

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



NEWS: UK acts Oasis and Travis battle for supremacy at EU biggest festivals this summer



There's still life in SOCTIES compilations but care and presentation hold the key to success Mid-price/Low-price 13



ON E. COMMERCE ATS ON PRO

EVERYONE IN THE BUSINESS OF MUSIC

Deadline looms as EC ponders Warner deals

by Robert Ashton

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

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

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

The EC has already received

Retailers braced for Euro 2000 sales blip

themselves for the latest sporting threat to their businesses with launch this Saturday of Euro 2000. However, they hope to escape the huge downturn in trade suffered during Euro '98 and the World Cup two years ago because England's fixture list this time

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

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



objections to the Warner/EMI deal from a diverse group of organisations ranging from the Independent usic Publishers and Labels Association (Impala) to the confederation of composers and congwriters in Sweden, Denmark, Norway, Finland and Iceland, which fast week issued a submission oppos ing the merger because of the ative effects of vertical integration" Meanwhile, in the US, one Warner source notes that Disney and Universal - both once touted as optential suitors for EMI - are active in objecting to the merger.

Early signs from Brussels are difficult to gauge. WestLB Panmure analyst Paul Richards says, "It's been as quiet as a mouse, but with the [EMI] stock going dead I think the market is expecting a borderli se. I don't think it will be a huge surprise if the [TimeWarner/EMI] deal is sent for a second phase. How ever. I wouldn't expect them to have to radically restructure to comply." Even if the deal is only cleared subject to certain conditions, another media analyst foresees no "insurmountable" problems, adding

at he expects Time Warner and EMI will have prepared themselves for some delays According to the Warner source. the US Federal Trade Commis "is doing a big number" on the EMI

merger proposal and no decision is expected for at least six months. although the proposed AOL-Time Warner merger is expected to face a far rougher ride before the US competition authorities No restructuring plans are expected to be announced internally to

senior Warner or EMI executives before the various regulatory authorities give the mergers the green light. However, EMI announced on Friday (2) that it is calling an EGM on June 26 for shareholders to vote on the deal, helping shares jump 63p

on the day to 672n

4. music week

success with the album Play, which finally reached number one in April in its 20th week on the chart, helped him to win two awards at last Thursday's inaugural DanceStar awards at London's Alexandra Palace. The Mute signing (pictured) scooped best album of the year as well as taking the DanceStar o the year prize, which he said meant the world to him. "I first got into the world of dance mu back in 1981, so this remarkable," he sald. Alongside Moby, who performed at the Mobo Organisation event, the were four wins for Ministry of Sound, while Frankle Knuckles took

BBMak and Westlife step up assault on US charts

BBMak and Westlife are continuing to give new UK-signed talent a much-needed boost Stateside after hitting new peaks on the B!

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

BBMak appearing on the high-pro-file Regis & Kathy Lee programme in the US, while they are also fea-In the US, while they are also rea-turing in an ABC Summer Jams spe-cial, and Donny & Marie. The group, handled by Disney's Hollywood label in the US, begin touring with tney Spears in a fortnight and two further screenings of a Disne special are lined up this month. Telstar international marketin

manager Tanya Davies says the company is thrilled by the success.

Industry standard for digital delivery could be reality by end of year promises Startle Music retailers are bracing

delivery of digital music could be a reality by the end of this year if Startle is successful in an ambitious plan to win a mandate from record companies to develop unified system. The wholesaler-to-distribution

group, which negotiated a £30m group, which negotiated a 250m management buyout from Telstar in December, is already setting up a series of top-level meetings with US and UK label bosses in an attempt to convince them to andon their own investment in digitisation. Arguing that record companies

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



commercial system. Last week the company hired former PolyGram Worldwide chief executive Jan Cook as a non-executive director

with the task of opening doors to the world's biggest hitters. Startle will face stiff competition in the sector, not least the imminent arrival of EMI's preferred partner Supertracks.



Wirking Greev

Protect your music.
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Work the groove with DigiBox° containers.

INTERTRUST

Leading Digital Rights Management www.intertrust.com/partners US (1) 408 855 0100 UK (0) 171 620 0329 Polydor is to test drive the promotional power of Woolworths' outlet on Sky Digital's shopping platform Open with a month-long promotion for Stephen Gately (pictured), whose debut single New

sebat signs New Segiming Willy Segiming In Segiming In Segiming In Segiming In Segiming In Segiming In Segiming Segiming In Segiming Segim



BT's Openworld signs Sting webcasting deal

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

website.

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

ny starts UK activities in September. The telecoms company has also signed up dofmusic producer Ben Drury and Milles Keller from 1st Avenue to ramp up its music content for Openworld, its youth portal called uprash and its existing narrowband online service bitniernet.

newsfile

BRANSON SET TO RETINANCE VZ Richard Branson is set this week to oversee a complete retinding of VZ with the aim of hitting its treakeven target by 2002. The move, which was originally outfined in Morch, will see Branson paying off £20m of a £30m bonds debt with the batance then being exchanged with the bondhoders for around a 34.5% stake in the company. A Virgin group spokesman says the

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

WAI PROMOTES MURRAY

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

MU LOSES ELECTION RULING The Musicians' Union was fo

The Musicians' Union was found to have infringed established rules for scrutinising an election ballot last week. At a hearing on Wednesday (31), the Government's certification officer found against the MU for falling to

found against the MU for falling appoint a qualified scrutineer for the October 1999 ballot held to elect the MU's director-general Dennis Scard.

DAVID ARNOLD David Arnold, who won an Ivo

Novello Award last month for The World Is Not Enough soundtrack, is not signed to BMG Music Publishing, contrary to last week's issue. BMG is MGM's sub-publisher for the soundtrack.

DanceStar makes strong debut as Ministry wins across board

by Paul Williams and Mary-Louise Harding

The Mobo Organisation has won an encouraging initial response in its bid to establish DanceStar as an unmissable fixture on the music industry calendar.

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

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

he profile higher is a good thing."

WEA marketing director Torry McGuirness, whose company was arong the prizes for Ferry Corstern's remix of the William Orbit track Barber's Adaglo Sthrigs, thought the avards were frantastic! for a first attempt, atthough the adost, "The ority orticism I would make it the categoricism I would make it be categoricism?" I would make it be categoricism to the categoricism in a volume of the categoricism in the categoricism in

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

Among the winners, Ministry Of Sound was honoured across its



artist, compilations and publishing interests. ATB led the way with two awards with the German artist named best newcomer and his chart topping single 90m (Till I Come) take at the best draws from prime prime.

ing the best disease.single prize.

In addition, the best compliation
albums award went to Ministry's
Dance Nation 7, while Ministry magatine won the best UK publication
prize. Also among the prizes was
Artful Dodger, wrining best garagle
act, whose Rie-Rewind was released
by Ministry's Relertless imprint.

Beggare Banquet, Multe and Xtranganza added to a profitable night for the Independent sector by walking off with fine awards between them. Besemant Jaan, signed to the Beggars affiliated XL. Recordings, took the best house act prize, with Beggars Imprint Locked On was named best UK dance label. Muter two honours were down to Mody who was named Densestan of the year having diready taken the altourn of year prize for Flag, while Xtraws

ganzia Chicane was best frame act. Franie Knucles took to the lifetrea exhiberment award and David Morales the outstanding contribution to music, while among the other winners were Virgin's Chemical Borthers (best breakbest act), Sony S2's Jaminousi (best video with Carpin Jaminousi (best video with Carpin Alice Deejay (best chart act) William Orbit (best producer) and Paul Opkenfeld (best chub D.I).

Leahy moves up in EMI:Chrysalis rejig

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

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

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

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

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Gage joins Wise Buddah to boost songwriting arm

Clare Gage from Ministry Of Sound Recordings as part of its bid to take on pop production houses such as Cheiron and Murlyn.

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

Since It was set up in September 1998, Wise Buddah Music has concentrated much of its energies on the likes of jingle production and making radio edits for acts such as Fatboy Slim, Billie Piper and Artful Dodger, but mangling direct by Bodies of the September of the September

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



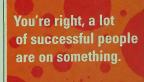
Gage: focusing on music projects
"I really should not be going into meetings every couple of days seeing A&R managers until there is something specific to talk about."

he says.

Padley, who aims eventually to sign acts and taunch a Wise Buddah label, sees the company as an alternative to the Swedish production houses such as Cheiron, which are currently in much

demand by UK record companies.

"Life doesn't stop in Scandinavia and there will come a time when the public will become very tired of that formula," he says.



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MWCOMMENT

THE GULF BETWEEN THE US AND UK

Something strange is happening in the US.

Last week Eminem shattered the first-week solo album sales record set the previous week by his lyrical target Britney Spears. The 1.76m units he sold over the counter are equivalent to around one album per every 156 Inhabitants of the US. This comes only 10 weeks after 'N Sync smashed the SoundScan group record with the 2.41m sales of their No Strings Attached (equivalent to one purchaser among every 114 Americans). And those records have kept on selling after their first-week enlashes

Compare this with the UK, where only one record this year, Oasis's album, has sold anything like the same proportion in its first week, with its 311,000 sales equivalent to one album per 188 Britons. To put this in context, Whitney's Hits was bought by one in 657 Brits when it debuted at one two weeks ago.

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

TILLY

TOTP UNDERLINES US/UK DIFFERENCE

ews that the Top Of The Pops format is finally set to Good news that the rop of the cop be sold Stateside after 36 years on the Beeb. According to a report in The Guardian, US TV executives can hardly believe that it is recorded in a few short hours with eight acts per show every week.

Of course their version will be based on the Billboard charts.

but it should make a refreshing change from the totally video-dominated US music TV. Full marks to Chris Cowey for banning videos from the UK TOTP - It's great to be reminded that we have something to offer them at last. Unlike last week's UK number one, which was originally a UK

record but we had to wait for the US to discover this smash before it achieved the success it deserves here. What happened to Sonique's It Feels So Good first time around? It amazes me how suddenly we as a nation and, in particular, the massed ranks of the media can 'discover' a record almost two years old. Does this mean radio has no ears, or is it because, with backing from Universal, the independent label behind the record, Serious, can now put the time,

money and effort behind the release that it deserves? Sadly the quality of Sonique's number one was not matched by the other two records nestling in the Top Three the same week - the new offerings from S Club 7 and Bon Joyl, Now I like the idea of the Simon Fuller-manufactured S Club 7. They look great and can get every current pop producer/writer to work with them. But, to my ears, this new release sounds like a beaten finalist for the UK leg of Song For Europe. As for the other Top Three tune by Bon Jovi - yer 'aving a larf, aren't you mate? Do I have a bad case of deja vu, or is this a

reworking of one we heard a few years ago? I know Jon Bon Jovi has an incredible fanbase and is a true superstar, but with his first release for ages you would have thought he ould have come up with something a little more original. Each of the Top Three records may be pop in their own ways, but what the performance of each of these records really underlines is the huge musical differences between what is happening on both sides of the Atlantic at the moment.

Tilly's column is a personal view

Music and film unite to fight piracy threat

tries are joining forces in their efforts to stamp out piracy when the IFPI and Motion Picture Association (MPA) sign a landma deal in Washington this week

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

move is designed to share resour industries lose almost \$8bn to pira cy each year

ies is a *significant first step" against the pirating of CDs, CD-Rs and other optical discs.

Dickins tests water for Helicopter Girl with Peoplesound promotion

Rob Dickins' new label Instant Karma is to promote its debut Helicopter artist Peoplesound.com ahead of her first How To Steal The

forld On June 26. The promotion, which starts today (Monday), is Peoplesound's first such label marketing deal since it launched last September and follows Dickins' appointment to the start-up's board as a nonexecutive direct Peoplesound has developed

Helicopter Girl microsite and the debut single Subliminal Punk, released commercially on July 10, will be available as an exclusive load along with streams of a tracks from the

Dickins believes the deal win allow the label offectively to test the global market ahead of release thus allowing a more informed, "scientifically tested" marketing cam-

The deal comes just as Peoplesound.com finally announced completion of its second round of financing last week. nunications and internaonal mobile network Sonera has taken an 8% stake and will use Peoplesound content for its Wap portal Zed. Now-media venture capitalist Zouk Ventures – whose founder Samer Salty is Peoplesound's non-executive chair man - is also taking a 2.4% stake for cash investments of undis

Emap plans dance A&R role for Performance arm

sion is preparing to turn itself into an A&R source with plans to sign new dance acts it picks up through its broadcasting and publishing interests

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

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

He adds that Capital Radio's Wildstar joint venture with Telstar is absolutely not our model", "We're interested in doing this through a network of partnerships. The adven of digital distribution of music par ticularly opens up lucrative new rev enue opportunities as music com panies lose their traditional stran glehold on distribution," he says. According to annual financial fig ires released last week, Emap sold

EMAP UK'S 12-MONTH PERFORMANCE

fm chance

200 2 202 741% Pre-toy profit R4 Q 72 Q ±1/50

Pre-tax profit 26.8 30.2 +13% Source: Emap more than 1.6m Kiss Smash Hits

and The Box compilation CDs in its tie-up with Universal TV during the year to March 31, while its radio ion increased revenues by 8% to £84m. London stations Kiss and Magic drove the growth of the radio division, boosting their sales by a combined 41%. Overall, Emap whose other divisions include business publishing, Emap France and Emap USA - announced normalised pre-tax profits up 14% to £184.3m

Meanwhile, Performance launch its much-hyped Kiss TV spin off KissMixTV on June 26 and is preparing to launch a similar rock focused channel based on its Q. Kerrang! and Mojo magazine brands by the end of the year The two new channels will be dis-

tributed via the Sky Digital platform and are designed to mirror The Box in programming style, focusing or respective dance and rock



Emap says it is hoping to posi tion KissMixTV as a key promotionforce for breaking dance hits with Boxpop style promo package Kisscloseup, offering record com panies regular four-minute artist interview slots over a two-week noriod

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

July 10. The company announced plans to create a joint venture new media youth business with Channel 4. The as-yetunnamed company is expected

to launch a youth destination website by the fourth quarter, with mobile and interactive TV "products" to follow. Channel 4 is itself proposing to launch a 16-34 targeted entertain-

ment pay TV and web portal called E4 by the end of the year. online growth

MTVE hires Rothrock to lead Interactive Entertainment finance vice president Nora Rothrock to

pearhead the long-awalted European expansion of its online business MTVI Rothrock, who will be based in

MTV Europe's London HQ in her new role as the division's senior vice president, is initially tasked with expanding MTVI's team from its cur expanding MTV's team from its cur-rent staff of 20 to 70 people, as well as establishing its broadcast MTV portal and music news site Sonicnet in key European territories. Rothrock's appointment follows the recruitment of Chris Sice, for

merly head of Music Week's sister consumer website dotmusic, to oversee its UK online development



In his role as country manag MTV Europe chief operating offi-cer Simon Guild says the "investment pipeline" into MTVI Europe has been opened with the new adding that the

investment during the next 18

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

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

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

antic 252 has announced plans

for a film promotional campaign and signalled its intention to bid for a digital licence in London as part of a strategic marketing campaign to ost its UK coverage among the 15-24 age group.

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

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

adidas

FOREVER SPORT

spend on possible TV advertising on Channel 5 at the end of the year. The sed merger of Atlantic's parent CLT-UFA and Pearson TV - two of the main shareholders in Channel 5 - is experted to be finalized in Iris

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

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



to get across in everything we do that we are a pop youth radio sta-tion," says O'Hara.

Atlantic, which broadcasts from nd, currently reaches only 75% of the UK and 63% of the adult popu lation, and it cannot be heard in London. O'Hara claims this has ade it difficult to convey the sta tion's message to advertising ager

To overcome this hurdle, O'Hara announced last week that the sta-

tion is in negotiations with other lia partners to bid for a numb of regional UK digital licences includ-ing the third Greater London multiplex which will be advertised by the Radio Authority in November and the esult announced in May 2001.

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

Popwire ad spend to heighten profile

spending around £200,000 on its

the UK. The opening phase of the mar-

keting strategy comprises a nine-week print ad campaign running until early September in NME, Melody Maker, Q, Uncut and Top Of The Pops Magazin The ads will feature a selection

of successful new bands that have appeared on the site, including dance act Trans Control who have since signed to Chicago-based label UC Music after establishing themselves as one of popwire "We are still to raise awareness

of the popwire name, but we want to do that through product by using our bands in the advertising, marketing manager

PRESS RELEASE WEBSITE LAUNCHED A business-to-business well eleases is launched this w PR-lt.com will be updated daily with a virtual news desk providing journalists with details of new changes and sponsorship deals.

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

HAMILTON JOINS WORLDPOP

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

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

HOW TV SHOWS' RATING COMPARE

Top Of The Pops*	4,103	-6.6
Top Of The Pops II*	4,142	n/a
SMTV	1,751	+14.0
TFI*	1,858	n/a
CD:UK*	1,799	+4.1
The Pepsi Chart*	1,374	+15.6
FBI	857	n/a
Later With Jools	342	+22.6
lo Whiley*	624	n/a
The Ozone (Sun)	511	-40%
combined totals	an inch desail	

encing May 15

www.dotmusic.com

Warner/Chappell launches CD to inspire new cover versions

duced a 12-track CD featuring origin nal versions of songs it says record companies should consider cover versions for their artists.

Only around 200 copies of the CD entitled That Should Just About Cover it have been produced and they will be distributed next week to band managers, studios and key Tracks include I Love Music by

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

The tracklisting was chosen from Warner/Chappell's catalogue by head of film and TV Ian Neal and A&R manager, writers/producers Decian Morrell. Neal says, "We hope people will play the CD when they are in their office or in the studio late at night and need some ration. We know people chose MUSIC WEEK 10 JUNE 2000



A re-recorded version of Toots' Broadway Jungle is the latest addition to the batch of Euro 2000 singles. The

song was chosen as the theme for sports brand Addias's E2m advertising campaign running throughout the columnment and mult the end of the summer across Europe, Latt American and Asia. It is released in the UK on June 19 by Trojan Recordings and is the label's first single release since Lord Taxamo's I'm in The Mood Fac Love reached, mumber 58 in the charts in December 1930. The tack was originally recorded by Yoots & Tax Maysia more than 30 years ago and the new version, produced by Howle 8, was recorded specifically for the advertising emapping recarded by agency Loague Dallacey, Yoots, how in his filters, appears on science for the intertion in many years in the video which features him purbrand likes, appears on science for the first time in many years in the video which features him purbrand likes, appears on science for the first time in many years in the video which features him purbrand likes.

"We wanted a lively and upbeat track and we narrowed it down to the ska and reggae genre."

song was chosen as the theme for sports brand Adidas's £3m advertising campaign running throu

Warner/Chappell CD: 2,000 copies what to cover by stumbling over tracks, and we are trying to help them make a decision. We want to make people aware of the gems that we as publishers are sitting on that might otherwise go unno

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

warner/Chappell plans to distrib-ute a follow-up CD in the autumn.

BBC boosts shows about Glastonbury The BBC will broadcast around 70

hours of coverage from this year's Glastonbury festival.

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

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

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

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· this week's dates in brief, and new additions to the diary · forthcoming and long range tours diary listed by artist

and date

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 Gabrielle extends her presence on fono's chart of the biggest UK-sourced hits on European radio with the arrival at 18 this week of When A Woman, The Go.Beat/Polydor Woman. The Go.Beat/Polydor track makes its entry as its predecessor Rise holds at four inside a Top Five still headed by Melanie C's Never Be The Same Again and now unchanged for

 RCA's Westlife linger just outside the UK-only fono chart with Fool Again, which has Finnish radio Top 10s, while holding at 20 in Sweden's s holding at 20 in Sweden's sales chart. It is one of two BMG tracks on the fono Top 20, matching Sony and Virgin's totals but trailing those of Universal and Warner with four apiece. The indie sector leads the way again

Innocent/Virgin signing Billie, who hit the Australian Top 10 last year with the single Honey To The Bee, is fast on course to repeat the trick with Day & Night, which is the highest new Night, which is the highest new entry this week at 16. Another Virgin act, Melanie C, leads the way for UK-signed acts on the chart with Never Be The Same Again holding at three.

chart at eight with his Cheb Marni collaboration Desert Rose, which Billboard maxi-singles sales chart in the US. Meanwhile, only Jennifer Lopez's Feelin' So Good is standing in the way of The Pet Shop Boys' I Don't Know What You Want... reaching the top of the Billboard club play chart.

 In the wake of Iron Maiden's territories, another veteran UK netal act now have cause for celebration with Motorhead's SPV-Issued We Are Motorhead chart at 21 last week. Only chart at 21 last week, Only fellow seasoned acts Sting and Tom Jones beat Lemmy & Co to the accolade of being the chart's highest-ranked UK

 Hut/Virgin act Birth's debut single Found A Way Out appears to be getting a better return in Denmark than at home by entering the Danish airplay Top 20 at 19. Its debut is part of a hugely successful week on the chart for UK-signed acts with Melanie C moving 8-4, Sweet Female Attitude's Flowers climbing 14-5 and Toploader's Dancing In The Moonlight rising 20-12

● Jespster's Belle & Sebastian isat week instantly became the highest-ranked UK-signed act on the Canadian singles chart by entering at four with Legal Man. The single is one of three UK-sourced releases in the Top 10 with Iron Malden's The Wicker Man improving 10-5 and Richard Ashcroft's A Song For The Lovers declining 7-9. Jeepster's Belle & Sebastian

 Apart from both having had hits with Olivia Newton-John, O Richard and the Electric Light Richard and the Electric Light Orchestra can now claim to have something else in common. Four weeks after Sir Cliff hit a peak of six on the Danish chart with The Danish Collection, ELO enter at 14 with a Symulecular character. Warner global priority Matchbox 20 are scheduled to visit the UK later this month as part of their bid to build on the momentum of their album, Change Of Season By Matchbox 20, which last week debuted inside the UK Top 40 and entered at three on the US Billboard 200. The band are set to play London's Hammersmith Apollo on June 15 with dates followin at Manchester University and Glasgow's Old Fruit Market. Ahead of the Hammersmith date, the band's singer Rob Thomas, who co-wrote and sung lead vocals on Santana's worldwide hit Smooth, will be performing with the Latin veteran at Wembley Arena next Wednesday (June 14). East West product manager Richard Hinkley says the band will be fitting in promotional activity around the dates, and then staying in Europe for a further week of promotion. "It's always difficult, but we have more of a story this time than with the last album," he says. "The last album did in excess of 10m in the States, and Rob has had a massive UK hit with excess of 10m in the states, and too has had a massive up in it will Smooth." Bent, the first slighe from the band's current album, will be released as a UK single on June 26. The longevity and international importance being attached to the project are underlined by the fact they will be returning for further UK promotion in January next year.



UK acts battle for supremacy at Europe's biggest festivals

Oasis and Travis are taking on Europe in virtual tandem this summer, after being paired in more than six of the continent's biggest

The two acts, who are handled by Sony's Sine division outside the UK, will both be playing Germany's sister Rock Am Ring and Rock Im Park festivals at the end of this week to begin what will be a double assault by them across the continental fes-

tival circuit Oasis's European festivals trek is being launched just a week after the band played the Filaforum in Milan, their first live appearance since Noel Gallagher announced he would no longer be playing concerts outside the UK. As a result, the group's



principal songwriter will not be fea

turing in any of the continental festi vals, although their performances w featuring the addition of Matt Deighton on guitar, are scheduled to go ahead regardless

Alongside the two German festiis, the two bands, who toured the US together earlier this year, will also be at Pink Pop in the Nether

event which begins on June 29, Rock Werchter in Belgium starting on June 30, and Eurockeenes de Belfort in France, beginning on July 7. Among Oasis's other dates is Paleo in Switzerland on July 26. Sony Music Europe's Epic marketing vice-president Frank Stroebek says, "Travis have been a priority since the album came out, and with them focusing on the US this is the last tour we'll have with them this year.

nds, starting this Saturday (June

Sweden, Denmark's Roskilde

10), next week's Hultsfred festival

Meanwhile, Skunk Anansie, who were one of the busiest UK-signed acts on the festival circuit last year take on a schedule including next Gomez's half-a-dozen key festival appearances include Pink Pop,

Roskilde and Hurricane Mushroom's Muse will be among the busiest development acts this mmer, taking in a clutch of the big

festivals including Paleo and Roskilde Gut's Tom Jones, is part of the Midtyns line-up where UK performers also include RCA's Eurythmics and Mercury's Texas. Pink Pop will include Echo's Moloko; Lowlands in the Netherlands features Junior Boy's Own/V2's Underworld; Rock Am Ring and Rock Im Park A&M/Polydor's Sting: Rock Rock Werchter, Polydor's The Cure and ersal-Island's Paul Weller; and Roskilde, EMI acts Iron Maiden and The Pet Shon Roys

UK TOP 20 AIRPLAY HITS IN EUROPE GAVIN ALTERNATIVE TOP 20 Kryptonite 3 Doors Do

oe The Same Again Melanie C (Vi Sex Bomb Tom Jones & Mosese T (O.t) Pure Shores All Saints (London) Rise Gabrielle (On Pr

The Time is Now Moloke (Echo)
It Feels So Good Sorieue (Serious/Universal Island) Don't Give Up Chicase feat. Bryan Adams (X Flowers Sweet Female Attitude (MSG/WEA)

Fit Me In Craig David (Wildstar)
Movin' Too Fast Arthal Dodger (Locked Cn/XL)
Fool Again Westife (RCA)
Day & Nigth Bille Piper (Indocent)

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Monothy Armand Van Helden (Iftr)
Proud Heather Small (RCA)

Bring it All Back S Club 7 (Proving

t shows the 20 most played Likeligned tracks on fonc's His 100 panel of 100 stations in Music Coyoni, Josepho to fono, cell Avva Sporni on 0171-940 8599.

Steep Now in The Fire Rage Against The Mach Absolutely (Tire Story Of A Girl) Nine Days (Epic

Adam's Song Blink 182 (Cargo/MCA) Sour Girl Stone Temple Pilots (Atlanta

4 b Sour Gristone Temple Pilots (Minnic)
5 4 Prictor Met Incubus Grimcratil (Palo)
6 20 Wonderful Everelear (Capitol)
7 8 Actin A Perfect Circle (Virgin)
8 6 Otherside Red Mod Chill Perpens (Warner Bross)
9 7 Make Me Bad Kem (Immortal)

Simple Kind Of Life No Doubt (interscope)

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD single Never Be The Same Melanie C (Virgin) 3 album Play Melay (Mary) single Legal Man Belle & Sebast often Play Moby (Mute) single Sex Forth Tors Jones & Mousse T (Cut) 11 albom Play Moby (Mute) single Nover Be The Same Metanie C (Virgin) 7 album Brand New Day Sting (ASM) single The Wicker Man Iron Maiden (EMI) 7 10 Mbum Play Moby (Muse) OS single Never Be The Some Metanie C (Virgin) 5 The Wicker Man Iron Maiden (EMI) 7 single It Feets So Good Sonique (Republic) 21 19 altern Brand New Day Sting (ASA)



AMERICAN CHARTWATCH

by ALAN JONES

or the second week in a row, the record for highest first-week sales of an album by a solo artist has been shattered. Hot on the heels of Britney Spears' 1.32m opening with Oops!...! Did it Again, rapper Eminem sold 76m copies of his second album The Marshall Mathers LP in its first week in the shops, a total only beaten by the 2.41m opening of 'N Sync's No Strings Attached 10 weeks ago

Single Affached Ju weeks ago. Emment is stagging debut bestiered oven the most optimistic industry Emment is stagging debut bestiered oven the most optimistic of this week record for a jug pillum, self in 1993 by Sineg. <u>Descriptions of the Sine Shape Line</u> conductive thoughts, Emment is only provious alkbum. The similiar Shape Line openied in February 1999 with 1983,000 sales, a total it has since seveleted openied in February 1999 with 1983,000 sales, a total it has since seveleted one than 4.5%. Description of the second week, and both strikts also have concurred 620,000 copies on its second week, and both strikts also have concurred for the second of the second week, and both strikts also have concurred for the second of the second week, and both strikts also have concurred for the second of the second week, and both strikts also have concurred for the second of the second week, and both strikts also have concurred for the second of the second week, and both strikts also have concurred for the second of the second week.

Billboard's Hot 100 chart, Eminem moving 11-7 with The Real Slim Shady and Spears vaulting 12-9 with Oops!...I Did It Again. The phenomenal opening sales tallies registered by 'N Sync, Spears and Eminem have helped the US albums market to enjoy its best-yet start to a

year, with sales for 2000 running more than 8% ahead of the record pace set last year. Sadly, UK acts are generally missing out on the bonanza, with only one UK artist in the top half of the Top 200 album chart this week, the lowest tally of the year. Our sole representative is Sting, whose Brand New lowest fally of the year. Dur sole representative is Sting, whose Brand New Day album slips 34-26 even though Desert Rose is still gaining popularity, hence its 59-55 improvement on the singles chart. There are plenty of UK acts in the 101-200 region of the chart, however,

with Wasp Star (Apple Venus Volume 2) by XTC (plctured) the first, debuting at 108 with 12,700 sales. Though The Very Best Of Cat Stevens manages



CO sales. Though The Very Best Of Cast Sterees manages to Improve 176.16 4o treats In are high on the com-appearance in the chart, all other UK artists are given appearance in the chart, all other UK artists are given to the company of the company of the com-gregation of the company of the com-lete of the company of the company of the sales and the company of the company of the sales artists and company of the company of the sales artists and company of the company of the sales artists and company of the company of the com-servation of the company of the company of the company of the sales are company of the company of the company of the company of the sales are company of the compan

167-168 even though the first single Swear It Again advances 35-32 on the Hot 100. BBMak's single Back Here also continues to grow, rising 34-26 while Sonique's slow face with it feets So Good continues with the song disping 19-21 on its 21st week in the chart. Elton John's Someday Out Of The Blue is also down, falling 64-73 primarily because airplay has virtually ceased on the record although it climbs to a best-yet 17th place on the sales-only chart.







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newsfile

TERRORVISION FIND HOME IN PAPILLON Terrorvision have followed The Huma Terroristion have followed the Human League no to the growing roster at League not to the growing roster at Chrysalis Music Group-funded Papillon Records, which is also poliest to announce the return to the fold of a well-respected pop writer and artist. Represented by JPR Management and published by Warner (Chappell, the UK rock band, who enjoyed a number two hit with Mint Royales renks of pectali, are currently writing and rehearing new material at their Braidwoods studio in line for their Braidwoods studio in line studio in the their Braidwoods studio in line studio in the their Braidwoods studio in the the

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

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

Lascelles signs Spek to busy Echo roster

by Simon Abbott
The Echo Label, currently celebrating the ns success of Molo first album signing of the year in the shape of former Dream Warriors frontman and US3

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

lishing in January 1998. Managed by Jaz Summers and Tim Parry at Big Life Management, Spek has written with a diverse range of writers from Zornba Music's Nitin Sawhney - they wrote Pilgrim together and collaborated on the latter's recent album on Outcaste - to members of Massive Attack, but it was his work with producer Brian Rose that impressed Echo man

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

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

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



Lascelles: Impressed by Spek

seven acts - which also includes Big Yoga Muffin (whose debut album, Wherever You Go. There You Are, is set for release for July 17, preceded by the single Boredom Is A Luxury today [Monday]), Babybird (whose

third album, Bugged, appears on June 12) and "contemporary soul duo" Dark Rower. Meanwhile Utah Saints are preparing to release their second album, the follow-up to 1993's eponymously Top 10 debut on ffrr. In addition to recent singles Love Song and Funky Music (which featured Edwin Starr), it des contributions from Public Enemy's Chuck D, REM's Michael Stipe and The Pretenders' Chrissie Hynde

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



FMI Music snaps up rights to Notre Dame

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

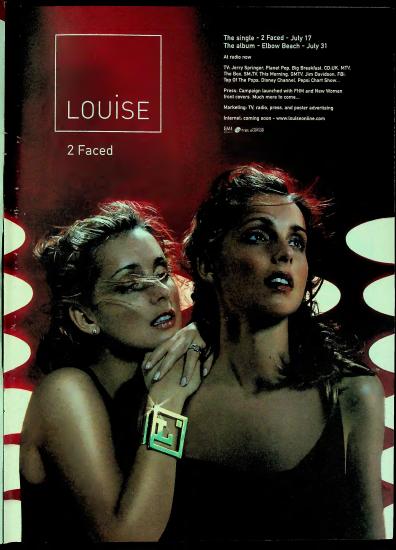
The publisher has been chasing the deal nce Midem in January. The deal covers rights to the show, the lyrics and the majority of the music. To date, Notre Dame De Paris - which has broken box office records in France, Canada and Belgium and opens on way later this year - has been seen by more than 4.5m people and sold more than 7m soundtrack albums and 1m live videos.

The English version of the show - translated by original writer Luc Plamondon and Will Jennings (Titanic) - stars Columbia Records artist Tina Arena and three of the original French production's stars.
"I first saw the show in Paris in November

1998 and was completely mesmorised by the songs and the incredible production," says Peter Reichart, EMI Music's UK managi director and president Continental Europe. jumped at the opportunity for this involvement.

Pictured above are: (front row, from left) producer Charles Talar, Plamondon and Reichardt; (back row, from left) EMI Music's Terry Foster-Key, consultant Fabrice Thire, lawyer Simon Tahar, consultant JP lilesco and EMI Music's Chris Mileson











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

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

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

attention to quality of material or packaging. However, it is a very different tale today. Cheap Sixties

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

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

IOW TO KEEP

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

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

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

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

has gone by the board now," he adds.

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

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

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

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

notes, even at lower prices. The lower price point is still having fun with the Sixties, however. Castle's new Castle Pie budget imprint has had a strong Sixties bias in its initial burst of

product including The Kinks, Small Faces and The Searchers, following it with early the Yardbirds, The Everly Brothers and Mungo Jerry One of the enduring problems with

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

The Seventies: the decade that won't die

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

RMG for exam t Of Boney M at a tartling rate; Univer-al sold 50.000 Abha last year at w-orice, even as fu fly off the shelves: EMI has ted the low charts for

price charts for the past two years with Bob Marley; pletho Hot Chocolate's 14 Greatest Hits. In fact the company enloyed Greatest Hits. In fact the company enloyed featured in The Fill Monty movie that it temporarily took the budget album off the shelves while it TV-advertised an upgraded full-price version. Now Hot Chocolate's Greatest Hits Vol 2 has sold 130,000 units in four years, including a remul. O'vol Sexy

Rod Stewart, Sweet, Blondle, Status Quo, Lou Reed, Thin Lizzy, The Carpenters, Gloria Gaynor, Ike & Tina Tumer and any number of thermed Seventiles compilations continue to defy fashion and stimulate

Interest in the budget and n interest in the duoget and mid-price markets alongside a growing interest in more specialist genres of the era. Bob Marley collections featuring everything from the acknow-

ledged classics to early obscurities have hit the shelves from all directions in the with a plethora of boxed sets, and reggae fans can also enjoy a similar flood of Lee "Scratch" Perry relssues and compilations.

of boxed sets crist, too, for blues, funk, soul and jazz, with Nina Simone's catalogue maintaining a significant presence in High Street stores and non-traditional retail alike at all price

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

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

and price. BB King, Taj Mahal, Candi Staton, Funkadello and Kool & The Gang are also ubliquitous choloes for in-store promotions. There is even a heatthy market for Seventles bands

with less obvious staying power, such as Caravan and Girlschool, in addition to rows of nunk still frequently pumped out. Expect a revival of Interest in Harry Nilsson, too, as BMG plans an August onslaught of Nilsson in deluxe

reissues *This Abba: huge sellers packages. "This ADDS: nuge soliers material has been out before but it hasn't been done right before and we just felt it was the right time to do something," says BMG catalogue manager Linda Nevill. None of which is lost on Herts-based Audio Book & Music Company (ABM).

which became the surprise new owner of Hallmark following its acquisition of the one-time top low-price label two months ago. ABM has already made impressive inroads into the traditional market with a inroads into the traditional market with a quality catalogue of early jazz and blues relssues developing from its roots selling audio in book shops. Overnight it acquired a catalogue of more than 2,000 releases after defeating an attempted managen buy-out led by Hallmark managing dire Marcello Tammaro, as former owner Point Group slid towards receivership. "It did all hap

ABM managing director John Cooper, "We've shipped 1m "We've shipped in units in the last week so it is a quantum leap for us Hallmark was but it getting 35% of its

possible back in stock and reassure the dealers it is available. Obviously we've got to prove ourselves but the reaction so far has been very got control or the reaction so far has been very got control or time, has been appointed product manager and ABM is very ambitious for its new acquisition, planning to re-leanch the Pickwick label at mid-price with other new initiatives in the neclaria.

to retaunch the Pickwick label at mid-price with other new initiatives in the pipeline.

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





> among our own releases either, although naturally there will be instances when tracks appear a number of times on different compilations according to their

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

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

'Over the years, Sixties material has done phenomenally well because when it came out, EMI, Decca and Pve were the three main companies, so we had a lot of material to exploit' -Steve Woof, EMI

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

Yet some successes are unpredictable, and even the labels themselves are at a loss to explain the appeal each year. EMI Gold can guarantee to sell 30,000-40,000 units of Best Of collections by crooners Dean Martin, Nat King Cole and Matt Monro. "They have been available for years, but people still buy them year in, year out, it's amazing," says Woof. Top of EMI Gold/MFP's best-sellers list last year were Nat King Cole's Let's Fall In Love followed by Hot Chocolate's 14 Greatest Hits and Frank Sinatra's 20 Classic Tracks. Other Sixties recordings which featured high were collections by The Animals, Matt Monro, The Seekers, Beach Boys, Herman's Hermits and The Shadows.

With EMI, BMG and Universal

Fighting for a slice of the Eighties action

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

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

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

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

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

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





Tracy Chapman: slow burner

Level 42, Mica Parls, Shakatak and Voice Of The Beehive are some of the acts which are most familiar among the Eightles reissues and compliations

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

ole decade is worked far less than either the Sixtles or the Seventles. "Music from different eras Isn't targeted

at the same audience in terms of consumers," says Universal product manager, catalogue marketing, Silvio

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

She also feels that because of the relative scarcity of quality Eightles repertoire, the lower price points make it all the more collectable

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

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

There is almost no Sixties artist. however obscure, whose catalogue has not been mined in some shape or form - often several times over. The glaring exception to this rule is The Beatles, who remain one of the few catalogue acts whose sales never need coaxing. If they ever do, the Fab Four can rest assured they will be in the very best company.

TOP PLAYERS KEEP FIRM GRIP ON SHARE LEAD

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

However, classical and jazz specialist Naxos and parent company HNH are shaping up to be a strong contender in label and corporate terms. Naxos registers an 8.6% share of budget sales, compared to the 7.1% it enjoyed in the end-of-year rankings. It comfortably maintains its second-placed position, but substantially narrows the gap between itself and Crimson, whose market share has dipped by a fraction on its 1999 total – even if that gap still stands at 114,000 unit

On the corporate side, HNH owes almost all of its sales to its fast-growing label, and hovers behind the dominant triumverate of **Q1 MARKET SHARES: BUDGET & MID-PRICE BUDGET-PRICE LABELS** MID-PRICE LABELS MID-PRICE CORPORATE Minis 10.0% DM 9.7% BNG 8.9%

EMI (20%), Crimson (12.6%) and Univers (12.2%). EMI's Music For Pleasure and EMI Gold labels both improved on their end-ofyear totals, respectively contributing 7.8% and 2.6% shares and sales tallies of just less than 224,000 and just more than 75,000 towards their parent's impressive total of 570,000 units.

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

and Warner's 16.6%

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

PIE - THE VITAL INGREDIENTS

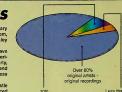
CASTLE PIE's impressive roster of Original Artist-Original Recording repertoire has been secured thanks to two factors: firstly, Castle Pie's exclusive access to Castle Music's own family of labels, and secondly, the co-operation of other important catalogue owners in licensing valuable original repertoire to Castle Pie, often on an exclusive basis,

Castle Music's vast catalogue of copyrights includes original recordings from UK labels as diverse as Pye (one of the "Big Four" major record labels during the 50s, 60s and 70s), Immediate, Piccadilly, Transatlantic, Dawn, Bronze and a host of

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

Some of the valued licensors who have contributed much marvellous original material to Castle Pie Include Trojan, Charly, Network, Ace. Nestshare, Cooking Vinyl, and K-tel. No other superbudget label has access to this wealth of proven repertoire

With over 200 albums available, Castle Pie's catalogue will continue to be enhanced by regular monthly releases of original exclusive repertoire.



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Ation of superbudget ranges avail-able in the UK market, Castle Pie stands head-and-shoulders above the rest - by sheer virtue of its significantly superior repertoire.

In contrast to every other superbudget label, most of the repertoire on this range is unavailable to any other label group at this price point. That's been made possible because Castle Music is easily one of the biggest independent music catalogue owners in the world. And that wealth of hit-proven catalogue has been made available to Castle Pie. The unique superiority of the range

has also attracted other important catalogue owners to allow their repertoire to be released here at a price point not normally allowed. No other superbudget range now comes close to matching **OVER 200 ORIGINAL ALBUMS** NOW AVAILABLE IN THE UK'S BEST VALUE SALES-BOOSTING DELUXE SUPERBUDGET RANGE

Castle Pie for original artist repertoire. The established customer profile of the superbudget album buyer is the impulse purchaser, and Castle Pie's premium quality repertoire with its dynamic packaging (complete with sleeve notes) and its "full-price" look instantly attracts -

Castle Pie also inspires consumer confidence by branding packages with its "Original Artists, Original Recordings" logo, which, together with its unbeatable repertoire and highly attractive packaging, attracts new consumers to this pricepoint, resulting in increased sales opporfunities for retailers.

That's why Castle Pie, which has set new standards in the low-price album market, is the world's best-value sale boosting deluxe budget label - and this makes CASTLE PIE the premier retail choice for an across-the-board super budget range of proven hits and exclusive concepts. Some of the artists with original hit

include: The Kinks / Shalamar /

Johnny Cash / Bobby Womack / The

The Specials / Curtis Mayfield / John



CASTLE PIE TOP 10 **BEST SELLERS**

1. MOTORHEAD Ace Of Spades

- 2. VARIOUS The Message The Roots Of Rap.
- 3. THE SMALL FACES Hichycoo Park
- 4. THE KINKS It's The Kinks
- 5. SHALAMAR A Night To Remember
- JIMMY CLIFF Wonderful World, Beautiful People
- BONNIE TYLER It's A Heartache
- 8. PAVAROTTI Nessun Dorma
- 9. THE DUBLINERS The Best Of
- 10.PETULA CLARK Downtown

Uncertainty remains as RCA engulfs BMG Classics

from the US of the creation of the CA Music Group, which will draw BMG cs under an umbrella company responsible for all music genres, has done little to reassure industry observers that parent company BMG Entertainment is core classical product.

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

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

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

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





BMG Classics artist Lesley Garrett (left) and the M

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

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

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

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

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

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

CLASSICAL news and reviews, p28 >

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RNER MUSIC SALESPERSON



CHART COMMENTARY

SINGLE FACTFILE

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

own solo debut You're My Angel debuts 10 places lower with just over a third as many sales as Cately's, but worse than Ronan Keating, whose single When You Say Nothing At All spent a fortnight at number one last August, and subsequently sold over 500,000 copies. As a group, Boyzone have had 16 this, alx of the place of the soles of the soles of the fortnight of the soles of the soles of the of the form we in necessary as soles when the soles of the soles of the soles of the of the form we in necessary as soles similar to the soles of the soles o

of the group yet to release a solo single are Keith Duffy and Shane Lynch.

by ALAN JONES

fter four number one hits in a row were A able to spend no more than seven days at the top, Sonlque registers a second week at the summit with It Feels So Good selling more than 109,000 copies last week, taking its sales to date to more than 304,000. In an unchanged top two, she is still pursued by S Club 7's Reach, which sold more than 123,000 copies on its first week in the shops - the second highest tally for a number two record this year, and more than a number one has sold in 13 of this year's 22 chart weeks – and followed up with a further 87,000 sales last week.

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

MARKET REPORT

TOP 10 COMPANIES 6 9 12 15 Polysor 21.5% Columbia 6.8% Jive 3.9% MI:Chrysalis 2.5% Inistry of Sound 2.4%

Others 21 6% VERSUS LAST

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART US: 21.3%

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

eeks in a row, during which time it has increased its weekly sales from a low of just over 6,000 to nearly 14,000 last week. Its sorred by 65% last week alone, a significant factor in this being the fact it was finally made available by Woolworth's last Monday, Amazed has sold 85,000 copies so

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

icar Esta Donne

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6	4	LEGAL MAN
7	5	TELL ME WHY (THE RIDDLE)
8	NEW	SACRED CYCLES
9	8	YOU SEE THE TROUBLE WITH ME
10	NIM	SOMEONE ELSE NOT ME
11	6	WALKING ON WATER
12	NEW	THE RETURN (TIME TO SAY GOODBYE)
13	7	BLOW YA MIND
14	100	EASY
15	SEVI	DESIRE
16	MW	FEEL SO GOOD
17	MOW	LET ME GET ON TOP

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All charts © CIN

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(RIE) Righard new entry (HC) Highest climber

COMPILATIONS

F S Tide CLUBBER'S GUIDE TO IBIZA – SUMMER 2000

Almany Of Seund Aldischandos Mosi-i- Kommiten

2 1 7 NOW THAT'S WHAT I CALL MUSIC! 45 *2

3 2 2 THE BEST CLUB ANTHEMS... EVER! 2K

4 NEW CHILLED EUPHORIA:
Feater IV TIVEZZU ZUTTWACHTZI/4- (TEX
5 2 KISS SMOOTH GROOVES 2000
GROOV

2 CRUISIN' - THE BEST OF DRIVETIME

8 4 s KISS HOUSE NATION 2000 €

Universal TV 1578052/1578054/- (J)

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Universal TV 5478052/518054/- (J)
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10 NEW GARAGE NATION
Telester TV TTVC03125/TTVMC3125/-- (TEN) 11 8 7 CREAM LIVE

11 s 7 CREAM LIVE

Wrgin/EMI VTDCDXD04VTDMC304V-1E

12 s TWICE AS NICE — SEXY & STYLISH O

Warmocopy WAMACDICS-WAMACDOX/WAMAPDOS-(TEN)

13 10 7 KEVIN AND PERRY - GO LARGE
VersionEMI VIDEDICES SYTEM CESS/-F-(E)

14 6 TRANCE NATION 3
Ministry Of Sound TNCCQ/THMCQ4+ (SMWITER) 15 12 3 BIG TUNES 2000

16 7 3 ULTIMATE AGIA NAPA Inspired INSPECTATION OF IMMUTEN

17 11 8 HALL OF FAME 2000 Description CFMC031/CFMMC31/-J-(8M6)

20 14 , THE CLASSICAL ALBUM

ARTISTS A-Z



AND THE SOLD AND

ALBUM

CHART COMMENTARY



ALBUMS FACTFILE

Bon Jovi's first album in five years, Crush Bon Jov's first album in five years, Crush becomes their fifth number one album in a row. That sequence is only bettered in the whole of album chart history by four acts – Abba, Led Zeppelin, the Beatles and Rod Stewart – and is a result of and Rod Stewart - and is a result of Crush selling a total of more than 84,000 copies last week, as it was released hot on the heels of it's My Life, one of their most successful singles. Bon Jovi made their first album chart appearance 16

TOP CORPORATE GROUPS

years ago, peaking at number 71 with their self-titled debut, then ranched number 28 with 7800 Degrees Farenhel (1985) and number 18 with Slippery When Wet (1986). Since then, their unbroken string of number ones has included New Jessey (1988), Keep The Included New Jessey (1988), Keep The Faith (1992), Cross Roads – The Very Best Of (1994) and These Days (1995). Jon Bon Jovi's two solo albums both peaked at number two.

by ALAN JONES

's an all-American ton three for the second eek in a row, with Bon Jovi debuting in ole position to dethrone Whitney Houston who reigned for two weeks with The Greatest Hits. It's the first time we've seen consecutive number one albums by

Americans since June 1997, when the Wu Tang Clan's Wu-Tang Forever made way for Hanson's Middle Of Nowhere (the Titanic soundtrack was replaced by Madonna's Ray Of Light the following year, but although American-born James Horner composed and produced the Titanic album, it was performed by the London Symphony Orchestra). The Bon Jovi album is only the second with material released for the first time in 2000 to top the chart this year, the first being Standing On The Shoulder Of Giants by Oasis.

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

MARKET REPORT



SALES UPDATE

+12.3%

total to more than 929,000 since its rele

nine months ago. Easily the biggest selling

- Others 20.2% Sony 8.8% - BMG 15.4% Others 17.2%

PERCENTAGE OF UK ACTS

IN THE CHART US: 45.3% more than 480,000 this year alone, a total beaten only by Travis' The Man Who (647,000) and Moby's Play (552,000)

Seven years after leaving Iron Malden, lead singer Bruce Dickinson's return to the fo has sparked improved fortunes for the band. Their Brave New World album sold nearly 30,000 copies last week, and debuts at number seven, instantly beating the peak positions of their last five albums – since Dickinson departed in 1993, It's a partnership of mutual benefit, however, as reached the Top 10

With his upcoming single Babylon sprinting to number 16 on the airplay chart, acclaim singer/songwriter David Gray's White Ladder album continues its steady ascent of the album chart. Originally released on the indie label IHT in 1998, the album spent six weeks at number one in Ireland before being reissued here on East West in May, si when it has moved 69-44-32-23-16. It sold more than 11,000 copies last week to bring its overall sales since re-release to

album of Jones' career, its sales includes COMPILATIONS

VERSUS LAST _

pilation chart, Now That's What I Call Music! 45 steps down, to be replaced by Clubber's Guide To Ibiza -Summer 2000. It was a close thing, ever, with Now! 45 selling more 33,000 (its total sales are now 564,000) and Clubber's Guide selling 35,500. Mixed by Radio One's Judge Jules, Clubber's Guide is the latest success for the Ministry Of Sound label and proves that albums themed on the hot cont of thise are still canable of beating off the best offerings centred arou the Cypriot resort of Agia Napia. The highest chart position for an Agia Napa album to date is the number seven spot gained a fortnight ago by the Inspired label's Ultimate Agia Napa. Clubber's Guide To Ibiza – 2000 is the 10th Ministry Of Sound album to

reach number one. Launched in 1993, the label didn't have a number one album until 1998's The Ibiza Annual, Followed by two number ones that year, and four in 1999. Clubber's Guide To Ibiza has joined Clubber's Guide To 2000, Rewind -- The Sound Of UK Garage and, most recently, Dance Nation, which topped the chart in

April, to bring its 2000 total to four so far.

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

MARKET REPORT

TOP 10 COMPANIES Global TV 4.3%

varantesp 3.3% BMG Classics 2.6% Columbia 2.6%



TOP CORPORATE GROUPS

SALES UPDATE VERSUS LAST +9.3%

> **PURE SHORES** TOCK'S MIRACLE

AMERICAN PIE

THE DAD TOUCH

MOVIN TOO FAST

IT FEELS SO GOOD

THONG SONG

DON'T GIVE UP

DON'T CALL ME BABY

2000 BOUND 4 DA RELOAD (CASUALTY)

FLOWERS

RAG IT UP

13 9 GO LET IT OUT

17 13 SITTING DOWN HERE

DOPS! I DID IT AGAIN

NEVER BE THE SAME AGAI

BORN TO MAKE YOU HAPP

FILL ME IN

2210

COMPILATIONS' SHARE OF TOTAL SALES

INDEPENDENT ALBUMS

Ry Cooder

Pua Carceite

XTC/Wasp Star

Mos Def

1	2	PLAY	Moby
2	1	OOPSI I DID IT AGAIN	Britney Spears
3	3	RELOAD	Tom Jones
4	4	THINGS TO MAKE AND DO	Moloko
5	14	REMEDY	Basement Jaxx
6	MIN	PUMP UP THE VALUUM	NOFX
7	8	BABY ONE MORE TIME	Britney Spears
8	10	SHOWBIZ	Muse
9	11	PERFORMANCE AND COCKTAILS	Stereophonics
10	5	SOUND OF WATER	Saint Etienne
11	11	(WHAT'S THE STORY) MORNING GLORY?	Oasis
12	15	STANDING ON THE SHOULDER OF GIANTS	Oasis
13	13	TROPICAL BRAINSTORM	Kirsty MacCell
14	17	STEPTACULAR	Steps
15	12	WORD GETS AROUND	Stereophonics
16	7	MWNG	Super Forry Animals

RUENA VISTA SOCIAL CUIR

Muta COSTUMM 172 (V) Britney Spears Jun 9220392 (P) Tom Jones Gut GUTCD 009 (V) Foho FCHCD 31 (P) Moleke XL Recordings XLCD 129 (V) Basement Jaxos Epitaph 65842 (P) Britney Spears Jive 0522172 (P) Mushroom MUSH 59CD (3MV/P) Stereophonics Saint Etienne

V2 VVR 1004/32 (3MV/P) Mostra/Boggers Basquet MNTCD1018 (V) Creation CRECD 189 (3MV/P) Big Brother RKID CD002 (3MV/P) V2 VVR1009872 (3MV/P) Ebul/Jive 0519442 (P) V2 VVR 1000438 (3MV/P) Placid Casual PLC (GCD (3MV/V) World Circuit WCD 050 (P)

Blix Street G 210073 (HOT) Rawkus P250141 (P) Cooking Viryl COOKCD194 (V)

THE YEAR SO FAR...

DONELL IONES

OXIDE & NEUTRING

+6.3%

_		
TOP	20 SINGLES	
	ALL SAINTS	LONDON
	FRAGMA	POSITIVA
	CRAIS DAVID	WILDSTAR
	GABRIELLE	GO BEAT
N -	MELANIE C/LISA LOPES	VIRGIN
	MADONNA	MAVERICK/WARNER BROS
	BRITNEY SPEARS	JIVE
	BLOODHOUND GANG	GEFFEN
	ARTFUL DODGER & ROMINA JOHNS	ON LOCKED ON/XL RECORDINGS
	SONIQUE	UNIVERSAL
Y	BRITNEY SPEARS	JIVE
	SISOO	DEF SOUL
	OASIS	BIG BROTHER
	SWEET FEMALE ATTITUDE	WEA
	CHICANE FEAT BRYAN ADAMS	XTRAVAGANZA
	GERI HALLIWELL	EMI
	LENE MARLIN	VIRGIN

TIME AFTER TIME BLACK ON BOTH SIDES APPLE VENUS - VOLUME 2 MUSIC WEEK JUNE 10 2000

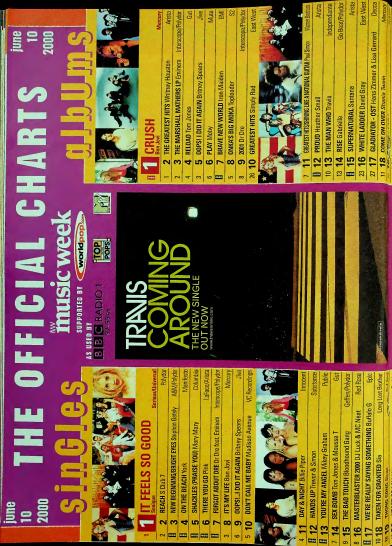
17 16

18 9

19 20

6

LAFACEMBISTA



12 20 HEART OF ASIA Watergate

19 THUMB SUMB SI

CUUBBER'S GUIDE TO 18IZA - SUMMER 2001	NOW THAT'S WHAT I CALL MUSIC! 45	EMIWrgin/Universal	AMIN'N THE BEST CHIB ANTHEMS. EVER! 2K	2 S Virgin/BM	East West A CHILLED EUPHORIA	Festar IV	Wildstar 3 F KISS SMOOTH GROOVES 2000	Universal TV	Hut/Virgin B 6 DJ LUCK & MC NEAT PRESENTS	Universal TV
CLUBERTS GUIDE TO BOAL -SUMMER 200	26 27 AMAZEU Lonestar Grapewire/Divid	xide & Neutrino	14 23 LUVSTRUCK Southside Spinners AMIPM	17 24 TOCA'S MIRACLE Fragma · Positiva	11 25 I DON'T SMOKE DJ Dee Kline East West	26 AROUND THE WORLD Aqua Universal	20 27 FILL ME IN Craig David Wildstar	28 CRYPTIK SOULS CREW Len Columbia	29 SAVE ME Embrace Hut/Virgin	
	17 07	13 22	14 23	17 24	11 25	₫ 26	20 27	■ 28	₹ 29	

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Universal TV	5 7 CRUISIN' - THE BEST OF DRIVETIME 1117 H	4 & KISS HOUSE NATION 2000	ffrr Universal TV	Heavenly B10 GARAGE NATION
1	5 7	00	6	10
I aFano/Arieta	E		- #	Heavenly XI. Recordings

AVE PEARCE PRESENTS 40 CLASSIC ANTHEMS -3

HE CLASSICAL ALBUM

VI lessavul

KOOCHY Armand Van Helde

CATCH THE SUN Doves

CARMEN QUEASY Maxim 22 34 ACHILLES HEEL Toploader 24 35 MAMBO ITALIANO Shaft

MUSIC TO WATCH GIRLS BY

IALL OF FAME 2000

21 30 HE WASN'T MAN ENOUGH Toni Braxton

Wonderboy Jeepster TELL ME WHY (THE RIDDLE) Paul Van Dyk feat. Saint Etienne Deviant

15 36 LEGAL MAN Belle & Sebastian 38 GET OFF The Dandy Warhols PRIVATE EMOTION Ricky Martin feat. Meia

27 39 FLOWERS Sweet Female Attitude

	Bluebook Rolling Over	Sunbear Dog	helicopter girl subliminal punk	Serafin Violently Hopefully	5 Headestall Is This love
ž	Ţ	2	6	4	ıc
W W	4	NEW 2	9	2	

Capito MilkkWFA

Hear the full chart at www.peoplesound.com/top20 Valis | Cerveza





12 20 AT HIS VERY BEST Engelbert Humperdinck

8 11 CREAM LIVE	Virgin/EMI
811	
S GUIDE TO IBIZA - SUMMER 2000	
S GUIDE TO	Of Sound

Sound	Sound Virgin/EM		
	HOLDER O SOLLO TOUR OF TOUR	12 61	15 Z.I WESTLIFE WESTITE
WHAT I CALL MUSIC! 45	TS WHAT I CALL MUSICI 45 9 12 I WILE AS NICE - SEAT & SITTLISH	18 22	18 22 THINGS TO MAKE AND D
Iniversal	warnecesp	1	
The second contract of	KEVIN AND PERRY GO LARGE 39 23 RAY OF LIGHT Madonna	% Z3	RAY OF LIGHT Madonna

Epic

Maverick/Warner Bros LaFace/Arista Interscope/Polydor

22 THINGS TO MAKE AND DO Moloko

24 THE HEAT Toni Braxton

25 SLIM SHADY Eminem 26 BINAURAL Pearl Jam











4&M/Polydor

Indochina

27 THE WOMAN IN ME Shania Twain

28 BIG CALM Morcheeba



41 32 THE IMMACULATE COLLECTION Madonna

24 31 ON HOW LIFE IS Macy Gray

Ebul/Jive

Cooltempo

R	35	STEPTACULAR Steps	
Mess	36	THE OTHER SIDE Lynden David Hall	
2	75 1	IINI EASH THE DRAGON Signs	

38 KILLING PURITANS Armand Van Helden



Warner Bros

38 40 AUTOMATIC FOR THE PEOPLE REM

45 39 ENEMA OF THE STATE Blink 182



CIN. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

neoplesound.com

SPECIALIST

MID-PRICE

APPETITE FOR DESTRUCTION Guns N' Roses PLAY TRACY CHAPMAN Tracy Chapman BROTHERS IN ARMS HEADUNES & DEADLINES, THE HITS OF A-HA A-Ha PESERVOIR DOGS (OST) Various TANCO IN THE NIGHT 6 THE BEST OF M People DOOKIE 20 THE SCORE Fusees 15 THE LOST BOYS (OST)

Reetwood Mac Green Day UK CARAGE: THE SOUND OF THE UNDERGROUND Various Original Soundtrack Shania Twain The Clash Stone Boses Nivena The Who

Geffen/Polyder GFLD19286 (U) Mute CSTUMM172 (V) Elektra K9607742 (TEN) Vertigo 8244332 (U) Warner Brothers 7569267732 (TEN) MCA MCD10793 (U)

mer Bros K9254712 (TEN) prise \$362455292 (TEN) RCA 74321613872 (BMG Reprise \$362455292 (TEN) Columbia 4835492 (TEN) Big Brother RXIDCD009 (3MV/P) Atlantic K2813672 (TEN) Beechwood (BITCD06 (BMD/P) Warner Bros 7567827872 (TEN) Mercury 5144222 (U) Columbia 4953472 (TEN) Gelfon GED24503 (III) Geffert/Polydor GED24504 (BMG) Polydar 5277602 (U)

17

15

21

© CIN

NEW

O ON

COUNTRY

COME ON OVER THE WOMAN IN ME DOCATHE WILD & WICKED LONELY GRILL WIDE OPEN SPACE I HOPE YOU DANCE 1 AM SHELBY LYNNE THE DUST BOWL SYMPHONY REAL LIVE WOMAN SONGS OF INSPIRATION 10 FIV 20

LOVE SONGS SITTIN' ON TOP OF THE WORLD LEANN RIMES SO COOD TOGETHER DANCIN WITH THEM THAT BRUNG ME 11 LOVE WILL ALWAYS WIN

LONELY STREET

DIMANDAL

Shanla Twait Shania Twain Faith Hill Shania Twain Divin Chicks Lee Ann Womack Shelby Lynns Nanci Griffith/LSO Trisha Yearwood Denial (Ci)nonell Divin Chicks Daniel O'Donnell LeAnn Rimes LeArn Rimes Raba McEntire Stagey Earle LeAnn Rimes Feith Hill

Mercury 5228862 (U) Warner Brothers 2473732 (Import) Limelight NEX34701 (Import) Grapevine/BMG 07863677622 (RMG/BMG) Epic 4838422 (TEN) MCA Nashville 1700992 (U) Mercury 5461772 (U) Elektra 7559624182 (TEN) MCA Nashville 1701022 (U) Ritz RITZBCD 709 (RMG/U) Epic 04951512 (TEN) RStz RZBCD 715 (RMG/U) Curb/Lendon 5560202 (TEN) Curb/Lendon 8573805122 (TEN) MCA Nashville MCD70097 (U) Gearle GRL003 (DIR) Curb/The Hit Label CURCO028 (RMG/U)

JUNE 10 2000

reury 1700812 (U)

DGET Black Legend

YOU SEE THE TROUBLE WITH ME SUMMER CLASSICS EXIT STAGE RIGHT HEAVEN AND HELL VERY REST OF THE BEST OF THE COLLECTION PRETTY WOMAN - THE BEST OF

BLUES BROTHERS

SECOND COMING

INCESTICIDE

WHO'S NEXT

SHANIA TWAIN

17

19

20 14

10 14

OCH

Mest Lost Boonie Tyles Don Molesm Neil Diamond Elvis Presley Michael Raff Roy Orbison

EMI BITCOM539 (Impo Tycoon 8573830982 (TEN) Hut/Virgin HUTCD131 (E) Columbia 4738662 (TEN) Curb ROJOC 1014 (RMG/U) MCA MCBD 19509 (BMG) Camden 74321647912 (BMG) Spectrum 5517112 (III) Columbia 4633502 (TEN)

BRAVE NEW WORLD

PUMP UP THE VALUUM ENEMA OF THE STATE STANDING ON THE SHOULDER OF GIANTS BLOOD SUGAR SEX MAGIK CROSS ROAD - THE BEST OF

Pearl Jam NOD Blink 182 Direk Shifter Oasis Red Hot Chili Peggers Bon Jovi Green Day

Bap Kennedy

ROCK

Iron Maides

EMI 5206062 (E) Epic 4945902 (TEN) Epitaph 65842 (P) MCA/Uni-Island MCD 11950 (U) MCA/Uni-Island 1122542 (U) Big Brother RKID CD002 (3MV/P) Warner Bros 7595266812 (TEN) Mercury 5225362 (U) Gelfen/Polydor DGCD 24425 (U)

Regrise \$362457952 (TEN)

Label Cat. No. (Distributor) Manifesto FESY20(III)

Hogi Choons HOOJ93R (V)

Universal MCST 40233 (U)

Tidy Trax TIDY135T2 (ADD)

Virgin DINST206 (E)

Warner Bres 9362473312 (TEN)

Lonely Street Discs LSD712 (BMG)

R&B SINGLES

Annel Lee

Danell Jones

Cypress Hill

Shrie Ama

Macy Bray

ideal U.S.

Q-Tip

Mary J Blige

Aaron Skyy

Jennifer Lone:

Mariah Carey

oh & The Amazina Technicales

Don't Pres

Morgan Heritage Kelis

Or Dre feat, Snoop Dogg

B 1 00 SHACKLES (PRAISE YOU) THERE YOU GO FORGOT ABOUT DRE TAYEN FOR CRANTED THONG SONG

FILL ME IN HE WASN'T MAN ENOUGH NEVER BE THE SAME AGAIN

PROUD SAY MY NAME 12 WHAT'S YOUR NAME? SHORTY (GOT HER EYES ON ME) 13 DAILY

15 17 RAP SUPERSTAR/ROCK SUPERSTAR 16 13 MAGINE 17 E/A DOWN BY THE RIVER

18 20 CALICUT OUT THESE 19 STILL D.R.E. 20 22 STILL

14 21 SLEEPING WITH VICTOR GET GONE 21 23 VIVRANT THING

25 SUNSHINE 12 CHOCOLATE 27 28 HIP HOP FEELIN' SO GOOD 29 29 MONEY

25 THANK GOD LEGUND YOU

WHITNEY HOUSTON: The Greatest Hits

ORIGINAL CAST RECORDING: Oklahemal

STEPS: The Next Step - Live BOYZONE: 2000 Live From The Point

ORIGINAL CAST RECORDING: Jo

CHEC BICKARD-Live In The Park

MADONNA: The Video Collection

LEO ZEPPELIN: Song Remains The Same

CIN. Compiled from data from a panel of independents and specialist multiples.

tabel Cat. No. (District

MaryMary Colombia S694202 (TEN) LaFara/Arieta 743017/7/800 (RMG) Dr Dre feat, Eminem Interscope/Polydor 4973422 (U) Long Lost Brother S002 CD1 (V) Def Soul 5688902 (U) Craig David Wildstar CXWILD 28 (TEN) Toni Braxton LaFace/Arista 74321757852 (BMG) Melanie C & Lisa Lopes Virgin VSCDX 1762 (E) True Stappers feat, Dane Boy Destiny's Child

NuLife/Arista 74321753342 (BMS) Arista 74321757112 (BMG) Columbia 6691882 (TEN) WEAWEA258T () LaFace/Arista 74321748902 (BMG) Foic 8692752 | TEN Columbia 6692642 [TEN] WEATHER 25200 ITEM Jenster JECOS 2050 (JS)

Virgin VUST158 (E) Interscape 4972862 (U) Enic 5683822 (TEN) Coaltempo CDC00L348 (E) Virgin VUST159 (E) MCA/Uni-Island MCSXD40230 (U) Arista 74321751302 (BMG) Tommy Boy TBV2081B (P)

Handsome Boy Modeling School Mushroom RACCOT (3MV/P) Enic SCR9862 (TEN) Columbia 6681972 (TEN) Parlophone Rhyshm Series 12RHYTHM27 (E) Columbia 6690582 (TEN)

> Arista 74321306033 Universal Video 0999543 rsal Video 0536473 Ebul/Live 9201015

WL 0783843 al Video 0616833 Virtue Collection VC4145 Warner Music Vision 7559385013 Jiwe 9220068 Warner Brothers \$761389 ON THE BEACH SACRED CYCLES

HANDS UP IT FEELS SO GOOD FEEL SO GOOD THE YOUNG MC BACK TOOFTHER AGAIN PUMPIN WHAT'S YOUR NAME?

I DON'T SMOKE WHAT'S COING ON MASTERBLASTER 2000 13 000 HARD REAT EP 13 CRAZY LOVE ACCESS 15 000 LOVE BUG

17 000 THE RETURN (TIME TO SAY GOODBYE) ANGRY SKIES LUVSTRUCK 20 1 HEART DEASIA

(CIN

DANCE SINGLES

York Peter Lazonby Substance SUBSTT (3MV/TEN) Trevor & Simon Sonique Jon The Dentist Vs Oilie Jave Superfunk Mayi Prinet

Virgin VUSTX157 (E) Novy Vs Eniac Positive 12TIV 132 (E) WEA WEA 258T (TEN) Angel Lee OJ Dee Kline East West EW 213T (TEN) S2S S2S12001 (U) D.Huck & MC Neat Red Rose RROSE00212 (U) Varines Nukleuz NUKP0210 (ADD) MJ Cole Talkin Load TLX 59 (III) DJ Misiah And DJ Tim Tripoli Trax TTRAX063R (V)

Ramsey & Fen feet Lynsey Moore Nebula NEBL4 (E) DJ Visage feat. Clarissa One Step Music OSM1213 (MD/P) Maria Navier Decenstruction/Arista 74321759501 (BMG) Southside Spinners AM:PM 12AMPM 132 (U) Watergate Positive 12TIV129 (F)

DANCE ALBUMS

THE MARSHALL MATHERS LP TITAN EP Ram Trilogy THE OTHER SIDE Lynden David Hall MOVEMENT IN STILL LIES FOR YOUR EARS ONLY TWICE AS NICE - SEXY & STYLISH Various CLUBBER'S GUIDE TO IBIZA - SUMMER 2000 DJ LUCK & MC NEAT PRESENTS Various Various THE GREATEST HITS

Bernley Rhythm Ace Whitney Houston Moby

Interscape/Polydor 4906291/4906294 (U Barron RAMM28/- (SRD) Cooltempo 5261491/- (E) Headspace HEDSCDA/001 (V) Parlophone 5257321/5257324 (E) warner.esp WMMLP005/WMMC005 ITEN Ministry Of Sound -/MOSMC9 (3MV/TEN) Universal TV -/5246854 (U) Arista 74321757391/74321757394 (BMG) Mute STUMM 172/CSTUMM 172 (V)

MUSIC VIDEO

(C) CIN

CHER: Live In Conce S CLUB 7: It's An S Club Thinn

12 ORIGINAL CAST RECORDING: Cats THE CORRS: Unplugged
ABBA: The Winner Takes It All 14 15 BILL WHELAN: Riverdence - New Show 17

MARIAH CAREY: #1's ORIGINAL CAST RECORDING: Burn The Floor STEPS: The Video

DANIEL O'DONNELL: Peaceful Waters CON

Warner Vision Int. 8573801773 Warner Music Vision 8573036793 PolyGram Video 479943 Warner Music Vision 8536531163 WI 0530313 o Collection VCESSS Mrt 0500001

Ritz RZBV713



COOL CHITS CHART

	DUL GOLD GHARL	
L	as featured on Tim Lennox's show on Galaxy Colony	
١.	HIDEU Kosheen Moksha	•
2	(Orom & bass track with Sian Evans on vocals and bage crossover potential)	
1	THE BATTLE Wookie fast. Lain Soul 2 Soul	
2	(Completely original tune that breaks new ground in underground garage)	
3	SUNSHINE Duane Harden Strictly Rhythm	
4	(Effortlessly south/club anthem from this up-and-coming vocalist)	
5	BANG The Rhythm Banger Time/Milk'N'Sugar	
6	(Robbie Alvera tries the Paul Johnson meets-Basement Jaco Torrects - and it works)	
7	TOM'S DINER Kenny Blake Club Tools	
	("Remaile of the remin" of Sustance High's classic pop time that's some to be a summer smooth)	
8	FEEL SO STRONG Richard F Subliminal	
9	(Infectious funity disco house groove)	
10	STEALTH REMIXES Leftfield Hard Hands	
11	(Dave Clarke's pounding remix of Phat Planet is the standout cut)	
12	SUNSHINE DAY Glaubitz & Rec Peppermint Jam	
13	(Osibica's jazz-funk classic is revived with remises from Phots & Small)	
14	SKYDIVE Freefall Renalssance	
15	(Much improved new versions plus remixes from Way Out West and Mara)	
	GALAXIA Moosman Heat	0
16	(Trance anthem back around again in new Solar Stone mixes)	
17	999 Francino Nukleuz	1
18	(Euro trance with an annoyingly catchy synth nth)	
19	THE WAY YOU LOVE ME Laroche Vision	2
20	(Smooth Olav Basaski house production)	
21	SATURDAY Joey Negro white label	3

on Bull oloh etseele with Taka Room on vocale)

All wide to the furthermise No Delivery Memies and with a remix for 17 CSCS BUMPER Elektronauts (It's the Plump D.Is remix in this package that's really rocking) SUNSHINE DJ Chus & David Penn learn present comment of process 19 FINN WHAT A NIGHT 7th District Inc mines from Allythm Masters and Triple A) GOOD TO GO Organic Audio (Skanking dub house groove from Andy Spence)

ally & Arnos is reinterpretation of Fleetwood Mac's Big Love

PEAKIN' Bleachin'

HALCYON Chicane

FANFARE WIL

I teached and state callected from the following stores. Day Sounds Flying Part Grows by Teachtesic Fantschie (London): Eastern Bioc (Manchester): 204 Product Glassyon c): Plang Princedolly: Massin: (Colocal): Acade (Matingham): 214 Phyllin Syndistri Backer Sarpers (Matidonic): Massin Phil Backer): Gang Bang (Brital): Crash (Leno).

URBAN TOP 20
1 5 2 THE REAL SLIM SHADY Eminem Alternath/Interscope
2 1 3 CALL ME Jamelia Rhythm Series/Parlophone
3 2 5 NO MORE Ruff Endz Epic
4 DES GHETTO ROMANCE Damage Cooltempo
5 313 SHACKLES Mary Mary Columbia
6 DE GET OUT Busta Rhymes Elektra
7 4 6 THERE YOU GO Pink LaFace
8 6 3 GOOD STUFF Kells Virgin
9 THE NO MORE RAIN/EVERYDAY Angle Stone Devox/Arista
10 9 3 MARIA MARIA Sentana Arista
11 8 4 STALKING/141 Mykyla Southside Collective
12 DANCE TONIGHT/LA LA Lucy Pearl Pookie
1311 8 FORGOT ABOUT DRE Dr Des feat. Emirem Affermath/Interscope
14 7 5 JERK Next (featuring 50 Cent) Arista
1510 3 RIDDLE En Voque East West
1614 2 PITCH IN ONA PARTY DJ DUIK Arista
1717 2 NEXTACY (LP) Next Arista
1813 6 SHORTY Donell Jones LaFace/Arista
1912 4 LET'S RIDE O-TIO Arista

CLUB CHART TOD AN

Galesy		,	U	LUD UNANI IU	r 40	
Moksha			8,			
isover potential)	ng.	100	30	Title Arrist	kleuz/VC Recordings	
Soul 2 Soul	1 2		2	IGUANA Mauro Picotto Nu SOMEONE Ascension	Code Blue	
letly Rhythm	3	10			Renaissance	
(no vocalist)	4	14		SKYDIVE Freefall featuring Jan Johnston FREE Sutra	Delirious	
Allk'N'Spgar	5	15		WOMAN TROUBLE Artist Dodger & Robbie Craig feat. Craig E		
dr-and it works)		24		OVERDRIVE D.I Sandy & Housetrap	Additive	
Club Tools	6	13			Incentive	
easurersmost)	7	9		BEAUTIFUL Matt Darey presents Mash Up	Nehula	
Subliminal	8			EYEBALL Sunburst IT'S GONNA BE MY WAY Precious	EMI	
Hard Hands	9	27				
recumanus spoot cath	10	4		SUMMER OF LOVE Lonyo (Comme Ci Comme Ca THE POWER OF LOVE Frankie Goes To Hollywoo		
germint Jam	11		3	THE PUWER OF LOVE FRANCE GOES TO HORYWOO		
Photo & Small)	12		177	I NEED YOUR LOVIN' (LIKE THE SUNSHINE) Mar	Duty Free	
Renalssance	13		100	HYSTERIE Embargo!	Xtravaganza	
Westand Mara)	14		100	HALCYON/NO ORDINARY MORNING Chicane	Fssential	
Heat	15		3	A9/B9 Ariel	Serious	
mixes)	16		4	IT'S MY TURN Angelic	Inferno	
Nukleuz	17		3	WEEKEND Bad Habit Boys	Whoos!	
Vision	18		EW.	KAYOMANI Kundalini Rising	Champion	
4120011	19			MUSIC IS LIFE Groove Junkies feat. Mijan		
white label	20			YOU SEE THE TROUBLE WITH ME Black Lagend	AM:PM	
com on vocals)	21			LOVE COME HOME DJ Jean		
Bollerhouse		32		GOTTA TELL YOU Samantha Mumba	Wild Card/Polydor La Belle Noire	
lig Love)		26		PAY FOR LOVE Freddy Lipstick		
Conception	24		350		Parlophone	
Xtravapanza	25			PEAKIN' Bleachin'	Boiler House!	
nix from (thicase)	28			PORCELAIN Moby	Mute	
Laperba	27			ADRIFT (CAST YOUR MIND) Antarctica	React	
pcking)	28		1 5		Kickin/VC Recordings	ı
Black Vinyl	29		. 7		Serious/Universal	ı
	120	1 20	2	COTUIC DREAM Downsephere	Platinus	

Credence 31 DREAMING B.T Headsnace/Pinneer 32 19 7 SANDSTORM Darude Tummy Touch 33 37 2 FOLLOW ME Lange feat. The Morrighan 34 31 3 WILL I EVER Alice Deejay 35 28 2 GOOD STUFF Kelis 36 16 3 ONE MORE BUMP Deejay Punk-Roc Airdog/Independiente EP2: WINTERLOVE/SCIENCE FICTION DJ Taucher

30 38 2 GOTHIC DREAM Dawnseekers

Additive 38 30 5 HIGHER Moca 39 25 4 INFECTIOUS X-Cabs feat. Mark Coates 40 17 4 WHEN A WOMAN Gabrielle Gn Beat CLUB CHART BREAKERS DON'T LIE/COOL TOUCH/SUMMER'S GROOVE Sharam Jey & Nick N Saturate 2 DIDN'T I Angry Mexican DJ's!!

VOLUME 1 Bassdubs **LINCLE JOHN FROM JAMAICA Vengahoys** I FEEL FOR YOU Bob Sinctor **CLOSER THAN CLOSE Rosie Gaines** Total Rhythm RREATHE Blue Amazon FUTURE EP: FUTURE/LUNAR VIEW/LIQUID DREAMS Switch I'M THE MUSIC TONITE Musicmakers 10. RISE UP Sunkids

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Child Chart Top 60 (including mixed), Urban, Pop and Cool Cuts charts can be obtained from Mill's website at www.dotynusic.com. To records the olds charts in full by fax content Kim Reach on the (CCO) 7540 8568 dotmusic * www.dobrackcom. 1915 4 PT COULD FOR A SMETHING BIRLIO G. Mothership.Egi.

CHART COMMENTARY

by ALAN JONES t is a matter of fact that specialist records do less

well than more general ones – but in the case of Italian DJ/remixer/producer Mauro Picotto it is working the other way round. Make sense? Trust me, it will in a minute. Picotto won a DMC mixing competition in 1988, and has been a prominent fixture on the Italian dance scene ever since, making several records as RAF and more latterly under his own name, including Lizard, which stormed to number six on the Club Chart last year, and subsequently reached number 27 on the CIN chart. Lizard is, of course, a term used for a group of reptiles, distinguished (without getting too technical)

by long bodies, legs and a tapering tall. So it is a neral term, which can even be applied to crocodiles and dinosaurs. More specific are iguanas, which while definitely qualifying as lizerds, are only ever large, herbivorous and American with serrated dorsel crests.

Iguana also happens to be the name of the latest Mauro Picotto single, which jumps 22-1 on the Club Chart this week, thus meaning his more specialist record (Iguana) is a bigger success than his more

general (Lizard) release. Well, we got there in the end... Positiva continues to enjoy the most purple of patches, with its latest chart missile - Marc Et Claude's I Need Your Lovin' (Like The Sunshine) - landing at number 12 on the Club Chart, while it achieves a Dutch double on

the Pop Chart, where Alice Deejay's upcoming third single Will I Ever retains the number one position ahead of fast gaining compatriots and labelmates the Vengaboys' Uncle John from Jamaica. The Marc Et Claude single, incidentally, is a trance remake of the Baby D hit of a few years ago... Hip-hop acts usually take a poor second place to R&B acts on the Urban Chart, but the appeal of Eminem's Real Slim Shady single is such that it breezes past Jamella's Call Me to take pole position on only its second appearance on

Positiva

Positiva

Virgin

Neo

the chart - and the hottest new record is fellow rapper Busta Rhymes' eagerly-awaited new single Get Out, which finds Busta following the Jay-Z route by incorporating elements of a popular children's song into his record - in this case The Ugly Duckling as

popularised by Danny Kaye

	Azuli		POP TOP 20	
	Go Beat	2 11 2	WILL I EVER Alice Deejay UNCLE JOHN FROM JAMAICA Vengaboys	Positive Positive wood 2T
RS			THE POWER OF LOVE Frankle Goes To Holly IT FEFLS SO GOOD Sonique Seri	sus/Universa
Nick N	Hool Choons	4 4 5	GOTTA TELL YOU Samentha Memba Wild	
	Saturate	5 9 2	LET IT BE THE NIGHT Kim Lukus	Jiv
	Caned	7 5 4	DTB/REACHERS OF CIVILISATION York	Manifest
	Positiva	8 8 3	ALL AROUND THE WORLD Northern Line	Global Taler
		9 18 4	IT'S MY TURN Angelic	Seriou
	Yellow	1820 3	YOU SEE THE TROUBLE WITH ME Black Leg	end Eterni
	Total Rhythm	1114 2	TOGETHER (WE CAN MAKE IT) Fraud Squad Federal	Citarus Hen Yo
	Subversive	12	FOLLOW ME Lange feat. The Morrighan	Positiv
:h			NOMAN TROUBLE Arthi Dodger & Rebbie Craig leat. Craig David	Petitic Demandi
	Wonderboy	14	HANDS UP Trever & Simon	Substance 550/En
	Yellorange		DO YOU WANT MY LOVE Coco Lee	Polyd
	Tellorallye		REACH S Club 7	Code Blu
do	tmusic *	17 130	SOMEONE Ascension WEEKEND Bad Habit Boys	Inferr
	Santage's spains to marks	18 7 2	IF I COULD TURN BACK TIME/BELIEVE/DIKE BY ONE	
WW	w.dotmusle.com	1915 4	It I COULD HAVE MANY INVESTIGATIONS BY ONE	Stathandia Fa

C·T·S

1912 4 LET'S RIDE Q-TIP 2016 4 LOVE ME NOW Beenle Man feat. Wyclef Jean

IMPORTANT NOTICE

With the imminent closure of CTS Studios' Wembley site, the company's extensive tape library has to be cleared BEFORE 16TH JUNE 2000.

Whilst every effort is being made to contact clients in advance of this date, there will inevitably be a number of unclaimed tapes these will be disposed of after this date, due to space restrictions.

All past CTS clients - please get in touch as soon as possible, if you have not already been contacted and believe that we may still have any of your masters in storage.

Contact BRIAN MOLE or JOHN FRAZER on 0208 903 4611, fax us on 0208 903 7130, or email mastering@cts-lansdowne.co.uk

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MUSIC WEEK 10 JUNE 2000

FXPOSIIRE



CHART COMMENTARY

by ALAN JONES

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

AIRPLAY FACTSHEET

On its 22nd week in the chart, Gabrielle's Rise takes its biggest fall to date, sliding 27-37 as support for her new single When A Woman continues to grow. The latter track has climbed 73-31-15-12 in the last three weeks. Even more remarkable longevity is being displayed by the record which knocked

Capital's most-played list, Craig David is finally replaced by Sonique, who earned 72 plays Gabrielle off the top of the last week with It Feels So Good on the airplay chart, reaching number 41 it's a pretty safe bet that Coming Arou will become the biggest hit single of Travis an acheivement which, only requires it to reach number seven, their previous biggest hit being Turn, which reached number

seven peak of Why Does It Always Rain On Me last Sentember Stephen Gately's New Beginning enjoys its eek yet, jumping 34-25, with 1,175 plays from the Music Control panel. That's more than 10 times as many as its notional double A-side Bright Eyes. Boyzone colleague Ronan Keating's forthcoming second solo single Life is A Rollercoaster, jumps 97-43 this week. Still conspicuously absent from the Top 100, however, is Mikey Graham's You're

8 5

2 REACH S Club 7

3

Jivo 1

Serious/Universal

VC Recordings

Independiente

Positive/EMI 6

LaFace/Arista

IRT/Fast West

Wildstar 5

Innocent

East West

eight last November. Even before its release

ous best airplay position, the number

Coming Around has equalled the group's

ingles chart, All Saints' Pu singles chart, all Saints Pure Shores, which finally departs from the Top 10 of the airplay chart this week, falling 9-11. It has been in the airplay chart as a whole for 21 weeks, 17 of em in the Top 10. After six weeks at the top of

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

Former Verve frontman Richard Ashcroft has the highest new entry to the Top 50 this week, his second solo single Money To Burn improving 56-36. Ashcroft's A Song For The Lovers reached number seven on the chart in April with Radio Two plays almost matching Radio One. Money To Burn is currently reliant

Polydor

.live

2

3

AT A GLANCE WEEKLY MARKET SHARES TOP CORPORATE GROUPS TOP 10 COMPANIES

> on Radio One, however, with the station giving the song 24 plays last week, with none at all from Radio Two. Radio One provided more than 70% of the record's total audience Songwriter Max Martin - elected as ASCAP

songwriter of the year for the second consecutive year - has three records climbing the Top 50. Britney Spears moves 4-3 with Oops! I Did It Again, Bon Jov! improve 40-28 with It's My Life and the Backstreet Boys climb 156-50 with The One

S Club 7's Reach jumped 81-32 last week but only 32-31 this week, despite entering the sales chart at number two. It's not slowed as much as it seems, however. It actually increased its audience by more than 28% while its plays increased from 535 to 739. It just happens to be in a tough part of the chart. Its audience of 29,88m would have earned it a number 24 placing last week

3 OOPSI...I DID IT AGAIN Britney Spears IT FFFI S SO GOOD Sonious DON'T CALL ME BABY Madison Avenue

5 COMING AROUND Travis 2 FILL ME IN Craig David **TOCA'S MIRACLE Fragms**

7 DAY & NIGHT Billie Piper 8 THERE YOU GO Pink

BABYLON David Gray 10 MAMA - WHO DA MAN Richard Blackwood

Most played videos on MTV UK/Media Resnarch Ltd w/e 2/6/2000 Source: MTV LK

THE BOX

3 ALL AROUND THE WORLD Northern Line Global Talent 8 SPINNING AROUND Kylie Minogue Parlophone

OOPSI...I DID IT AGAIN Britney Spears Jive IT'S MY LIFE Bon Jovi Mercury 7 I'LL NEVER STOP 'N Sync 7 FIG. WE WILL BOCK YOU Five

PCA 5 FORGOT ABOUT DRE Dr Dre feat. Eminem Interscope/Polyder 9 6 WE'RE REALLY SAYING SOMETHING Buffalo G Mothership/Epic 10 4 IT FEELS SO GOOD Sonique Serious/Universal

os on The Box, w/e 29/5/2000 RADIO ONE PLAYLISTS

BOX BREAKERS

AROUND THE WORLD Agua Universal WHEN I SAID GOODBYE Steps Ebul/Jive THE ONE Backstreet Boys THERE YOU GO Pink InFace/Arieta RCA

5 9 I TURN TO YOU Christina Aguilera GOOD THING GOING Sid Owen 7 E LAST ONE STANDING Girl Thing

8 TTS TOO LATE Lucie Silvas WHAT'S MY AGE AGAIN? Blink 182

10 8 MAMA - WHO DA MAN? Richard Blackwood

Highest climbing videos on The Box in advance of single release w/e 29/5/2000 Source: The Box

East West

Dise

RCA

EMI

MCA

TOP OF THE POPS

TOP

Club 7: New Beginning Stephen Gately: On The Beach York: Sha Forgot About Dre Dr Dre fest Eminem: You're My Angel Mikey Graham

Draft line-up 9/6/2000

CD:UK



THE PEPSI CHART

Performances: You're My Argol Mike Crahem Marna – Who Do Man Richard Black-Mood; When A Woman Gabrielte Cryptili South Grew Len Videos: It Feeds to Good Sonique; Sunday Meraing Call Gasis; Shackles Mary Mur.

Final line-up 3/6/2000

Draft line-up 8/6/2000

Again't Blirk 182; Forgot About Dee Or Ore feat, Emissim; When A Woman Gathielle: Babylon David Gray, If I Told Yes That Whitely Houston & Gorge Michael; Good Stuff Kells; Dee't Call Me Baby Madison Avenue; Shackles Mary Mary, There You Go Pink; Day & Night Billie Piper; Taken For Granted Siz: It Feels So G Travis: On The Beach York

odder: Money To Burn Richard Ashcroft

Girls Like Us B15 Project feat, Crissy D & Lady G; You See title With Me Black Legend; What's My Age

B-LIST The One Backstreet Boys; Marna – Who Da Man? Richard Blackwood; Yellow Codiplay; Ghetto Romence Damage; Sandstorm Darude; Sandwickes Detroit Grand Pubatic; Save Me Embase; The Sanswiches Detroit orand Probatic, Save the Emblacy, Real Slim Shady Eminem; Tota's Miracle Fragma; New Beginning Stephon Gately; These Wooden Ideas Idlawi Call Me Jamelie: Cryptik Souls Crew Len; Take A Look Around Limp Bizkit; Summer Of Leve Lonyo (Comme Ci

Ultra Nate: Got Your Money OF Cirty Bastard; Reach S Club 7; Copsl...I Did It Apple Britney Spears

C:LIST 'Ready To Receive The Animalhouse:
Beautiful Matt Darry's Mash Up feat. Beautiful Man Denry's Magh to test.

Marcial Woods; Castain The Sam Doors, The Power Of Law
(Rob Sente Club Mity Frinish Goes To Hollywood; The
Committed Murder (Gang Star Renkin) Mayor Grap; MigPlimpin 1947; This You Kill Hard Sam Activent; Carmen Quessy Missim
Feet, Sidn. *11 News Stop 'N Sync; "Sandry Meening Cast
Opsis; "It's Genna Be My Way Freduces; "No More Rieff
Exc;" Morth Against Evryper's Advise Southway
"Melphoromore Cad Biss

R1 playsists for week beginning 5/6/2000

A-LIST "Accidental Angel Sherens Dugant; Four Way Out Birth; Someone Else Not Me Du Duran; The One Backstreet Boys; Breathe Faith Hit; Babylon Dovid Gray, When A Woman Gabrielle: Sum Moved On AHa

B*LIST "House Of Love Toby Bourke; If I Told You That Whitney Houston & George Michael; "Maybe Baby Paul McCartney; Amazed Lonestar; Tell Me How Nanci Griffith: My Life Story The Jeff Healey Band; ; it's You Late Lucie She Don't Hear Your Prever Co

E-List Venide and (altern) Don Healey, 90 What A. CHIST Venide and (altern) Don Healey, 90 What A. Small Fly On The Wing of Law he foot life Brothers Small Fly On The Wing of Law he foot life Brothers Centring Account Floris, Georafic (altern) Ell Wymars Small Fly On The Wings of Law he foot life Brothers Centring Account Floris, Georafic (altern) Ell Wymars Small Fly Centry (altern) Floris (altern) Floris Consoly The Gentle Account Floris (altern) Floris Rose Martin & Gildicks; Jernalder Fly Law 2000, Where The Beart is Priced and

R2 playlists for week beginning 5/8/2000 * Denotes additions

MTV UK **PLAYLISTS**



EALST There You Go Pinic; Day & Night Billie Piper; Cryptik Souls Crew Len; Marea Who's Da Man Richard Blackwood; Call Me Jamelia; Who's Da Man Richard Blackwood: Call Me Jamesia: When A Woman Gabnelle: Embrace Agnell & Nelson Good Staff Kelis: Unintended Muse: What's My Age Against Blink 182; Fill Me In Craig Dawd; Mach Against Everyon's Advice Southers; You See The Trouble With Me Black Legand; Shackles Mary Mary Denostria Light.

B24LIST Reach S Club 7: The One Backstreet
B093: New Beginning Stephen Gately:
Last One Standing Girl Thing: Ghette Remance
Damage: Spirining Around Kytle Minogue: Getta Fell

CALLSE Carmen Queasy Mealm (cot Skin; Forgot About One Dr Dre Feel, Eminem; July Occes Acoses: Diany of A Wilmp Space; Ne Ordinary Meming Chicane: Save Me Embrace; Sunday Morning aloss; fix My Tan Angelic; Got Ya Monsy (or Dry Beston); Catch The See Dover; The Real Sim Bhedy Quereshot Eminem

26

THE OFFICIAL UK AIRPLAY CHARTS

JUNE 10 2000

Serious/Universal 2245 +13 86.16 +14

A HEAR

music control

IT FFFI S SO GOOD Sonique

A SI MY NO

A TEST IT FEELS SO GOOD	Soliique Sello	ius/Utiliversai	2240 .	-13	80.10	1
2 1 8 10 DON'T CALL ME BABY	Madison Avenue	VC Recordings	2343	-4	85.78	-1
3 + = + OOPS!_I DID IT AGAIN	Britney Spears	Jive	2290	+2	73.83	n/c
4 2 12 N TOCA'S MIRACLE	Fragma	Positiva	2195	-3	72.53	-5
5 s s 114 SEX BOMB	Tom Jones And Mousse T.	Gut	2469	+1	67.95	-7
A 6 s 6 0 IF I TOLD YOU THAT	Whitney Houston & George Michael		1645	+6	63.20	+8
A 7 12 6 0 COMING AROUND	Travis	Independiente	1151	+5	68.11	+16
8 7 % 27 FILL ME IN	Craig David	Wildstar	1550	-9	57.33	-4
9 6 16 42 NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes	Virgin	1649	-23	56.78	-7
▲ 10 10 0 11 DAY & NIGHT	Billie Piper	Innocent	1511	+1	55.67	+5
11 2 21 09 PURE SHORES	All Saints	London	1583	-1	52.25	-3 +23
▲ 12 15 3 0 WHEN A WOMAN	Gabrielle	Go Beat/Polydor		+36	50.53	+23
13 11 16 0 THE TIME IS NOW	Moloko	Echo		-17	47.29	+9
▲ 14 10 10 THE WASN'T MAN ENOUGH	Toni Braxton	LaFace/Arista	1420	-15	43.47	-12
15 to to 39 FLOWERS	Sweet Female Attitude	Milkk/WEA		+29	40.94	+45
A 16 20 3 0 BABYLON	David Gray	1HT/East West		+25	40.08	+36
17 % 4 5 SHACKLES (PRAISE YOU)	Mary Mary	Columbia		-14	38.29	+30
▲ 18 % ₽ © SITTING DOWN HERE	Lene Marlin	Virgin		+42	37.02	+11
▲ 19 22 3 34 YOU SEE THE TROUBLE WITH ME	Black Legend	cked On/XL Recordings		-13	36.05	+2
A 20 19 19 MOVIN' TOO FAST		Manifesto		+24	34.86	
A 21 31 3 4 ON THE BEACH	York — HIGHEST TOP 50 CLIMBER —	Mannestu	003	124	34.00	170
	— HIGHEST TOP 50 CLIMBER —	Long Lost Brother	613	+43	33.73	+67
▲ 22 × 5 15 TAKEN FOR GRANTED	Destiny's Child	Columbia		-15	32.71	
23 17 12 ST SAY MY NAME	Chicane feat, Bryan Adams	Xtravaganza		-10	32.62	
24 19 18 IS DON'T GIVE UP	Stephen Gately	A&M/Polydo		+54	32.03	+42
▲ 25 × 4 3 NEW BEGINNING	Ricky Martin feat. Meja	Columbia		-12	31.58	-10
26 20 11 40 PRIVATE EMOTION 27 21 11 15 THONG SONG	Sisgo	Def Sou		-18	31.54	-9
27 21 11 15 THONG SUNG ▲ 28 © 2 1 IT'S MY LIFE	Bon Jovi	Mercun		+62	30.97	+80
A 29 34 7 FORGOT ABOUT DRE	Dr. Dre feat, Eminem	Interscope/Polydo		+52	30.97	+5
▲ 30 × 11 ○ SMOOTH	Santana feat. Rob Thomas	Arist		+3	30.94	+11
▲ 31 ± 2 2 REACH	S Club 7	Polydo	739	+38	29.88	+29
A 32 % 4 0 GIRLS LIKE US	B-15 Project feat. Crissy D & Lady C	3 Relentles	s 604	+16	28.91	+33
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TOP 10 GROWERS

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 BREATHLESS The Corrs (IAC)Lava/Atlantic)

 WHEN A WOMAN Gabriele (Go Beat/Polydor)

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Music Control UK. Tipus narked by Intal number of plays on 45 mainstream independenters 00.00 on Sun June 4 2000 and 24,00 on Sat June 18 2000

TOP 10 PRE-RELEASE

- IF I TOLD YOU THAT W. Houston & G. Michael (Arista) COMING AROUND Travis (Independiente)
 WHEN A WOMAN Gabrielle (Go Beat/Polydor)

WHEN A VUMPA LIGHT SEARCH SEA 19.93 LIFE IS A ROLLERCOASTER Ranen Kesting (Polydor)

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CLASSICALnews

CASALS WORK MAKES WORLD DEBUT

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

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

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

oratorio's world premiere performance in



Spain after Franco's fall, although the dictator's longevity prevented that from happening. In the event, the work was performed publicly for the first time in Acapulco.

Mexico in December 1960 and has found a latter-day champion in Lawrence Foster, widely known for conducting the premiere performance and recording of Sir Paul McCartney's Standing Stone.

Foster recorded El Pessebre for Naïve with the Orquestra Simfönica de Barcelona I Nacional de Catalunya in 1997. The French-based independent label has since invested gual translations of the booklet notes and of the libretto of El Pessebre, siming to attract interest from Catalon

Castilian, French, German and Englishspeaking audienc

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

TERFEL SPEARHEADS WELSH FESTIVAL Welsh bass-baritone Bryn Terfel has put his

name to a new festival to take place during the August Bank Holiday weekend (August 25-27) at the Faenol Estate near the singer's north Wales home



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

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

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

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

AndrewStewart1@compuserve.com

ALLIBIUIM of the week

PROKOFIEV: Semyon Kotko. Kirov Opera and Orchestra/Gergiov (Philips Classics 464 605-2). Valory Gergiov's (pictured) acclaimed series of Russian opera recordings with his outstanding Kirov company continues with the release of Prokofiev's five-act tale of



release of Prekofer's fire-set Liais of the work has been unavailable in the carladgue since the deletion of Zhukov's 1950 Melodys recording. This version work that does justice to Prekofer's younghy some Comprising amost 50 melos the control of the Prekofer's younghy some Comprising frames 50 melos the State of the Prekofer's the Pre

REVIEWS

for records released up to June 19 2000 DU FAY: O Gemma Lux, etc. Huelgas-Ensemble/ Van Nevel (Harmonia Mundi HMC901700). Paul van Nevel's Huelgas Ensemble turn to the

structurally complex motets of 15th-century Franco-Flemish composer Guillaume Du Fay, presenting an composer duniaume ou ray, presenting an anthology of 13 virtuoso polyphonic works. This is the only collection of these pieces in the catalogue. Ads will run in July's Gramophone ional Record Revie GIGER: Ignis, Giger, Ungureanu, Schnei Estonian Philharmonic Chamber Choir/ Kaljuste (ECM New Series ECM 1681). violinist-composer Paul Giger's Ignis based on a hymn by the 12th-century mystic Hildegard of Bingen and other medieval fragments, could prove another Officiumtype hit for Manfred Eicher's ECM New

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

LISZT: Selected Piano Works Vol. 3, Etudes D'Exécution Transcendante. Alfredo Peri (Arte Nova 74321717682). One of the joys an planist Alfredo Pert's Liszt playing arises from his ability to produce subtle tone colours and contrasts of sound. Arte Nova's Issue of selected works by Liszt continues with the release of a disc devoted to the Transcendental Studies, a cycle of 12 technically and musically challenging works. Perl's elegance of line and lyrical phrasing even extends to such furious movements as Mazeppa and the Wilde Jagd. A budget-price bargain for piano connoisseurs, it is backed by ads in International Record Review Gramophone and BBC Music Magazine



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

The recent vovoing performance of online music stocks has been followed by a period of readjustment as the dust settles on the days of feverish

investment. Gerard Grech reports

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

Both CDNow and ArtistDirect shares nave steadily plummeted on the US Nasdaq market during recent months amid market uncertainty about "new economy" stocks. Shares in CDNow were last week trading at as little as \$2.53, compared to last mer's 52-week high of \$23.25.

Meanwhile in Europe, the troubled flotation of Lastminute.com in April and the collapse of Boo.com last month have had such an impact on the mood of internet investors that a number of internet-based companies in the music sector

including Boxman, have put back their flotation plans. UK-based umbrella retail site Streets Onlin meanwhile, has cut its flotation value to £75m from £150m in advance of its proposed initia public offering (IPO) at the end of

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

Too much non-smart money was flooding in," says Jay Marathe, head of consulting at Durlacher Securities, the trailblazing London-based MUSIC WEEK JUNE 10 2000

ummeted since late February. *Expectations of technology stocks were rising out of all proportion.

However, the dramatic market rationalisation of recent months does not

mean city investors uch as Durlacher which has ploughed money into Boxman. the 365 corporation and Simon Fuller's teenage portal - plan to cull back from nternet start-ups Marathe believes the difficulties suffered by

certain high-profile ventures have had the effect of stemming the gold rush, but he says that, as in conventional markets, there is no shortage of support available for strong propositions with multiple revenue streams

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

investment firm whose own share price has

Miguel Ferro, the investr Chase Capital Partners who led negotiations for the company's \$10m investment into Vitaminic, agrees, "With people rushing to invest in any stock associated with the internet, something had to give. The end

result, though, has

isic start-ups did

heen a market 'I find it puzzling to see some re-adjustment. Some of those online start-ups run not deserve to be by CEOs who have never had any funded in the first place. This has been experience in the music

a steep learning business' - Myles Davis, Morgan concerned, and it will continue over the next Stanley Dean Witter 12 months vesting has v

rapidly become more challenging."

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

is worth little without the right staff to put it into practice. "I find it puzzling to see some of these

start-ups run by CEOs who have never had any experience in the music business," says Davis

York-based internet entertainment analyst Aram Sinnreich at research company Jupiter Communications, agree *Too little time has been spent understanding web-based music businesses and, in particular, those distinct features which will

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

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

Few city brokers seem surprised that internet start-ups and early-stage businesses were overvalued during what

has undeniably been a frenetic period of innovation. But the practice of valuing young businesses on the basis of potential, rather than well-founded projection, is,

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

> *New economy investment netrics, such as market value ased on registered users, are peing played down and traditional fundamentals are peing more rigorously applied investors increasingly want to talk about earnings, profit growth and market share. They are beginning to treat >



sated in secont months

ridpop: 31 attracted by its multiple revenue streams

Not a bad start to the year...

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However such

and far between. This

year, Lewis says she

as so far seen only

three or four business

plans seriously worth

considering, out of the hundreds that 3i

has received. Nor is

> technology-based stock like traditional "old economy" stock.

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

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

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

This explains why 3i has invested £3m in

Worldcop.com - the site launched by ex-Radio One DJ Peter Powell and his usiness partner Russ Lindsay with former Arista managing director Martin Heath which outwardly supplies music-related

content to teenagers. while simultaneously ving as a platform for data research that

it sells on to the music industry. We are looking for business plans with multiple revenue streams such as forldpop, which will generate revenue in

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

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

there an infinite supply of the other crucial commodity - the experienced management team

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

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

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

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

vildering range of success criteria Start-ups boast

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

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

grall of e-commerce.
"Customer acquisition costs form the basis of our route to profit," says Stephen Cole, managing director of Streets Online, the company behind Audiostreet.com. "Using these figures, we know we are going to be profitable within three years." Streets Online claims that the cost of

acquiring each customer, taking into consideration all marketing costs, currently stands at £11.60. On the other side of the balance sheet, the company claims a typical Streets Online customer is worth £400 across a 60-month period, becoming profitable after nine months — that is, when the contract of the standard of the en the customer will have spent that is, wh 660

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

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

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

now it is acquiring customers.

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

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

Meanwhile, others are keen to downplay the importance of these statistics. Adriano Marconetto, Italy-based vice president of content development at Vitaminic.com, believes that although customer MUSIC WEEK JUNE 10 2000



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



spend on the site's content and v

acquisition cost statistics are useful, they are not the most crucial. "I'd rather know how much I need to

added features in order to make certain users keep coming back," he says. "A

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

Marconetto is not alone in believing that Marconetto is not alone in believing that the cost of customer acquisition is something of a red herring. Mark O'Donoghue of Music Week's sister web-site dotmusic believes the next nine to 12 months could prove to be the critical period for many online music businesses, as the battle to drive users to the site Intensifies and companies battle to show

Intensifies and companies battle to show investors that users can equal revenues. "Dotmulc has been fortunate to get established ahead of the game and has therefore enjoyed a rolatively low acquisition cost per customer in reaching its current level of 830,000 unique users." ys O'Donoghue. "User numbers and acquisition cost

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

others argue that such costs tell investors a lot about the scale of the brand-building advertising campaign -tiself an increasingly derided investment - and little about the entertainment value and little about the

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

significant."
He says the cost of drawing const to the online pop magazine currently stands at around £2.50 per person, thanks to a minimal advertising spend and even taking into account the £4m the company recently invested in sponsor the charts for three years. Worldpop styles Itself as a content

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

acquisition costs.
"We don't have too many costs, other
than the cost of creating the content.
What we are actually about is generating
as big an audience as possible across lots
of different genres," says Heath. "You
make money out of attracting consumers to you, and you do that in lots of diffe 31 > goods, and not whether they are B2B or siness-to-consumer (B2C) orientated." Nonetheless, the principle which drove hordes of investors and entrepreneurs to the web remains the same - the internet is a hugely appropriate medium for the production, marketing, distribution and sale of music, After all, with or without the internet, most music is already bought and

sold in digital form. arent that there is But it is becoming apa limit to the amount of money which can currently be made from online music sales without the direct involvement of the five

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

repertoire online.

"After they have done that, the internet

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

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



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

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

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

Equally exciting for the investment

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

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

distributed to the mass market through more conventional, more accessible means such as television. But Jay Marathe claims that consumer-

'Companies associated with broadband are likely to attract most of the incoming investment' - Miquel Ferro, Chase Capital Pariners

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

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

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

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

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

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

luminates from Prince to Alan MicGe. The EAI Initiates brings acts such as Pink Ryaf, Snoop Dogs and the Spice Gifts to the legal online party. They Join Sony Swage Gorden, Lauyn Hril, Colline Dion and Fead Jian, all of whom have had singless offered for download. In each instance, the artists more online has been specimized by their existing record the control of the spice of the spice of specimized by their existing record the choolings companies, retail sites and entertrainment portals. All of which suggests that while desirement along have been the operative word two years gog, it is now being effectively removed

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

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

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

RECORD LABELS EXPLORE INTERNET BUSINESS MODELS

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





controlling the delivery of 800 albums, I don't think he was too concerned with that." Even before the online music market has begun to approach maturity, those artists

who believed the middlemen could be easily removed have long since begun to

question their preconceptions.

"The disintermediation question has already been answered," says Universal Music UK new media manager Jason Blain. "It is true that, two years ago, the music industry was racked with anxiety that artists would use the web to go it alone, but the bottom line is, labels own artists?"

audio rights. What use is an artist site without "All of our major album releases music? I just don't sense that most artists will involve infernel promotions.

fromework.

Internel marketing is as the become a reality in the UKe ythe end of the year, and one by one year, and one by one commitments to making catalogue wouldlike for digital deveload in online medium in

making catalogue wailable for digital download in partnership with retailers. Digital players from Sony and Panasonic are expected to be selling well by Christmas, adding the Intal ingredient to the recipe for legitimate growth of the online market, with major record labels at the helm, supported by an emerging cast of third parties, providing encoding, digital right management (DRM), distribution and hosting services. Flushed with their progress to date, label bosses are incorporating online promotion in an increasingly structured manner. While paid downloads have yet to find their natural market, online promotional campaigns have already proved their worth

time and again.
Why's recent fluunch campetign for British year's recent allowin, Oppel 10 of Again, Speed second allowin, Oppel 10 of Again, Speed second allowin, Oppel 10 of Again, O

"All of our major album releases will involve invente promotions, and they will give and better," says Watson. "Our better of the promotion of the promotion of the promotion of the promotion and already an integral part of our overall planning, in terms of promotion and promotion of the promotional opportunities, which is our main focus right now the internet is as important to development acts as to established acts."

According to Sony webmaster Neil Cartwright, label-operated artist sites have proved particularly successful in helping to drive sales of new releases.

"Radio One's Jo Whiley said, live on air, that she had had so many email requests for Toploader's recent single Achilles Heel that she had decided to make it record of the week," says Cartwright. "We had actually told all the fans via the Toploader site to email her with the request. It is something we're doing quite regularly with 19.00 to the control of the control of the something we're doing quite regularly with 19.00 to the control of the control of the 19.00 to the control of the 19.00 to 19.00 to

fantastic results."
Feeder experienced a similar effect in April of last year, when plugging company Revolution marshalled the band's fanbase after the band had been passed over for a Top Of The Pops appearance for their Day in Day Out single. After being hundated with thousands of e-mails, the programme's producers duly had a change of heart, the

band were invited on, and the following week the TOTP website carried a reference to the huge number of e-mails it had received. No-one can deny that record companies are collectively staking

their claim to

online medium increasingly aggressively, and the majority of their artists appear outwardly to be happy enough to stay orboard. The RIAA recently won the tirst round of its fight against the MP3-sharing software company Napster, and to all intents and purposes, the anti-corporates appear to be on the back foot.

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



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

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DISTRIBUTION DOMAIN

Artists' new nower generators

are currently still a step too far for many struggle to expand their marketplace to a profitable size, some of the key beneficiaries of the internet are established artists operating physical mail ices from their

In 1997, Prince known as The Artist -released his four-CD Crystal ebsite (www.love4oneanother.co

US freephone telephone line (1-800-NEW-FUNK), selling a reported 100,000 copies career best (and they were plagued by ful-fillment problems), but given that every sale constituted pure profit, less manufacturing and fulfillment costs, the revenues generated were far from Insignificant. The Artist later claimed to we earned more from Crystal Ball than m any of his other alb

Of course, only world-famous artists whose movements are guaranteed to generate publicity can even consider

 marketplace. Some are simply waiting for reassurances about certain issues of exploitation and interference, while others including some practised agitators reject the need for any corporate ille te tnemovin

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

nce they can be assured their fans will come and find ther

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

their Marillion.com website. An exclusive acoustic album last year ated "thousands" of sales, according to Marillion marketing and communi-cations manager Lucy Jordache. The band's database currently stands at 30,000 names, after the band inserted incentivised response cards in their last studio album

for Castle Music. Each response was rewarded with a bonus CD, and fans were directed to the website for further offers. We have paid for the free disc four o five times over with the online orders that have been coming back," says Jordache. "The disc cost £1 to send out, and every d person is coming back with orders orth £50 or £60."

the label to lend technical and commercial support

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

Hew hands carve out a web niche

"we call London home"

'A lot of artists have contracts

written before the net was

invented. The technology is

leaping ahead while the artist's

ability to make a living needs to

be addressed' - Billy Braga

or new bands slogging around the tollet circuit, the practice of selling CDs out of a suitcase at the back of the room may not be entirely outdated, but it has been augmented by an altogether 200.000 bits and counting!

sleeker web based model. Stargiri, a Lon-n-based band don-based with three singles to their name. have carved out an Impressive web

presence to greet fans generated by radio play and live appearances. (www.stargirt co.uk) offers free

as mail order CDs and merchandise, and the band claim to have sold in excess of 4,000 singles online without so much as a manager, never mind

Night Nurse, another London band whose sole moment in the traditional media spotlight to date arose when their original gultarist was poached by Ash, claim to have registered more than

Taking a similarly measured tone is Billy Bragg, who says what needs to be resolv is the issue of how artists can ensure they get paid fairly for the online dissemination

"A lot of artists have record contracts written before the internet was invented, and that's a problem," says Bragg, "The technology is leaping ahead while the artist's fundamental ability to make a living needs to be addressed."

The most outspoken representative of the more extreme camp is Public Enemy's Chuck D who, despite his recent experiment, still ultimately rejects the traditional music business as a banking stem, asking "who needs them?"

This mayerick spirit can still be found in some quarters - and occasionally even with a degree of commercial success. Artists with cult followings are turning to US sites such as Emusic and Musicmaker to reach fans and drive sales. The success of the nmy Page and Black Crowes album, Live At The Greek, available only from

Musicmaker as a CD or as a track-by-track download, has passed nto digerati legend. Other featured artists include The Who. Goo Goo Dolls and Slaver. Meanwhile, the most popular item currently on Emusic is an

exclusive eight-track EF by They Might Be

nts. The first 10,000 fans to download the full eight tracks for \$7.99 get the CD. or single tracks can be downlo cents each. On the same site, Elvis Costello offers his entire recorded output from 1977 to 1986 in MP3 format, and Bush, Phish and Rancid are among the other acts to have signed up on an equally exclusive basis.

Former Creation Boss Alan McGee, who recently launched the web-based label Poptones, repeats the familiar argument that traditional labels are out of touch *Majors have the attitude that basically consists of ignoring the internet," he says. "It is like working with dinosaurs. Artists have got to work out if they are dinosaurs

or punk rockers - success is not just about what the music sounds like, but the attitude. McGee is spearheading a raft of industry veterans turning to the web, ostensibly to offer artists a better deal. "Traditional record and publishing deals delude artists by giving them huge advances," he says,

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

For a band with a degree of press attention, the rule of thumb has it above 10,000 hits week is airly respectable score. Bellatrix toelandic hopefuls

regular fixture in the weekly music between 15,000 and 20,000 hits bellatrix.com site. which they have managed promote to the Yahoo! search engine as the first answer to any Bellatrix searches. "The site enables us to get in touch with

people from different parts of the world," says Bellatrix manager Anna Hildur. "It is a slow build, but we hope it will help us when we go abroad to have a small fanbase in Norway, a small fanbase in Holland and re on." Holland and so on. "Web-based labels can keep it real, with short-term contracts that split revenues

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

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

money, and we expect the site to turn a profit within a vear

Marketing and distributing blues. reggae and world music artists in the traditional sense would simply not have made economic sense. However, we

have no returns or manufacturing costs, and we have the abilty to micromarket to a fanbase, so the whole process is infinitely cheaper," he adds.

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

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

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

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of the week

KYLIE MINOGUE: Spinning Around (Parlophone CDRS6542). Kylie relaunherself with a new label and this new track, written by Paula Abdul among others. The upbeat



nouse Inflections. Already the second most-added track on UK radio last week, the hot video has been playlisted by MTV and is number three on The Box chart. This taster from her new album, due out in September, should revitalise her old fanbase and win many new converts. CIRCLESS

SINGLEreviews

vengabous Uncle John From Jamaics (Positiva CDTIV135). The coles phenomenon that is the Vegaboys release another magpie pop tune

With snatches of Montego Bay and Holiday, they have crafted an insidious piece of pop that should do nothing 16 HORSEPOWER: Clogger (Glitterhouse GRCD496). The spirit of Jeffrey Lee Pierce uses this filthy bass and guitar-driven tale of revenge. Taken from Secret South, the Deriver-based band's third (and best) album, these boys revitalise US evangelist blues as

nes has the soundtrack oeuvre. FRANKIE GOES TO HOLLYWOOD: The Power Of Love (ZTT ZTT150CD), This remix by DJ Rob Searle of FGTH's 1984 classic has been hovering around as a bootleg since last autumn. Now released by ZTT, it has made it onto the C-list at Radio One and the set lists of DJs Judge

Jules, Pete Tong and Dave Pearce. BLINK 182: What's My Ago Again (MCA MCSZD/MCSYD 40219). the success of All The Small Things Blink 182 re-release this commercial track from their Enema of The State album. It has been Alisted at Radio One and this time

DAMAGE: Ghetto Love (Afterlife/ Cooltempo CDCOOL 347). After a threeyear break, Damage return on a new label

with a strong slice of credible R&B pop that will surprise many. Recorded and mixed in the US and produced by Tim & Bob (Sisqo), this should lay the groundwork for their return. It is B-listed at Radio One.

SPACE: Diary Of A Wimp (Gut CDGUT34). The first single from the new Love You More Than Football album sees ace return in a confident, upbeat mood. The song features all the trademarks that delivered their 10 Top 20 hits, zany lyrics, a quirky vocal and a hooky synth line. Very

SOULWAX: Much Against Everyone's Advice (PIAS PIASB 026CD). A nifty, radio riendly rocker from everyone's favourite Belgians (white dEUS are away) replete with ng riff and soaring chorus. C-listed at Radio One, this single should continue to promote their splendid albun

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

this house tune looks set for the charts. Latin percussion and an infectious bassline

(Mantra MNT58CD), One of the UK's most vibrant live acts, Six By Seven are quickly ng more adept at honing their studio sound. New Year is an excellent track with a uitar cound reminiscent of Sonic Youth

MORGAN: Flying High (Source SOURCDS1). An upbeat slice of Hammondtinged pop mixed by Beastie Boys producer Mario Caldate Jnr, this is highly reminiscent of The Byrds. It precedes Morgan's

DUM DUMS: I Can't Get You Out of My Thoughts (Good Behaviour CDGOOD2). ng on like a one-band power pop revival the Dum Dums overflow with upbeat hur

After their Top 20 hit with Everything, this should do well for the band.

BEENIE MAN FEAT.

WYOLEF JEAN: Love Me
Now (Virgin VUSCD169).

After guesting on
Jamelia's Top Five hit
Money. Pagin May. Jamelia's Top Five hit Money, Beenie Man unleashes the first single

from his debut major label album. Built around a familiar Jackson 5/Naughty By Nature bassline, Wyclef contributes some choice lyrics while Beenie Man adds a

TOOTS: Broadway Jungle (Jet/Trojan JETSCD502). This reggae track, origina recorded by The Flames in 1964, has b re-recorded thanks to Adidas's Euro 2000 advertising campaign. Producer Howie B gives the song a strong contemporary feel.

A L B U M reviews

DEFTONES: White Pony (WEA 9362477972). Rock's current renaissance should benefit the Deftones' third album, an atmospheric set produced by Terry Date albums have sold in excess of 30,000 units each and their fanhase is growing. JURASSIC 5: Quality Control (Interscope 4907102). The Los Angeles rappers demonstrate that their stunning 1998 debut was no one-off. The good-time rhymes and beats are as strong as ever on their major-

label debut, and though no singles are scheduled until late summer, their fanbas will ensure a healthy chart placing.

CHRIS MILLS: Kiss It Goodbye
(Loose/Sugar Free VJCD 116). In the

reasing edifice that is alt country rock, Milts' second album delivers



CI COMME CA): Summer Of RIVHCD3). Lonyo - vocalist

on Dem 2's two-step classic Destiny - looks set to cross over into the mainstream with this soulful garage track. A latin sample and two-step beat meet Lonyo's vocals to create the perfect summer soundtrack. B-listed at Radio One, it is set to follow the likes of Craig David to the upper reaches of the chart.





y is first of the blocks bloom project, following project, for the following project project project project for the following project project

perceptive writing and yearning delivery References are Son Volt, Jayhawks and Whiskeytown, but Mills, like Josh Rouse lifts his game into the t



(Elektra 7559625172). Hip-hop superstar R releases his fourth album which is very much a follow-on from the bigselling E.L.E. Production credits include Shok from the Ruff Ridaz,

Swizz Beatz and Jay D with guest spots from Lenny Kravitz and Jay Z. Not groundbreaking, but his fans will love it. NUSRAT FATEH ALI KHAN: Dust to Gold (Real World CDRW86). Khan, who died in 1997, is probably best known for his work with Peter Gabriel (soundtrack to Last Temptation of Christ). This album is a

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

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

VARIOUS: Mission Impossible 2 OST (Hollywood/Edel 0110302HWR). This

soundtrack is largely made up of US bands, including Metallica's I Disappear, which is features Limp Bizkit, Brian May & Foo Fighters and Powderfinger.

VARIOUS: Chilled Euphoria (Telstar TTVCD3127). Mixed by Hooj Choons' Red Jerry, this is a journey into ambient trance rring acts such as Chicane, Faithless and Salt Tank, It should follow its Euphoria enssors into the charts.

Hear new releases

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



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RECOMMENDED ALBUMS CATALOGUE FRONTLINE RELEASES

NEW RELEASES THE BEACH BOYS: The Best Of The Beach Boys 1970-1986 (The Brother Years) (Capitol

5250002) A long overdue distillation of the Beach Boys' finest work during an often fraught period when their records came out on their own Brother imprint. While retreads of Peggy Sue and California Dreamin' show evidence of Brian Wilson's troubles, there are plenty of songs here which aspire to and achieve the impossibly high standards set by the group's Sixties output. Highlights include Sail On, Sallor and the exquisite Good Timin' while the Oriental but slightly soiled charm of Sumahama is hard to resist and the excellent

lere Comes The Night demonstrates



orked over the years but this 18-track mid-priced effort puts another spin on their output. concentrating its attentions on their more lushly orchestrated recordings. String sections and Hollies harmonies go together perfectly and there are some classic tracks here. Overall it is a highly polished



afferty will always be remembered for Baker Street but he was making melodious and highly accessible music before that, 25 of which examples are gathered here. nastered and repackaged. Everything on this set was recorded for the Transationtic label and a dozen of the songs are actually by the Humbleburns, a duo comprising Rafferty and comedian Billy Connolly, before the latter found his real calling, The 13 songs from the early part of Rafferty's solo career include some real humdingers, among them the simple but highly effective Can I Have My Money Back, and the celebratory To Each And Everyone.



The Kent Years
(Kent CDKEND 182)
Dating largely from the mid-Sixties, this MIKE & TINA TURNER:

26-song set goes a long way to explaining the duo's appeal. It includes I Can't Believe What You Say, Goodbye, So Long and other familiar nuggets, supplemented by previously unreleased but worthy igs like Five Long Years and What

PROMETURE RELEASES

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Debt 18 Section 10 Control Con	-	Techno Techno	Land Control C	SRD TEN SRD	Bissibeal Papficide Indic	Craig David (Wildstar); single: Seven Days - July 10 Louise Elbow Beach (1st Avenue/EMI
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RETAIL FOCUS: FOPP

by Karen Faux

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

Fopp also has an arrangement with Great Eastern Hotel chain, whereby it racks out an appropriate range of CDs and gives guests the opportunity to sample them fore they decide to purchase. "The beauty of these kind of deals is that they shift significant quantities of product," says Ellen. Imaginative promotional thinking has always been the trump card of the thriving chain, which w has stores in Edinburgh, Aberdeen,



boosting tumover through imaginative promotional link-ups

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

White Forps is unknown that major records company years are presented in the company years are presented in the first state by years companies to give mainlying years companies to give some companies to give some companies to give some part of the companies to give a peak of the companies of the peak of the companies to give a peak of the companies of the

products and expects them to account for 5%

running as these do extremely well when they

have a strong focus," says Ellen. "We've had a good response to campaigns for funk, be-

and progressive rock. It's all about

(from 12/6/00)

number of genre-based campaigns we

effectively reworking classic titles.

In recent months we have increased the

of turnover by mid-summer.

Onka's Big Moka, Enimem's The Marshall Mathers LP, St Etienne's Sound Of Water, Moloko's Things To Make And Do and The Bluetones Science And Nature Fopp's weekly Top 20 is presented on its website, which is crammed with information for music

selling albums

Moby's

Fopp maintains an exciting

programme of PAs, signi

and playbacks and has just

done a playback for the new Belle & Sebastian album in

association with Tennants tager. Meanwhile its best

Play. Toploader's

include

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

Andres Instore – Bax, Babybird, Dandy Warhols, Graham Coxon, Iron Maiden, Dilated Peoples, Andrew of Tomorrow, French Sessions, Ordinary Psycho; Press ads – Thea Gilmore, Ordinary Psycho; Press ads – Thea Gilmore, Bach In Brazil, Twice As Nice, Bax, Idlewild, Babybird, Dandy Warhols, Iron Maiden, Dilated Peoples, Kings Of Tomorrow

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

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



Album of the month - Paul Van Dyk; In-store display boards - The Creators, Royal Trux, Badly Drawn Boy, Only Child, Elastica, St ne, Morgan, We Love You So Love Us

HMV Singles - Black Legend, Richard Ashcroft, Backstreet Boys, Moby, Amber, Jamella, Z. Idlewild, Darude; Windows - Street Vibes 5, Peter

Gabriel; In-store - Galaxy Hit Mix, Lynden David Hall; Press ad: - Idlewild, Darude, Headrow, Slinky 3, Beach House, Mos Def

Singles – Moby, Darude, Backstreet Boys, Amber, Black Legend: Albums Babybird, S Club 7, Dandy Warhols, Street Vibes 5, Eric Clapton & BB King: Windows - Black Sabbath, £6.99 CD campaign, sale; In-store - £6.99 CD campaign, two DVDs for

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

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

DIRROCIE Album - Bill Wyman & The Rhythm Kings; Selecta listening posts - Porcupine Tree, DJ Visage, Emiliana Torrini, Babybird, Big Yoga Muffin; Mojo recommended retailers - Czars, Omar & The Howlers, The Bouncy Castle, Deep Purple, Moody Marsden,



Singles - Jamelia, Idlewild, Blink 182, Moby; Windows - Sonique, Peter Gabriel, Babybird, Vengaboys, two CDs for £22; Listening posts - Matchbox 20, Dandy Warhols, Motorhead, Black Sabbath, Kelis, Susana Baca, Kid Roc; Press ads - Babybird, sale, Peter Gabriel entley Rhythm Ace



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

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

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



ON THE SHELF STEVE TURNER.

manager, Solo Music. Barnstable

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

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

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

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





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

Demand for dance is very diverse in the

South West and differs from city to city. Wales continues to favour hip hop and techno, while feovil can't get enough acid techno. This week Yeovit can't get enough actu technol. This weak I have been getting a good reaction to pre-sales for Bushwacka's new album Cellar Dwellers, on Plank, and Gunshot's new one, International Rescue, on the Words of Warning label. There is also an EZ Rollers single coming up on June 19 which should fly out

This Monday saw the release of Augustus Pablo's album El Rockers on the Pressure

ON THE ROAD

MARTIN SHIELDS. SRD rep for the South West

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

A lot of stores are already getting

enquiries about Freddy Fresh's new single which is due to hit the racks in a few of weeks time, on Kingsize, US Jahel Guidance is about to get a boost when Muzik magazine features a cover-mounted compilation on its July Issue. A new album from Glenn Underground, Lounge Excursions, and a hiphop compilation, 2001 A Rhyme Odyssey are both being released to tie in with the covermount. We are also doing a campaign for indie stores which will enable them to promote back catalogue on Guidance."

MUSIC WEEK 10 JUNE 2000











CHERRY RED (4), ZOMBA







ice car (yes car, not kart) for the wee





Remember where you heard it: EMI is looking to cream off the profits even more from the hugely-successful dance sector...Which newly-formed upstart has a little bit of a hole in its trainers this week after breathlessly announcing a digital download distribution deal with a UK major only then having to withdraw it with red-faced, breakneck speed after the company's new media digerati said it hadn't even agreed to go ahead with a trial?...Which industry fat cats are finally set to close the latest in a string of deals this week?...Clive Davis's new label deal with RMG comes a step closer to fruition as the major's lawyers met last week to start finalising the reported \$175m pact...Mick Jagger and Jerry Hall were among the celebs at Eurythmics' private pre-festival warmup gig at the tiny 20th Century Theatre

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of Music Week, please contact Ajax Scott at: e-mail – runnf.com fax +44 (020) 7407 7094; or write to - Music Week Feedback, Fourth Floor 8 Montague Close, London SE1 9UR.

in London's Westbourne Grove last Thursday...Meanwhile, poor Moby must have really been suffering from a sense of deia vu at the same night's DanceStar 2000 event, Having made his way up to the stage once at London's Alexandra Palace to pick up his DanceStar of the year prize from Gary Numan, he then had to do the whole thing again - complete with surprise "Gosh I've won" look because there'd been a cock-up in filming...Robbie Williams and Spice Girls will no doubt be shedding a tear with the news that their old showbiz columnist chum Matthew Wright is waving goodbye to The Mirror. He's off to become editorial director of mykindaplace.com, an interactive website launched this summer and aimed at teenage girls aged between 11 and 16...Elsewhere, last Christmas's big CD discounter Boots has confirmed it is scaling back its music presence in favour of nail manicures...Universal was yesterday (Sunday) looking to follow its

ground-breaking three simultaneous singles entries in the Top Three with six of the Top 10. Not bad for an operation missing two MDs...The Department of Culture, Media and Sport says goodbye to Dominic McGonigal, whose two-day secondment has ended with him returning full time to the pleasures of MCPS. However, the music industry will still have a heavy hitter in the corridors of power who will be able to bend Chris Smith's ear because Sara John is back from maternity leave...Francis Wheen's extraordinary venomous attack on Andy Parfitt in the writer's Guardian column last week - "like all truly ridiculous characters, Parfitt is blissfully unaware of his own absurdity" - has had Radio One buzzing all week. However, what really got tongues wagging is what happened to cause the pair's relationship to reach such a nadir. After all, it was only a year ago that Wheen was happy to trip the light fantastic as a guest at Parfitt's 40th birthday party.....

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