (RCA Red Seal 09026 68763-2). April 10. Bulgarian mezzo-soprano Vesselina Kasarova turns to German romantic Lieder for her second song recital disc.

**THE ONLY CHORAL ALBUM YOU'LL EVER NEED:** Includes Pary's Jerusalem, Allegri's Miserere and Orff's Fortuna. Various artists (RCA Victor 75605 51360-2). April 10. This double CD release is backed by a two-week Classic FM ad campaign and ads in the Daily Mail.

**HALL OF FAME 2000:** Various works and artists (Classic FM CFM CD31 (3CD)). April 24. A rush-released three-CD set containing repertoire from the annual Classic FM listeners' poll of favourite classics. It will be television and radio advertised.

**UNDRENTIDE:** Mediaeval Baebes (RCA Victor 75605 51359-2). April 24. First new album produced by John Cale as part of an exclusive Mediaeval Baebes contract with BMG Classics. A two-week Classic FM campaign plus press ads in Classic FM Magazine, the Sunday Times, Guardian and Daily Mail will tie-in with a UK tour.

**I'LL WAIT FOR YOU:** Includes songs and arias by Legrand, Puccini, Gershwin, Weill, Handel, etc. Garrett, Vargas, Ladysmith Black Mambazo, Grimethorpe Colliery RJB Band, etc. (RCA Victor CD 75605 51354 2). May 15. Popular diva Lesley Garrett's last BMG Classics release registered

200,000 UK sales. The follow-up album is released to coincide with the soprano's six-part BBC2 TV series, scheduled for prime-time Saturday night transmission in May and June. Garrett is also set to appear at the Classical Brit Awards, while her album is backed by an extensive marketing campaign.

**DECCA**  
**BRUCKNER:** Symphony No.7. RSO Berlin/Chailly (466 574-2). April 10. Riccardo Chailly's ongoing cycle of the Bruckner

album was designed to plug a perceived gap in the market for relaxing mandolin music and will be backed by radio advertising.

**GLADIATOR OST** by Hans Zimmer. London Metropolitan Orchestra; English Chamber Choir/Mercurio (467 0492). May 15. Issued in time for the UK release of Ridley Scott's much-hyped epic of the Roman Empire.

**THE BEST OF THE THREE TENORS:** Operatic arias and popular songs. Carreras, Domingo, Pavarotti, etc. (cat. no. tbc) June

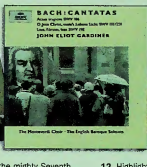
on-going Bach Cantata Pilgrimage.

**DIETRICH FISCHER-DIESKAU EDITION:** Works by Schubert, Schumann, Beethoven, Wolf, Pfitzner, Debussy, Ives, etc. Fischer-Dieskau, Böhm, Fricayo, Jochum, Karajan, Karl Richter, etc. (463 500-2). April 17. More than 300 lieder, songs and arias, most never before released on CD, are offered here as a 75th-birthday tribute to one of the great German singers of the last century. Available as a set of 20 CDs plus bonus disc or as separate discs.

**SHUMANN: Liederkreis Op.39; Romances and Ballades.** Terfel, Martineau (447 042-2). April 17. Mature, expressive performances from the superb Welsh bass-baritone.

**BACK TO THE FUTURE: 20th-century Violin Works.** Mutter, various artists (463 790-2). April 17. A limited edition mid-price compilation of 11 works across four CDs is drawn from the Anne-Sophie Mutter catalogue. Mutter, cover star of April's BBC Music Magazine, will be performing this repertoire at the Barbican Centre in April and May.

**LATER WITH LAKATOS:** Lakatos and musicians (459 642-2). June 12. György Ligeti and jazz combine to produce a strongly-flavoured musical mix.



symphonies reaches the mighty Seventh. Advertised in the specialist classical press.

**THE CLASSICAL ALBUM:** Various works and artists (467 1402). April 17. The first joint venture between Universal Classics, EMI Classics and Virgin Classics produces a stellar compilation of tracks by, among others, Bocelli, Callas, Du Pré, Karajan, Kennedy, Pavarotti and Terfel. TV ads will support this release.

**MANDOLIN WOODS:** Various composers. Simon Mayor (465 7442). May 1. This

12. Highlights from the trio of previous Tenors albums, this release will be TV-advertised and released to coincide with the European Football Championships.

## DEUTSCHE GRAMMOPHON

**JS BACH: Great Choruses.** English Baroque Solists, Monteverdi Choir/Gardiner (Archiv 445 610-2). April 10. Mid-price repackaging of material from John Eliot Gardiner's impressive book catalogue is released to coincide with his

## EMI CLASSICS

**PREISNER: 10 Easy Pieces for Piano.** Leszek Mozder (CDC 556973 2). Out now. The debut release of works by Preisner on EMI Classics. These pieces were written for the Polish composer's friend, the jazz and classical pianist Leszek Mozder, who is set to perform them at London's Purcell Room on June 21.

**BACH: MAGNIFICAT:** Choral and other works by JS Bach, including Magnificat >

10 MILLION ALBUMS SOLD WORLD-WIDE



The brand new album from this world-wide entertainment phenomenon is released in the UK on Monday 10 April 2000.

**TV advertising:** GMTV, Channel 4, Channel 5, Meridian, Westcountry, Yorkshire, Anglia, Grampian, The Performance Channel

**Radio advertising:** Classic FM

**Press:** The Daily Express, The Times, Classic FM Magazine

**Others:** Sampling campaign via targeted lists and publications (James Last Fan Club, Ballroom Dancing Times and more)

**Internet** – synchronised launch with new Official André Rieu English-language website – [www.andrerieu.de](http://www.andrerieu.de)

**Promotions:** UK premiere of André Rieu tv special on The Performance Channel, Saturday 8 April; radio airplay and interviews planned for Classic FM, Radio 2, Radio 3 and more; interviews in Saga Magazine (May issue, 1 million circulation), The Sunday Telegraph, The Quality Times, My Weekly and more; first-ever UK concert at the Royal Albert Hall, 26 June 2000.

**PHILIPS** UNIVERSAL  
[www.universalclassics.com](http://www.universalclassics.com)

Cat. No. 543 069-2

► In D, *Wachet auf, ruft uns die Stimme*, Nun danket alle Gott, etc. Grillon, Milne, Chance, Bostridge, etc. Choir of King's College, Cambridge/Clebury (CDS 5 56994 2), April 3. This attractive two-CD compilation marks the 250th anniversary of Bach's death, with new recordings released in time for the Easter market. Ads will run on national and local radio and in the press.

**DEBUSSY, RAVEL, PROKOFIEV: Pieces for flute and piano**, etc., including *Syrinx* and *Chansons Madécasses*, Pahud, Kovacevich, Karnéus, Mork (CDC 5 56982 2), April 3. French flute-player Emanuel Pahud is accompanied by Stephen Kovacevich and joined by mezzo-soprano Katerina Karnéus and cellist Truls Mork in Ravel's exquisite *Chansons Madécasses*. The disc is Gramophone-advertised core product.

**MAHLER: Symphony No. 10**, Berlin Philharmonic/Rattle (CDC 5 56972 2), April 3. This live recording is the first to feature the partnership of Rattle and the Berlin Philharmonic since the English maestro was appointed chief conductor and artistic director of the German orchestra. Advertised in *Gramophone* and the national press and backed by retail posters.

**STRAVINSKY, SHCHEDRIN, TOIKAIKOVSKY, Vengeroz; LSO/Rostropovich** (CDS 5 56966 2), April 3. Maxim Vengeroz's first disc for EMI Classics continues his Gramophone Award-winning partnership with Rostropovich and the LSO and boasts an all-Russian programme. Poster and PoS material are part of the marketing campaign.

**PHILIPS CLASSICS**  
**ANDRÉ RIEU — CELEBRATION**, Strauss waltzes and arrangements of popular dance tunes, André Rieu Orchestra/ Rieu, (543 069-2), April 10. Backed by a television ad

campaign, radio and press advertising, Dutch fiddler Rieu is set to receive a big marketing push in the UK in time for his Royal Albert Hall debut in June.

**BOCELLI — SACRED ARIAS**, Andrea Bocelli; Orchestra and Chorus of the Accademia di Santa Cecilia/Chung (462 600-2), April 10. A DVD re-promotion for Bocelli's best-selling 1999 title aimed at the Easter market, underpinned by two weeks of TV

**Meyer, O'Connor (SK 66782)**, April 3. This is the sequel to the 1996 release *Appalachian Waltz*. It is tied to a concert performance at the Barbican Centre on April 11, with advertising in the national press and *Gramophone's Songlines*.

**BARBER, MEYER, VIOLIN Concertos**, Hahn; St Paul's CO/Woo (SK 89029-2), April 3. The young US violinist Hilary Hahn gives the premiere recording of Edgar Meyer's Violin



and radio advertising from April 10.

**SECRET GARDEN — DREAMCATCHER**, Lovland and Sherry (542 496-2), May 15. The Secret Garden mix of Celtic, folk, pop and classical styles has proved very effective, generating worldwide record sales of 2m. Their new album, *Dreamcatcher*, is tied to a UK tour and will be extensively marketed.

**THE SOUND OF MUSIC — THE VERY BEST OF JULIE ANDREWS**, Repertoire from *The King and I*, *The Sound of Music* and other Broadway Shows, (562 379-3), May 20. Released to coincide with Dame Julie's new film *Relative Values*, the new West End production *The King and I* and the 35th anniversary of *The Sound of Music* film.

**SONY CLASSICAL**  
**APPALACHIAN JOURNEY: Music by Yo-Yo Ma, Edgar Meyer and Mark O'Connor**, Ma,

Concerto. Backed by ads in *Gramophone*, *BBC Music Magazine* and *Classic CD*, it is the cover feature of June's *Gramophone*.

**STRAUSS, BERG, WAGNER: Four Last Songs, Seven Early Songs, Wesendonck Lieder**, Eaglen, LSO/Runtices (SK 61720), April 3. Dramatic soprano Jane Eaglen, a big star at New York's Metropolitan Opera, turns to the nostalgic, romantic world of Strauss's *Four Last Songs*. Advertised in *BBC Music Magazine*, *Classic CD* and *Opera*.

**ALAN TITCHMARSH — IN A COUNTRY GARDEN: Various works and artists (Sony TV 85CD)**, May 1. Television gardener Titchmarsh selects his favourite classics, along with a few non-rural treats such as the Overture to Mozart's *The Marriage of Figaro*, on this two-CD set. National TV campaigns on Channel 4 and GMTV,

together with selected ITV regions, will be backed by press ads in *BBC Gardener's World*, *TV Times*, *Woman's Own*, the *Daily Mail* and *Express*.

**ROMANCE OF THE GUITAR**, Including Rodrigo's *Guitar Concerto*, Fauré's *Pavane*, John Williams, etc. (SK 89414), May 1. A compilation from John Williams' 'back catalogue'.

**WARNER CLASSICS**  
**BEETHOVEN: Complete Symphonies**, Berlin Staatskapelle/Barenboim (Teldec 3984 27838-2), March 27. This new six-CD set is part of Teldec's celebrations to mark Daniel Barenboim's 50th anniversary as a performer.

**ERATO ROREM: Songs, Graham/Martineau** (Erato 8573 80222-2), April 3. The first fruits of American mezzo-soprano Susan Graham's exclusive signing to Erato will have widespread appeal.

**EIGHT SEASONS: Music by Vivaldi and Piazzolla**, Kronos/ATICA Baltica/Kremer (Nonesuch 7559 795682), April 3. Latvian violinist Gidon Kremer dovetails music from Vivaldi's *Four Seasons* with Astor Piazzolla's eponymous work.

**HOW GLORY GOES: Songs by Gershwin, Arlen, etc.** Audra McDonald, etc. (Nonesuch 7559 79580-2), April 17. Triple Tony Award winner Audra McDonald delivers a programme of familiar Gerstwin and neglected Broadway tunes by Harold Arlen.

**KRONOS CARAVAN: Works by Terry Riley, anonymous, etc.** Kronos Quartet (Nonesuch 7559 79490-2), May 8. Eclectic musical mix inspired by gypsy/traditional songs and dances. Tied to a concert at the Barbican on May 25.

**ASV**  
**MOZART, WEBER: Clarinet Quintets**, Emma Johnson and Friends (CD DCA 1079), April 3. A new release from popular clarinetist Emma Johnson after a six-year break from the recording studio.



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**FX**

PROMOTIONAL FEATURE

FX Rentals' policy of organic growth has taken the company from equipment hire specialist to multi-faceted pro-audio group in just eight years.  
Report by Caroline Moss

# Special FX

When founding directors Nick Harris and Roger Evan launched FX Rentals in 1992, they hit the ground running, swiftly accumulating a broad range of clients. Among the first was Ignition Management which had recently signed hungry young hopefuls Oasis. In the eight years since then, FX has supplied audio equipment to virtually every band or artist of any note. The company's rapid expansion called for a move to new premises three years ago, and the number of staff has since doubled to 30 as FX has added a range of add-on services to its core pro-audio equipment rental business.

To emphasise that these services complement rather than dilute what it already offers, FX has undergone a major restructuring programme to organise it into five divisions. While each division operates independently, all five are able to draw on the company's common resources, and all are committed to offering the uncompromising attention to detail and customer service which



Nick Harris



Roger Evan

FX Rentals prides itself on having established.

While FX Rentals remains dedicated to the business for which it is best-known, the company now incorporates FX Spain, FX Music Control, FX Copyroom and FX Cimple Solutions, offering European sales and hire, UK sales, tape transfer and servicing respectively. "We were constantly being asked if we sold second-hand gear, or if we carried out repairs, or could do a tape transfer, so it's been a natural progression," says Tony Andrews, operations director.

FX Rentals, meanwhile, continues with its relentless drive to offer the best in customer service.

Ongoing developments include an investment in the GPS Tracker tracking system, enabling all deliveries to be geographically located; a technical helpline offering support for equipment-related problems to clients and third parties alike; and two ProTools specialists who ensure that systems are installed smoothly and used to their full potential.



More faces of FX (from left): Adam Pope (technical support engineer), Adrien Cook (Pro-Tools specialist), Andy Barnett (quality control), Anthony Heapy (PA and Backline), Ben Dorling (check-in and maintenance), Frank Ogilthorpe (technical director), Gary Jackson (new business manager) and Kevin Jacobs (installations specialist)

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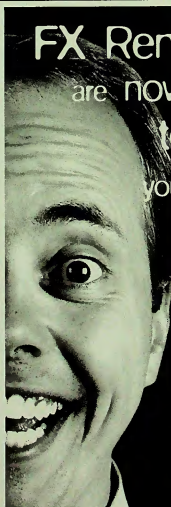
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### YO-YO MA EDGAR MEYER MARK O'CONNOR APPALACHIAN JOURNEY



**IMPORTANT NOTICE:** Yo-Yo Ma, Edgar Meyer and Mark O'Connor will be performing music from Appalachian Journey live at the Barbican Centre on Tuesday April 11th at 1.00 pm.  
0207 638 8891 for details

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## CLASSICAL

**> MUSIC AT ALL SOULS:** The *Concetrans* to the Tudors, The Cardinal's Music/Carwood (CD GAU 196). April 3. The Cardinal's Music survey 150 years of music by composers associated with the Oxford college.

**COPLAND:** Sextet, Piano Quartet, Vitebsk, etc. Vanbrugh 80. Rescoe, Collins (CD DCA 1081). May 1. This is a well-chosen selection of chamber works by the American composer in the centenary year of his birth.

**KORNGOLD:** Works for violin and piano. Detlev Hahn, Andrew Ball (CD DCA 1080). May 1. Programme built around the Violin Sonata Op.6, including several world premiere recordings and the 11-year-old Korngold's Serenade To The Showman.

**OCKEGHEM:** Missa L'homme Armé, etc. The Clerks' Group/Wickham (CDGAU204). May 1. This, the seventh and penultimate Ockeghem release from Edward Wickham's award-winning Clerks' Group, offers one of the most famous late-medieval mass settings based on the popular Burgundian court song, The Armed Man.

### GRANDOS

**BRITEN:** Billy Budd, Keenlyside, Langridge, Tomlinson, Ople, etc. LSO and Chorus/Hickox (CHAN 9826(3)). April 20. This three-CD set was recorded following a thrilling performance of Britten's opera at the Barbican last November.

**MASSENET:** Werther: Baker, Tomlinson, etc. English National Opera Orchestra/Mackerras (CHAN 3033(2)). April 20. The latest in Chandos's Opera in English series adds a 1977 BBC recording to the catalogue, with Dame Janet Baker among the protagonists on this two-CD release.

**A SHAKESPEARE CELEBRATION:** Works by Turnage, Django Bates, Muldowney, etc. Musicians of the Royal Shakespeare Theatre (CHAN 9812). April 20. An anthology of 10 new Shakespeare-based compositions interweaved with readings from the Bard's Sonnets. Trated to a performance at the Swan Theatre in Stratford on May 7.

**HAYDN:** London Symphonies Nos 103 and 104. CM 90/Hickox (CHAN 0655). May 18. Richard Hickox unveils the first release in a period-instrument survey of Haydn's late symphonies.

**B. MARCELLO:** Aranna. Soleists; Accademica degli Musici/Filippo Bressan (CHAN 0656(3)). May 18. One of several surviving stage works by the Venetian composer, satirist and aristocrat Benedetto Marcello receives its world premiere recording on this three-CD set.

### HARMONIA MUNDI

**PART: I Am The True Vine, etc.** Theatre of Voices, Pro Arte Singers/Hillier (HMU 907242) April 10. This disc presents three world premiere recordings and a revised version of Part's haunting Berlin Mass.

**CANTA LA MADDALENA:** Works by Rossi, Frescobaldi, Mazzocchi, etc. Kiehr, Concerto Soave/Aymes (HMC 901698). May 8. Argentine soprano Maria Cristina

Kiehr unveils an attractive programme of early 17th-century Italian laments.  
**JS BACH:** Cantatas Including *Wir danken dir, Gott, BWV 29*, etc. York, Dances, Padmore; Collegium Vocale/Herreweghe (HMC 901690). May 8. Herreweghe's refined, intelligent approach to Bach makes him hard to beat.

**MOZART:** Requiem. Rubens, Market, Bostridge, etc. Collegium Vocale/Herreweghe (HMX 2901620). May 8. This budget CD features an acclaimed recording of Mozart's final sacred work.  
**DURFAY: O GEMMA LUX.** Isolei rhythmic motets. Huelgas Ensemble/Van Nevel (HMC 901700). June. The second release from the Belgian Huelgas Ensemble since its exclusive signing to HM offers a survey of works by the 15th-century Franco-Flemish composer Guillaume Dufay.

### HYPERION

**HANDEL: Opera Arias and Overtures vol. 2.** Consort/Goodman (CDAF7128). April 3. Hyperion's April disc of the month offers lesser-known arias from Handel's stage works.  
**MCCABE:** Edward II. Royal Ballet Sinfonia/Worwood (CDA67135/6 (3CD)). April 3. John McCabe's third original ballet score was created in 1995 for choreographer David Bintley.

**TAVERNER:** Missa Corona Spinea. The Sixteen/Christophers (COH55051). April 3.

One of three releases released on Hyperion's budget Helios label to mark the launch of a "choral pilgrimage" to great British cathedrals.  
**SEBASTIAN KNUPER:** Sacred works. Sampson, Blaze, Bowman, Gilchrist, George; King's Consort/King (CDA 67160). May 1. Second release in Robert King's survey of works by JS Bach's contemporaries.

Hyperion's *May* disc of the Month.  
**KAPUSTIN:** Piano Music. Osborne. (CDA 67159). May 1. Survey of jazz-inspired works by Nikolay Kapustin (born in 1937) performed by Stephen Osborne.

### NAXOS

**GLASS:** Violin Concerto, Prelude and Dance from Akhnaten, Company. Anthony Ulster Orchestra/Yussa (8554568). April 3. The first Naxos disc devoted to Philip Glass is backed by PoS material and press ads.

**WALTON:** String Quartet, Piano Quartet, Donohoe, Maggini SQ (8554046). April 3. Peter Donohoe and the Maggini String Quartet collaborate again.

**BARBER:** Symphonies 1 and 2. Royal Scottish National Orchestra/Alsop (8559024). Release date tbc. American conductor Marin Alsop

makes her Naxos debut with the first instalment in a new series devoted to the orchestral works of Samuel Barber.  
**BRITTEN:** Rejoice in the Lamb, Hymn to St Cecilia, etc. Choir of St John's College, Cambridge/Robson (8554791). May 2. The follow-up to St John's College Choir's Howells recording on Naxos, which has sold 12,000 copies in the UK since November 1999.

**BAX:** Symphony No. 5. RSNQ. Lloyd-Jones (8554509). June 1. A genuine bargain for collectors of British orchestral music.

Andrew Stuart



# SINGLE of the week

**RICHARD ASHCROFT: A Song For The Lovers (Hot HUTCD128).** Backed with an atmospheric, moody and ultimately humorous video which earned it a sureshot slot on MTV, former Verve



frontman Richard Ashcroft's debut solo single is a string-laden potential hit. While not as immediate as Bitter Sweet Symphony or The Drugs Don't Work, it builds with a slow insistence and leaves a lasting impression. Radio has taken to it, resulting in a number 22 placing on last week's airplay rundown and a Top 10 chart placing is almost a given. It is A-listed at Radio One and has just been C-listed at Radio Two.

# SINGLE reviews



**DISCOWAVE ANGIE STONE: Life Story (Arista 734211444682).** Lifted from Stone's album Black Diamond, Life Story is a reflective love song with a classic-sounding soul backing. It is playlisted at London's Kiss and Capital, while Radio One has backed it with a C-listing. Currently outselling Macy Gray in the US, Stone is gaining growing attention in the UK press.

**STEPS: Deeper Shade of Blue (Jive CD 9201022).** Once more Steps repeat the formula that has brought them so much success. This Abba-lite offering has all the hook-laden trademarks of their biggest moments – bright choruses and risible lyrics. It is a singalong treat for all those who like their pop on the Faye side.

**WAMDU PROJECT: You're The Reason (A&M-PM CDAMP130/582 656-2).** Considering that Wamdu Project hail from Atlanta in the US, they are fine exponents of all things Euro. Sounding like Kraftwerk's younger siblings this song carries on with the huge hit, King Of My Castle, left off. If anything this is a better track and should repeat their considerable success.

**SWEET FEMALE ATTITUDE: Flowers (MIIX/WEA 267CD).** This UK garage cut is already a big hit in the clubs and has been championed by DJs such as Radio One's Dream Team. In the wake of Artful Dodger's recent hit, it could cross over thanks to an A-listing at Radio One.

**BASEMENT JAXX: Bingo Bango (XL Recordings XLS120CD).** The Jaxx's Remyedy album shows no sign of drying up as a source of singles with this latin-infused dancefloor favourite. Horns, piano and Carnival percussion add to the latin fever, while remakes from Harry 'Choo Choo' Romero and DJ Funk spice up the package. Its three predecessors have all reached the Top 10, and an A-listing at Radio One should help this go all the way.

**LOUIE MI COLÉ: Crazy Love (Talkin Loud VTCD29).** Talkin Loud's garage

singing unleashes his first official single for the label after 1998's Top 40 hit Sincere on A&M-PM. Crazy Love is a seductive R&B flavoured track with soulful vocals and a plucked string line. Radio's current interest in UK garage has been reflected by a C-listing at Radio One.

**DISCOWAVE JESSICA SIMPSON: I Wanna Love You Forever (Columbia 6691272).** Nineteen-year-old Texan Simpson has already topped the US chart with this epic ballad. Very much in the US mould, it may struggle for UK airplay, but her more uptempo tracks reveal a more poppy side reminiscent of Shania Twain or Mariah Carey. One to watch.

**DISCOWAVE MOJAVE 3: In Love With A View (4AD TAD2K03).** The first new material from the UK all-country band since their 1998 album sees them in fine form. In Love With A View is a gentle pedal-steel-drenched song which builds into a cascade of rough guitars.

**POINT BREAK: Freakytone (Eternal WEA 265CD).** The ex-Yler Grove stars' third single is a colossal pop number with a catchy chorus. The band have been supporting Steps and Westlife and also took part in the Smash Hits tour. Their previous single Stand Tough was a Top 10 hit.

**LOCK'N'LOAD 2: Blow Ya Mind (Pepper 92301SE).** This rolling rhythmic trance track from Dutch duo Lock'N'Load could well cross over. It has been remixed by Yomanda (recent Top 20 visitors themselves) and is B-listed at Radio One.

**ULTRA DEEP 2: Sweet Love (Global Cuts GC95).** This peak-hour housey floor-burner has already scored club plays from DJs such as David Morales and Roger Sanchez and looks set to cross over, having scored a number four position in last week's MW Club Chart Breakers.

**THROAT: Sonny's Hired Killer (Throatmusic THRO01).** Given that Throat came from Larne, hometown of Therapy?, it's not surprising that Sonny's Hired Killer is at times reminiscent of Andy Cairns' outfit. It is a pioneer of a hard rock track, and the band have received praise from Kerrang!

# ALBUM of the week



**DOVES: Lost Souls (Heavenly HVMPL 26CD).** This highly-anticipated debut album is an emotionally potent collection. It achieves an epic quality while avoiding pomposity,

combining irresistible melodies with innovative guitar hooks. The release has already gained much praise from broadsheets (articles are scheduled in the Guardian and Independent) as well as the music press, and the band's imminent tour should raise their profile further. Their current single The Cedar Room was single of the week in NME.

combining irresistible melodies with innovative guitar hooks. The release has already gained much praise from broadsheets (articles are scheduled in the Guardian and Independent) as well as the music press, and the band's imminent tour should raise their profile further. Their current single The Cedar Room was single of the week in NME.

**CHERI AMORE: I Don't Want Nobody (Tellin' Me What To Do) (Eternal WEA262CD).** Featuring a vocal from French teenager Amore, this disco-flavoured house track is more cheesy than a bucket of fondue. Nevertheless, it looks set for chart success thanks to a B-listing at Radio One.

**THE PRAYERBOAT: Saved EP (Santana SETCD07).** On their debut EP for Sanctuary, Dublin-based The Prayerboat serve up an interesting mix of soaring vocals and tender, delicate music. At times almost serenely quiet, Saved is bolstered by Emmet Tynes's broad vocal range. Worth keeping an eye on.

It has been given an artier, more oblique slant. An uncommercial album by a commercially successful band, this is a brave departure, but is unlikely to break any sales records, even with a catchy cover of Trio's Da Da Da as the first single.

**SMOG: Dongs Of Sevelion (Domino WIG7CD).** Bill Callaghan is an intriguing songwriter, and his futuristically-paced musings on sex, death and adultery have gained him a legion of devoted fans. Dongs Of Sevelion may not be a massive leap forward from his Knock Knock album but Callaghan's professional croon and gallows humour make it an engaging affair.

**THE MICRONAUTS: Bleep to Bleep (Science/Virgin CDQ64).** Remixers of choice for Underworld and The Chemical Brothers, The Micronauts continue their sonic adventures with a mini-album reminiscent of a high-octane Daft Punk. Designed to cause havoc on the dancefloor, this nevertheless has every chance of crossing over to the independent marketplace.

# ALBUM reviews



**DISCOWAVE SOULWAX: Much Against Everyone's Advice (PIAS PIAS801CD).** Having spent the past year wooing audiences around the country, this award-winning Belgian band certainly do not disappoint with their debut album. A mix of pop, thrash rock and strong melodies, Much Against Everyone's Advice is a thrilling ride, the duo's kitchen-sink approach working a treat. A C-listing at MTV coupled with live appearances supporting The Wiamados should further enhance their profile.

**LOU REED: Ecstasy (WEA 9362-47425-2).** Lou Reed may be less prolific than he has ever been, but his quality control has not been more consistent since the early Seventies. Essentially a meditation on failed relationships, Ecstasy is an album for Lou Reed fans rather than Perfect Day converts, but it is a highly worthwhile addition to his catalogue, and will undoubtedly sell well among the singer's loyal following.

**ELASTICA: The Menace (Deceptive BLUE75CD).** Five years since their debut album carried them to the threshold of stardom, Elastica's priorities have clearly changed. This follow-up has a far waver feel, and the first record's pop-

**DISCOWAVE DJ FOOD: Kaleidoscope (Ninja Tune ZENC047).** Beats, jazz and poetry collide on this second album by the London-based producer/DJ duo. Featuring spoken word by Sixties poet Ken Nordine and a collaboration with Tortoise's Bundy K Brown, it is a compelling and amusing listen.

**LES NÉGRÉSSES VERITES: Trabendo (Virgin CDV09R).** The French folk-pop act return with a great album. Produced by Howie B (Bjork, U2), this album is back to the form of their groundbreaking first album, Miami. Trabendo sees the band focusing on the darker dance side of their material, enhanced by Howie B's involvement.

**Hear new releases**  
 Audio clips from the releases marked with this icon can be heard on [dotmusic.at](http://dotmusic.at): [www.dotmusic.com/reviews](http://www.dotmusic.com/reviews)

This week's reviewers: Dugald Baird, Jimmy Brown, Michael Byrne, Tom FitzGerald, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.

# SAN FRANCISCO TO LONDON? everything is closer than you think

Six Degrees Records arrives in the UK with

<p><b>WILLY PORTER: FADING FORWARD</b>                  Willy's first album is produced by Mark Taylor and captures the essence of his music. It's the only single from the album.</p>	<p><b>Ekovix: Resonance Burst</b>                  Part of the Resonance Burst EP, Resonance Burst is an instrumental track that's a mix of funk and jazz. It's the only single from the album.</p>	<p><b>Euphorix</b>                  Euphorix is a collection of tracks that are a mix of funk and jazz. It's the only single from the album.</p>	<p><b>Traveller '99</b>                  Traveller '99 is a collection of tracks that are a mix of funk and jazz. It's the only single from the album.</p>	<p><b>Asian Travels</b>                  Asian Travels is a collection of tracks that are a mix of funk and jazz. It's the only single from the album.</p>	<p><b>Six Degrees Records UK</b>                  PO Box 29208 • London SW18 3JQ                  Six Degrees Records USA • PO Box 41347                  San Francisco, CA 94149-1347  <a href="http://www.sixdegreesrecords.com">www.sixdegreesrecords.com</a></p> <p><b>distributed in the UK</b>                  by Warner Entertainment                  Methodist by Radioactive Music</p> <p><b>Six Degrees Showcase at The Jazz Cafe</b>                  London on April 5th featuring Willy Porter, Ekovix and special guest DJ Boonyc de Cain</p>
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MARCH 25 2000

## CHART COMMENTARY

by ALAN JONES

**G**eri Halliwell becomes the first woman in chart history to have 10 number ones, with *Bag It Up* becoming her ninth solo chart-topper this week. Halliwell also participated in the first seven of the Spice Girls' eight number ones, and the success of *Bag It Up* puts her ahead of three women with nine number ones - Abba's Frida and Agnetha and Madonna, who reached the figure with American *Like a Prayer* a fortnight ago.

The soundtrack album to the Leonardo Di Caprio movie *The Beach* surrenders its third hit to the chart in just seven weeks, with the arrival of *Dario G's* voices at number 37. The album also houses *All Saints'* chart-topper *Pure Shores* and *Orbital & Angelo Badalamenti's* number 36 hit *Beached*. The *Dario G* track is featured in the film twice in different versions and is the fourth hit for the odd-named *Crewe* group (they were named in tribute to *Crease*, *Alexandra* football club's manager *Dario Gradi*). All of the hits, including *Voices*, have come from their debut album

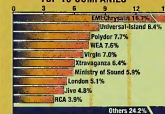


It's a question of timing: Geri Halliwell lands her third number one hit in a row this week with *Bag It Up* debuting in pole position. It does so despite selling fewer copies than either *Mi Chico Latino*, which opened with sales of 132,000 last August, and *Lift Me Up*, which registered 139,000 sales in its first week last November. *Bag It Up* sold more than 106,000 copies last week. Ironically, the biggest first week sale achieved by Geri

since departing the Spice Girls came from her debut solo single, *Look At Me*, which sold 142,000 when it debuted at number two last May, falling by a tiny margin - 748 sales - to reach number one in a head-to-head battle with *Boyzone's* *You Needed Me*. Even before *Bag It Up* Geri had sold more than 1m singles, with *Mi Chico Latino* shifting 365,000 copies compared to *Lift Me Up's* 330,000 tally and *Look At Me's* 330,000.

## MARKET REPORT

## TOP 10 COMPANIES

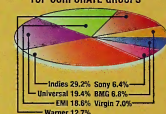


Figures show top 10 companies by % of total sales of the Top 75, and company group shares by % of total sales of the Top 75.

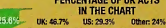
## SALES UPDATE



## TOP CORPORATE GROUPS



## PERCENTAGE OF UK ACTS IN THE CHART



*Summertime*, which was released in 1998. A fortnight after entering the album chart for the first time with *Enema Of The State*, San

Diego trio *Black* 182 make their singles chart debut this week, arriving at number two with *All The Small Things*. The buzz on the band

has been building for some time and *Enema Of The State* sold well in excess of 20,000 copies before it even charted. In the US, *All The Small Things* peaked at six in January, while *Enema Of The State* has sold more than 3m copies in the past 10 months.

Reputedly written in less than an hour, by Adam Tinley and Sealhany Samuel, aka Adameki and Seal, *Black* is one of only a handful of songs ever to reach the Top 10 in four weeks - and the only one to do it in less than 10 days. The original version by Adameki, with Seal on vocals, topped the chart in 1990, taking six weeks to reach number one and staying there for a further four. The following year, it was the title track of a Seal EP which reached number eight, and in 1993 it formed part of the number one *Queen Vibe Live* EP, being performed as a medley with *Papa Was A Rolling Stone* by George Michael. The latest version to hit the charts is credited to *ATE*, but the vocals, though uncredited on the single, are performed by Drew Williams.

## INDEPENDENT SINGLES

This Last	Title	Artist	Label (dist./distributor)
1	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Gut (Capitol) (V)
2	MOVIN' TOO FAST	Antony Delgado & Ramon Johnson	Locknet (Oxyl) Recordings (Lib) (112) (V)
3	BYE BYE EYE	N Sync	Jive (SWS2) (P)
4	NATURAL BLUES	Moby	Mute (Comet) 251 (V)
5	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive (SWS2) (P)
6	THE F-WORD	Babybird	Echo (ECS2) (P)
7	DON'T YOU WORRY	Madsaus	V2 (VW19)152 (3MV) (V)
8	BORN TO MAKE YOU HAPPY	Brinley Spears	Jive (SWS2) (P)
9	CONVERSATION INTERCOM	Soulwax	PIAS Recordings (PASS) (S) (V)
10	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent (ETA) (K) (S) (P)
11	FREAKIN' UP	Jungle Brothers	Gez Street/V2 (GE) (S) (S) (MV) (P)
12	ALL I DOWNTY YOUR NAME (HE'S GOTTA GO)	Marc Dorsey	Jive (SWS2) (P)
13	ANOMALY - CALLING YOUR NAME	Libra presents Taylor	Platipus (PLAT) (S) (V)
14	LITHIUM	Paragliderz	Platipus (PLAT) (S) (V)
15	CANT GET USED TO LOSING YOU	Colour Girl	4 Liberty (LIB) (C) (S) (P)
16	GO LET IT OUT	Oesie	Big Brother (RH) (S) (S) (MV) (P)
17	IN THESE SHOES?	Kiraly Maczall	V2 (VW19)212 (S) (MV) (P)
18	ACTING DAWN	Tanzal	Nox Recordings (W) (S) (S) (P)
19	IGUANA	Marc Piccato	Nakimz (NAP) (P) (ADD)
20	THE ORANGE THEME	Cyrpus X	Ho!l Cheats (N) (S) (V)

All charts © CML



This Week	Title/Artist	Label	This Week	Title/Artist	Label
1	BAG IT UP Geri Halliwell	EMI	1	MONKEY JAMIE	Paragon/Rhino/Sony
2	ALL THE SMALL THINGS Black 182	MCA	2	NEVER BE THE SAME AGAIN	Mercury (Capitol) (Lib) (S) (S) (V)
3	DON'T GIVE UP	Chesna (et. Spin) (S) (V)	3	FREAKIN' IT UP	Libra
4	KILLER	ATI	4	SATISFY YOU	Put Daily (et. R) (S) (V)
5	AMERICAN PIE	Madonna	5	JUST AS STOPPED YOU KNOW	LIBE (V) (S) (S) (V)
6	STILL LIFE	Die Antwoord	6	YOU'RE NOT ALONE	Island
7	PURE SHORES	All Saints	7	IN YOUR ARMS (RESCUE ME)	Island
8	SITTING DOWN HERE	Leslie Martin	8	GLORIOUS	Andrew Johnson
9	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	9	CAUGHT OUT THERE	Kelis
10	SHALALA LALA	Yung Joc	10	SHE'S THE ONES?	Only US (Lib) (S) (V)
11	MOVIN' TOO FAST	Antony Delgado & Ramon Johnson	11	NATURAL BLUES	Virgin
12	RISE	Goodie	12	SWEET LOVE 2K	Force
13	WONT TAKE IT LYING DOWN	Naughty Boy	13	STEAL MY SUNSHINE	Capitol
14	STILL	Mazy Gray	14	I TRY	Mazy Gray
15	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	15	CRASH & BURN	Shoreline
16	BYE BYE EYE	N Sync	16	GO LET IT OUT	Libra
17	SMOOTH	Samurai (et. Bob Thomas)	17	EVERYTHING IS ABOUNTING	Small Entertainment
18	DON'T WANNA LET YOU GO	RCA	18	A SONG FOR THE LOVERS	Reckless
19	BORN TO MAKE YOU HAPPY	Brinley Spears	19	THE TIME IS NOW	Island
20	WHAT A GIRL WANTS	Christina Aguilera	20	DON'T YOU WORRY	Mercury

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

## BINGO BANGO

## BASEMENT JAXX

The New Single Available April 3

Taken From The Award Winning Album 'Remedy'

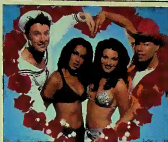
Includes New Mixes By Harry 'Choo Choo' Romero and DJ Funk Plus The Stanton Warriors Remix Of 'Jump N' Shout'



MARCH 25 2000

# CHART COMMENTARY

by ALAN JONES

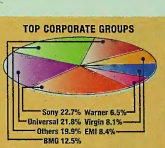


**ALBUMS FACTFILE**

The Vengabos success story continues. With six Top Five hit singles under their belts, representing sales of well in excess of 2m singles, the Vengabos are one of the most popular singles acts around. And, unusually for a pop/dance act, they have managed to translate that popularity into album sales. Their debut album, *The Party Album*, which contained their first four hits – 'Up And Down, We Like To Party' (The Vengabos), 'Boom, Boom, Boom! and We're Going To Ibiza' – reached number six, and has sold more than 500,000 copies to date. The follow-up, *The Platinum Album*, is home to Kiss (When The Sun Don't Shine) and Shalata Lala, and debuts this week at number nine. The Vengabos are the first Positiva act to have two Top 20 albums – and the first Dutch act to have two Top 20 albums since Stars On 45 originators Starsound in 1981.

The benefit of their double Brits win is beginning to wear off but *Travis' album* The Man Who still had enough impetus to sell more than 48,000 copies last week, romping to another easy chart victory. The album, which came out on 24 May last year, has now spent 10 of its 43 chart weeks at number one, while selling nearly 1.9m copies. Among the acts chasing *Travis*, *Santana* and *Tom Jones* climb to two and three respectively while *Macay Grey* drops to four with *On How Life* is despite the number 18 debut of its third single, *Stil*. *On How Life* is sold more than 32,300 copies last week and has now passed the 1m sales mark, a rare feat for any dance album, particularly one by an American woman, though *Britney Spears* will probably make the grade soon too, with her *Baby One More Time* currently around the 880,000 sales mark.

With *Ger Halliwell* already at number one on the singles chart and *Melanie C* looking to repeat the feat, interest in both the former and current Spice stars' albums is increasing rapidly. Both make upward progress for the third straight week. *Halliwell's* *Schizophrenic* climbs 15-11, while *Mel C's* *Northern Star*



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the top 10 labels.

**SALES UPDATE**  
VERSUS LAST WEEK: **+9.9%**  
YEAR TO DATE VERSUS LAST YEAR: **+7.5%**

**PERCENTAGE OF UK ACTS IN THE CHART**  
UK: 37.3%  
US: 42.7%  
Other: 20.0%

rigidly. Both make upward progress for the third straight week. *Halliwell's* *Schizophrenic* climbs 15-11, while *Mel C's* *Northern Star*

Jumps 13-12. *Halliwell's* album still has some way to go to match its previous peak of number four, registered last June, while *Mel*

*C's* *Northern Star* is just behind the number 10 peak it achieved in October. *Halliwell* still leads the sales race overall, with 370,000 copies achieved to *Mel C's* 230,000. A fortnight after making his singles chart debut, Norwegian newcomer *Lene Marlin's* *Playing My Game* album enters at 18. The album has already been a success in Europe, where it has sold more than 500,000 copies. As while its UK decline is nowhere near as dramatic as its 24-84 slump in America, *Oasis' Standing On the Shoulder Of Giants* is still falling. The album skips 2-6 this week, with sales off by 56%. That's steep – but nothing compared to the unprecedented 85% fall it experienced when dropping from its first week 311,000 to 49,000 last week. *Steezy Dan's* excellent reunion album *Two Against Nature* has sold 30,000 copies in its first three weeks in the chart, and is thus halfway to silver. It's worth noting that their 1973 debut album *Can You Buy A Thrill* took three years to get that far.

# COMPILATIONS

The tide finally goes out on *The Beach* this week, as the Leonardo Di Caprio soundtrack sinks to third place after three weeks in pole position. It thus equalled the run of *The Full Monty*, the only other soundtrack to reach number one on the compilation chart since *Whitney Houston* and *Pat Benatar* in 11 weeks with the *Bodyguard* soundtrack in 1993.

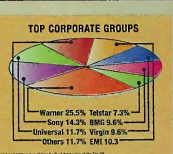
The album which ends *The Beach's* reign is *New Hits 2000*, the first of this year's Hits series from the Warner/EMI/Universal/Sony partnership – and who knows how many more there will be, given the proposed AOL/Warner/EMI tie-up. Last year, the Hits series sold nearly 1.5m albums, peaking with *Huge Hits 99's* sales topping the 550,000 mark. *New Hits 2000's* 40 hits include *William Orbit's* *Barber's Adagio For Strings*, *Nu Generation's* *In Your Arms*

(*Rescue Me*) and the track which is currently on more hit albums than any other, *Movin' Too Fast* by *Artful Dodger* & *Romya Johnson*. It also includes one much-sought track which has yet to get a commercial release, the *Trusteeship's* 'garage monster Buggin'', which features vocals by *Another Level's* *Dane Bowers*. Westlife score a double royalty from the album, which features both sides of their hit *I Have A Dream/Seasons In The Sun* among its five number ones. It's more than a year since there were two soundtrack albums in the Top 15 together but the *Beach* is joined this week by the soundtrack to *The Million Dollar Hotel*, which includes well-publicized tracks by *Boyz* solo and by *U2*, as well as three versions of *Leu Rice's* *Satellite Of Love*. The album sold more than 6,800 copies last week and debuts at 13.



Figures show top 10 companies by % of total sales of the top 10, and corporate groups share by % of total sales of the top 10.

**SALES UPDATE**  
VERSUS LAST WEEK: **+4.8%**  
YEAR TO DATE VERSUS LAST YEAR: **+5.7%**



**COMPILATIONS' SHARE OF TOTAL SALES**  
Artist alone: 78.9%  
Compilation: 23.1%

# INDEPENDENT ALBUMS

Last	Title	Artist	Label (distributor)
1	2	PLAY	MusC CDSTUM172 (V)
2	3	RELOAD	Cap GUTCD 009 (V)
3	1	STANDING ON THE SHOULDER OF GIANTS	Oasis
4	4	WORD GETS AROUND	Stereophonics
5	5	PERFORMANCE AND COCKTAILS	Stereophonics
6	7	YOU'VE COME ALONG WAY, BABY	Ferby Slim
7	6	REMEDY	Bastment Jaxx
8	8	BABY ONE MORE TIME	Britney Spears
9	9	MILLENNIUM	Backstreet Boys
10	10	SHOWBIZ	Muse
11	14	EXTERMINATOR	Primal Scream
12	13	VERSION 2.0	Carriage
13	12	VERTIGO	Cooco Artists
14	11	THE MASTERPLAN	Oasis
15	11	BUENA VISTA SOCIAL CLUB	Ry Cooder
16	15	STPECTACULAR	Steps
17	NEW	INTO THE DEEP	LSG
18	NEW	PRESENTS LIQUID PUNK	Fabo
19	NEW	GREATEST HITS	2Pac
20	20	DESERTER'S SONGS	Mercury Rev

# THE YEAR SO FAR... TOP 20 COMPILATIONS

Last	Artist	Label (distributor)
1	1	NOW THAT'S WHAT I CALL MUSIC! 41
2	1	CLUBBER'S GUIDE TO... 2000
3	4	REWIND – THE SOUND OF CARTRIDGE
4	15	THE BEACH
5	4	THE LOVE SONGS ALBUM
6	6	BREAKDOWN
7	7	ACIA NAPA – FANTASY ISLAND
8	5	CLUBBER 2000
9	10	TOP OF THE POPS 2000 – VOL 1
10	9	HITS 2000
11	12	MUSIC OF THE MILLENNIUM
12	10	DANCE HITS 2000
13	16	BEST DANCE ALBUM IN THE WORLD EVER! 2000
14	11	CREAM ANTHEMS 2000
15	13	EUPHORIA – LEVEL 3
16	17	THE BEST LOVESONGS... EVER!
17	8	CLUB 2K
18	14	THE ANNUAL – MILLENNIUM EDITION
19	NEW	QUEER AS FOLK
20	NEW	QUEER AS FOLK

march  
25  
2000

# singles



## 1 BAG IT UP

Geri Halliwell

EMI

- 2 ALL THE SMALL THINGS Blink 182 MCA/Uni-Island
- 3 DON'T GIVE UP Chicane feat. Bryan Adams Xtravaganza
- 4 KILLER A1B Ministry Of Sound
- 5 AMERICAN PIE Madonna Maverick/Warner Bros
- 6 STILL D.R.E. Dr. Dre feat. Snoop Dogg Interscope
- 7 PIRATING SHORES All Saints London
- 8 SITTING DOWN HERE Lene Marlin Virgin
- 9 MAMA TOLD ME NOT TO COME Tom Jones & Stereophonics Gut
- 10 SHALALALA Vengaboys Positiva



- 11 BYE BYE BYE 'N Sync Jive
- 12 MOVIN' TOO FAST Artaud, Dodger & Romaine Johnson Locked Out Of The Recordings
- 13 SATISFY YOU Puff Daddy feat. R. Kelly Puff Daddy/Arista
- 14 YOU'RE NOT ALONE Embrace Hur/Virgin
- 15 FREAKIN' IT Will Smith Columbia
- 16 DON'T WANNA LET YOU GO Five RCA
- 17 NATURAL BLUES Moby Mute
- 18 STILL Masey Gray Epic
- 19 SURRENDER The Channon Brothers Virgin

# THE OFFICIAL CHARTS

march  
25  
2000

music week

AS USED BY  
**BBC** RADIO 1  
97-99 FM

TOP  
GREAT  
POPS!



## SAVAGE GARDEN CRASH AND BURN



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## 1 THE MAN WHO

Trents

Independiente

- 2 SUPERNATURAL Santarita Anista
- 3 RELOAD Tom Jones Gut
- 4 ON HOW LIFE IS Macy Gray Epic
- 5 PLAY Moby Mute
- 6 STANDING ON THE SHOULDER OF GIANTS Oasis Big Brother
- 7 RISE Gabrielle Go Beat/Polygram
- 8 COME ON OVER Shania Twain Mercury
- 9 THE PLATINUM ALBUM Vengaboys Positiva
- 10 THE WOMAN IN ME Shania Twain Mercury



- 11 SCHIZOPHONIC Geri Halliwell EMI
- 12 NORTHERN STAR Melanie C Virgin
- 13 INVINCIBLE Five RCA
- 14 PERFORMANCE AND COCKTAILS Stereophonics Virgin
- 15 BABY ONE MORE TIME Britney Spears Jive
- 16 WESTLIFE Westlife RCA
- 17 SPECTACULAR Steps RCA
- 18 PLAYING MY GAME Lene Marlin Virgin
- 19 SURRENDER The Channon Brothers Virgin



# THE OFFICIAL UK CHARTS SPECIAL LIST



MARCH 25 2000

## CLASSICAL ARTIST

This	Last	Title	Artist	Label (Cat. No.) (Distributor)
1	1	PIECES IN A MODERN STYLE	William Orby	WEA 28628052 (TEN)
2	2	ELGAR/SYMPHONY NO.3	BSO/Daniel	Naxos 8554719 (5)
3	4	CLASSIC BRASS	Grimestone Colliery Band	RCA Victor 750951352 (BMG)
4	3	FILIPPA GIORDANO	Filippo Giordano	Epic 28406942 (TEN)
5	5	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 8906 (TEN)
6	6	SACRED ARIAS	Andrea Bocelli	Philips 425902 (TEN)
7	7	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 6093 (TEN)
8	8	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CDC558862 (E)
9	9	FROM THE HEART	Lesley Garrett	Silver Treasury SILVAD302 (K2)
10	11	11 STRAUS HERMINE	Renee Fleming	Decca 463142 (U)
11	10	THE SUBLIME VOICE	Clara Bongiorno	Decca 463222 (U)
12	12	WITH A SONG IN MY HEART	Maria Larica	Capitol 742140482 (BMG)
13	16	THE COLLECTION	Lesley Garrett	RCA Victor 750951350 (BMG)
14	14	BRUCKNER/SYMPHONY IN F MINOR	RSND/Tinher	Naxos 855432 (5)
15	15	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4621982 (U)
16	15	THE VIVALDI ALBUM	Caella Bartoli	Decca 0466505 (U)
17	17	AGNUS DEI - VOL.1 & 2	CNC Oxford/Egginton&son	Epic 28425962 (TEN)
18	18	HOLST/THE PLANETS	St Montres/Dust	Penigold/Decca 4600629 (U)
19	18	GREATEST HITS 1969 - 1999	John Williams	Sony Classical SK261333 (TEN)
20	13	A GARLAND FOR LINDA	Joyful Co Of Singers/Broadbent	EMI Classics CDC558612 (E)

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## JAZZ & BLUES

This	Last	Title	Artist	Label (Cat. No.) (Distributor)
1	4	COME BY ME	Ray Connick Jr	Columbia 4817022 (TEN)
2	1	THE BEST OF	Paolo Conte	Nonesuch 75591762 (TEN)
3	1	THE VERY BEST OF SMOOTH JAZZ	Various	Jazz FM JAZZHQCD 24 (BMG)
4	2	A BRIGHTER DAY	Ronny Jordan	Blue Note 522392 (E)
5	2	THE VERY BEST OF JAZZ AFTER DARK - VOL.2	Various	Global Telephony R400519 (BMG)
6	3	KIND OF BLUE	Miles Davis	Columbia CK 6453 (TEN)
7	5	THE BEST OF	KAZ UKUCONIC (EURO)	KAZ UKUCONIC (EURO)
8	5	SKETCHES OF SPAIN	Miles Davis	Legacy CK5342 (TEN)
9	6	BUMP	John Scofield	Wave 543042 (E)
10	6	DUKE ELEGANT	Dr John	Parlophone 522288 (E)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STILL DINE	Dr Dre feat. Scoop Dogg	Interscope 492242 (E)
2	1	I SATISFY YOU	Puff Daddy feat. K. Kelly	Puff Daddy/Arista 142311652 (BMG)
3	2	STILL	Malay Gray	Epic 668822 (TEN)
4	3	CAUGHT OUT THERE	Kelis	Virgin V14158 (E)
5	2	WONT TAKE IT LYING DOWN	Honeyz	1st Avenue/Mercury HMC 025 (E)
6	4	MONEY	Parlophone Rhythm Series 128HYTH27 (E)	
7	5	RISE	Gabriele	Go Beat/Polydor GOLD 25 (U)
8	6	THANK GOD I FOUND YOU	Mariah Carey	Columbia 660952 (TEN)
9	8	U KNOW WHAT'S UP	Donell Jones	Lafayette/Arista 742172282 (BMG)
10	7	FORGIVE ME	Lionel David Hall	Cooltempo 1202048 (E)
11	9	HIP HOP	Dead Prez	Epic 668826 (TEN)
12	10	ALLI (O)TELL YOUR MAN (HE'S GOTTA GO)	Mae Dorseay	Jive 8250140 (P)
13	12	BREATHE AND STOP	O-Tip	Arista 742173752 (BMG)
14	10	MUST BE THE MUSIC	Jay-Z	Incentive CENT 4205 (BMV/TEN)
15	13	ANYTHING	Jay-Z	Def Jam 825052 (U)
16	11	SWEET LOVE 2K	R. Kelly	Wilderstar COWLD 34 (TEN)
17	14	IT COULD TURN BACK THE HANDS OF TIME	Fancys	Jive 822312 (E)
18	15	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 742172212 (BMG)
19	16	SIMON SAYS	Pharizae March	Bevhus RW20572 (P)
20	17	FEELIN' SO GOOD	Jennifer Lopez	Columbia (Impert)
21	22	HEARTBREAKER	Mariah Carey	Columbia 6683812 (TEN)
22	17	THE GREATEST ROMANCE EVER SOLD	The Artist	NPQ/Arista 742174042 (BMG)
23	16	TEARDROPS	Loveestation	Fresh FRSHD 75 (JMV/P)
24	20	I LEARNED TO BE BORN	Whitney Houston	Arista 742172982 (BMG)
25	19	WILL 2K	Will Smith	Columbia 669452 (TEN)
26	25	HOT BODY	Michelle Yon	Dikera E 70020 (E)
27	24	SUNSHINE	Gabriele	Go Beat/Polydor GOLD 25 (U)
28	21	DEAR LU	TLC	Lafayette/Arista 742172412 (BMG)
29	23	NASTRADAMUS	Nas	Columbia 669572 (E)
30	26	GUILTY CONSCIENCE	Enigma feat. Dr Dre	Interscope 481222 (U)

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## CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Cat. No.) (Distributor)
1	1	ESSENTIAL BACH	Various	Decca 856282 (U)
2	2	BEST CLASSICAL ALBUM OF THE MILLENNIUM... EVER	Various	Virgin/EMI VTDCCD 268 (E)
3	1	RELAX...	Various	Classics FM CMC030 (BMG)
4	3	ROMANTIC ADAGIOS	Various	Decca 467102-Y (U)
5	5	THE TOP POPULAR CLASSICAL RECORDS	Various	Castle Music MESC2017 (P)
6	4	THE ONLY OPERA ALBUM YOU'LL EVER NEED	Various	RCA Victor 750951350 (BMG)
7	7	TITANIC OST	James Horner	Sony Classical SK 8323 (TEN)
8	6	THE GREATEST TENSORS OF THE 20TH CENTURY	Various	Deutsche Grammophon 452822 (E)
9	8	RELAX WITH BAROQUE	Various	Euro 857401612 (U)
10	9	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 81818 (TEN)
11	10	DISCOVER THE CLASSICS	Various	Crimson CRIMCD43 (EUK)
12	12	SCEPTED ISLE	Various	BBC Worldwide Music WMF00021 (P)
13	14	ESSENTIAL OPERA	Various	Crimson CRIMCD18 (EUK)
14	12	TOPSY-TURVY - OST	Various	Sony Classical SK1815 (TEN)
15	11	BRAVEHEART - OST	LSO/Horner	Decca 492952 (U)
16	13	THE VERY BEST OF MELODIES FOR YOU	Various	BBC Music WMF0052 (P)
17	16	BACK TO TITANIC	James Horner	Sony Classical SK 0608 (TEN)
18	15	CLASSICAL MOODS	Various	Crimson CRIMCD12 (EUK)
19	19	THE LAST NIGHT OF THE PROMS	Various	Crimson CRIMCD18 (EUK)
20	18	THE PIANO (OST)	Michael Nyman	Venture DICO 919 (E)

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## ROCK

This	Last	Title	Artist	Label (Cat. No.) (Distributor)
1	1	STANDING ON THE SHOULDERS OF GIANTS	Class	Big Brother RECORD CD82 (IMP/TEN)
2	4	EXEMA OF THE STATE	Blitz 102	MCU/Uni-Island MCD 11591 (U)
3	5	SIMON SAYS	The Smashing Pumpkins	Capitol 668105 (E)
4	5	STIFF UPPER LIP	AC/DC	EMI 526672 (E)
5	6	SUNPOST	Silpnort	Roadrunner RR 8055 (U)
6	6	ENGINES OF CREATION	Joe Satriani	Epic 457662 (TEN)
7	7	BLOOD SUGAR SEX MAGIK	Rad Hix Chi's Peppers	Warner Bros 759520812 (TEN)
8	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen 6674148 (BMG)
9	9	WILD ONE - THE VERY BEST OF	Thin Lizzy	Maverick/Warner Bros 828247012 (TEN)
10	10	WILD ONE - THE VERY BEST OF	Thin Lizzy	Vertigo 282112 (U)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STOP PLAYING WITH MY MIND	Barbara Tucker	Positive 121Y127 (E)
2	2	DO NOT GIVE UP	Chicane feat. Bryan Adams	Xtravaganza XTRAV 912 (JMV/TEN)
3	3	FORGIVE ME	Lynden David Hall	Cooltempo 120200 346 (E)
4	9	SUNSHINE	Yamanda	Manhattan FESG 61 (E)
5	5	HARDWARE EP 12	Various	Nuclear NUKP1918 (ADD)
6	5	MOVIN' TOO FAST	Artful Dodge & Britna Johnson	Looked 04/LL Recording 100117 (U)
7	6	MORE & MORE	Spoiled & Zigo	Mercury MUTE 251 (V)
8	7	NATURAL BLUES	Moby	Mute 12MUTE 251 (V)
9	8	LITHIUM	Paragiders	Platipus PLAT 14 (V)
10	13	ANOMALY - CALLING YOUR NAME	Llora presents Taylor	Platipus PLAT 164 (V)
11	2	SIMON SAYS	Pharizae March	Bevhus RWK 0025 (E)
12	10	CAN'T GET USED TO LOSING YOU	Colour Girl	4 Liberty 110217 (U)
13	10	MONEY	Parlophone Rhythm Series 128HYTH27 (E)	
14	10	END OF TIME	DJ Energy & Tatanu	Data DATAB (ADD)
15	10	SALT & SHAKE	Trauma	Tidy Tux TIDY3AT (ADD)
16	10	YOU DONT KNOW	702	Motown/Uni-Island TM01502 (U)
17	10	SUBURBAN STIMULATION	Oliver Lieb	Data DATAB (ADD)
18	10	ICEBERG	Don & Ryma Tym	Moving Shadow MS054142 (200)
19	4	IS IT LOVE?	Chil Hi Fi	Ministry Of Sound MS0541 (JMV/TEN)
20	3	MR DEVIL	Big Time Charlie feat. Soocy Q	Inferno TFERN 24 (JMV/TEN)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PURE GARAGE	Various	Warner Music 95VMHMG 001 (TEN)
2	2	UNLEASH THE DRAGON	Sigap	Def Soul 540298 (E)
3	3	ATLANTIS EP	Moving Fusion	Remm RAMM227 (JSD)
4	3	STREET VIBES 4	Various	WarnerEpic/Global TV/Sony - J-RADMC 146 (BMG)
5	5	PENSIS LIQUID FUNK	Fabio	Creative Source CRE50119 (JSD)
6	6	COMPETITION OF R20	Drag-on	Interzone 4906091 (E)
7	7	PENIS POSITIVE EP 2	Sander Heinenberg	Infusion 121N7099 (V)
8	8	2001	Dr Dre	Interscope 490486 (V)
9	4	PLAY	Moby	Mute STUMM 1272/STUMMA 127 (U)
10	10	BORN TO MAKE YOU HAPPY	Ruchella	Almighty - J (BMG)

## MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	2	STEPS: The Most Big - Live	Shelburn 320105
2	1	SUPRNOT WELCOME TO OUR Neighbourhood	Reactiverse 779232
3	3	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 010823
4	4	SHANIA TWAIN: Live	Universal Video 029854
5	4	THE CORRS: Unplugged	Warner Music Video 8536331363
6	5	ELIO & The An S Club Thing	Warner Music Video 8536331363
7	7	STEPS: The Video	Jive 051975
8	10	METALLICA: SEM	Warner Music Video 8536331363
9	9	ORIGINAL CAST RECORDING: Cats	PolYgram Video 479842
10	12	PINK FLOYD: The Wall	SMV Columbia 521392

This	Last	Title	Label Cat. No.
11	18	QUEEN: Greatest Hits III	Parlophone 422113
12	17	WESTLIFE: The Story	BMG Video 7422100103
13	13	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 210592
14	11	MADONNA: The Video Collection	Warner Music Video 752838332
15	14	LIVE CAST RECORDING: Les Misérables in Concert	Video Collecta VCL238
16	7	TOM JONES: An Audience With	Video Collecta VCL71
17	20	ORIGINAL CAST RECORDING: Burn The Floor	VAL 05993
18	15	ERIC CLAPTON: Crossroads Concert	Warner Music Video 752838332
19	16	DANIEL O'DONNELL: Pearl and Waters	RIC 103173
20	20	VARIOUS ARTISTS: The Very Best Product	Video Collecta VCL416





## CHART COMMENTARY

by ALAN JONES

The biggest-selling single of the year now by some distance, All Saints' Pure Shores continues its reign at the top of the airplay chart. In its third week at number one it registered an audience of 108.86m and is clearly going to be difficult to shift. It has a massive lead on IIR stations and is also the dominant record on Radio One and Two combined, with 36 plays from the former and 18 from the latter contributing a sizeable (44%) part of its audience.

Radio One has also stepped up its support of both Never Be The Same Again by Melanie C featuring Lisa Lopes and Bag It Up by Geri Halliwell. The former makes a modest advance on the airplay chart, moving 12.11, while Bag It Up surges 34.15.

Getting support from a wide kaleidoscope of stations, there is no doubt that Macy Gray's Still was expected to follow I Try into

## AIRPLAY FACTSHEET

● The first single from The Beach - All Saints' Pure Shores - got unprecedented airplay support but the second, Dario G's Beached, got very little, while the third, Dario G's Voices is getting even less. So little, in fact, that it isn't even in the Top 100 - a shame, since it's a fine record. Undetected by Music Control's electronic fingerprinting machines, however, the record is

probably getting a bigger BBC audience than any record in the current chart, the reason being it is currently the tune to be used as a bed for Radio Five on-air promotions. Thirty-second snippets were aired at least twice an hour last week, all week, though it's probably fair to say most of the audience only heard it subliminally and weren't aware what it was.

the sales Top 10. The fact it only entered the CIV chart at number 18 on Sunday may force radio into a quick correction of its exposure of the track, which climbs 6.4 on the airplay chart.

It's a fact that 50% of all singles which reach the Top 40 of the sales chart perform less well on the airplay list, thus making Still a notable exception.

Flip that particular coin over and you have to sympathise with the Vengaboyz, who just can't get airplay. In fact, the more established they become on the sales chart, the less well their records fare on the radio. Their introductory 1998 hit Up And Down had the smallest disparity, reaching number four on the sales chart and number 17 on airplay. We Like To Party (The Vengaboyz) peaked at three on sales but 44 on airplay. The group then had consecutive number one sales hits with

Boom, Boom, Boom, Boom and We're Going To Ibiza with airplay peaks of 32 and 44 respectively. Kiss (When The Sun Don't Shine) did slightly less well on sales, peaking at number three but missed the Top 50 of the airplay chart altogether, peaking at 78.

The current Shalita Lala - which peaked at number five and is now at number 10 on its third week in the singles chart, with nearly 150,000 copies sold - is shaping up to be their least successful radio disc yet, and is already on its way down from a peak position of number 109.

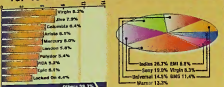
It's easier to say who does support the group than who doesn't, with Atlantic 252, Kiss 100 and Vibe FM leading their very small radio fanclub. Suffolk-based dance station Vibe FM is their strongest supporter of all, being first on the records and

playing them more times than anyone else.

Another bizarre aspect of the topsy turvy world of radio is that the biggest audience winners for boy bands is the station with the oldest audience profile - Radio Two. Already airing the Backstreet Boys' Show Me The Meaning Of Being Lonely, it has now jumped on board Foli Angel, the song which resulted from Westlife's visit to the Chelton studios in Sweden. It was the seventh most-played disc on the station last week, being aired 14 times. That contributed very nearly half of the track's total radio audience, and helped it to jump 69.32 on the airplay chart this week. Meanwhile, a more widespread expansion in support for Five's Don't Wanna Let You Go sees that record surge 26.19 in the airplay chart this week, though without the support of Radio Two.

## AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures above top 10 companies by % of total audience in the Top 10, and corporate group shares by % of total audience in the Top 10.

## MTV

#	Title/Artist	Label
1	DOWNT GIVE UP Chicago feat. Bryan Adams	Xscape/Epic
2	MOVIN' TOO FAST Another Day/Dodger feat. Ronnie Johnson	London
3	PURE SHORES All Saints	Virgin
4	CAUGHT OUT There Kells	Virgin
5	STILL Macy Gray	Epic
6	AMERICAN PIE Madonna	Maverick/Warner
7	WON'T TAKE IT LYING DOWN Honeyz	1st Avenue/Mercury
8	RISE Gabrielle	Go Beat/Polydor
9	DON'T WANNA LET YOU GO Five	RCA
10	SAY MY NAME Destiny's Child	Columbia

Most played videos on MTV UK/Media Research Ltd. w/e 17/3/2000. Source: MTV UK.

## THE BOX

#	Title/Artist	Label
1	FOOL AGAIN Westlife	RCA
2	ALL THE SMALL THINGS Brink 182	Universal
3	BYE BYE BYE 'N Sync	Wilder
4	MIL ME IN Craig David	Virgin
5	LIVE ON THE NORTHERN LINE Northern Line	Globe Talent
6	STILL DRE Dr Dre feat. Snoop Doggy Dogg	Aftermath/Interscope
7	SHALITA LALA Vengaboyz	Positive/EMI
8	SAY MY NAME Destiny's Child	Columbia/EMI
9	AMERICAN PIE Madonna	Maverick/WEA
10	BAG IT UP Geri Halliwell	EMI

Most played videos on The Box. w/e 13/3/2000. Source: The Box.

## BOX BREAKERS

#	Title/Artist	Label
1	NEVER BE THE SAME AGAIN Melanie C feat. Let's Eye	Virgin
2	THING SONG Selena	Island/Dad Jam
3	IF ONLY Hanson	Island/Dad Jam
4	SMOOTH Santana feat. Rob Thomas	Arista
5	I WANNA LOVE YOU FOREVER Jessica Simpson	Columbia
6	FREASY TIME Point Break	WEA
7	REWIND Precious	EMI
8	THE LION SLEEPS TONIGHT The Jungle Rumble	MBA
9	CANDY Mandy Moore	Epic
10	DAILY TV	Epic

Highest climbing videos on the Box in advance of single release w/e 13/3/2000. Source: The Box.

## TOP OF THE POPS

Bag It Up Geri Halliwell; All The Small Things Brink 182; Don't Give Up On Me feat. Bryan Adams; Killer ATE; Still Macy Gray; Ex-Gifted No Doubt.  
 Breaking It Will Show; Still Macy Gray; Ex-Gifted No Doubt.  
 Draft line-up 24/3/2000

## CD:UK

Performances: Never Be The Same Again Melanie C feat. Let's Eye; Ex-Gifted No Doubt; See Ya Atomic Kitten; Bag It Up Geri Halliwell.  
 Videos: Big Girl Precious Brink feat. Mavin & Perry Interview: Hanson.  
 Final line-up 18/3/2000

## THE PEPSI CHART

Performances: Never Be The Same Again Melanie C feat. Let's Eye; Ex-Gifted No Doubt; See Ya Atomic Kitten; Bag It Up Geri Halliwell.  
 Videos: All The Small Things Brink 182; Still Macy Gray.  
 Draft line-up 23/3/2000

## RADIO TWO PLAYLISTS

A-LIST	B-LIST
Movin' Too Fast Another Day/Dodger feat. Ronnie Johnson; A Song For Lovers Richard Ashcroft; Bingo Bang Bassment Jaxx; All The Small Things Brink 182; Never Be The Same Again Melanie C feat. Let's Eye; Don't Give Up On Me feat. Bryan Adams; I'll Be in Craig David; Rock a Little Fragma; Rise Gabrielle; Still Macy Gray; Won't Take It Lying Down Honeyz; Feelin' So Good Jennifer Lopez; The Time Is Now Ant & Dec; Right Before My Feet; Killin' Time; Bye Bye 'N Sync; Thing Song Selena; Powerslave Steve Nieve; Atomic Kitten; Blow Ya Mind Lock'N Load; Natural Blue	Don't Wanna Let You Go Five; Killer ATE; I Don't Want Nobody (Talk) Me What To Do; Cherie Amour; Mixed Business Beck; Facts Of Life Black Box Recorder; He Wasn't Man Enough Tom Brinson; Say My Name Destiny's Child; Dr Dre feat. Snoop Dogg; We Like To Never Embrace; Bag It Up Geri Halliwell; Actually It's Darkness Idemil; Mandy Moore; Jamiroquai; Blow Ya Mind Lock'N Load; Natural Blue

## RADIO TWO PLAYLISTS

A-LIST	B-LIST
Smooth Santana; Sittin' Down Here Let's Eye; Melanie C; Still Macy Gray; Westlife; Where The Boys Dance; Lulu; Amazed; Lonestar; In These Shoes; Kirsty MacColl; Still Macy Gray; 'Marilyn' Shelby Lyn	Show Me The Meaning Of Being Lonely Backstreet Boys; Dancing In The Moonlight Toploader; American Pie Madonna; Mama Told Me Not To Come To You; Jesus Is Stereophonic; Crash & Burn Savage Garden; The Final Time I'll See Your Face Outrage; Pure Shores All Saints; If I Didn't Have You Ant & Dec; Marshall

## MTV UK PLAYLISTS

A-LIST	B-LIST
Bryan Adams; Movin' Too Fast Another Day/Dodger feat. Ronnie Johnson; Still Macy Gray; All The Small Things Brink 182; Sittin' Down Here Let's Eye; Never Be The Same Again Melanie C feat. Let's Eye	American Pie Madonna; Freakin' It Will Honeyz; Bag It Up Geri Halliwell; Killer ATE; Feelin' So Good Jennifer Lopez; Bye Bye 'N Sync; Mama Told Me Not To Come To You; Jesus Is Stereophonic; Rewind Precious; Don't Say You Love Me M2M; The Time Is Now Melinda; Say My Name Destiny's Child; Sittin' You Puff Daddy feat. R. Kelly; Rise Gabrielle; I'll Be In Craig David; A Song For The Lovers Richard Ashcroft; Fall Again Westlife; Live Story Angelo Scola

## MTV UK PLAYLISTS

A-LIST	B-LIST
Kill All Hippies Final Countdown; Singin' Sweet; I'll Be In; M2M; The Time Is Now; Melinda; Say My Name; Destiny's Child; Sittin' You Puff Daddy feat. R. Kelly; Rise Gabrielle; I'll Be In; Craig David; A Song For The Lovers; Richard Ashcroft; Fall Again; Westlife; Live Story; Angelo Scola	Wanna Love You Forever; Jessica Simpson; See Ya Atomic Kitten; Jump Down B'Witched



With the continuing shortage of crowd-pulling guitar bands, UK arenas were beginning to fear a live downturn. However, help has come from an unexpected source — the rise and rise of teen-pop bands. Matt Pennell reports

When teen-pop is popular, the live music industry usually relies on other genres to pack out arenas. However, last year, teen-pop broke the mould in UK arenas, with acts such as Boyzone, Steps, Five, the Backstreet Boys and the Spice Girls breaking box office records.

Indeed, such was their impact that teen-pop acts are now becoming integral to the fortunes of the live industry. The Newcastle Telewest Arena's top live draw has been Boyzone, who have played a total of 14 gigs at the venue in the five years since it opened its doors. During that time, Telewest Arena has seen the pop phenomenon build steadily.

"Every year the number of music concerts here has increased," says marketing executive Jackie Marston. "Last year we had four Steps shows, the Metro FM Summer Party, which is a pop showcase, and a spectacular Backstreet Boys show."

The boom in pop has provided a bonus to many arenas anticipating a live downturn when Britain's home-grown guitar scene began to lose momentum three or four years ago.

"It wasn't long ago that we were wondering where the next generation of arena artists was going to come from," says Dave Biggar, director of marketing of the Manchester Evening News Arena, which will host three Steps gigs and three Five concerts in the coming months.

However, the rise in teen-pop has not stopped the increasing diversification taking place in venues.

"The more events we can put on, the better," says Biggar. "It is a brave building that says, 'We are full, go somewhere else'. And while teen-pop events have been seized upon by the country's arenas as a long-awaited shot in the arm, they are often idiosyncratic productions. For example, they have their own special staging requirements, especially when it comes to security and catering.

# ARENAS JOIN THE TEENAGE RAMPAGE



Stepping out: Five are one of the new breed of teen-pop acts to help break box office records at arenas

"For teen concerts we have a lot of security, as well as extra St John's Ambulance personnel," says Ian Coburn, general manager of the Manchester Apollo. "Our teen shows are all-seated, which make the audience more controllable. We also have to hire barriers for outside the venue, and we tell the police about the gigs as soon as we book the acts."

According to Gillian Purvis of Glasgow's SCO, a degree of lateral thinking and some special arrangements can ensure that arena shows run so smoothly as possible.

"We lay on extra security, with a higher proportion of female stewards, and dedicate one of our seven car parks to picking up and dropping off," says Purvis. "On the catering side, there are no alcoholic drinks on sale in the hall, and the capacity of the catering service in the concourse is increased to accommodate parents waiting outside for their children during the show. To suit the younger audiences, shows tend to start and

finish earlier, and we are scheduling an increasing number of matinee performances."

Wembley Arena was the busiest arena in the UK last year, staging 132 gigs (source: Tours Report). Part of its success lay in the ability to tailor its ambience to suit a younger audience.

"A younger audience requires special arrangements," says sales and marketing manager Peter Tudor. "Standing is not permitted so there has to be seats for everyone. In addition, we have to adjust catering facilities to cope with greater demand for popcorn, candy floss, chocolate and sweets, as well as taking into account the reduced traffic at the bars."

Classic teen-pop acts draw their fair share of teens, but for many established teen-pop acts, the audience is broader.

"It's not necessarily just teens — it doesn't quite work like that," says Biggar. "For the Spice Girls, it was mostly girls, but

Steps draw an awful lot of mums because of the Abba element to their sound. Steps also drew a lot of 21- to 26-year-olds, and we did a good bar trade for those concerts. Gary Barlow played here last year, and because the tour had been postponed twice, that audience had those tickets for 22 months. The Take That fans had grown up, so by the time he played, the audience was in his twenties."

But while the teen pop boom is benefiting arenas around the 10,000-capacity mark, many smaller venues are being bypassed. When a teen band breaks big, it rapidly becomes too big for medium capacity halls.

"Bands are skipping halls and going straight to arenas," says Asif Khan, publicity officer for the 2,000-seat Bristol Colston Hall. "Sometimes a band like Steps may use the venue to fine-tune their show. The trend is to then act become big and then visit Japan and America before playing live in the UK."

The teen-pop upswing has led to a scramble between venues for the top acts, and also between promoters for venue hire at peak times. This is especially true of the larger halls.

"All this interest has increased the competition to secure dates among promoters, especially as the shows develop into three-, four- or even five-day runs because of the popularity of the acts," says Tudor. "There is particularly keen interest in prime dates around the months of November and December."

This time around, the teen-pop explosion has given fresh hope to arenas, who hope the teen customer of today will become accustomed to live music and continue to attend arena shows for many years to come.

"We get strong merchandising sales from concerts aimed at teenage audiences," says the SECC's Gillian Purvis. "These events are an excellent introduction for young people to live entertainment, and as a venue we see them as an extremely positive phenomenon as far as future attendance is concerned."

There are those who are beginning to predict an end to the pop phenomenon and a return to more credible music styles. But for larger venues, the current trend is more than welcome and all the signs are that we can expect to hear the nation's larger venues' resounding with the cheers of our smaller music fans for some time.

## brought to book

Last year was a good one for many well-established booking agencies, and the Top 10 packed with familiar names. There is a feeling within the industry that 1999 was the lull before the storm.

"In 1999, not that much in the booking agency industry changed from the previous year," says The Agency managing director Geoff Meall. "In 2000 we'll see vast changes, especially in terms of merger and acquisition activity. Things will change dramatically in the next two years."

There were two main positive trends for booking agencies last year — the proliferation of festivals, and the increasingly global reach of pop and rock music.

"A lot of our major artists toured and their success was global rather than purely UK-based," says Ian Huffam, director of number one agency Heltzer Skelter, whose roster includes Robbie Williams, Ricky Martin and Metallica.

Both 1997 and 1998 were difficult years for agencies as the live market came down from its Britpop peak of 1996. Now agencies are learning to live with the market.

"Last year people were more careful



Williams: part of the Heltzer Skelter roster about which venues they placed acts in, and at what prices," says Meall. "The festival market is even bigger than ever, but this leads to reduced business in the autumn."

Meall says his Skunk Anansie autumn tour did particularly well as the band's sole festival date was Glastonbury.

Huffam agrees that festivals have been a huge feature of the market since the early-Nineties, and says that while this does reduce audience traffic in the live industry, it can also stimulate demand for bands who do not participate in the

## TOP 10 BOOKING AGENTS

Rank	Booking Agency	number of gigs
1	Heltzer Skelter	315
2	The Agency	283
3	ITB	232
4	Primary	138
5	Free Trade	134
6	Concorde	130
7	Asgard	68
8	FM/HT	66
9	AMG	64
10	Solo	50

Source: Tours Report. Figures cover 1999  
 • Tours Report is the UK's only dedicated weekly tours guide and is published by Miller Freeman Entertainment

outdoor events.

"If you are a hit act and you don't play the festivals at all, it can help sales of an autumn tour," says Huffam. "That is what we did with Placebo in 1998, and they certainly benefited later in the year."

Another major trend aiding booking agents is the surge in the popularity of rock music, spearheaded by US bands such as Blink-182 and Slipknot.

"Rock has come back in a big way since the middle of last year and tickets are selling right across the country at club level," says Meall.

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# THANK YOU FOR THE MUSIC

Playing everything from gay clubs to corporate events, the rise of tribute bands is giving live music another shot in the arm. By Matt Pennell

One are the days when tribute bands were seen as peripheral to the music industry. The more successful ones play vastly more gigs in a year than conventional bands, and a select few have moved far beyond the world of weddings, parties and pub gigs.

Björn Again, the well-established Abba tribute group, are set to play Wembley Arena this December and last year they sold out the SECC in Glasgow. On average, the band play 250 to 300 gigs a year in every kind of setting imaginable.

"In one week in 1992 we did a gay club, and then the Reading Festival — when Nirvana threatened to pull out if we didn't play — and then a private show for Gillette," says Björn Again's manager John Tyrrell. "I can't think of any other band that could do corporate work, a gay club and a stadium show."

Constant touring is essential for bands such as Björn Again as concerts are virtually their only revenue stream. Moreover, being a non-recording act, Björn Again have no record company to support

their touring activities. However, this is more than offset

by lucrative corporate shows.

"We can command very good prices, due to demand," says Tyrrell. "Recent highlights include the Microsoft Windows 2000 launch and Rowan Atkinson's private millennium party."

For those who think that tribute bands are parasites, Tyrrell replies, "Every

time Björn Again go on tour, Abba Gold goes up the chart."

There is also a burgeoning market for tribute bands who ape acts that are still

the Steps Beyond and B\*Witched tour, which has been playing to 2,000-seat audiences.

"This is the first live music experience for many," says Surefire's Jamie Clark. "The age range is from four-years-old upwards. When the kids are that young, they perceive the tribute as being the real thing — they do autograph signing sessions afterwards. We encourage theatres to keep prices down to around £5 or £6."

The market for teen tributes has

**'Every time Björn Again go on tour, Abba Gold goes up the chart' — John Tyrrell, Björn Again manager**

expanded as the real acts confine themselves to dates at a handful of arenas. But the market for nostalgic tributes shows no signs of slowing down either. Surefire's other top acts include The Original Tribute To The Carpenters, and Reach Out, a Luther Vandross and Lionel Richie tribute package featuring two Stars in Their Eyes TV show winners.

Overall, this sector of the live market must be set fair for future growth, Clark believes. "We've recently had six packages do 33 gigs, 30 were sold out."



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**FX COPYROOM**

FX Copyroom was the first of FX Rentals' add-on services, and has been in place for two years. FX, like many hire companies, had traditionally made the most of its wide range of pro-audio equipment by running a



Kevin Vanbergen

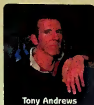
sideline in making transfers from one audio format to another. But the use of rental machines for this purpose has obvious drawbacks, so FX set up a dedicated copy room with permanently installed equipment and a full-time member of staff, Kevin Vanbergen, to run the service. Due to demand a second room has just opened and FX is recruiting another full-time staff member.

"We can now offer same-day turnaround, whereas before we could only do it when the machine was not out on a hire, which sometimes meant waiting for three or four days,"

says Tony Andrews. "Although FX Copyroom has its own equipment, we can draw on hire stock if we need to. We can handle 95% of all recording formats, which is crucial because these days material is never in the right format for the next person who needs to work on it."

Already this year, FX Copyroom has provided services to recording artists including Primal Scream, Embrace and S Club 7.

The company also provides tape-baking and archiving services. "After initially being asked to do a transfer, we were increasingly receiving old analogue recordings that needed heat treatment, or baking, to re-adhere the oxide to the tape backing before the transfer could be carried



Tony Andrews

out," explains Andrews. These tapes were traditionally sent away for

baking as there was no commercial specialist incubator oven in London. FX purchased an incubator so it could provide the service. "Using existing FX transport facilities, we can easily collect and return tapes that need treating," says Andrews.

As it is becoming more common for clients to re-use back catalogue, it often means returning to the original analogue tape recording.

However, there may be some deterioration of the tape if it has not been stored properly. In association with tape manufacturer Quantegy, FX assesses the condition of the tapes, bakes them if necessary and transfers the material on to a fresh medium, cataloguing the results for future reference.

**FX Music Control**

Software-based Music Control was already an established pro-audio sales company when it was bought out by FX in October 1998. Under MD Emma Brown, this division of FX supplies an established client base and draws on the technical and human resources which FX can offer from its base in west London.

"We had dealt with Music Control, buying equipment for the rental company, and found they offered a level of service which matched our

own," says Roger Even. Another factor which attracted FX was Music Control's proven ability to track down pieces of pro audio equipment, no matter how ancient or esoteric.

"If you give them a list, which includes new, used and even weird equipment, they'll source everything," says Tony Andrews.

In recent years, this has included a Mini Moog for Jamiroquai, an EMS VCS3 mono synth for the Magic Street Preachers and a selection of

**FX Music Control**

"retro gear" for William Orbit.

The link-up of FX Rentals with Music Control has provided both companies with obvious opportunities for cross-pollination, including the ability to pool databases. For Music Control, access to FX's fleet of 10 drivers and 24-hour staff call-out are considerable advantages, while FX Rentals benefits greatly from having an in-house sales company.

**FX SPAIN**

Although FX Rentals has been active in Spain since 1993 when it began supplying producer Trevor Morais with equipment for his studio in Malaga, FX Spain, the company's Barcelona-based rental, sales and installation service, was only formalised in 1998.

Managing director Marc

Neuhaus and his Spanish team have guided the company to success with their in-depth knowledge of the local market. The division has its own stock of



Marc Neuhaus

**FX Spain**

equipment, although it can draw on FX's UK inventory if necessary.

FX Spain also services neighbouring countries such as France, Portugal and even Cuba.

**FX SIMPLE SOLUTIONS**

Spotting a gap in the market, in October 1999, FX embarked on its most recent project, which was to acquire a service company. As with sales and tape transfer, FX Rentals had frequently been asked to carry out repairs for clients. But as much technical expertise as the company had, it could never offer sufficient dedicated manpower to provide a formal service.

Run by Cliff Whitehead, Simple Solutions was already a service company and warranty centre for leading pro-audio manufacturers. Its relocation from Wembley to the FX headquarters, due to take place in early summer, will offer Simple Solutions a wide range of benefits

including technical staff, a 24-hour manned phone line and FX Rentals' fleet of trucks and drivers.

"Now our clients can have their gear repaired to the same level of service that FX Rentals has provided," explains Roger Even. "We can arrange to have equipment collected first thing and be delivered back as soon as it has been repaired, which could mean that some evenings..."

What's more, the company will also offer the client a replacement piece of equipment for just one day's hire charge, regardless of how long the repair takes.



Cliff Whitehead



**Virgin Records Ltd.**

**acknowledges FX Rentals key role within the music industry over many years.**

**We wish them success with their additional range of services.**

Hit REALWORLD MELANKOLIC SCIENCE IN SCENT VC

FX Rentals has staff on its premises 24 hours a day. Below are some examples of the enquiries that the night staff receive.

**FX NIGHT LOG**

Creation Date	Sun Mar 5th, 2000	Name	Sean
Record No.	15638	Night Tech	Frank
Call Time	00:43	Rental Contract	29 86301

Notes - Using an EMU PS4000 with 250 zip, getting SCSI Merix Error when drive selected. SCSI card is fine. Suggested he check termination on back of exp. make sure the EMU's local drive is different ID to the 2nd, take out non out of SCSI chain... advised he swap over knowing Atax's to be more SCSI friendly.... prob solved - deep joy.

**FX NIGHT LOG**

Creation Date	Wed Aug 25th, 1999	Name	Jeremy
Record No.	13499	Night Tech	Adam
Call Time	02:49	Rental Contract	29 79990

Notes - CD46 will not lock to floode. Seemed to have all the IDs set correctly, although hadn't hit chase button. Lined up with Adam who advised use the 98 as master and slave the other 2 machines. Sorted.

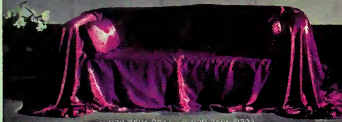
**FX NIGHT LOG**

Creation Date	Thu Mar 9th, 2000	Name	Nick B
Record No.	15710	Night Tech	Adam
Call Time	23:29	Rental Contract	29 87999

Notes - Needs pair New 1073 Modules asap, no leads No problem

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# MERGERS STIR THE MID-PRICE MARKET

The EMI-Warner merger will have huge implications for catalogue sales, especially if EMI can persuade its new partner to become involved in the budget sector. By Colin Irwin

A year ago all the talk was of dramatic boardroom deals wresting the mid- and low-price markets from the hands of devoted specialists to corporate labels, acknowledging the growing significance of catalogue.

Eyes were focused on Universal's plans in the wake of its merger with PolyGram, while Music Collection, Crinson and Demon had recently been teamed under the same parent company Kingfisher. The Point Group had bought budget specialists Tring and Hallmark, and Rutland Trust had bought out Castle, since then Universal has duly established itself — just — as the top mid-price corporate, popping both Warner and Sony at the post but having to settle for third place behind EMI and Crinson in the low-price arena.

Not even before the dust has settled on a dramatic year at both price points, the market is bracing itself yet more upheaval in the wake of the announcement of the EMI-Warner merger in late January. If and when it happens — and there is unlikely to be any movement for at least six months — its implications for catalogue sales are huge. While it has long been one of the biggest players at mid-price, Warner is the only major that has so far refused to become involved with the budget sector in any way. This has partly been because of a policy set in America, although this could change following the arrival of Roger Ames as global Warner chief. Meanwhile, the EMI board is doubtless licking its lips at the opportunities presented by that massive, untapped Warner catalogue, which includes classic acts from Neil Young, Paul Simon, The Eagles to the Pretenders, Simply Red, REM and Madonna.

"We don't know what is going to happen, so for us it is business as usual," says Warner catalogue manager Stuart Batford. "There's a lot of stuff in the vaults and I have plans to issue anthologies featuring unreleased material, but it is not easy because much of the catalogue is controlled by America. As it is, we still have some fantastic material to work on. A&R at Warner in the Sixties and Seventies was fantastic, a real golden age of music, and I regard it as a fantastic legacy to work on now."

The attitude of the US to the question of whether sales acceleration justifies what it often perceives as product devaluation may be shaped by the performance of The Eagles' Greatest Hits 1971-75, which Batsford says recently topped 26.5m units sales to make it the best-selling album in US history.

Warner is also trying to find a solution to the old problem of inconsistent prices in different territories. It is currently working on a pan-European price structure for its entire mid-price catalogue for the whole of Europe. There is pressure within individual markets, too, as supermarkets face full-price down, squeezing mid- and low-price and generally blurring the price points.

"I think consumers are very confused and don't understand the price differences," says James Bradbury, head of trade marketing at EMI. "But they do attach a value to an album and will buy it if the price matches their value."

With sales increasingly generated through campaigns, the majors are making frequent use of limited-period, special-offer price reductions for frontline artists. EMI has had big successes in the past year with short-term campaigns for the Blur albums Parklife and The Great Escape.

"There are some artists who you would never dream of dropping the price of, such as the Beatles," says Bradbury. "To make a price reduction worthwhile, you have got to be able to show a huge uplift, so you've got to be careful. You can't sell your premium artists short on price, and you have to protect the integrity of your catalogue and manage responsibly. It's like perfume — cheap



Low-price debutantes? (from left): Paul Simon, Simply Red and REM

perfume never seems as nice as expensive perfume. On the other hand, it is better to reduce price than delete product."

EMI has been particularly active in promoting mainstream acts at low-price, including Elvis Presley, Lou Reed and Dolly Parton. Similarly, Universal has gone to town now it has access to the Polydor, Island, MCA and Mercury catalogues with a glittering output that has included Abba, The Jam, James Brown, Status Quo and all the Motown greats. EMI is already the leading ranking budget-price corporate and if the Warner catalogue is made available, then the sheer volume of major activity will certainly have a profound effect on the market. Whether or not this will be at the expense of the indie specialists, which have traditionally driven the low-price sector, is a moot point.

"There are two viewpoints on this," says Danny Keane, marketing director of Music Collection. "One the one hand, if Warner enters the sector it could squeeze the existing market further. The quality of product will be superb and some people may fly by

the wayside. The other view is that it will grow the market, with the addition of Warner product only adding sales. Personally I think it will be a cross between the two — it will grow the market but it will have an impact on other businesses."

There are also big charges afoot at Hallmark, one of budget's most active labels, with a catalogue of more than 1,000 titles and a 7% market share. Less than two years after The Point purchased Hallmark from Carlton for an undisclosed sum, managing director Marcello Tammaro is negotiating a management buy-out.

"This tells you how much I believe in Hallmark, and the market generally, in the face of all the competition," says Tammaro. "It is an exciting time. Everyone has been very supportive, we have got the go-ahead from the banks and we are looking to take on other labels and grow the market worldwide."

Other leading indies such as Castle, Delta, Eagle and Connoisseur are equally determined to fight their own corners in the face of the barrage of prestigious new major label product. Licensing product from the majors gets harder all the time, but it still happens, and the indies accept the changing corporate face of

the market as a new challenge to them to be ever more zealous and imaginative in their search for attractive product and ingenious marketing ideas.

"It doesn't get any easier, if you want something different you have to go out and find it," says Delta assistant product manager Peter Jamieson. "If Warner does come in it will raise people's expectations, but that may not be a bad thing."

Naxos — the increasingly successful classical and jazz specialist which is now the second-biggest budget label by sales — overcomes the licensing problem by originating its own product, while MCI and Castle are thankful for their policy of



McPhilemy: Castle Pie Initiative

purchasing in catalogue to ensure them to generate new collections and negotiate the need to license from the majors. "We haven't

licensed from the majors at all for two or three years," says MCI's Danny Keane. "We are very creative and look around the world for new and interesting repertoire and we don't have the insecurity of being dependent on one source."

Owning repertoire enabled Castle to launch its Castle Pie super-budget range last August with Mothead, Shamalam, The Kinks, Small Faces and The Searchers among the initial 100 titles.

Castle marketing Lyn McPhilemy describes the Castle Pie initiative as a "step-change in the low-price market", and believes an investment in original artist material is an investment in the price point as a whole.

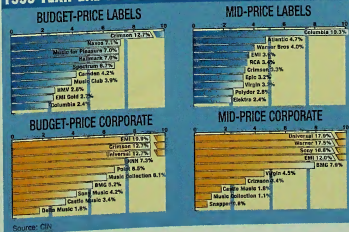
Such initiatives, coupled with the power-broking activities at the top end of the market, are all contributing to a mid-price and budget sector which is more mature and sophisticated than ever.

## Tammaro: management buyout



Marcello Tammaro, Hallmark.

## 1999 YEAR-END MARKET SHARES: BUDGET & MID-PRICE



# MAJOR OFFERS BOOST STOCK FOR INDEPENDENTS

More generous discounts and more flexible ordering terms are compensating indie stores for the relative dearth of new big name releases. Karen Faux reports

Independent retailers may not be known for the speed with which they rush to congratulate their major record company suppliers, but in the past few months they have had only good things to say about the calibre of the mid- and low-price deals they have been offered.

For smaller stores, the move towards more generous discounts and more flexible ordering terms is cause for celebration. Many campaigners now allow independent stores to top up on stock throughout the duration of a campaign and still benefit from a fixed discount, rather than having to take a calculated risk on a large initial order.

At thriving Birmingham indie Swordfish, owner Mike Caddick says mid- and low-price campaigns have helped to compensate for the lack of new album releases since the beginning of the year.

"Post-Christmas sales have been enlivened by particularly strong campaign activity," he says. "Those provided by Virgin Records and Vital, for example, have been a huge success for my store, generating a very high level of impulse buys across a wide range of repertoire. They have lifted January out of the doldrums."

According to Caddick, the beauty of these campaigns was the fact that there was plenty of product to choose from and orders could be tailored to the strengths of a particular shop.

"Virgin's campaign saw the whole of its mid-price catalogue come down to between £4.99 and £7.99," he says. "With ordering extended from January to the end of February we could maximise business on the titles that were bankable for us. Best sellers included the Japanese digipak editions of the Genesis back catalogue, which came down to £5.99 from £15."

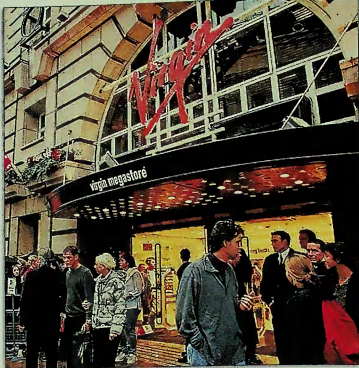
While discount campaigns have provided a welcome cushion for many independents, the High Street multiples are also participating one of their busiest years for high-profile campaigns. Most of the High Street music specialists have drawn their own schedules of multi-buy offers to take

them up to this year's autumn rush, and part of the challenge is to keep these offers fresh in the eyes of the consumer. HMV reports that its January sale, which priced some product as low as £1.99, was its biggest and most successful yet, benefiting from

substantial national press and poster advertising. In February, the chain sustained the momentum by rolling out its buy deal. This was swiftly followed up in March by a two-for-£22 or £13.99 each promotion. All HMV outlets currently have dedicated campaign areas and these are backed by imaginative PoS and carefully-targeted advertising.

"Now that the campaigns business has increased right across the retail sector, record companies are generally pro-active in coming forward with ideas," says HMV head of campaigns Grahame Davidson. "In the quiet times there is always a tendency to drop full-price product to mid-price, and recent conversions from Warner, Sony and EMI have all been very successful for us."

Multibuyers are also a key part of the promotional mix in Virgin Megastores, which means real value for money to the most enthusiastic CD collectors. For the past three years, the chain has kick-started the new year with a two-for-£22 campaign that is designed to highlight albums that may have been lost in the glut of pre-Christmas releases. With its focus on indie, rock, dance and R&B acts who have yet to reach a mainstream audience, the campaign



Virgin Retail: keeping offers fresh by varying prices and content from month to month

provides a good incentive for customers to take a chance on lesser-known artists.

"As well as rewarding customers who purchase more than one CD in a transaction, multibuyers are an effective way of pushing up the average basket price," says Virgin campaigns marketing manager Vicki Davis. "Our current campaign offers CDs at £9.99, two for £15 or five for £30, and the more people buy, the greater the saving."

In its five-for-£30 campaign, Virgin Megastores is currently promoting a wide range of catalogue CDs — up to 1,000 individual product lines in its London's Oxford Street store — and because customers are buying five at a time, experience shows they are likely to be more adventurous in the choice of their fourth or fifth title. Acts which have recently benefited from Virgin multibuy campaigns include Black Sabbath and Bob Dylan.

With multibuyers now an accepted part of music shopping, Virgin Megastores keeps its offers from becoming stale by varying prices and content from month to month.

"Not every campaign we run is a multibuy," says Davis. "Often we will mix

price points across a sale. Whatever the mechanic of the campaign, we believe the key to success is communicating it in a straightforward way, providing different entry points in terms of spend and offering an excellent range of titles to choose from."

Undoubtedly one of the first quarter's most successful multibuyers has been supplied by distributor Vital, with albums from the likes of Mogwai, the Beta Band, the Prodigy, Hole, Nick Cave & The Bad Seeds and Elliott Smith debuting at £6.99. This campaign followed up its trail-blazing £6.99 promotion of last summer and has been much-praised by retailers for the

calibre of its product and excellent in-store support.

Vital marketing director Mark Mitchell admits there is an understandable caution on the part of participating labels when it comes to temporarily reducing prices, but says few remain set against it once they have seen the resulting dramatic rise in their sales.

"There are certain titles, usually those which receive noteworthy press on release, that are particularly price-sensitive," he says. "For some albums, monthly sales have climbed by 1,000% after they have

**'As well as rewarding customers who purchase more than one CD in a transaction, multibuyers are an effective way of pushing up the average basket price' — Vicki Davis, Virgin**



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Presentation is key to mid-price success

moved down a price point, so the benefits speak for themselves."

Sales and marketing specialist 3mv, which has just been incorporated into the Play It Again Sam group alongside Vital, also succeeded in accelerating sales for a range of indie titles with its Sound Judgement campaign, which ran throughout January and February. 3mv reports that more than 300,000 units were sold across the campaign's 80 titles, which included the Stereophonics' *Word Gets Around*, Fatboy Slim's *You've Come A Long Way, Baby* and Mercury Rev's *Deserters Songs* for £3.99. "These are normally full-price titles, but we allowed dealers to have one bite of the cherry in terms of an extra discount to enable them to retail the CDs at mid-price for a temporary period," says 3mv general manager Roger Quail. "There were other elements to the campaign, including a series of permanent mid-price conversions which featured Underworld, Garbage and Groove Armada albums at a £5.55 dealer price for life. The support from retailers was overwhelming and while some elements of Sound Judgement will find their way into our Christmas 2000 initiative, the next major thrust will run at the same time next year."

A natural fear for all record company and stores is that sustained, frenzied discounting could erode prices and damage profitability in the long term. However, Vital's Mitchell believes that this danger can be countered if the parameters of mid- and low-price campaigns are made clear from the outset. "It is vital to impress on retailers the length of the campaign, the pricing structure that will revert when it has finished and to ensure throughout that retailers do not stockpile product," says Mitchell.

All sectors are keen to create a mid- and low-price range across the board that keeps back catalogue alive and kicking. With prudent selection and accurate timing it seems it is possible to keep this market motoring without devaluing titles.

The stylish tube advertisements created by Sony Nice Price (pictured) for its most recent batch of releases underlines that marketers of mid-price are not relaxing their creativity — or their advertising budgets — for one minute, writes Karen Faux.

Sony's marketing support for the brand has recently encompassed wide-ranging press, outdoor posters and PoS, benefiting frontline artists such as the Manic Street Preachers and Bob Dylan, whose Nice Price point is available to dealers for £5.60. According to head of catalogue marketing Phil Savill, a willingness to work the price point through advertising, special packaging and in-store support are essential.

The 40 titles released by Sony at mid-price since Christmas have included Lettified's *Leftism* and Kula Shaker's debut *K*, along with a number of Bruce Springsteen albums and the final four re-mastered Byrds releases. In the case of those folk-rock pioneers, the product offering included a specially produced collectors box featuring rare photos, a Pete Frame rock family tree and space to house the first eight releases.

The target market was alerted through press ads in *Mojo* and *The Sunday Times* and also on the Nice Price website.

Although Sony spent quite heavily on a combination of tube panels and press ads during January it will continue to advertise throughout the autumn. "During the course of the year we generally roll out three batches of around 15 to 20 titles, depending on what has been cleared, and our main push will once again be in the autumn," says Savill. Achieving the right mix between advertising and PoS undoubtedly helps mid- and low-price campaigns to stand out in an increasingly crowded market. Virgin



Records' recent low-price drive, which saw temporary reductions across the whole of its mid-price catalogue, achieved a high-profile through sustained advertising in the in-lies and wide-ranging PoS that included counterboxes, posters and banners.

The presentation of the offer was equally crucial for Vital Distribution's recent £6.99 campaign. "Indies were given a selection of in-store posters for hanging banners and all titles were featured on Chain With No Name display boards," says sales director Richard Setton. "To encourage passing trade, large window stickers were manufactured which could be positioned alone or as horizontal strips. Advertising was also an important part of the campaign with the titles

featured in Chain With No Name ads in *Select*, and also in *NME*, *Melody Maker* and *Mojo* as part of co-ops with the Virgin chain," says Setton.

Retailers are also becoming increasingly proactive in grabbing marketing opportunities for mid-price campaigns. For example, Virgin Retail now ties its regular new artists campaign in with the *NME* Carling Premier Awards, which take place in February each year.

"For the past two years we have worked with *NME*, offering further discounts to their readers and providing *NME* branded display in-store," says Vicki Davis, Virgin Retail's catalogue marketing manager. "It is an extra dimension that works extremely well."

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

**VARIOUS:** *Consciousbeat* (Nascent NSCD 054). Out now. The admirable Nascent continues its work promoting good music to a mainstream audience with a powerful selection of music from the poorly represented areas of North Africa, including tracks from Algeria, Sudan, Egypt and Morocco.

**THE UNDETONES:** *First/Hypnotised* (Essential ESMCD831/2). March 27. A welcome reissue of the first two albums by the Derrick punk power pioneers from 1979 and 1980 respectively. The first includes *Teenage Kicks* and the second has *My Perfect Cousin* and *More Songs About Chocolate And Girls*. Remastered and re-packaged with extensive liner notes.

**GRANDMASTER FLASH VS THE SUGARHILL GANG:** *Greatest Hits* (Sequel NEECD 379). March 27. Both of these rap pioneers are brought together on this two-CD set. It includes Sugarhill Gang's seminal 'Rapper's Delight' — effectively the first rap hit — and most of the best tracks created to the influential Grandmaster Flash including *White Lines*, *The Message* and *Pump Me Up*. All the tracks on the release have been re-mastered.

**SANTANA:** *Abraxas* (Columbia 4895432). March 27. The resurgent guitar hero's 1970 album is widely regarded as his finest hour and is one of around a dozen of his Columbia records to be repackaged and re-released in the wake of Supernatural's phenomenal success.

**VARIOUS:** *Bob Harris Presents...Volume 1* (Assembly ASEMCD001). March 27. The first in a series of mid-price issues

featuring selections by the former Whistle Test presenter, now a Radio 2 regular. His initial choice is an admirably tasteful cross section of country, folk and rock, including Steve Earle, Kate Rusby, Eric Bibb and Eva Cassidy.



**WILLIAM ORBIT:** *Strange Cargo 1, 2 & 3* (EMI 526 0992). April 3. Reissue of the great producer/dance maestro's early work in an attractive three-CD boxed set with full notes. Orbit's profile has scarcely been higher on the back of American Pie and his other work with Madonna and with another Orbit produced Madonna album due soon. EMI expects big demand for this set.

**VARIOUS:** *From The Heart* (Corazong 2000 999). April 10. Promising 142-track first sampler for the Corazong label (distribution by RMG via Universal) with a careful selection of repertoire ranging from Dee Dee Ramone to Gavin Sutherland, Greg Kihn, Freebe and Julian Set.

**BRIAN SETZER:** *Brian Setzer Collection* (EMI 522 5382). April 17. The former *Stray Cat*, these days backed by his eponymous Orchestra, achieved an unexpected US hit last year with 'big band swing' number 'Jump Jive An' Wail and has become an international star again on the back of it, which augurs well for this compilation.

**CURTIS MAYFIELD:** *Live In Europe* (Curton NEMCD 360). April 24. Originally issued as a double album in 1958, this signalled a significant re-launch in the career of the soul-funk legend with the Curton label, a re-birth destined to be thwarted by the accident that left him a paraplegic a couple of years later. Featuring well-known tracks such as *We've Only Just Begun*, *People Get Ready* and *Move On Up*, it should do well in the light of the interest following his recent death.

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

**ROD STEWART:** *Reason To Believe* (Spectrum 544 165/2). Out now. Formidable 18-track compilation of tracks from the late Sixties/early Seventies

including the hits *Maggie May*, *Mandolin Wind*, *Gasoline Alley*, *Wham Made Milwaukee Famous* and *You Wear It Well*, plus interpretations of several Dylan songs.



**BOB MARLEY:** *Original Dub* (Delta 47 028). Out now. This is a collection of 20 tracks from the early days of the Upsetter-Marley collaborations, with dub versions of many of the early Jamaican hits, including *Satisfy My Soul*, *I've Got To Cry*, *Don't Rock My Boat* and *Keep On Moving*.

**NUSRAT FATEH ALI KHAN:** *Magico Touch* (Music Club MCD0 417). March 27. The first release below full-price for the great Pakistani singer — master of both classical and modern melody — who died in London in 1997. This collection was produced and mixed by Bally Sagoo.

**BLACK:** *The Collection* (Spectrum 731454425728). Out on March 27. Black mannan Colin Vearncombe recently started touring again as a solo artist, inspiring interest in the work of the underrated band he fronted for so long. This compilation brings together vintage late Eighties tracks.

**VARIOUS ARTISTS:** *Roots Of Rhythm'n'Blues* (Castle Pie PIESD 140).

March 27. Well chosen collection of the influential artists who dominated the US R&B charts in the late Forties, including Wynonie Harris and Louis Jordan.



**CELINE DION:** *The French Love Album* (Music Club MCD0 415). Out on March 27. MCI expects huge demand for this collection of mid-Eighties 'French language material

by the Canadian artist who has sold more than 100m units worldwide. These tracks, including *Paul Et Virginie*, *En Amour* and *Mon Ami M'a Quitté*, were recorded around the time Dion was representing Switzerland in the Eurovision Song Contest.

**ANDY WILLIAMS:** *Love Songs* (Columbia 487974-2). April 3. A 23-track romantically-themed collection previously available at mid-price and certain to do well at budget on the back of Williams' high-profile generated by the Best of compilation.

**MILES DAVIS:** *Perfect Way* (Delta 47 023). Out on April 10. The second part of Davis' last concert in Avignon, it includes *The Senate* — Me And You written for him by Prince.

**VARIOUS ARTISTS:** *Beboe Volume 2* (ABM MCD1123). April 17. The second volume in the series continues the excellent style of ABM's previous beboe collection and features most of the greats of the genre, including *Dizzy Gillespie* with Sarah Vaughan, Miles Davis, Lionel Hampton and Stan Getz. Should further accelerate ABM's development from audio books to becoming a highly successful mid-price label.

**ELLA FITZGERALD:** *Sings'n'Swings* (Castle Pie PIESD 213). April 24. Impressive 22-track super-budget collection of the great jazz singer featuring her at the height of her power performing duets with various artists.

**SQUEEZE:** *Up The Junction* (Spectrum 5442292). April 24. Universal's blitz on budget continues apace and this collection of Eighties material from one of the best-loved British rock bands of them all is certain to attract major interest both in High Street chains and non-traditional outlets.

● **Reviews by Colin Irwin**

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## RETAIL FOCUS: REVOLUTION

by Karen Faux

When indie store owner Wes Kent was recently spotted enjoying a pint in his local pub with members of Primal Scream, those who knew him well were somewhat surprised to witness the sight. Kent had made it clear to his customers that he did not rate their new album and was not a particular fan.

Kent fully expected to be taken to task by the band when they paid their surprise visit. "As a specialist store I am quite often asked to provide labels and distributors with opinions on albums and in the case of Primal Scream's *Xtrmrnt* it was a very negative review," he says. "Much to my surprise the band got to read it and decided to drop in before their gig in neighbouring Norwich. They were nice as pie, brought loads of vinyl stock and invited me to the gig that evening. A brilliant time was had by all."

Kent's enthusiasm for the business here runs with his wife in the Norfolk market town of Diss is testimony to its success. Although he works six days a week, and does not get much time for other pursuits,



Primal Scream: paying surprise visit to Revolution

he is still enjoying it as much as when he started out in 1992. "In 1998 we acquired an upstairs floor although we had to create a special entrance to connect the two parts of the store," he says. "This houses a big secondhand and new vinyl department

along with specialist music such as country, folk, blues and Americana. Downstairs we display our chart, rock and classical ranges."

Rock and chart product provide the bedrock of sales although classical is the

## REVOLUTION'S ROCK TOP 10

1. *Machina/Machines* Of God Smashing Pumpkins (Hut)
2. *SHT Upper Lip AC/DC* (EMI)
3. *Spit Kites* (Epic)
4. *Enema Of The State* Blink 182 (MCA)
5. *Silkipunk* Slipknot (Roadrunner)
6. *Your Vision Was Never Mine* To Share Misery Loves Co (Earache)
7. *Californication* Red Hot Chili Peppers (Warner)
8. *Significant Other* Limp Bizkit (Flip/Interscope)
9. *Uprising* Entombed (MFN)
10. *Issues* Korn (Epic)

fastest-growing new market. "We used to have one rack but now we have three," says Kent. "Classic FM is a big influence on what people buy so we are closely attuned to it. Naxos catalogue, at £4.99, also does extremely well for us and Elgar is currently flying out as the label's album of the month."

Kent confesses to being a big fan of Steely Dan and was delighted when their album comfortably outsold Oasis in its first week of release. "There was a lot of pre-awareness for Steely Dan and fans had certainly been waiting a very long time," he says. "As far as Oasis is concerned, we stuck to a £12.99 price point and while initially it was a bit slow it is selling fairly well now."

High Street discounting is perceived by Kent as a major threat to the long term well-being of indie stores. "We're hoping that someone along the line something will get done about it, because if the indies go the outlook for new bands and music is bleak," he says. "The problem is that without the profitability of the major product we cannot afford to invest in the lower end."

## IN-STORE NEXT WEEK (from 27/3/00)

Arista  
RECORDS

**Windows** - B\*Witched, Celine Dion, Savage Garden, "Price Dive" sale; **In-store** - Idlewild, Songs Of Praise, Kells, Gintere, Dreamscape, Kevin Yost, Elgar; **Radio advertising** - Destiny's Child; **Press ads** - Kells, Gintere, Dreamscape, Kevin Yost, Pink Floyd, Songs Of Praise, Dr. John, Elgar, John Lennon, Crowded House

ASDA

**Albums** - Chicane, ATB, Ministry Of Sound, Pink Floyd, Star Wars, Santana, Switched On, Embrace, Pokemon; **Videos** - Austin Powers: The Spy Who Shagged Me, Anamorph, The Wedding Singer; **In-store** - CDs at £4.99 or three for £12

Boots

**In-store** - two rock or pop CDs for £15, buy one and get one free on Boots exclusive CDs, two classical CDs for £10, free book with a Malsy video, buy EastEnders 15 Years and get The Mitchell Years free

Virgin  
MUSIC

**Album of the month** - Broadcast; **In-store display boards** - Nunsukult, Romantichy, Stereo MCs, Ten Benson, Home, Elastic, Smog

HMV

**Single** - Westlife; **Windows** - Destiny's Child, Beck, Atomic Kitten, Celine Dion,

Soussearcher, Idlewild, Fridge, Montell Jordan, South Park, Embrace; **In-store** - Little Voice, Dance Nation 7, Sting; **Press ads** - Oobarmann, Saint Etienne, Amanda Ghost, Beck, Melt, Tall Paul, Idlewild; **West End posters** - 20% off sale

MUSIC  
VIDEO  
CENTRE  
MVC

**Windows** - Star Wars Episode 1 pre-awareness; **Listening posts** - Maceo Parker, Ronnie Jordan, Doves, John Martyn, Kirsty MacColl, Chicane, The Talented Mr Ripley, Magnolia, Lou Reed, Harry Connick Jr.

NOW

**Singles** - Beck, Atomic Kitten, Montell Jordan, Idlewild; **Windows** - Dance Nation 7, Pink Floyd boxed set, Mother's Day promotion featuring Shania Twain, Chicane, ATB; **In-store** - Stereo MCs, Ute Lemper, John Martyn

our price

**Selects listening posts** - WASP, Gitterband, Scuba Z, Lexi Love, Groove Armada; **Mojo recommended retailers** - Ian Anderson (album of the month), Darin, Drive By Truckers, Dirty Three,

pinnacle  
network

album of the month - WASP, Gitterband, Scuba Z, Lexi Love, Groove Armada; **Mojo recommended retailers** - Ian Anderson (album of the month), Darin, Drive By Truckers, Dirty Three,

The Smithereens, Wagon, Larry Barrett

**Singles** - Idlewild, Celine Dion, Atomic Kitten; **Windows** - Embrace, Chicane, Pink Floyd, Smashing Pumpkins; **In-store** - sale; **Listening posts** - Yo La Tengo, Dead Prez, Alr, DJ Spinn, Magnolia, Pat Metheny, Altan, Gintere; **Press ads** - A Clockwork Orange, Tom Raider 4, Pink Floyd; **Outdoor posters** - Smashing Pumpkins

Virgin  
RECORDS

**In-store** - five CDs or videos for £30, Friends, Atomic Kitten, two games for £50, Million Dollar Hotel, Outcasters, Global Underground; **Anthony Pappa**, No Doubt, Dirty 3, Fabio, Comfort Zone, Mellow Melow, Future World Funk, N'n'G feat. Kallaghan, AtB, Dr. Dre, Bloodhound Gang, Primal Scream

WHSmith

**Album** - For You; **Windows** - Vengaboy's, For You, Celine Dion; **In-store** - "N Sync, Sanctus; **That Old Devil Cried Love**; **Listening posts** - The Beach, Santana, Moby, Brodsky Quartet

WOOLWORTHS

**In-store** - "N Sync, Melanie C, Santana, George Michael, Kiss UK Garage, Moloko, Precious, New Hits 2000, New Woman 2000, two CDs for £20, Mother's Day Interiors offer

## ON THE SHELF

MIKE MOSS,  
manager, Virgin Megastore,  
Buchanan Street, Glasgow

the forthcoming release of the Blair Witch Project to do extremely well. Dance music is vibrant here and vinyl is still seeing good sales for Chicane, Tom Jones and Stereophonics. On the albums front, Ministry Of Sound's *Sessions 10* and *Million Dollar Hotel* have been steaming out while American Pie has been the fastest mover in our video department.

Looking ahead, the Idlewild album is going to be huge for us, especially as they will be making a high-profile appearance. Shoppers in Glasgow expect there to be a lot going on in this store and we have a marketing manager who works at a local level to ensure there is never a dull moment.



## ON THE ROAD

KEITH GREENER,  
3MV rep for the  
North West

"We launched three weeks before Christmas and it was a case of opening the doors and off we went. With live appearances from Melanie C and Travis, PR around the launch was superb. Since then we have maintained a very strong emphasis on personal appearances, with Shack, The Bluetones and Slipknot all recently coming in. On April 9 we have Idlewild playing a live set to launch their album."

With a staff of 100 this store represents a vast operation and it is a very exciting place to work. We have more than 7,000 sq m in three trading floors with a café, DJ area and eight internet access pods. A visit here is a real shopping experience and we encourage people to have some lunch, do some shopping and spend half a day.

There are 38 listening posts so there is plenty of scope for customers to try out new things. We are very hot on new formats. DVD is taking off in a big way and we are expecting

there can be no complaints about business during the past few weeks. Sales have been fantastic with Oasis's Standing On The Shoulder Of Giants and Primal Scream's Xtrmrnt living up to high expectations. With another Oasis single out on April 17 and a forthcoming tour we are preparing for a further surge in sales.

This week we are carrying ATB's Killer, which is selling well prior to the re-release of the album on March 27. Ministry Of Sound/Defected is doing great business with *Sessions 10* which has benefited from strong radio support. The Ministry label has high recognition in all of my stores and its next release will be Dance Nation 7 on March 27.

Next week we have the second single from the Primal Scream album titled Kill All Hippies which is shaping up nicely. Pre-sales are also going well for Renaissance's The Awakening, which marks a welcome return to this successful brand. Demand is also

building for Monie Love's Slice Of Da Pie on Releasers.

A particularly exciting release for us is Chicane's album Behind The Sun. Retailers in my area are anticipating that pre-release enquiries will swiftly translate into massive sales following its release on March 27. Other pre-sales going well include Maceo Parker on Defected, Ralph Fridge on Incentive and the Sub Cub album on Loaded.

It is good to see our new acts steadily gaining ground. Madadsun had a great result with their recent debut single and we have high hopes for the new one from The Marbles. Meanwhile, there is a strong press release and TV marketing plot for Black Box Recorder, a new signing to Nucleus, who have their debut single out on April 10 and an album follow-up, titled Facts Of Life, on May 1. Another one to watch is Australian duo Slater 2 Sister whose debut, Sister, is due to hit the racks on April 20.



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\*Fitcher Research

Do You  
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