



NEWS: At its 80th conference in Spain, HMV has unveiled new plans to support emerging talent



NEWS: The long-awaited launch of the MUSIC4YOU promotion could be worth £10m to the industry



NEWS: EMI-Chrysalis is aiming to repeat the success of its Irish company with soul/rock trio RELISH

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Polish THE snaps up Startle

by Mary-Louise Harding

THE has aggressively signalled its return as a top-draw distributor by picking up rival Startle's physical distribution assets for around £10m.

The deal — which increases the Newcastle-based company's annual turnover by £50m to £250m — marks its boldest move yet in fulfilling an ambitious plan to hit an annual sales target of £500m within the next two years. Audio product currently makes up about 55% of its turnover.

The Startle buyout was finalised with appointed receiver Deloitte & Touche the previous weekend. The managing director Dennis Ashton — who alongside finance director David Pemblington and commercial director Warren Mason led a management buyout of the wholesale books and home entertainment distributor from John Menzies last year — says the company was a sophisticated value in

such a deal "several months ago".

"The UK market is ripe for consolidation, and THE intends to be the consolidator," says Ashton. "THE's strategy of growing its UK wholesaling and e-commerce operations is reinforced through this deal in addition to the opportunity it brings us to have a serious presence in international markets."

The deal now gives the company control of Startle Distribution assets including Startle and Tibbet & Britten's joint venture operation 24/7 and award-winning Startle Lightning Export. It is just the latest good news for the company, which lost several key distribution accounts in the late Nineties, including Boots, but just a fortnight ago extended its relationship with Sainsbury's by signing a new supply partnership lasting until 2004.

The company completed the re-



Back on track (from left): Mason, Ashton and Pemblington

acquisition of the Startle business to Newcastle last week with all 80 existing administration and operational staff and divisional management retaining their jobs. Startle Export managing director Graham Lambdon, eFulfillment director David Stanton and finance director Andy Williams will continue their roles within THE.

The acquisition of the Lightning Export business gives THE HMV, Tower and Virgin accounts in the US,

Asia and the Far East while Lightning's jukebox business — an area which THE has hitherto had difficulty in breaking into — includes key accounts with Leisurelink, Crown Leisure and Kunick. THE has not yet acquired any stock as part of the deal to avoid any difficulties with creditors, says Ashton.

Deloitte & Touche receiver Julia Martin says the company had received interest from telecoms and record companies — including two of the UK majors — regarding Startle's remaining digital assets. It is understood that a deal will be signed today (Monday) with an existing player in the digital marketing sector.

Other assets — including the Maars digital archives and database — are not being sold with the same urgency as they have no staff and are not assets whose value is likely to depreciate immediately.

Troubled Edell increases sharehold in Eagle Rock

Troubled independent music group Edell is moving into another phase of its programme of consolidation and rationalisation by taking a bigger slice of Eagle Rock Entertainment.

Edell, whose share price has taken a battering on the Neuer Markt in the past year, has paid an undisclosed amount to increase its majority stake from 54% to 68%.

Sources close to the group suggest the company had completed further restructuring with the company's publishing interests high on the list of possible disposals.

A company spokesman declines to comment on which areas of the business are under review, but confirms "we have to look at everything and the things that are going well we will increase our share of, those that are not doing so well we will drop down".

Oil Factory's Sophie Muller was named best director at the sixth annual Creative And Design Awards at London's Park Lane Hilton last Thursday. Instead of attending Muller, who has directed high-profile clips for acts including PJ Harvey, Sade and No Doubt during the past year, stunned the audience by sending in her place a striking acceptance video featuring her niece Holly (pictured) in a starring role. Other key winners on the night were video house Intro, which took the best design team award as well as a further three gongs for designer Julian House's sleeves for Primal Scream and Broadcast. Meanwhile, Vaughan Arnell's video for Robbie Williams' 'Supreme' claimed four awards in its own right. See story p3 and www.dfmusic.com/specials/cads2001 to view the clip.



Music serves up ideal recipe for breakfast shows

Music radio is winning the fiercely-fought battle for breakfast listeners with a number of stations increasing their audiences in this crucial slot during the first quarter of 2001.

According to the latest Rajar survey for the period to the end of March, Radio One overall has lost almost 1m listeners in the past 12 months, but Sara Cox saw her reach rise from 7.0m at the end of last year to 7.2m. However, industry sources suggest this gain has only been achieved by the lengthening of her show by half an hour in February. In quarter one of 1999, the Zoe Ball Breakfast Show attracted 6.7m.

Meanwhile at Radio Two, which has achieved a record overall share of 14.1%, Terry Wogan added 200,000 listeners in the last year to take his total to 6.4m. Elsewhere, Henry Kelly on Classic FM put on 67,000 to 3.2m in the last three months, while in London Kiss 100's Bam Bam attracted 18% more listeners to 824,000.

Although Virgin Radio's Chris Evans saw his audience rise by 50,000 (3.0%), his total is still down on the 2.8m listeners his show attracted in quarter one 1999, prompting an overhaul of the slot. Last week it was confirmed that pro-

ducer Dan McGrath and John Revell are leaving the breakfast show after three years. Revell, who reformed the Radio One breakfast show featuring Evans (which was transferred to Virgin in 1997), is leaving to work on a TV series for the Discovery Channel. However, he will remain a presenter on the station.

Classic FM programme controller Roger Lewis says he wants his station's breakfast show to become an even bigger player in the market. In April Kelly's four-hour show was moved back one hour to start at 7am.

● See Rajar Analysis, p9

CIN gears up to mark charts 50th

Next year will see a huge marketing and promotional blitz planned around the 50th anniversary of the Official UK Charts.

With the very first charts published in NME on November 14, 1952, CIN will take charge of official product licences and also spearheaded a raft of activities to celebrate the cultural milestone in November 2002.

CIN brand manager Darren

Haynes says he is looking at the possibility of publishing books, including a "coffee table"-style volume aimed at the High Street.

Haynes is also in negotiations with production companies about a series of different format TV shows, including a documentary, which could be screened on several channels. "The brand extension is limitless so we are looking for companies to be proactive," he says.

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EMI wins close battle for Q1 publishing honours

EMI Music Publishing continued in 2001 as it finished last year by keeping the combined publishing market share title for the first quarter.

The group achieved a combined share of singles and albums of 16.4% in a closely fought race with Warner/Chappell (16.3%) for the first three months of this year.

EMI dominated the singles market with a 32.7% market share ahead of Universal (9.4%), Sony/ATV (7.3%) and Warner/Chappell (7.2%) thanks in part to strong performances from writers behind big hits for Westlife, Atomic Kitten and Westsus.

The finishing pack for albums market share proved tighter for the first quarter of 2001 with Warner/Chappell (17.6%) pipping EMI (14.15%), Universal (12.5%) and BMG (12.2%) at the finish line.

A full report on publishing market share will appear next week.



BBMac (pictured) return to the US next week for the start of a stadium tour supporting 'N Syno. Their forthcoming US single Ghost Of You and Me last week climbed to 28 on the Top 40 radio monitor. Meanwhile, Telstar today (Monday) releases Still On Your Side, the follow-up to their breakthrough hit Back Here, which will be followed by the UK release of their album Sooner Or Later. The album has already sold more than 1m units in the US.

The marketing campaign for the album, released on May 28, features a strong online bias, including a leaver campaign targeting surfers with their teenage girl core demographic across sites including Popworld, Myknaplace, The Box and Fox Kids.

newsfile

RADIO FESTIVAL UNVEILS LINE-UP
The Radio Academy's Radio Festival 2001 is lining up one of the first public appearances after the election from the new government's minister with responsibility for broadcasting. Other keynote speakers confirmed for the event, which takes place at Manchester's MCOG from July 9-11, include BBC director general Greg Dyke and South African broadcasting specialist Manda Langa, a colleague of Nelson Mandela.

BERTESMANN GAINS RTL GREEN LIGHT
A week after calling off his proposed merger deal with EMI, Bertesmänn has been given EBU approval to increase its stake in the European TV and radio group RTL by 30%. The German media group already owned 37% of RTL, which operates 24 TV and 17 radio stations in 10 countries, and acquired the additional shares from Groupe Bruxelles Lambert in a share swap.

FOCUS AND GUT SETTLE OUT OF COURT
The expected High Court clash between concept album specialist Focus Music and Gut Records was suddenly adjourned last Tuesday after the two parties attempted to agree an out-of-court settlement. A settlement in the case, which relates to a partnership agreement done between Focus Music's Don Redmond and Gut's Guy Holmes, is now understood to be close.

IMPALA BACKS INDIES' ONLINE RIGHTS
The Independent Music Companies Association (Impala) has warned that the creation of a new Digital MusicNet – the joint venture between the majors and three of the largest ISPs (AOL, Real Networks and Yahoo!) – will create barriers to independents seeking access to the online music market. Predicting that market could be worth \$5.4bn in four years' time, Impala secretary general Philippe Kern wants that "cultural diversity and maximum consumer choice" will suffer because he says Duot and MusicNet will control around 93% of the market between them.

COMPETITION REVIEW CLEARS BBC
An independent review of the BBC's fair trading commitment and commercial policy guidelines has cleared the broadcaster of using its position to compete unfairly with commercial companies. However, a spokesman at the Department of Culture, Media and Sport, which commissioned the survey, says which commercial links of individual broadcasters employed by the BBC was not part of this review's remit and she does not rule out a further probe after the election.

MU RENEGOTIATES JINGLES DEAL
The Musicians' Union has reneged on a 3.5% increase in the "jingles agreement" with the Institute of Practitioners in Advertising. The IPA has agreed to raise the one-hour session jingle fee to £97.

DJ CELEBRATES 10TH BIRTHDAY
DJ Magazine is celebrating its 10th anniversary this Saturday with a special bumper issue and a party at London's Fabric, featuring DJs Sasha, Craig Richards and Lee Burridge. The magazine will also host parties in Swansea and Glasgow.

EMI scoops eight gongs as Robbie eads CADs charge

by Adam Woods

EMI labels led the field at last Thursday's Creative And Design Awards (CADs) as sleeve art and promo videos commissioned by Parlophone and EMI/Chrysalis claimed eight prizes between them.

The event, held by *MUSIC WEEK* in association with sister publication *Promo*, the magazine of the video industry, showcased the visual creative work of the music business in front of a sell-out audience at the Park Lane Hilton in London.

The night saw a number of multiple winners, with design house Intro taking the best design team award as well as a further three gongs for designer Julian House's sleeves for Primal Scream and Broadcast.

Vaughan Ansell's video for Robbie Williams' Supreme claimed four awards in its own right, for best pop

video, best video of 2000, best editing and best telecine. The singer's Rock DJ promo also claimed the best special effects prize.

EMI president/CEO Tony Wadsworth pays tribute to the creativity of the various teams behind the winning work, and ascribes EMI's successes to its policy of putting creativity at the heart of its campaigns.

"The money that you spend on creativity pays itself many times over in terms of the value of the artwork and the value of the advertising," he says.

The increasingly creatively-led campaigns for long-time Parlophone artists Blur and Radiohead also received recognition on the night; Blur's *Music Is My Radar* promo won the best art direction gong; the band's Best Of sleeve took home



Celebrating (L-R): EMI/Chrysalis MD Mark Collen, Wadsworth, Parlophone MD Keith Wadsworth and creative and marketing director Tony Felgate

the best illustration award, while Radiohead's *Kid A* TV "biop" was named as best advertising campaign of the year.

As well as its success with its sequence of Robbie Williams videos, EMI/Chrysalis was widely

shortlisted for its Doves sleeves, designed by Rick Myers and commissioned by Paul Baines.

Elsewhere, the Hammer & Tong's team won best rock video for *Draw My Boy's* Disillusion, Synola took the best alternative video award for Morgan's *Flying High* and Blue Source's directing team of Rob Leggett, Mark Tappin and Leigh Marling picked up best dance video and best new director.

Godman's Juliette Larthe was one of the few winners to depart from the evening's favoured low-key acceptance speeches, threatening never to leave the stage before taking the microphone down into the audience. Meanwhile, Oil Factory's Sophie Muller made her mark with a striking short film in lieu of an acceptance speech for her best director award (see Comment, p4).

Scott expands responsibilities in *MUSIC WEEK* restructuring

MUSIC WEEK editor Ajax Scott has been appointed editor-in-chief of the entire *MUSIC WEEK* Group including sister titles *MBI* and *Future Hits*.

The appointment is part of a restructuring of the group which sees Hamish Champ promoted to become editor of *MBI* and an expansion of the group's London operation.

Scott has been editor of *MUSIC WEEK* for two years, but first joined the magazine in 1992. Publisher Steve Redmond says, "Ajax is an outstanding journalist and authority on the music industry. This promotion will enable him now to have an input into all of our operations."

The restructuring of the group is designed to give a greater focus on its three core brands – *MUSIC WEEK*, *MBI* and *Future Hits* – and reflects its emergence as the biggest supplier of news, analysis

and data to the worldwide music industry outside North America.

Included in the plan is a consolidation of *MBI*'s sales and editorial team to London, and the folding of specialist newsletters *Future Hits*, *Hit Music*, *Tours Report* and the *Green Sheet* into *MUSIC WEEK*.

Champ's promotion to editor comes four years after he joined the magazine from *Accountancy Age*. His appointment forms part of a plan to exploit better the group's strength in Europe.

MBI's New York office has been closed. Instead three additional staff will be hired in London.

"In a world in which two-thirds of record sales are outside the US, it is important that the music industry has a strong, independent, international voice," says Redmond. "The *MUSIC WEEK* Group aims to be that voice."

IFPI unveils new weapon to counter Napster piracy

The IFPI has finally publicly unveiled its technology aimed at tackling piracy on Napster following months of development and pre-launch testing with a string of international partners.

The technology – dubbed Songbird – is aimed at assisting independent labels and artists discover if their music is being shared via Napster's 30 servers and is available for free download via the IFPI's anti-piracy website www.iapip.org.

Developed by 20-year-old US former classical pianist Travis Hill, the technology is a basic artist and title search facility currently designed specifically to search Napster, but will eventually be configured to search multiple file-sharing services.

Hill was approached by the IFPI after founding web file-tracking company Media Enforcer a year ago and has developed the software with minimum resource investment from the international group.



Hill and Berchman taking on Napster

IFPI chairman Jay Berchman says the technology puts the ball firmly back into Napster's court in terms of responding to requests for payment or takedown notices from rights-holders armed with accurate up-to-date information garnered through Songbird search facilities.

"The real litmus test will be what Napster does to comply when it is presented with such information," he adds. "However, the point is Songbird has given the same power to Indies and artists that the majors have previously had through the collective might of the RIAA."

MUSIC COMMENT

A FITTING FINALE TO THE CADS

Music awards shows are usually pretty rowdy by the time the last categories come around and this year's CADs were no exception. But the packed ballroom at the Park Lane Hilton was stunned into silence last Thursday night as the gong for video director of the year – the last prize of the night – was awarded. The reason was the freshest acceptance speech anyone in the room had ever seen. Sadly winner Sophie Muller could not be there, but in her place the veteran director had sent a grainy, Exorist-style film in which her niece, strapped to a chair, screamed her thanks. Suffice it to say it was brilliant and was the talking point of an excellent night. Rather than try and describe it anyone interested should check it out at: www.dotmusic.com/specials/cads2001.

The CADs deliberately set out to celebrate areas of creativity that can be key to the success of individual musical projects but which are often overlooked by the mainstream music industry. The winners in the room on the night underlined how deep that vein of creativity runs in the UK. It was entirely fitting that the best was saved until last.

However Radio One dresses up its Rajar results last week, there can be little doubt that there must be serious concerns about the direction in which its figures are heading. The station may be attempting to focus ever more on its core listeners, but to lose 1m is unfortunate to say the least. Musically it is in a tough position whichever way it moves because of the very segmentation of music itself. The number four debut on the singles chart of MOP's Cold As Ice must have been a sweet vindication for the station, which has championed the track heavily. But for every MOP, critics can setze on a Wheatas or an Atomic Kitten as examples of big hits which it ignored until they were sales smashes.

Ultimately part of the problem is to do with character as much as music – and the fact that some of Radio One's presenters just don't seem to have much at the moment. Expect changes if the listening slump is to be reversed.

Alex Scott

TILLY

EMI FACES UP TO COST CUTS

So the EU has finally snuffed any chance of a deal between EMI and BMG after rulling out mergers between music majors "for the foreseeable future". EMI is now faced with looking at other ways of cutting its not inconsiderable costs, including ceasing to be a manufacturer and distributor, and concentrating on being a record company. You can't be all things to all men. Having put the past two years and loads of money into serious discussions with both AOL/Time Warner, and more recently with BMG, it is now back to the drawing board.

If EMI sees the way forward as being a withdrawal from manufacturing and distributing, then a few possible options spring to mind. One would be for the company to hook up with one of a number of major partners to launch a new distribution joint venture, as currently happens in a number of other European territories. And there would be no reason why key Indies could not also share in such a partnership.

On the other hand I'm sure there are many independent companies who would be only too pleased to accommodate EMI's distribution and manufacturing themselves (and I must declare a personal interest here since I am consultant for a key manufacturer myself). These companies have all invested heavily in the latest technology during the past 10 years. For EMI to link with them now would benefit both greatly, since EMI could concentrate on being the only true British record company left and its business would help the independents through a lean time.

The business we have known for years is changing fundamentally – let's support the manufacturers and distributors who have stayed the course. We all have a job to do but record companies must realise as, hopefully, EMI is doing that their main function is to develop and control repertoire. It may be easier to cling on to the business structures that we all know we will, but change is the only way forward.

Tilly Rutherford's column is a personal view



HMV pledges to give more space to emerging talent

By Paul Williams
HMV capitalising on its status as a champion of new talent by rapidly expanding space in store for development artists.

At its 80th anniversary conference, which took place in La Manga, Spain last week, the retailer revealed that it would be looking to get firmly behind breaking acts as early as possible as well as increasing its support of new releases.

"We're extending the footage for new product which we do stock at the moment, but what we're trying to do is improve the fixtures to enable more key product in-store in a way that's more uniform," said David Pryde, who was attending his first conference since succeeding Brian McLaughlin as HMV Europe managing director.

The plan, reflecting a conference theme of HMV leading the way, will also include PAs and in-store appearances of development acts, online support and joint promotions with partners. Although no such tie-ups have yet been announced, HMV is already working as a retail part-



Pryde: backing new talent

ner with Emap for the media group's online versions of titles such as Q Magazine and Smash Hits. It has also established a similar link with IPC's NME.com.

At the conference Pryde highlighted HMV's record sales performance last year in what he saw as a highly competitive market with heavy discounting. "What makes the result particularly gratifying is that it was delivered in the face of record increases in rent and rates, making it, all in all, a very satisfying year. HMV is leading the way not just in music, video and games retailing, but we are bucking all retail trends," he said.

New media costs hit Chrysalis profit

The cost of Internet-related businesses prompted Chrysalis Group to post a pre-tax loss of £5.6m for the six months to February 28, 2001 compared with a profit of £0.5m a year earlier.

While new media divisions, which included the now-defunct PureMix music entertainment internet service, suffered losses of more than £9.1m during the period with turnover of just £85,000.

Excluding the impact of the new media division, the company's earnings before interest, tax, depreciation and amortisation (EBITDA) rose 15.8% to £6.3m on overall turnover up 15% to £93.6m.

While visual entertainment contributed the most to the group's revenues (the division's turnover in the period was £32.4m), radio's contribution grew by 38% to £22.8m with the division boosting its EBITDA margin to 20% of sales.

Key Parlophone development act the Gorillaz are set to produce a prime-time animated special with Channel 4 for broadcast in September or October.

The event will be one of a series of initiatives set to cement the progress of the part virtual, part "real-world collective" from cult group to mainstream chart residents.

Parlophone managing director Keith Wozencroft says the 30-minute animation will offer a further insight into the virtual world of the Gorillaz, featuring the Jamie Hewlett-designed animated characters 2D, Murdoch, Russel and Noodle.

Since the first Gorillaz teaser campaign kicked off with a web viral project and offline comic book last August, global viewers have risen from 800 last October to 300,000

Aim offers members legal hotline

The Association of Independent Music (AIM) is offering members a free legal and business affairs hotline after signing a deal with law firm Denton Wildes Sapte.

Former China Records managing director John Benedict, who joined Denton Wildes's media team as a consultant in February, will be available to provide advice to any of AIM's hundreds of member labels or "friends" who direct questions via the Independent group's musicindie website.

Benedict, who will conduct the "surgery" under the Doctor John moniker, says the move will give many independents the first opportunity to tap into the expertise available at an international law firm. He adds that new technologies and methods of distribution have created a host of fresh issues for the indie sector.

"The majors can just click their fingers and have a fleet of in-house

lawyers and accountants working on something. The huge disadvantage of being a small company is getting through the day without coming up against something they don't know," says Benedict, who also sits on AIM's business affairs committee.

Benedict, who will answer queries via e-mail, says he hopes to create a frequently-asked question section shortly, which will give some of his members a shortcut to advice. However, he adds that the new online service will not be able to replace the hands-on legal expertise necessary if an independent is attempting a significant deal. "Ideally this is for stuff like mechanical rates and how much to pay a distribution company," he says.

AIM director of business and legal affairs Helen Smith adds that the new service will be invaluable to independent labels, particularly those which are just setting up.



Gorillaz: breaking worldwide

unique users recorded for the month of April, according to Outside Line's Anthony Couch, who is new media director on the project.

"The key point for the whole Gorillaz project has been to create a 'real community'," says Couch. "This is where the real value of the medium lies. It's not enough just to create a site with a bit of release information."

The Channel 4 programme is set to raise the act's UK profile while laying foundations for their international development. In addition to playing various UK dates throughout June and UK festival appearances in August, the second single from their debut album 19:2000 will be released on June 25 featuring remixes and a website allowing users to finally locate Murdoch's Winnipeg-the hunt for which started recently.

"The success with the album and the single in the UK and with the Key International territories starting to break through this band is not a niche and is really worth getting excited about," says Wozencroft.

Wozencroft says that he expects to ship more than 75,000 units of the album in the US this week, having shipped 250,000 units last week to the rest of the world outside the UK.

An in-depth website covering more than 20 of this summer's music festivals is being launched by The Carlton Media Group's internet arm, Carlton.com. The festival timetable, which will be added to the site for Carlton's weekly music show *The Base* (www.thebaseonline.co.uk), will go live before Homelands on May 26 and remain active until September. Among the other events it will cover are *OzFest*, London *Fleadh*, *Gatcatcher's Summer Sound System* (pictured), *Creamfields Ireland*, *T in The Park*, *Love Parade*, *V2001* and the *Carling Weekends* at Reading and Leeds. The site is split into two sections featuring pre- and post-festival news and reviews while visitors will be able to buy tickets online. An extra feature is an interactive community-fest area where festival-goers can enter their own reviews, photography and festival stories. The online and offline marketing campaign is still being finalised but it will include competitions offering tickets as prizes to most of the events. The site will be cross-promoted on the *Virgin Radio*, *Capital Radio* and *Dotmusic* websites, while an email newsletter will target the student market.



Wise Buddah sells up Ibiza facilities

Independent production company Wise Buddah is the latest UK company to offer its services in Ibiza with the announcement that it is to make its dedicated audio facilities available to record companies and radio stations in Ibiza this summer.

From June 1 Wise Buddah will offer clients access to OB equipment, sound engineers and a selection of audio production services including digital audio editing, CD mastering and ISDN connections designed for the production of mix albums, EPs and on-island media packages. Clients will be able to access the facilities at short notice from anywhere on the island.

Paul Plant, head of Wise Buddah Creative, says, "We will be able to bring events on the island to new audiences and provide an up-to-the-minute flavour of the music and events from Ibiza as they happen."

newsfile

RADIO FORTH REBRANDS ITSELF

Radio Forth has rebranded its FM and AM stations as Forth One and Forth Two. Marketing manager Camille Graham says the revamp was necessary following its move to digital radio. Forth One will be targeted at a youth audience and Forth 2 at an older demographic with more speech content. The new look was launched on the unveiling today (Monday) with the relaunch supported by 96-sheet poster, bus and press advertising.

TOTALROCK WVS TEMPORARY LICENCE

National and classic rock radio station TotalRock Radio has won a short-term RSL licence to broadcast to London for three weeks from May 27. The station was co-funded by Tommy Vance, who is its main investor is Guy Hands, the high-profile investment banker. TotalRock already broadcasts via its internet site (www.totalrock.com), which has created a fanbase in the UK. A *EMRB* survey recently revealed that 1.25m people listen to TotalRock via digital satellite in the UK.

BBC LAUNCHES TALENT SEARCH

As part of the BBC Talent initiative the corporation has launched the BBC Urban Choice Award to find new musicians and vocalists across the R&B, hip hop, gospel, jazz, garage and soul genres. The winners will perform on Trevor Nelson's *Urban Choice* slot broadcast on BBC Choice and BBC Two at the end of the year. Twenty entrants will attend final heats which will be filmed and shown on the BBC Choice website, with five acts will perform at a final showcase in London.

OUTCASTE TARGETS BOLLYWOOD BEST OF

Outcaste Records is backing the launch of *The Best of Best of Bollywood Songs on Me8B* with a marketing campaign that includes cinema advertising and a poster campaign in areas with heavy Asian populations, plus TV and radio advertising on key Asian stations.

BUENA VISTA ENLISTS CHANNELLY

Buena Vista home entertainment agency Exposure has signed up Channelly to promote the video of the movie *High Fidelity*. In addition to branded "High Fidelity" Top Fives on Channelly's Student Broadcast Network and its *Fry magazine*, Barfly will put on *Feeder* as the "High Fidelity" gig, which will be promoted via a ticket promotion in *The Independent* and guestlist promotions online at websites including *HIV* and *Xfm*.

THIS WEEK'S BPI AWARDS

Platinum certifications go to *Destiny's Child's Survivor* album and *Now's The Love Album* compilation, while another compilation album, *Chilled Ibiza*, is awarded gold. *S Club 7's Don't Stop Moving* single receives a gold single while *Roger King's 'Love's On My Mind'* single goes silver.

HOW TV SHOWS RATINGS COMPARE

Programme	1st wk change	2nd wk change	2000
Top Of The Pops*	4,615	13.8	
CD:UK*	2,152	n/a	
SMTV	2,066	-14.5	
Top Of The Pops 2*	1,867	-3.2	
The Pepsi Club*	1,381	19.5	
Top Of The Popz Plus	1,182	n/a	
Live And Kicking	778	n/a	
Popworld	676	n/a	
Exposure	346	n/a	

*Source: Mediahuis 2002

Source: *Independent* EMG for w/o April 23 2001

Top consumer brands put £10m behind high-profile music push

by Steve Hemsley

The long-awaited Music4You promotion supported by News International and Coca-Cola GB launches today (Monday) with the BPI estimating it could be worth more than £10m to the industry.

Under the deal the *News Of The World*, *The Sun*, *Coca-Cola* and *Diet Coke* brands will advertise the token-based offer on TV and in their titles – spending the equivalent of around £5m at current ratecard costs – encouraging consumers to redeem tokens for chart CDs, music equipment and merchandise. They can also take part in telephone auctions to swap tokens for one-off experiences such as backstage passes, signed gold discs, a chance to record their own single and music-based holidays in Ayia Napa.

News of the campaign was leaked to the marketing press in February, but full details of the huge scale of the promotion have only just been

released. During the life of the promotion around 1bn tokens will be distributed on car ring-pulls and in the newspapers between now and the end of August and consumers will have until December 10 to redeem them. Products included in the offer range from chart singles and albums (redeemable for 100 tokens) up to a Yamaha drum kit (£15,200) tokens.

Profits from the telephone auctions will be allocated to music charities the National Foundation for Youth Music, Nordoff Robbins Music Therapy and The Brit School. In addition, each week from June 16 until the end of August a Music4You Music Fund will donate money to a nominated young musician or band.

More than 5m copies of the 52-page Music4You catalogue have been printed, the majority of which will be distributed with this Saturday's edition of *The Sun* while a version of the catalogue will



Music4You launch (from left): Corroy, Cleary, McDonnell, Agar

also be available online.

The promotion was set together by BPI council member Andrew Cleary, BPI chairman Rob Dickins and Virgin president Paul Corroy with creative agency The Marketing Store. News International deputy marketing director Andy Agar and Coca-Cola head of brand experience Raf McDonnell.

It has the support of all the major record companies, who have put forward artists including Madonna, Emma Bunton, Samantha Mumba,

Hear 'n' Atomic Kitten to be ambassadors for the campaign. Other partners in the promotion include Music House, Sanctuary Music Group, Bard, Classic FM and Westley's.

Cleary estimates the participating brands have together bought music product worth more than £10m to the industry, while he says music will also receive high-level publicity via the promotion. "This is arguably the first time brands wanting to use music in a marketing campaign have worked so closely with the industry rather than using music simply as a secondary marketing tool," he says.

Coca-Cola GB communications director Andrew Coker says such an added-value partnership with the BPI and *The Sun* is unique, adding that the company will watch closely to see what impact the campaign has on its sales.

New music title goes monthly as Emap releases sales figures

Emap Performance has confirmed that its newest music magazine *Kingsize* will be published monthly.

The company has taken the decision to publish the numerical, hip hop and lifestyle title on the last Friday of each month starting on May 25 after analysing the results of focus group research. This was conducted among readers of the retail trade following the launch issue in March, which achieved sales of more than 30,000.

"We were pleased with the initial feedback and we want *Kingsize* to grow organically," says marketing budget will be competitive and I expect sales to average between 35,000 and 45,000 in the first six months, but it is our long-term aim to make this a mass-market title," says editor-in-chief Phil Alexander.

The magazine was cross-promoted in sister title *Kerrang!* but the research revealed that *Kingsize's* predominantly male readership was



Kingsize: Emap's latest launch made up of more 15- to 18-year-olds than had been expected.

Alexander says the second issue will have more hip hop coverage although there will be additional non-music editorial.

Sony and Universal join forces to exploit BBC2 jazz opportunity

Universal and Sony have united to produce and promote a collection of jazz titles to support the forthcoming BBC2 series *Ken Burns' Jazz*.

Universal Jazz and Sony Jazz have jointly put together the *Definitive* range of 22 individual artist titles – 11 from each company – and are co-funding the marketing campaign which will run alongside the 13-part TV documentary. The series, which traces the history of the genre and was shown on the PBS Network in the US in January, will air in the UK from June 9-27.

Each company will distribute its own mid-price collections branded *Ken Burns' Jazz*, while Universal will also ship *The Best of Ken Burns' Jazz* compilation soundtrack plus the five-CD *Ken Burns' Jazz: The Story of America's Music* box set.

Among the featured Universal artists are Count Basie, Ella Fitzgerald, Charlie Parker, Billie

Holiday and Lester Young, while artists selected from Sony include Louis Armstrong, Miles Davis, Duke Ellington and Herbie Hancock.

"The marketing spend is split 50/50 and is the most allocated to jazz back catalogue by two major labels," says Universal Jazz head of marketing Nathan Green.

Much of the marketing budget has been allocated for print advertising in publications such as the *Sunday Times*, *The Independent* and *BBC Music Magazine*, which is publishing a 10-page jazz supplement in its July issue. There will also be an extensive BBC publicity campaign.

A two-week radio promotion on Jazz FM will begin on June 11, with retail support including co-op marketing with the multiples, while 50,000 10-page brochures will be distributed in-store and via the companies databases.

Boxed's plans for expansion herald launch of NY office

Boxed, the independent dance label behind the Global Underground compilations series, is expanding its operation overseas with the launch of a New York office later this month.

The move reflects the importance of the North American market to the label, which has in the last 12 months seen its sales in the territory rise from 32% to 68% of its worldwide sales. "There are a lot of people making a lot of noise about setting up in the US at the moment, but we have an advantage in that we have been selling albums there for years now," says Boxed managing director Andy Horsfield, who adds that the move will allow for more effective local sales and marketing.

"I think it's arrogant for UK labels and clubs to stroll into the US now and ignore the fact there is a unique dance culture. As all the sales are artist-driven and we have access to those artists," says Horsfield.

Global Underground's Paul Oakenfold's New York album has sold 150,000 copies in the US, while Sasha's Ibiza collection sold around 100,000. The label also organised a 30-date US tour in 2000 in support of John Digweed's album release, which is set to be the label's biggest selling release to date.

It is expected that an initial New York staff of three will be increased to six by the end of the year. Meanwhile, the company expects to extend its overseas activities later this year with the opening of offices in Los Angeles and Melbourne.

Presencer promoted in MoS restructuring

by James Roberts

Ministry Of Sound has promoted compilations chief Lohan Presencer to the post of managing director in a restructuring of the group's UK record company operations.

Elsewhere in the restructuring, Ewan Grant has been promoted to head of business development while Steve Canueto has filled Presencer's previous role as head of compilations, a post he took up in 1999. The moves are expected to allow music group CEO Matt Jagger to focus more time on the expansion of the company's publishing and international operations. They could also be part of a streamlining to pave the way for a long-mooted flotation by the Ministry Of Sound organisation.

"I'm taking care of the joint venture businesses, artist development and operational functions within the UK record company," says Presencer, who intends to focus on a number of projects outside of the dance arena. "It's still early days in terms of artist development. We have a number of projects taxing onto the runway, plus various singles signings which are going to develop into albums artists."

While the company prepares for further releases from established acts such as BT and Bent, one act likely to make the transition into an albums artist is Jakatta, who are set to release the follow up to their Top Five hit American Dream in the summer. "We tend to work on things organically, building them up as opposed to making a big



BT: part of artist development drive

fuss about things," says Presencer.

David Holmes' MoS-affiliated label 13 Amp is set to deliver its first fruits next month while the recently completed Fiveramers joint venture will release the debut album from Alpesters later in the year.

Presencer says the various artist development moves outside of Ministry's traditional market are not a reaction to the shifting fortunes of the dance singles market. "We're still happy with the way the market is performing. It's a question of signing the right singles and making sure they have commercial crossover potential," he says.

Ministry is poised to share in one of its biggest successes of the year so far with Do You Really Like It by Pled Poper & Master Of Ceremonies - the single being released through its Rentless Records affiliate - which is currently A-listed at Radio One and released on May 21.

Mercury Records has signed pop/rock four piece The 45's (pictured) in a deal which involves the act formerly known as Ruth releasing their first single through Barry's label Animal Noise. The act have also struck a three-song publishing arrangement with BMG Music to cover the release of their debut single as The 45's, something real, which is expected to be released next month. The 45's are managed by Phil Nelson, whose roster includes Uglyman Records signing The Milk & Honey Band and The Lovelliers, who themselves are this week expected to announce details of a new album deal. "The name change to The 45's seems very apt for an act that makes brilliant three-minute pop songs," says Nelson. Under their previous guise, The 45's have appeared twice on The National Lottery and written music for a Mitsubishi TV ad campaign. Pictured are, from left, Ben Hales (guitar), Matt Vincent-Brown (drums), Stephen Cousins (bass) and Matt Hales (vocals).

news file

MANDER DEPARTS FROM EPIC

Epic A&R director Nick Mander has left the company after six years. Mander joined the label from EMI in 1995 and was responsible for artists including Finley Quaye, Headwinds, Agallo 440, Eschobilly, Merz and more recently ex-3 Colours Red member Peter Vuckovic and recent signings The Bush, The Tree & Me. Meanwhile, Mander's colleague Simon Bushell has been promoted to a new role with Sony's dance division, headed by Graham Ball.

GUREWITZ REUNITES WITH BAD RELIGION

Epitaph Records owner Brett Gurewitz has rejoined Bad Religion - the band he founded - and has also re-signed them to the label after six years with Atlantic. Gurewitz left Bad Religion in 1996 to focus on Epitaph activities. The band will record a new album this summer for release in the autumn.

STANTON WARRIORS MIX ALBUM DUE

Acclaimed duo Stanton Warriors will release their first mix album for XL Recordings on July 9. Stanton Sessions features their forthcoming limited-edition single Right Here, released on June 18, and Da Antidote, which will be released through MOB in July. The act are currently recording new material and are currently recording new material and are currently recording options for their long-term artist albums deal. Stanton Warriors begin a residency at London's Fabric on June 22.

JACOBS LEAVES EMI AFTER 15 YEARS

EMI Music Publishing VP/creative manager Allen Jacobs has left the company. Jacobs is taking time out of the music industry after 15 years with the music publishing giant.

STAFF CHANGES CONTINUE AT EAST WEST

Following Cheryl Robson's departure from East West Records, Steve Sasse and James Smith have also left the label. Robson's Hopefield imprint, which was established in 1999, spawned one album - Richard Blackwood's debut 'You'll Love To Hate This during its time with East/West. Meanwhile, East/West is expected finally to confirm the signing of Mercury Music Pete-nominated Kathryn Williams which went along with a deal for Irish singer Julie Turner.

THE STROKES CONFIRM WORLDWIDE DEAL

Following the signing of their publishing deal with Warner/Chappell, The Strokes have, as expected, concluded a worldwide records deal - excluding the UK - with BMG. The act remains signed to Geoff Travis in the UK through Rough Trade for one album, following which they will switch to BMG.

THEMIS INKS WITH CHRYSALIS

John Themis, the veteran guitarist/writer, whose recent output includes co-writing Emma Bunton's number one single 'What Took You So Long and Kylie Minogue's Please Stay, has signed a new publishing agreement with Chrysalis Music. Themis was previously with Perfect Songs.

NEW PLAYLIST

Jul 1 Kiss - Basement

Jaxx (XL) Poised to become the

soundtrack of the summer (album, June 18); Bliss - Muse (Mushroom) Devon's finest delves into prog rock with surprising results (from album, June 4); R U Shakadelle - Santos (Incentive) The Italian producer proves there is life after Camels (album, June 18); The End EP - Haven (Radar) Their chart ineligible debut is building on the buzz (out now); Chemistry Is What We Are - Simlan (Source) Lo-fi wonders deliver the goods (album, June 25); Rings Around The World - Super Furry Animals (Epic) The Furs have a new score, feast on their major label debut (album, July).



Needs returns with One Little Indian deal

One Little Indian last week signed former Deconstruction/BMG act Secret Knowledge for an albums deal.

The duo, comprising producer/DJ Kris Needs and US female vocalist Wonder, first became known for their 1993 debut Sugar Daddy, which was released through Andrew Weatherall's Sabres Of Paradise label. The new deal marks a musical return for Needs, who has recently been concentrating on writing his autobiography, along with DJing.

"We tried something quite ambitious and it didn't work out with BMG, so I took a break for a while. When Wonder returned from the US at the start of the year we decided it felt right to make music again," he says.

OLi A&R manager Louise Martins, who joined the company earlier this year from Warner/Chappell, says, "There are five songs ready for the album and the first single, Mojo, will be worked over the summer and released in September. We are looking to build it slowly and release the album early next year. It's classic Secret Knowledge stuff - deep and dark."



Secret Knowledge: 'deep and dark'

The release, along with former Skeaker Pimps vocalist Kelli All's solo material, helps make up OLi's busiest release schedule for some time. All has been working on material for her debut album with Rick Nowels, with Armand Van Helden and Rui Da Silva set to contribute remixes.

Meanwhile, Needs is also working on a "techno supergroup", featuring Martin Duffy and Mani of Primal Scream, Alabina 3, Irvine Welsh and new singer Michelle Long. "It will sound like Billie Holliday-meets-Nick Cave," he says.

Stewart's studio on market for £1.5m

A mixture of established studios and independent buyers are among the interested parties weighing up paying the £1.5m asking price for Dave Stewart's The Church studios, which is based in North London.

Stewart established the studios in the Eighties as the recording home of the Eurythmics before buying out Annie Lennox's share of the business in the early Nineties, going on to run the studio as a successful commercial operation.

Former clients who recorded there include Bob Dylan, Radiohead, Ed, Gabrielie, Mick Jagger and All Saints.

A spokesperson for the studios says, "It made more sense for Dave to be running the studio when he was doing plenty of production work, but now it seems like a good time to move on now he is involved in other projects."

Stewart is now concentrating on several multimedia projects, including his Hospital company.

Radio industry prepares to consolidate

Last Thursday morning 290 people woke up after a restless night to face a ritual quarterly journey to work. It was Rajar day, and these were the programme controllers of the UK's radio stations who were set to receive the latest set of audience figures for their own stations and those of their rivals.

To be sure the phone lines were buzzing the moment the results were released, but after placing a few calls I realised that the Rajar results were not the hottest topic of conversation in the corridors of power. Likewise that topic was not the Internet - even though radio has fared better than its media rivals following the arrival of the Internet. Nor was it the rise in investment costs of digital radio, a technology which allows opportunities for new ideas, formats and stations but which will not make any real commercial impact for at least five to seven years.

So, what was it that echoed from the corridors of UK radio? One word: consolidation. Consolidation is the code word for changes of ownership. With a new parliament only months away it is hoped that the new Communications Act will become law as early as the fourth quarter of 2002 and this will be the key that unlocks changes that will affect not only the owners of radio stations, but also the listener and possibly those that supply the music that radio stations play.

Consolidation could be a good thing, since it may help the industry work together to create a 'dynamic market' that will drive



Dickens: more questions than answers

'Consolidation could be a good thing, since it may help the industry work together to create a 'dynamic market' that will drive the industry's share of display advertising towards 10%, but there are dangers if the listener becomes the victim in the process'

the industry's share of display advertising towards the all important 10%, but there are dangers along the way if the listener becomes the victim in this process. Most in the industry could be forgiven for

thinking that it is all going to be about which UK radio group buys whom and for what price. This could yet turn out to be too late to market develop, but the new legislation rightly opens the doors to other potential bidders. So it is worth

exploring some of the less obvious options and possible plays.

The new act will remove many of the cross-media restrictions currently applied to radio ownership, and it will therefore allow commercial TV operators to own significant radio interests. One aspect of the regulation that thankfully will not be changed is the ruling that ensures analogue UK radio is controlled by EU-only companies. This has stopped the big groups from outside Europe like Clear Channel/Viacom-Infiniti/Austereo from taking significant controlling stakes in the UK. Control may not be possible, but investment is and all three are active in Europe sharing in the value of the growing radio industry.

However, what about the non-UK groups?

There are no current or future restrictions on European operators turning their focus on the lucrative UK market. NRJ in France currently broadcasts to more than 20m listeners in nine countries so watch out for a possible alliance between NRJ and Chrysler's Galaxy Stations. And don't ignore the other power European players like Scandinavia's SBS, France's Europe 1

'There are more questions than answers, but with these factors at play it is no surprise that consolidation is the hot topic in the radio industry. Still, for anyone to be successful in this new era they must not forget the listener'

or even the Spanish telecom operator Telefonica that has just moved into radio.

And what about the possibility of music industry players finally investing in a medium that derives its business via the

legal exploitation of their rights and content? In fact one company already has:

Bertelsmann is not only the owner of BMG but also the largest shareholder in RTL group, Europe's biggest TV and Radio group. In contrast EMI last year sold its stake in GWR/Classic FM prior to its failed merger with Time Warner. Does an independent era of joint ventures and alliances put radio back on the table? And what about the future strategy of Vivendi/Universal, for whom radio seems to be the only missing piece in its content strategy.

There are still more questions than answers, but with these factors at play it is no surprise that consolidation is the hot topic in the radio industry. After all, this really will be a dynamic market. Still, for anyone to be successful in this new era they must not forget the listener in this corporate process. As a renowned media guru once said, "No one listens to radio, they listen to things that interest them and sometimes that is radio."

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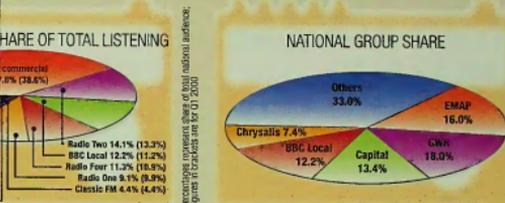
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audience figures down continues to grow

RADIO 2001: FIRST QUARTER PERFORMANCE



see his audience dip to 13.3m in the three months to the end of March from 11.3m a year ago and 10.7m at the end of 2000. Radio One's share also took a hammering, down from 9.9% to 9.1% in the 12 months.

These latest results indicate that many of the 600,000 older listeners have probably switched to sister station Radio Two, the Sony Radio Awards station of the year, which for the first time has more adults (15-plus) listening than its sister network Radio One. Still leads when children (four plus) are added at more than 12.5m, but Radio Two now has almost 10.5m listeners (compared with 10.6m in the same period a year ago), with a record share of 14.1% (13.3%).

Parfit says alterations made to the daytime schedule on February 18 following Simon Mayo's departure to Radio Five live also contributed to the fall. Yet one of the most significant changes was to extend Sara Cox's breakfast show by half an hour, which helped to sustain her weekly reach at 7.1m, up from 7.0m in the last quarter.

"The changes caused some instability among our audience, but our role remains to introduce a youth audience to new music and we continue to reach more than half the country's 15-24-year-olds," he says. Radio Two managing editor Leslie Douglas says it was not right to assume that many Radio One listeners have made the switch and that she expects that trend to continue. "Radio Two is performing well because we are ensuring that the music and the programming is the best it can be. Our live music events featuring the Bee Gees and Paul Weller are helping to change the perception of the station," she says.

The Radio Two programmes that performed best in quarter one were Steve Wright's Sunday Love Songs, which added 130,000 year-on-year to 3.0m and recorded the highest share for any Radio Two programme at 18.1%. Terry Wogan had a 15.1% share up 200,000 in the 12 months to 6.4m, while Steve Wright's afternoon slot added 100,000 to 2.2m.

Radio Two is not the only station successfully picking up disillusioned 'middle tier' radio listeners who are twiddling their dial to find a radio station that is not focused on the 15-24 market.

One refreshing highlight of the most recent Rajars was the first results recorded by The Guardian Media Group's Real Radio in Wales, its share of 11.5%, reach of 263,000 and listening hours of 3.2m a week in its first six months makes it one of the most successful station launches in commercial radio history, according to Rajar.

GMG chief executive Bob Phillips says the station's varied music policy and its sports coverage have made it a hit with the 24-54 age group. "We are reaching an older audience but still managing to take more than £1m in advertising and sponsorship revenue in our first six months," he says.

Longwave station Atlantic 252 is still having a torrid time, its reach was down from almost 1.7m in March 2000 to 1.1m



SPECIALIST MUSIC LEADS TO BUMPER QUARTERS FOR SPECTRUM AND CHOICE

The introduction of specialist music shows to appeal to London's different cultural communities helped Spectrum Radio 558 boost its audience by 40% in the last quarter. The station broadcasts a daily Russian music show between 1pm-2pm six days a week in an attempt to woo the 50,000 Russians living in the capital, while head of music Franco Baltus says Latino and African music programmes have also been added to the schedule.

"These have proved a great success and helped increase revenue for the station because most of the Russians living and working in London are ABCs for instance. We have advertised the new shows through the various national language community newspapers," he says.

Choice FM also had a bumper quarter and programme controller Ivor Etienne says the dual frequency urban station has increased the amount of garage played on 107.1FM and added additional R&B and hip-hop tracks to programmes heard on 96.9FM.

"We are playing more back-to-back music and discovering that other music stations in London are watching our playlist closely because of our record of playing many new tracks first," he says.



TOP 10 GAINERS OF FIRST QUARTER 2001

Top five performing local commercial stations	Reach	% inc
SPECTRUM RADIO 558 AM	77,000	40%
CHOICE FM London	301,000	37%
MERCURY FM	26,000	37%
FORTH AM	172,000	24%
WIN 107.2	12,000	20%

Source: ORG

Top five performing BBC local stations	Reach	% inc
BBC JERSEY	34,000	48%
BBC GUERNSEY	20,000	44%
BBC CORNWALL	146,000	36%
BBC STOKES	208,000	35%
BBC NORFOLK	217,000	33%

Source: BBC

● The BBC only supplies year-on-year comparison figures while the data for the UK stations mentioned are improvements in audience between Oct 2000 and Q1 2001.

marketplace, losing 8.3% of its audience to 1.0m. Even Capital FM faced a tough three months as its share fell from 12.4% to 10.2%, although its reach remained stable. Programme controller Jeff Smith began tinkering with the schedule and, like his former colleague Parfit, Smith is confident Capital's audience will begin to listen for longer once they get used to the changes.

"This is a light and busy market and we will not react to one set of figures. We have a game plan we are sticking too," he says. There was plenty of good news for the Capital Group as Capital Gold recorded its highest share for 15 months at 4.3%, while 104.9 Xfm hit a new record reach of 462,000, which is a 10% increase on last year. This result is reward for an aggressive marketing campaign in recent months.

Kiss 100 also had a strong three months, overtaking Radio One in London for the first time, as its reach exceeded 1.5m and its

market share touched a new high of 4.8%. In the classical music arena Radio Three recorded its lowest ever reach of 1.9m, although its performance was effectively unchanged on three months ago, while Classic FM was in the unusual position of having to explain a fall in its reach year on year from 6.2m to 6.0m.

Many of its shows, including Henry Kelly's morning show and Simon Bates' Classic Romance slot, recorded record audiences. The annual fall should not disguise the fact that Classic FM's audience has risen from 4.6m in 1998 and remained above 6m for six consecutive quarters.

Overall, the BBC increased its lead over commercial radio with a share of 52.1% compared with the independent sector's 46.0%. The number of people listening to the radio each week remained unchanged on last year at 63.3m, 9% of the population, Steve Hemsley

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So, what was it that echoed from the corridors of UK radio plc? One word: consolidation. Consolidation is the code word for changes of ownership. With a new parliament only months away it is hoped that the new Communications Act will become law as early as the fourth quarter of 2002 and this will be the key that unlocks changes that will affect not only the owners of radio stations, but also the listener and possibly those that supply the music that radio stations play.

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Radio One audience figures down as Radio 2 continues to grow

Audience figures for Radio One's 30th anniversary as controller of Radio One this month, yet the champagne may taste a bit flat after the latest audience results revealed that the network has lost almost 1m listeners since the start of 2000.

Parfitt is adamant that the loss of mainly over-35s (600,000 of them) from the station's audience is purely a consequence of the network's on-going strategy to play new music and target the 15-24 year old market as part of its public service remit. Yet, privately, he must be disappointed to see his audience dip to 10.3m in the three months to the end of March from 11.3m a year ago and 10.7m at the end of 2000. Radio One's share also took a hammering, down from 9.9% to 9.1% in the 12 months.

These latest results indicate that many of the 600,000 older listeners have probably switched to sister station Radio 2, the Sony Radio Awards station of the year, which for the first time has more adults (15-plus) listening than its sister network. Radio One still leads when children (four plus) are added at more than 12.5m, but Radio 2 now has almost 10.5m listeners (compared with 10.6m in the same period a year ago), with a record share of 14.1% (13.3%).

Parfitt says alterations made to the daytime schedule on February 18 following Simon Mayo's departure to Radio Five live also contributed to the fall. Yet one of the most significant changes was to extend Sara Cox's breakfast show by half an hour, which helped to sustain her weekly reach at 7.1m, up from 7.0m in the last quarter.

"The changes caused some instability among our audience, but our role remains to introduce a youth audience to new music and we continue to reach more than half the country's 15-24-year-olds," he says. Radio 2 managing editor Lesley Douglas says it would be right to assume that many Radio One listeners have made the switch and that she expects that trend to continue. "Radio 2 is performing well because we are ensuring that the music and the programming is the best it can be. Our live music events featuring the Bee Gees and Paul Weller are helping to change the perception of the station," she says.

The Radio 2 programmes that performed best in quarter one were Steve Wright's Sunday Love Songs, which added 130,000 year-on-year to 3.2m and recorded the highest share for any Radio 2 programme at 18.1%. Terry Wogan had a 15.1% share up 200,000 in the 12 months to 6.4m, while Steve Wright's afternoon slot added 100,000 to 2.2m.

Radio 2 is not the only station successfully picking up disillusioned 'middle youth' radio listeners who are twiddling their dial to find a radio station that is not focused on the 15-24 market.

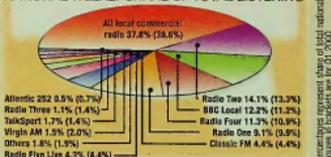
One of the most surprising highlights of the most recent Rajars was the first results recorded by The Guardian Media Group's Real Radio in Wales. Its share of 11.5%, reach of 263,000 and listening hours of 3.2m a week in its first six months makes it one of the most successful station launches in commercial radio history, according to Rajar.

GMG chief executive Bob Phillips says the station's varied music policy and its sports coverage have made it a hit with the 24-54 age group. "We are reaching an older audience but still managed to take more than £1m in advertising and sponsorship revenue in our first six months," he says.

Longwave station Atlantic 252 is still having a torrid time. Its reach was down from almost 1.7m in March 2000 to 1.1m

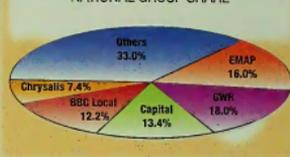
RADIO 2001: FIRST QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING

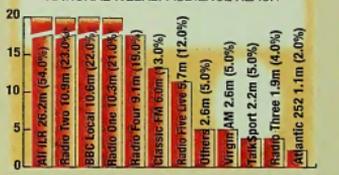


Percentage represents share of BBC national audience. Figures for broadcast and for 10:00.

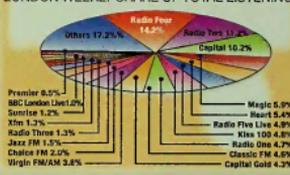
NATIONAL GROUP SHARE



NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentage represents share of total London audience. Source: Rajar

SPECIALIST MUSIC LEADS TO BUMPER QUARTERS FOR SPECTRUM AND CHOICE

The introduction of specialist music shows to appeal to London's different cultural communities helped Spectrum Radio 558 boost its audience by 40% in the last Rajar period.

The station broadcasts a daily Russian music show between 1pm-2pm six days a week in an attempt to woo the 50,000 Russians living in the capital, while head of Music Franco Baitas says Latino and African music programmes have also been added to the schedule.

"These have proved a great success and helped increase revenue for the station because most of the Russians living and working in London are ABCs for instance. We have advertised the new shows through the various national language community newspapers," he says.

Choice FM also had a bumper quarter and programme controller Ivor Etienne says the dual frequency urban station has increased the amount of garage played on 107.5FM and added additional R&B and hip-hop tracks to programmes heard on 96.9FM.

"We are playing more back-to-back music and discovering that other music stations in London are watching our playlist closely because of our record of playing many new tracks first," he says.

this time, but the station says most of the listeners it has lost are in the 45-54 age group and that 64% of the station's audience is in the 15-34 demographic (compared with 54% a year ago).

Paul O'Grady, group media manager at Paul O'Grady agency MediaCom EMG, says Atlantic will continue to struggle because of the strength of the many LIR stations in its transmission area and the fact that fewer radio newdays allow access to longwave.

Virgin Radio's decision to alter its playlist to appeal to its core audience of over-30s seems to be working. Although Virgin AM's audience is down from 3.3m to 2.6m year-on-year, it has added 37,000 in the last three months. More importantly, its audience is listening for longer, up from an average 5.7 hours a week to 6.1 hours with total listening hours up by almost 10% to 23m.

Virgin FM in London is still struggling in what remains a fiercely competitive



TOP 10 GAINERS OF FIRST QUARTER 2001

Top five performing local commercial stations	Reach	% rise
SPECTRUM RADIO 558 AM	77,000	40%
CHOICE FM London	301,000	37%
MERCURY FM	26,000	37%
FORTH AM	172,000	24%
WIN 107.2	12,000	20%

Source: GfK

Top five performing BBC local stations	Reach	% rise
BBC JERSEY	34,000	48%
BBC GUERNSEY	20,000	41%
BBC CORNWALL	146,000	36%
BBC STOKES	208,000	35%
BBC NORFOLK	217,000	33%

Source: BBC

● The BBC only supplies year-on-year comparison figures while the dots for the LIR stations mentioned are improvements in a decade between Q4 2000 and Q1 2001.

The BBC local stations to perform best in quarter one were the two Channel Island broadcasters BBC Jersey and BBC Guernsey. A spokesman for BBC Jersey says they have introduced a Sound of the Sixties show and a classical music programme on Sundays, although the station tends to stick to the BBC local radio playlist of 1,300 songs for most of the week.

marketplace, losing 8.3% of its audience to 1.0m. Even Capital FM faced a tough three months as its share fell from 12.4% to 10.2%, although its reach remained stable.

Programme controller Jeff Smith began tinkering with the schedule and, like his former colleague Parfitt, Smith is confident Capital's audience will begin to listen for longer once they get used to the changes. "This is a tight and busy market and we will not react to one set of figures. We have a game plan we are sticking to," he says.

There was plenty of good news for the Capital Group as Capital Gold recorded its highest share for 15 months at 4.3%, while 104.9 Xfm hit a new record reach of 462,000, which is a 10% increase on last year. This result is reward for an aggressive marketing campaign in recent months.

Kiss 100 also had a strong three months, overtaking Radio One in London for the first time, as its reach exceeded 1.5m and its

market share touched a new high of 4.8%.

In the classical music arena Radio Three recorded its lowest-ever reach of 1.9m, although its performance was effectively unchanged on three months ago, while Classic FM was in the unusual position of having to explain a fall in its reach year on year from 6.2m to 6.0m.

Many of its shows, including Henry Kelly's morning show and Simon Bates' Classic Romance slot, recorded record audiences. The annual fall should not disguise the fact that Classic FM's audience has risen from 4.6m in 1998 and remained above 6m for six consecutive quarters.

Overall, the BBC increased its lead over commercial radio with a share of 52.2% compared with the independent sector's 46.0%. The number of people listening to the radio each week remained unchanged on last year at 43.3m, 90% of the population.

Steve Hemsley

SINGLE of the week

TRAVIS: Sing (Independents/ISOM49MS). Taken from Travis's upcoming third album *The Invisible Band*, this breezy track is notable for its use of mandolin and its simplistic yet ridiculously catchy chorus. Already riding high in its fourth week in the airplay chart, Sing has been one of the most added tracks at radio, including an **A-listing** at *Radio One* and two. Travis will play a Radio One-sponsored gig in Leeds on May 25, followed by gigs in Glasgow (June 5) and London (June 6), after which they will join Dido on a US tour.



find friends in the clubs and charts alike. **DINA CARROLL:** *Some Like You* (Mercury LK621). This cover of Van Morrison's track appears on the soundtrack to this year's hit British film *Bridget Jones's Diary*. Her mellow soulful version precedes Carroll's forthcoming Best of collection and serves as an opening to her comeback. **N*E*R*D:** *Lap Dance* (Virgin VUSCDJ196). The eagerly-awaited debut from the successful US trio The Neptunes is a multicoloured hip-hop concoction. Those familiar with the duo's production work for Kelly Rowland and Noriega will recognise this Radio One Blistered taster for the album *IN Search of Released* (from June 11).

DELINQUENT HABITS: *Return Of The Troz* (Ark 21 ARKCD5004). This track from the *Delinquent Habits* rap act is notable for its maximalist horn template, solid beats and rolling rap style.

MELANIE B: *Lullaby* (Virgin VUSCD1798). This melodic tune dedicated to her daughter sees Mel B attempting to conjure more interest in her album. This fourth single is a pleasant enough pop track which relies on her current fanbase to chart nicely. It is listed at Radio Two.

EVERCLEAR: *When All Cops Were Again* (Capitol CDCC828). This first single from their excellent *Songs From An American Movie Vol. II* is featured in the new Tim Robbins film *Antitrust*. One of Everclear's more straight-ahead rockers, it has all of their trademarks — good melody, solid production and a great hook.

SKI OAKENFOLD: *Lied From The Love God* (nengda NGASKICDD). Lifted from the acclaimed album *Life Changes*, this is a typically funky disco-favoured track co-written with Inco's JP Maunick. Remixes from Robert Owens, EDP and Buma add extra dancefloor appeal.

UNION UNDERGROUND: *Turn Me On Mr Deadman* (Columbia 6712582). This is the debut single from the new rock outfit. A fierce rock assault produced by Bryan Sartor, it leads the group well into their forthcoming European appearances and debut album, *An Education in Rebellion*.

BYRON STINGLEY: *Feat. LEE JOHN:* *Turn Me* (A&M A31440). Simi & Martini are on the remix duties, turning this soulful vocal track into a deep, throbbing floor-filler. It is already getting healthy club plays.

DJ PHENIX: *Voices (Defected DFECT32)*. This solid production built around an infectious groove with a hint of Latin influence is already a dancefloor smash.

RECOMMENDED SHAGGY FEAT.

RAYVON: *Angel* (MCA MCST040257). Shaggy's inimitable reworking of the PP Arnold hit, *Angel of the Morning*, coupled with Steve Miller's classic *The Joker* looks set to be another hit for the reggae crossover star. The second single from his *Hot Shot* album, which has sold 7M units worldwide, it comes off the back of the platinum-selling *It Wasn't Me*. Angel has gone straight on to the *A-list* at Radio One and is bound for a high Top Five debut.

ALBUM of the week

AIR: 10,000Hz Legend (Source/Virgin CD29V45). In following the massively-acclaimed debut album *Moon Safari*,



Featuring strongly in *MW's* Cool Cuts chart, this could well make a chart impact.



Air have taken their listening/hip-hop hybrid now incorporates elements of space rock, folk, Seventies AOR and techno. Songs such as *Don't Be Light*, the Beck-featured *The Vagabond* and current single *Radio #1* are mesmerising and, although not as smooth a ride as the *Air* of yore, this album still offers a smorgasbord of thrills.

SINGLE reviews



RECOMMENDED EDDY GRANT: *Electric Avenue* (East West EW232CD). Originally released in 1993, this is set to be a huge track this summer following its initial exposure at the Winter Music Conference in Miami. The remix by Peter Black has already been championed by both Capital and Radio One (*A-listing*). With a reversion of Grant's Greatest Hits album set to chart high this week, this will be unavoidable all summer.

RECOMMENDED OUTKAST: *So Fresh So Clean* (Arista/LaFace 0743218634024). Following the smash *Ms Jackson*, this Radio One *A-listed* track will be another of Grant's smash for the Atlanta rap act. Avoiding the party clichés, Outkast deserve all the success their bank accounts can manage.

CLEARLAKE: *Let Go* (Chrysalis N07L04CD). This comes from Clearlake's debut album, *Lido*, which reveals them to be innovative both musically and lyrically. The band deserve credit for doing something different, though the showtune, psych-pop style of *Let Go* perhaps makes this an odd choice for a single.

AGENT SUMO: *24 Hours* (Virgin VUSCD1806). Reskafanova breakout duo Agent Sumo features on Virgin with this disco-fused house tune based around an irresistible bassline. It has scored a top five placing in the *MW* Club Chart.

RECOMMENDED BORIS DILGOSCH FEAT. ROISIN MURPHY: *Never Enough* (Postiva CD01V156). Sing It Back vocalist Murphy and former Dilgосch reunion for this category outing featuring strings and a summery guitar intro. After attracting attention at the Winter Music Conference in Miami, it looks like being a hit in Ibiza and beyond. It is *B-listed* at Radio One.

BT: *Never Gonna Come Back Down* (Ministry of Sound MISB01). US trance star BT makes his debut for the Ministry label with this furious break-beat-driven track featuring vocals from Doughty of rock band Soul Coupling. An excellent remix package features versions by Timo Maas, Eric Kupper, Hybrid and Steve Lawler.

PUBLIC DOMAIN: *Rock The Funky Beats (Xtra Hard X2K3CD5)*. Following up the 1-milling *Operation Blade*, the self-titled "hard hop" pioneers return with more stadium-filling energy. Kicking off with strenuous stabs and riffs, pausing for a live effect track, and whipping up an epic tornado synth crescendo, it should again



ALBUM reviews

RECOMMENDED BADMARSH & SHRI: *Signs (Outcaste CAST)*. A true melting pot of sounds — including dub, reggae, Asian music and breakbeats — show there is life after the reputation will under the duo's rising profile, along with plenty of coverage in the nation's cooler publications.

LEVELLERS: *Special Brew* (Hag LP005). This is a collection of much of the Levellers' earlier work, including the *Carry Me and Outside/Inside* EPs as well as many live tracks. Previously available on limited-edition vinyl, this nostalgic look at the group's early folk-pop sound will appeal to fans.

FOUR TE: *Pause* (Domino WIG94). Keiran Hebden continues his run of impressive work, which has included mixes for acts such as *Bady Drawn Boy* and *Apex Twin*, with a strong new album. The tracks here shimmer with folktinged jazziness.

RECOMMENDED ZOOT WOMAN: *Living in A Magazine* (Wall of Sound WALLCD28). This long-awaited album finally sees a release following heavy music/style press coverage in recent months, owing partly to Jacques Lu Cont's profile (he has since defected to take part in Madonna's tour). Neatly dowselling the current "ironic" fetish for all things Eivissa, *Living in A Magazine* immediately conjures up Steely Dan and Hall & Oates references without becoming drenched in nostalgia.

FIVER: *Strings For Satellites* (Fierce Panda NONG19CD). Fans of *Grandaddy and the Flaming Lips* may appreciate the chilled-out post-rock that is *Fiver*. Although released in the US a year ago, this UK release includes two new tracks, which have been championed by *Xfm's* John Kennedy.

MALACHI: *Forgotten World* (Gemmy GMTY11CD). This is the long-awaited debut album from the East London 23-year-old, who is fast making a name on the UK hip-hop scene. Production is often dark and broody, complementing Malachi's thoughtful and poetic verse. Da Shook features US rapper Caribus, which will help to lift the profile of the album.

PLAID: *Double Figure* (Warp WARPDC84).

This week's reviewers: Dugald Baird, Claire Bond, Jimmy Brown, Tom FitzGerald, Mary-Louise Harding, Owen Lawrence, James Roberts, Nick Tesso and Simon Ward.

Plaids' fourth long-player is packed with the idiosyncrasies and melodic twists their loyal fanbase would expect. The 70 minutes of atmospheric electronic upbraid the duo's reputation as one of the UK's premier leftfield acts.

PEPE DELUXE: *Super Sound* (Catskill RIDCD 002). This is a classy collection of catchy hip-hop grooves, jazzy breaks and irresistible hooks from the Finnish trio. The act have been given a boost by the use of their track *Before You Leave* on the recent *Levi's* ad campaign.

RECOMMENDED OXIDE & NEUTRINO: *Excuse Me* (East West 8573885592). The 19-year-old garage duo who found fame with *So Solid Crew* release their debut album. Including their hits *No Good For Me* and *Bound 4 Da Road* (Casualty), as well as the hit *It's Time* for bootcamping *UK Middle Finger*, this should extend their appeal well beyond the UK garage market.

RECOMMENDED BBMAK: *Sooner Or Later* (Telstar TCD3179X). This debut album from North West trio BBMAK has sold more than 2m units in the US — largely on the back of the single *Back Here* — which hung around the US Top 20 more than three months. Their brand of street-wang pop is perfect for the US market, but has not made the same success in their homeland.

GLENN TILBROOK: *The Incomplete Glenn Tilbrook* (Quixotic QUIXCDD07). This is a bit of a hit-or-miss affair from the ex-Squeeze frontman. However, some gems, including the single *This Is Where You Ain't, shine* through.

RECOMMENDED VARIOUS: *Real Ibiza 4* (React REARCD204). Despite the overused "Ibiza" tag, this is another strong collection of Balearic bliss. Impressively mixed by Phil Mason, the album from North West trio Platipus presents *Widescreen* (Platipus PLATPDC95). Pioneering trance label Platipus unleashes this 15-track mix of trance and progressive house. A strong track list includes club hits from *Art of Trance*, Roland Klinkenberg and Dave Kama.

Here new releases

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



RECOMMENDED STEREO MC'S: *Deep Down And Dirty* (Universal/Island UICD0106). Almost a decade on from *Connected*, Rob Birch and Nick Hallam continue their search for the perfect beat with this next blend of hip hop and pop. While all the familiar elements — slamming beats, funky basslines, horns and Bach's *Ray* rap — are present, the duo's production has evolved, with a darker, tighter sound. Standouts include the single *Deep Down And Dirty*, the psychedelic soul-flavoured *We Belong In This World Together* and the consistent *Traffic*. Overall, this is a strong comeback that shows both artists at the top of their game and new converts.

Magazine Of The Year



Consumer Specialist Magazine
Of The Year
PPA Awards 2001

We'd like to thank all the musicians, DJs, clubs, record labels, writers, photographers and clubbers who've helped us become the world's biggest selling clubbing magazine. We now sell 106,000 issues a month and have over 600,000 loyal readers

TOP 75



19 MAY 2001

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) <small>7/12</small>	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) <small>7/12</small>
1	IT'S RAINING ME	EMM DEMMS 584/TENN 584 (E)	Capitol	38	STRANGE WORLD	Inferno CD/FRN 36 / (M) / JTC/FRN	Capitol
2	DON'T STOP MOVIN'	Polydor 507842/517834 (U)	Sony	39	CRAWLING	Push (M)KEI BMG/Universal (M)KEI	Capitol
3	RIDE WITH ME	Universal/MCSD 5025/MCSC 4022 (U)	Mercury	40	SAV IT	Merita Bice (M)Glaspi (C) (M)Glaspi (M)phen	Mercury
4	YOU ARE ALIVE	Positive CD/TWS 1537/CTW 1532 (E)	Mercury	41	BEL AMOUR	Creedence CD/GRD 1107/CRD 110 (E)	Mercury
5	COLD AS ICE	EPIC 671162/50711794 (TEN)	Mercury	42	OVER THE RAINBOW	Blix Street/HOT HIT 16 (HOT)	Mercury
6	WHO'S THAT GIRL	Interpiscopy/Polydor 46750/517835/5174 (U)	Mercury	43	SNOOP DOGG	Priority PTYCD 134P/134 (E)	Mercury
7	OUT OF REACH	Go Beat/Pyramid 38/30/GOBMC 38 (U)	Mercury	44	SALSOU NUGET (IF U WANNA)	Mer FCD 303/FC5 303 (E)	Mercury
8	PLAY	EPIC 671227/6212274 (TEN)	Mercury	45	REQUEST LINE	Interpiscopy/Polydor 457502/487535 (TEN)	Mercury
9	SURVIVOR	Columbia 67112267/11794 (TEN)	Mercury	46	BEFORE YOU LOVE ME	Mercury 19891/427/589134 (E)	Mercury
10	ONE WILD NIGHT	Mercury 57292/5072494 (U)	Mercury	47	SECRETS	Mercury 19891/427/589134 (E)	Mercury
11	LOVIN' EACH DAY	Polydor 50783/517836 (U)	Sony	48	DREAM ON	Mute LDCBNG 30 (V)	Mute
12	GET UR FEAK ON	East West/Electra E 7000/CE 7000 (E)	Mercury	49	THE WAY YOU LOVE ME	WEA W 5410/LAW 5410 (TEN)	WEA
13	IT WASN'T ME	MCA/UK-Island 155802/MCSD4047 (U)	MCA	50	CRAZY	MCA/UK-Island MCSD 2025/L (E)	MCA
14	CLINT EASTWOOD	Paraphrase CD/R 652/7/CR 65 (E)	Mercury	51	ALL I WANT	St 67082/27057024 (TEN)	Mercury
15	IMITATION OF LIFE	Warner Brothers W 590/CDW 590C (TEN)	Warner	52	SINCE I LEFT YOU	XL Recordings XL 1280/CD 128 (U)	XL
16	BUTTERFLY	Polydor 57601/2671004 (TEN)	Polydor	53	RUN FOR COVER	London/LONDON 458/LNCS 418 (TEN)	London
17	LIQUID DREAMS	JMCA 7427/8152/242/8152/204 (BMG)	JMCA	54	NOBODY WANTS TO BE LONELY	Columbia 670645/670646 (TEN)	Columbia
18	TEENAGE DIRTBAQ	Columbia 670792/670798 (TEN)	Columbia	55	BOW WOW (THAT'S MY NAME)	So So Def/Columbia 670826/270826 (U)	Columbia
19	WHOLE AGAIN	Innocent SINDX 24/SINX 24 (E)	Innocent	56	BACK UP TO YOU	Soul 2 Soul S2SFPD 0384 (U)	Soul 2 Soul
20	WHAT TALK YOU SO LONG	Virgin VSCDT 190/VSC 190 (E)	Virgin	57	RENDEZVOUS	Chrysalis CHWLD 36C/WALD 36 (EMC)	Chrysalis
21	ALL FOR YOU	Virgin VSCDT 190/VSC 190 (E)	Virgin	58	BAWITABA	Atlantic AD 0808/U 1 (TEN)	Atlantic
22	PISSING IN THE WIND	Twisted MeritX/TXNL 0102/U 1 (E)	Mercury	59	MR WRITER	V2/VAR 501533/501533 (3M) / V2	Mercury
23	KARMA HOTEL	Artemis/EPIC 67201/2672014 (TEN)	Mercury	60	WHAT YOU'RE LOOKIN'	Tidy Trax/TIDY 1535C / (ADD) CDW 1535C / (ADD) CDW 1535C	Tidy Trax
24	WHITE BOY WITH A FEATHER	Pepper 82304/1252304 (4) (P)	Pepper	61	UNDERDOG (SAVE ME)	Source SOURCE05 1015 (U)	Source
25	STAR 69	Sole SKINT 64XCD / (EM) / PP	Sole	62	LET LOVE BE YOUR ENERGY	Chrysalis CDHXS 5124/TCXS 5124 (E)	Chrysalis
26	PURE AND SIMPLE	Polydor 50783/517836 (U)	Polydor	63	AMERICAN DREAM	Ruffin Ruffin/Chrysalis 15MCS 15MCS (TEN)	Ruffin
27	DAYS GO BY	Creedence CD/GRD 1107/CRD 110 (E)	Mercury	64	NO MORE	Columbia 670842/270844 (TEN)	Columbia
28	BETWEEN ANGELS AND INFANTS	Innocent SINDX 24/SINX 24 (E)	Innocent	65	ALWAYS COME BACK TO YOUR LOVE	Wild Deed/Polydor 507825/517835 (U)	Polydor
29	GROUNDEN	Infectious INFECT 9704 / (3M) / PP	Infectious	66	SEVEN DAYS IN THE SUN	Echo ECHSD 107/ECSCM 107 (P)	Echo
30	I'M LIKE A BIRD	Dreamwork/Polydor 459192/459194 (U)	Polydor	67	BURN BABY BURN	Infectious INFECT 96CSD / (3M) / PP	Infectious
31	STAY	ASAM/Mercury 50782/517836 (U)	Mercury	68	DON'T LET ME BE THE LAST TO KNOW	Source SOURCE 1022 (U)	Source
32	NO DREAM IMPOSSIBLE	Universal TV 158956/158956 (U)	Universal	69	CHILLIN'	Mercury 19891/427/589134 (E)	Mercury
33	WHAT IT FEELS LIKE FOR A GIRL	Mercury/Warner Bros 143M/CDW 143 (U)	Mercury	70	YOU ARE MY HIGH	Mercury 19891/427/589134 (E)	Mercury
34	SHINE ON	AM-PM CD/AM-PM 143M/CDW 143 (U)	Mercury	71	WANT YOU BAD	Columbia 670292/670294 (TEN)	Columbia
35	UPTOWN GIRL	RCA 14221/841862/1421841864 (BMG)	RCA	72	PUT YOUR HANDS UP	Mercury 19891/427/589134 (E)	Mercury
36	NEVER LOOK BACK	Manilla FESCSD/31 (E)	Manilla	73	AUTOMATIC	Sire/MCA SINKNY 0142C / (U)	Sire
37	GOOD SOUNDS	Chrysalis CDHXS 5125/TCXS 5125 (E)	Chrysalis	74	STILL BE LOVIN' YOU	Comptone CDDCLS 355/CCDCL 355 (E)	Comptone
				75	I NEED YOU	Capitol/London CDW 610/CD 610 (TEN)	Capitol

TITLES A-Z

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As used by Top Of The Pops and Radio One

BRANDY and RAY J
ANOTHER DAY IN PARADISE
 THE SINGLE OUT 04.06.01
 from the album
URBAN RENEWAL feat. The Songs of Phil Collins

WIDE & NEUTRINO
TOP MIDDLE FINGER

The new single, released 14.05.01
 CD, MC, 12"

12

MUSIC WEEK 19 MAY 2001

19 MAY 2001

CHART COMMENTARY

by ALAN JONES



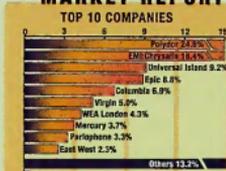
Gerri Halliwell's first three solo number ones – MI! Chico Latino, Life Me Up and Bag It Up – each spent just one week in pole position but it's Raining Men breaks new ground for the former Spice Girl by completing its second week at the top this week. Halliwell is the first British female to have four number one solo hits and she is the first female solo artist of any nationality to have four consecutive number ones. It's Raining

Men sold more than 78,000 copies last week to bring Halliwell's overall sales since going solo to more than 1.5m. MI! Chico Latino sold 372,000, Life Me Up sold 337,000, Look At Me (a number two hit) sold 317,000, Bag It Up sold 285,000 and – in just two weeks – It's Raining Men has sold 233,000. Incidentally, every one of Halliwell's five hits to date has a three word title – a unique occurrence.

With the new school term under way and hot weather in some regions encouraging outdoor pursuits, record shops saw considerably reduced traffic last week, with album sales tumbling 22% and singles sales diving by 28%. The top two remain as the previous week, however, with Geri Halliwell's It's Raining Men retaining pole position despite its sales having week-on-week to a little over 78,000. Despite this, it has a comfortable 14% lead over S Club 7's Don't Stop Movin', which ignores its own title by remaining stationary at number two. Nelly's Ride Wit Me is a distant third and the week's highest new entry with sales of just under 40,000.

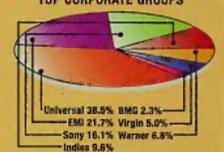
Declining 28%, exactly in line with the market, but retaining 32nd place in the chart, Britain's Eurovision entry No Dream Impossible by Lindsay is unlikely to climb any higher following its dismal showing in the 46th Grand Prix, held in Copenhagen last Saturday (12th). The only UK entry to fare

MARKET REPORT



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

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: **-21.6%**
YEAR TO DATE VERSUS LAST YEAR: **-0.2%**

worse was Nicki French's Don't Play That Song Again, which finished 16th last year. Both records returned a paltry 28 points from

the other 22 Juries, and Lindsay's single was judged no better than the seventh best song in the competition by any nation's voters. By

contrast, Estonia's Tanel Padar and Dave Benton registered the elusive 'douze points' from no fewer than nine juries and duly won the competition with 198 points, 21 more than hosts/retiring champions Denmark who finished second. It is Estonia's first win in eight attempts, and Padar & Benton (the latter is actually from the Caribbean island of Aruba) are only the third male duo to win in Eurovision history, following Ireland's Paul Harrington and Charlie McGettigan in 1994, and last year's winners the Olsen Brothers. The studio title track of Bon Jovi's upcoming live album One Wild Night debuts at number 10, making it the highest ranking rock track on the chart, and bringing the veterans their 14th Top 10 hit from an overall total of 29 hits. That is the second highest tally by an American group in the UK, trailing only The Beach Boys' total of 30, yet puts Bon Jovi clear of REM, who joined them in second place only last week when imitation Of Life became their 28th hit.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Independent)
1	MISSING IN THE WIND	Birdie	Twisted Nerve/XXL TNXO 015001 (V)
2	STAR 8	Fatboy Slim	Skin SKIN804000 (DMV/P)
3	GROUND	My World	Infectious INFECT9010 (DMV/P)
4	WHITE BOY WITH A FEATHER	Jarin Downes feat. Milk	Pepper PEPPER02 (DMV/P)
5	STRANGE WORLD	Push	Inferno COFFIN 36 (DMV/P)
6	SAVY IT	Marka Kavanagh	Neo NEO020055 (V)
7	DREAM ON	Depeche Mode	Mute LCD800636 (V)
8	WHAT YOU'RE LOOKING FOR	Crow	Tidy Trax TIDY 153CD (ADD)
9	BACK UP (TO ME)	Wookiee feat. Lain	Soat 2 Soul S2SPCD 003 (V)
10	UNDERDOG (SAVE ME)	Turin Brakes	Source SOURCE 1015 (V)
11	YOU ARE MY HIGH	Demon Vs Heanbreaker	Source SOURCE 1022 (V)
12	PUT YOUR HANDS UP	Reflex feat. MC Viper	Gusto GUSTO 2 (P)
13	OVER THE RAINBOW	Eve Cassidy	Biba Street/HER HITS 1007 (P)
14	FLIGHT 68	DJ Tiesto	Rebula REBULA 015 (ADD)
15	HOLD IT RIGHT THERE	Mark Kavanagh	Tripp6 Trax TRAX 0303 (V)
16	TURBULENCE MIXES	Arab Strap	Chemical Underground CHEMURIC (V)
17	FRANTIC EP	Nicki French & Phil Reynolds	Nukleuz NUKP028 (ADD)
18	I WANNA KNOW	Josh	Jive J522102 (P)
19	BURN BABY BURN	Aesop	Infectious INFECT9010 (DMV/P)
20	MR WRITER	Starephonic	V2 V2191088 (DMV/P)

This Week	Title	Artist	Label
1	IT'S RAINING MEN	Geri Halliwell	EMI
2	DON'T STOP MOVIN'	S Club 7	Parlophone
3	HIDE WITH ME	Destiny Fave	Capitol
4	YOU ARE ALIVE	Fragma	Parlophone
5	COLD AS ICE	Everett	Epic
6	WHO'S THAT GIRL?	Everett	Interscope/Parlophone
7	OUT OF REACH	Galantis	Go Beat/Parlophone
8	PLAF	André Lapointe	Island
9	SUBVIVOR	Survivor's Child	Mercury
10	ONE WILD NIGHT	Bon Jovi	Mercury
11	LOVIN' EACH DAY	Fanny Buckley	Parlophone
12	ALL FOR YOU	Janet Jackson	Virgin
13	WHAT TONK YOU SO LONG?	Onya Brown	Virgin
14	IT WASN'T ME	Stacy Fitt, Revik	MC/UA/Island
15	CLINT EASTWOOD	Clifford	Parlophone
16	WHOLE AGAIN	Atomic Kitten	Island
17	IMITATION OF LIFE	Alcazar	Warner Bros
18	WHAT YOU FEELS LIKE FOR A GIRL	Madonna	Maverick
19	ANGEL	Shaggy feat. Rayvon	MC/UA/Island
20	ELECTRIC AVENUE	Lesley Gynn	East West
21	TM LIKE A BIRD	Reda Yarbou	Dreamworks/Parlophone
22	BUTTERFLY BIRD	Two	Columbia
23	TEENAGE DREAMS	Whitney	Columbia
24	THANK YOU	Sade	Duets/Island
25	LET LOVE BE YOUR ENERGY	Ruba Yarbou	Chrysalis
26	GET UR FREAK ON	Mary Ellen	East West/Delta
27	SONG DIVE	Alcazar	Independent
28	LIQUID DREAMS	Alcazar	ICK
29	SALSOLU NUGGET	Alcazar Presents The Girl Next Door	Deer
30	BENJAMIN'S CRAZ	Benji	Vindicator
31	DANCING IN THE MOONLIGHT	Boyz II Men	Island
32	BEH AMOUREZ	Alcazar	Delicia
33	HAVE A NICE DAY	Stacy Fitt	Parlophone
34	SOME ON	Stacy Fitt	Alcazar
35	RAMONA	Stacy Fitt	Parlophone
36	PURE AND SIMPLE	Real Gone	Parlophone
37	FEELS SO GOOD	Melanie B	Virgin
38	MIS JACKSON	Outkast	Labels/Atlantic
39	ALL RISE	Blue	Island
40	TM OUTTA LOVE	Alcazar	Epic

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19 MAY 2001

CHART COMMENTARY

by ALAN JONES

Notwithstanding a 55% decline in sales week-on-week, **Destiny's Child's** *Survivor* album enjoys a stayover at number one, its tally of 53,000 sales being 66% higher than runner-up **Dido's** *No Angel*. Meanwhile, **Shaggy** creeps into third place – his highest position yet – with *Hot Shot* continuing to benefit from aliy for the forthcoming single *Angel* and the ongoing popularity of the former number one it wasn't me.

Nelly registers his third hit single in six months with *Ride Wit Me* (featuring City Squad) debuting at number three with sales of nearly 40,000. He previously reached number seven with *(Hot S*)* Country Grammar (first week sales – 28,000) and number 11 with *E1* (first week sales – 18,000). His album *Country Grammar*, which was released last September, has enjoyed strong increases in sales for each of the last five weeks as radio has got behind *Ride Wit Me*, and it has increased its sport in the last fortnight, eclipsing its previous highest position of 48



ALBUMS FACTFILE

Sir Paul McCartney registers an unprecedented 46th Top 10 entry with his *Wingspan – Hits And History* album, which debuts this week at number five, with sales of more than 24,000. **McCartney** scored 25 Top 10 albums with *The Beatles*, most recently with the hits compilation 1, and has added a further 21 solo and with Wings. *Wingspan* is the first album to compile his post-Beatles work since *All The Best* which reached

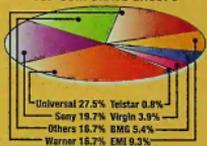
number two in 1987. The new album will likely improve on its number five position in a fortnight, as *McCartney* will be the subject of a 95 minute Channel 4 documentary, *Wingspan*, to be broadcast on Saturday (19th). It is six months now since the *Beatles' 1* was released, and it has had a slow decline after an opening nine consecutive weeks in pole position. It reverses that decline by jumping 46-33 this week.

TOP 10 COMPANIES

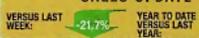


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 20 artists

TOP CORPORATE GROUPS

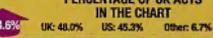


SALES UPDATE



by jumping 55-30 to 11. It sold nearly 9,000 copies last week, and has sold more than 84,000 in total.

PERCENTAGE OF UK ACTS IN THE CHART



Eddy Grant has one of the hottest tracks around with the remix of *Electric Avenue*, but its unavailability presently as a single has

paid dividends for East West's rapidly released compilation *The Greatest Hits*, which is the highest new entry this week at number four and includes an edit of the track. **Grant**, who owns his own back catalogue, had previously climbed no higher than number seven, with 1992's *Killer On The Rampage*. Previous 'best of' compilations on K-Tel in 1984 (*All The Hits*) and Parlophone in 1989 (*Waking On Sunshine*) reached 23 and 20 respectively. **Grant** has licensed similar selections of tracks to several other labels including Sequel, Disky, Crosson, Music Club, EMI Gold and his own Ice label.

The gentle decline in sales of *Coldplay's* *Parachutes* to recent weeks has allowed *Anastacia* to move up to fourth in the year-to-date rankings with her debut album *Not That Kind*. **Holding** at number eight this week, it has sold 420,000 copies so far this year and 477,000 in total. In her native America, where it charted at number 176 a few weeks ago, it has sold just 37,000 copies.

COMPILATIONS

Number one at the British box office for four weeks, **Bridget Jones's Diary's** success continues to generate sales for its soundtrack album. It sold a further 80,000 copies last week to bring its total week to 336,000. Despite a 23% decline, it is now an impressive 75% ahead of runner-up **Now That's What I Call Music!** 48, and is the third biggest selling compilation and 11th biggest selling album of all so far this year. Its continued success is all the more impressive considering the two tracks which have so far generated most publicity – **Gen Hottelwell's** *It's Raining Men* and **Gabrielle's** *Out Of Reach* – have been purchased in large quantities as singles, while the **Gabrielle** track has also been belatedly added to her *Rise album* creating a massive increase in its sales.

The two new entries to the chart both feature songs written by **Burt Bacharach**. The first of them, **The Look Of Love** features no fewer than 50, most of them with lyrics by **Hal David**. The album debuts strongly at number four, with more than 19,000 copies sold. Among the tracks on *The Look Of Love* is *Magis Moments* by **Perry Como**, who sadly died last week. By contrast, **The Best Northern Soul All-Nighter Ever** features just one **Bacharach** composition after the jamming 60 which are crammed onto its 20 CDs – **Jimmy Radcliffe's** *Long After Tonight Is All Over*. *Radcliffe* was a labelmate of **Donna Warwick** at **Scepter** and thus got first refusal on several **Bacharach** songs although he is little known. He also features on *The Look Of Love*, singing, appropriately, *There Goes The Forgotten Man*.

MARKET REPORT

TOP 10 COMPANIES



Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 20

TOP CORPORATE GROUPS

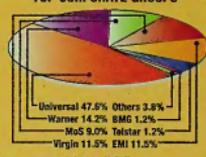


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 20



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 71.9%
Compilations: 28.1%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	ASLEEP IN THE BACK	Elbow	V2 VVR 101582 (CMV/P)
2	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101583 (CMV/P)
3	FREE ALL ANGELS	Ash	Infectious INFECT100 (CMV/P)
4	SONGBIRD	Eva Cassidy	Blix Street/No! G21046 (HOT)
5	ECHO PARK	Fredder	Echo ECHCD04 (P)
6	LIONS	The Black Crowes	V2 VVR 101522 (CMV/P)
7	SINCE I LEFT YOU	Antlers	XL Recordings XLCD 138 (V)
8	THE HOUR OF BEWILDERBEAST	Saddy Grove	XL Recordings XLNCD 133 (V)
9	VERTIGO	Dream Armada	Pepper 0536332 (P)
10	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDBCD016 (CMV/P)
11	PLAY	Moby	Mute COSTUMUM 172 (V)
12	THE OPTIMIST	Turk Babes	Source SOURCE CD023 (V)
13	ROCK ACTION	Mogwai	Virgin V5010 (CMV/P)
14	HALWAY BETWEEN THE GUTTER AND THE STARS	Fanny Slem	Slim RECORDS 26CD (CMV/P)
15	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LDCD21UMM164 (V)
16	SHOWBIZ	Mtze	Mastermind MUSH 580 (CMV/P)
17	TIME AFTER TIME	Eva Cassidy	Blix Street/G 210073 (HOT)
18	FINELINES	My Virioli	Infectious INFECT 96333 (HOT)
19	BUENA VISTA SOCIAL CLUB	Ryder Cooper	World Circuit WCD 050 (P)
20	JOURNEY TO ANYWHERE	Ugly Ducking	XL Recordings XLCD140 (V)

MUSIC WEEK 19 MAY 2001

THE YEAR SO FAR...
TOP 20 ALBUMS

TW	UK	ALBUM	ARTIST
1	1	NO ANGEL	DIDO
2	2	POFSTARS	HEARNSAY
3	3	SONGBIRD	EVA CASSIDY
4	4	PARACHUTES	COLDPLAY
5	5	NOT THAT KIND	ANASTACIA
6	6	WHITE LADDER	DAVID GRAY
7	9	ONKAS BIG MOXA	TOPOLEADER
8	7	CHOCOLATE STARFISH AND THE HOT DOG	LMIB BIZOT
9	8	THE GREATEST HITS	TEXAS
10	10	THE MARSHALL MATRONS LP	EMINEM
11	11	ALL THAT YOU CAN'T LEAVE BEHIND	U2
12	12	BORN TO DO IT	CRUIS DAVID
13	13	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS
14	15	MUSIC	MADONNA
15	14	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
16	13	I	SEAL
17	20	THE ULTIMATE COLLECTION	BILLY ATEL
18	20	2001	DR DRE
19	19	HYBRID THEORY	LINKIN PARK
20	17	COAST TO COAST	WESTLIFE

© CNL Last week's position appears chart from three weeks ago

19
may
2001

THE OFFICIAL CHARTS

musicweek



BBC RADIO 1
92.5FM

THE OFFICIAL UK CHARTS

SUPPORTED BY worldpop.com



1 IT'S RAINING MEN

Geri Halliwell!

- | | | | |
|----|------------------------------------|-----------------|--------------------|
| 1 | IT'S RAINING MEN | Geri Halliwell! | EMI |
| 2 | DON'T STOP MOVIN' S Club 7 | | Polydor |
| 3 | RIDE WITH ME Nelly feat. City Spud | | Universal |
| 4 | YOU ARE ALIVE Fragma | | Positive |
| 5 | COLD AS ICE MOP | | Epic |
| 6 | WHO'S THAT GIRL Eve | | Interscope/Polydor |
| 7 | OUT OF REACH Gabrielle | | Go Beat/Polydor |
| 8 | PLAY Jennifer Lopez | | Epic |
| 9 | SURVIVOR Destiny's Child | | Columbia |
| 10 | ONE WILD NIGHT Bon Jovi | | Mercury |



- | | | | |
|----|----------------------------------|--|-------------------|
| 8 | LOVIN' EACH DAY Roman Keating | | Polydor |
| 9 | GET UR FREAK ON Missy Elliott | | East West/Elektra |
| 10 | IT WASN'T ME Shaggy feat. Rikrok | | MCA/Uni-Island |
| 12 | CLINT EASTWOOD Gorillaz | | Parlophone |
| 6 | IMITATION OF LIFE REM | | Warner Brothers |
| 14 | BUTTERFLY Crazy Town | | Columbia |
| 11 | LIQUID DREAMS O-Town | | J/RCA |
| 18 | TEENAGE DIRTBAG Wheatus | | Columbia |
| 17 | WHOLE AGAIN Atomic Kitten | | Immocore |

19
may
2001

THE OFFICIAL CHARTS

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THE OFFICIAL UK CHARTS

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1 SURVIVOR

Destiny's Child

- | | | | |
|----|--|-----------------|-----------------|
| 1 | SURVIVOR | Destiny's Child | Columbia |
| 2 | NO ANGEL Dido | | Cheeky/Arista |
| 4 | HOT SHOT Shaggy | | MCA/Uni-Island |
| 5 | THE GREATEST HITS Eddy Grant | | East West |
| 4 | WINGSPIAN - HITS AND HISTORY Paul McCartney | | Parlophone |
| 5 | RISE Gabrielle | | Go Beat/Polydor |
| 3 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics | | Epic |
| 8 | NOT THAT KIND Anastacia | | Columbia |
| 12 | THE ULTIMATE COLLECTION Billy Joel | | Columbia |
| 9 | HYBRID THEORY Linkin Park | | Warner Brothers |



- | | | | |
|----|---------------------------|--|-----------------|
| 13 | SONGBIRD Eve Cassidy | | Blix Street/Hot |
| 6 | RONAN Roman Keating | | Polydor |
| 16 | WHITE LADDER David Gray | | IHT/East West |
| 14 | ASLEEP IN THE BACK Elbow | | V2 |
| 14 | ONKA'S BIG MOKA Toploader | | SZ |
| 7 | FREE ALL ANGELS Ash | | Infectious |
| 15 | POPSTARS Hear'Say | | Polydor |
| 10 | ALL FOR YOU Janet Jackson | | Virgin |
| 19 | GORILLAZ Gorillaz | | Parlophone |

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- PSA, 19, Dunfermline



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Special thanks to Clive Davis for his help in breaking Dido.

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PROMOTIONAL FEATURE

CHAMPION RECORDS COMES OF AGE

by Vincent Jackson

The UK-based indie label
celebrates 21 years of dance

His name may not slip off the tongue as readily as those of some of his contemporaries, but in the world of independent record labels, there are very few people who can boast the genuine veteran status of Mel Medallie.

During his 20-year tenure as head of UK-based indie Champion Records, Dublin-born Medallie has kept his face out of the limelight, opting instead to let his label's CV speak for itself. Beginning with early releases with hip hop acts such as DJ Jazzy Jeff and The Fresh Prince and Salt 'N' Papa and cult club classics from Todd Terry and Robin S, right through to the success of sister label Cheeky with mega-dance act Faithless, Champion Records has spent the past two decades negotiating the stormy seas of the music industry and remains one of Britain's most successful independent labels. "I really prefer to promote the label itself, otherwise I would have called it Mel's Records," he jokes.

Kick-started by an initial investment of £1,500 in 1980, Medallie claims that Champion Records was something that he just slipped into.

"The main reason I started Champion was because I used to take my tracks to the majors but none of them were interested. I went to 14 or 15 labels with a track called Dance Yourself Dizzy by Liquid Gold and they all turned it down, so I put it out myself and it became a number two UK hit. That doesn't sound unique now, because everyone's putting out their own material, but in those days it was quite rare. There weren't a lot of people with small independent labels back then."

In the early Eighties, modern dance music was still in an embryonic stage and the sprawling, multi-million pound club culture that drives the genre today just did not exist. The 12-inch format had yet to be exploited to its full potential.

"The majors were not interested in dance music. It didn't sell albums. In the US especially, they just left it to independents like Select, Profile and Tommy Boy," Medallie says. "There was a lot of pop-dance music, but I'm one of the originators of credible dance music with no guitars. A lot of dance music in the Seventies, a lot of that Bee Gees stuff – although it was great – was made with guitars."

Initially in the first year, Medallie ran the business strictly as a one-man operation, often taking orders that he could not really afford to get pressed. Even in these formative years, he spent his days and nights constantly listening to music, only signing and licensing records that he personally liked – a philosophy he has maintained to this day. That was until a visit to a clothes shop called Woodhouse resulted in him gaining his first member of staff. "I went into a shop to buy a sweater. There was this young kid working there who really wanted to get into the music business. He told me he'd just come back from New York where he was a messenger boy. He seemed to know a lot about music, so I said, 'Why don't you come and work for me? I'll give you £25 a week.'" That eager adolescent was none other than producer and superstar DJ-in-waiting Paul Oakenfold.

Taking the 18-year-old under his wing, Medallie proceeded to teach him everything he knew about the industry – how to mix, DJ, produce in a



Will Smith



Todd Terry

Warm congratulations to
MEL MEDALIE and all at

CHAMPION RECORDS

on the 21st anniversary
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PROMOTIONAL FEATURE

→ 24-track studio – and Oakenfold stayed at Champion until 1987.

Funds were at a premium when, one afternoon that year, Medallie was in a record shop in Philadelphia. He was collared by two cheeky hip-hop kids who went by the names of Jazzy Jeff and the Fresh Prince (the one-time moniker of rapper and Hollywood movie big gun, Will Smith). They wanted three things from the record executive – firstly, for him to listen to a track they had done called Girls Ain't Nothing But Trouble; secondly, to get them sponsored by Adidas as Run-DMC had been; and, thirdly, \$2,500 to buy a mixer. Medallie couldn't promise to secure them a lucrative footwear contract, but he did agree to listen to their tune and buy the mixer. He liked what he heard and agreed to sign the track, which went on to reach the Top 20 in the UK charts – one of first hip-hop records to hit such a peak. And that was not the last of Champion's triumphs that year. The label went on to snap up Salt 'N' Peppa's Push It single – a number two UK hit, which was exposed to a worldwide audience when the trio performed the track at Live Aid. This was followed by a number seven UK hit with Just Buggin' by Whistle.

It wasn't just with rap that Champion was hitting a rich vein of form. As UK club culture began to grow and the nation's dancefloors rocked to a fresh soundtrack of acid house and garage, Champion snapped up a series of records that are now widely regarded as dance music classics, from Raze's Jack The Groove and Break 4 Love to Royal House's Can U Party and Black Riot's Warlock – the latter two of which were the work of seminal US house producer Todd Terry.

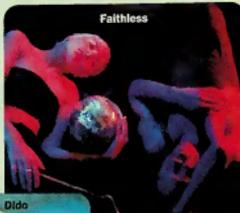
By now dance music had spawned an elite group of DJs who were rapidly gaining a cult following all over the planet. Paul Oakenfold was part of this clique and in 1987 he left Champion after being lured to America by Profile Records. It was a move that devastated Medallie and broke up what he considered to be a great partnership.

In 1993 Champion scored another major coup, when Medallie

→ joined forces with Rollo Armstrong who, together with Rob D, produced records by OT Quartet and Kristine W for Champion. In partnership with Rollo, Medallie formed a sister label called Cheeky Records. Along with DJ Sister Bliss, rapper Max Jazz and new folk artist Jamie Catto, they formed Faithless, a melodic, poppy, upbeat dance act that scored huge success, namely with the trancey singles Salva Mea, Insomnia (which peaked at number three in the UK charts in October 1996 and sold 1m copies in Germany alone) and God Is A DJ.

As well as signing Rob D (of Clubbed To Death fame) and Skinny to Cheeky, Medallie also signed Rollo's sister Dido and was responsible for her album, No Angel. She had no management at that time and Medallie says he set about preparing her for stardom, engaging a dietitian, dance teacher and personal trainer and then bringing Dido to the attention of Clive Davis and his team at Arista, to whom Intel had previously signed Faithless for the US. A million albums were sold in the US prior to the sale of Cheeky to BMG. Dido has since gone on to be one of the hottest properties in the world, thanks partly to the exposure she gained from Eminem's single Stan, whose chorus famously uses segments of her own Thank You.

Cheeky's ethos with regard to licensing its records was simple – rather than offering them to the highest bidder, Medallie would only approve the deal if the interested parties were genuinely enthusiastic about the product. But despite being one of the success stories of the Nineties, Medallie's association with Cheeky was cut short at the end



I think the best decisions
in life are made
while you are dancing'

(Mel Medallie)

CHAMPION

From Your Friends At





→ of last year when it was sold to BMG.

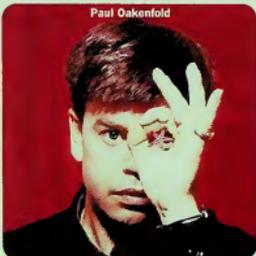
Medalle is fiercely proud of the fact that he has managed to maintain Champion's independent status for more than 20 years. He speaks of the majors with disdain and admits that he would not have lasted five minutes working for one. Although he has taken a fervently anti-major label stance from the very beginning, his feelings have intensified since he let Cheeky go. "BMG chased me for two years and I finally agreed to negotiate with them only because Rollo and the other artists wanted to be on a major label. The deal came just in time for BMG, and if you look at their UK artist roster now, you'll know what I mean. I only hope they continue to consolidate the success I initiated. After all, they've got my override royalty to consider."

Medalle has nonetheless held on to the music publishing company, Cheeky Music Limited, and the famous Cheeky logo, which, incidentally, is a cartoon drawing of him as a nine-year-old. "BMG might be putting them out, but they're still putting my face around," he jokes.

His passion for Champion remains undented. He goes into the office every day and still listens to music around the clock. "It's like a drug," he says.

Champion continues to shift units all over the world, and Medalle has just had a number one and two other records in the Dutch Top 10 in the same week.

"The best time for Champion is now," he says. "There is always hope for tomorrow. I'd love to have the opportunities that the majors have but I've always had a knack for discovering new talent. I learned early on that the direction of music is constantly changing and you can't get stuck in one era. I've certainly no intention of being left behind musically." *



Paul Oakenfold

LOOKING AHEAD

While keen not to reveal too much to his competitors about Champion's forthcoming projects, label boss Mel Medalle says the imprint will be concentrating heavily on album releases over the next 12 months, despite some indications that the singles market is on the cusp of an upturn.

As well as unearthing a new producer and building a new studio in London, Champion is enthusiastic about a couple of young talents who it has recently discovered, aged just 18 and 22 respectively. "One of them, producer/writer Glenn Nicholls, is really awesome — a big find for a small label like us," says Medalle. "He needs development and time but he's exciting." Another is singer-songwriter Halima, who besides being beautiful, says Mel, "gives the best vocal performance of any UK female singer I've ever heard".

Although Champion will not ignore the dance fields that have reaped them rewards during the past 20 years, Mel will be keeping his options open as to what kind of music he will sign over the next couple of years. *



Kristine W

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PROMOTIONAL FEATURE

MEL MEDALIE

Founder and head of Champion Records, Medalie has been involved in all aspects of the music industry during the past 30 years. One of his first jobs was at a music publishing company, placing writers' songs with labels, and during his career he has also been a producer and a music publisher. He helped set up Cheeky Records in 1993 and enjoyed huge success with the label in the Nineties before selling it to BMG last year.

EDDIE SEAGO

Partners in Polo Records, which preceded Champion, Mel and Eddie have known each other for more than 30 years. Eddie, a songwriter of repute, is now more active on the business side of the music industry. Apart from overseeing his interest in various publishing companies, including Champion Music and Bad B Music with Mel, he has acted as business affairs consultant to Champion during the past 12 years. Seago has played an influential part in all business matters, negotiations and deals with artists during that time, including Faithless and Dido, and the sub-licensing of their recordings outside the UK.

RAJ PORTER

A veteran of the company, Porter was a production controller at pressing plant Damont Audio before moving to Champion to look after the sales and distribution arm of the label, including all manufacturing and production. In December he will have notched up 14 years at the Champion stable.

WHO'S WHO**EWEN MACNEIL**

Heads all of Champion's A&R activity. Although this is MacNeil's first job in the music industry, he has been a DJ for the best part of a decade. He is responsible for vetting and developing all of Champion's new music and he is not afraid to go to the other staff members if he hears a good track.

SARAH MCGINNESS

This is the first and only job McGinness has had in the music industry. She joined eight years ago and her primary function is looking after club promotions. She also acts as a PA to Mel Medalie and helps out with business affairs and all secretarial duties as Champion is such a small organisation.



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AND SUCCESS



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1995

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MISURA PER SARTI - MADE IN ITALY

21

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MEDALIE**
YOU WERE THERE FIRST
CONGRATULATIONS
CHAMPION RECORDS
ON 21 YEARS IN BUSINESS



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www.tommyboy.com

Hamburg, May 2001

Dear Mel,

Congratulations

to Champion Records 21st anniversary
and a salute to you for keeping the company
as hot as ever!

It's been a privilege (and one helluva
successful ride during the past 5 years) to be
acquainted with you, Eddie and the rest of
the Champion staff.

I wish you all the best and "mucho"
success for the coming years.

I look forward to seeing you this summer in Ibiza
where no doubt you can be found at the Pacha,
listening to the latest Jocks and Soundst

Warm personal regards,

Joost van Os

Cyclus
MUSIKVERLAGE GmbH

Happy 21th Anniversary

CHAMPION RECORDS

**Thank you for the many years
of great collaboration.
Long may it continue!**

**Well done MEL, EDDIE &
the whole Champion Team.**

Alvaro, Dario and all at Energy



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Champion!

Pete Waterman

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WE WISH YOU A GREAT FUTURE

YOUR FRIENDS AT
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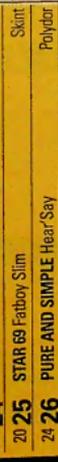
16 **20** WHAT TOOK YOU SO LONG? Emma Bunton



15 **21** ALL FOR YOU Janet Jackson



22 **23** KARMA HOTEL Spooks



19 **24** WHITE BOY WITH A FEATHER Jason Downs feat. Milk



20 **25** STAR 69 Fabboy Slim



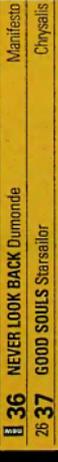
24 **26** PURE AND SIMPLE Hear'Say



27 **27** DAYS GO BY Dirty Vegas



25 **28** BETWEEN ANGELS AND INSECTS Papa Roach



28 **29** GROUNDED My Vitrol



29 **30** I'M LIKE A BIRD Nelly Furtado



13 **31** STAY Stephen Gately

Virgin

Virgin

Atlantic/Epic

Papper

Skant

Polydor

Ceclanace

DreamWorks/Polydor

Infectious

DreamWorks/Polydor

A&M/Mercury

Universal TV

35 **20** COUNTRY GRAMMAR Nelly



24 **21** RENAISSANCE Lionel Richie



20 **22** INFEST Papa Roach



26 **23** CHOCOLATE STAPESH AND THE HOT DOG Lump Bizkit



18 **24** ECHO PARK Feeder



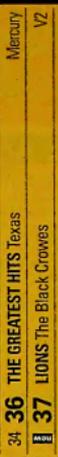
21 **25** PARACHUTES Coldplay



22 **26** SIGNIFICANT OTHER Lump Bizkit



17 **27** MUSIC Madonna



11 **28** THE ALTOGETHER Orbital



25 **29** SIOSOS VOL 1 Spooks



5 **30** CAPTAIN CORELLI'S MANDOLIN (OST) Stephen Warbeck



Virgin

compilations

1 **BRIDGET JONES'S DIARY (OST)** 10 **11** THE BEST HARD HOUSE EVER

Mercury Virgin/EMI

2 **NOW THAT'S WHAT I CALL MUSIC! 48** 12 **THE ANNUAL - SPRING 2001**

EMI/Virgin/Universal Ministry Of Sound

3 **THE ALBUM** 11 **13** DA LUCK & MC NEAT PRESENTS VOL. II

Virgin/EMI Universal TV

4 **THE LOOK OF LOVE - THE BURT BACHARACH** 16 **14** RINKOLLOGY - ONE NATION UNDER A GROOVE

WSM Universal TV WSM

5 **CHILLED IBIZA** 13 **15** STREET VIBES 7

WSM BMG/Sony/Intelar

6 **TRANCE NATION 2001** 14 **16** TWICE AS NICE - SEXY AND STYLISH

Ministry Of Sound WSM

7 **DISCO FEVER** 17 **17** THE BEST NORTHERN SOUL ALL-NIGHTER EVER

Universal TV Virgin/EMI

8 **THE CHILL OUT SESSION** 17 **18** TRUE EUPHORIA

Ministry Of Sound Telstar TV/BMG

9 **THE CLUBBER'S BIBLE II** 18 **19** CREAM LIVE

WSM Virgin/EMI

8 **10** SAVE THE LAST DANCE (OST) 19 **20** TIMO MAAS - CONNECTED

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The first of the new releases in the 'A Break from the Norm' series. The album features tracks from Timo Maas's 'Connected' album, including 'I'm Not a DJ', 'I'm Not a DJ (Remix)', 'I'm Not a DJ (Remix 2)', 'I'm Not a DJ (Remix 3)', 'I'm Not a DJ (Remix 4)', 'I'm Not a DJ (Remix 5)', 'I'm Not a DJ (Remix 6)', 'I'm Not a DJ (Remix 7)', 'I'm Not a DJ (Remix 8)', 'I'm Not a DJ (Remix 9)', 'I'm Not a DJ (Remix 10)'. The album is available on CD and Double Vinyl.

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



19 MAY 2001

CHART COMMENTARY

by ALAN JONES

Destiny's Child are survivors. They shake of the challenge of *S Club 7* — who surged 12.2 last week — to enjoy a third week at number one with Survivor, even though the record continues its gentle decline, losing 52 plays and nearly 5m listeners last week. *S Club 7*'s rise and fall is extraordinary. In the gentle world of the airplay chart it is almost unprecedented for a track to jump 12.2, and even rarer for it to start its decline straight afterwards. The facts are that Don't Stop Movin' lost 40 plays and 2.5m listeners last week, crucially losing four plays (and nearly 4m of its audience) at Radio One where it was aired 19 times last week, compared to 23 the previous week. It remains the country's most-played record, with 2,307 plays, 97 more than Survivor but slips to number three to be replaced by Jennifer Lopez.

AIRPLAY FACTSHEET

● His debut at number 13 on the singles chart with *Stay* generated an extra 50 plays for Stephen Gately's latest single last week but it still amounted to too little for it to make the Top 100.
● While Radio One is an increasingly radical dance/R&B station, Kiss 100 FM continues to drift ever more to the

mainstream. In half an hour last Sunday, it aired *Get Halliwell, Hear/Say, Crazy Town* and *S Club 7*, all in their familiar chart versions rather than some radical cred-crem remix.
● Sing is now officially the most successful of all Travis singles at getting airplay pre-release. Not out for another two weeks, it has moved 39-22-13-5 this far.

AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by % of total airplay in the Top 50 and corporate group by % of 100 airplay in the Top 50.

DJs are obeying Lopez's command to 'play my f**king record' — though, not surprisingly, the edit they are airing excludes her expletive. Play jumps 4-2, with Radio One making the song its most-played last week, with 35 plays. It was also aired 48 times on Capital, 38 times on Atlantic 252 and picked up its first plays (two of them) at Radio Two.
While Emma Bunton slips 5-8 with What Took You So Long? and colleague Melanie B rebounds 6-47 with Feels So Good, it's Raining Men by Geri Halliwell surges 18-10 after reaching number one on the CILN sales chart. Its arrival in the upper echelon pushes Eddy Grant's Electric Avenue back 10-11. Grant's single was aired 5,504 times last week, an increase of 137 over the previous week but its audience dipped from 54.26m to 52.24m, primarily because of Radio One. The station's strip shows continue to support the

record but its wider acceptance means an inevitable cooling of support from dance shows, with the result it was aired 23 times last week, compared to 28 previously.
Mr Wizer was the Stereophonics' biggest hit to date, climbing to number five on the sales chart but a comparatively modest number 17 on the airplay chart a couple of months ago. Their follow-up Have A Nice Day is shaping up to do much better on the radio, and is the highest new entry to this week's Top 50, with 797 plays and an audience of more than 29m seeing it jump 72-19. The band have been very reliant on Radio One to break them but the station is taking a bit of a back seat this time, airing Have A Nice Day 13 times last week — the same as Mr Wizer. Among those offering greater support are Virgin 1215 (27 plays), Southern FM (25 plays) and Capital FM (22 plays)

Madonna's What It Feels Like For A Girl inceptually plummets 8-26 this week, after shedding 39% of its audience in seven days. Such declines are usually confined to seasonal records which pass their 'play by' date and records which are superseded by new releases by the same artist. Neither explanation applies to the song, whose descent confirms it as the radio's least favoured of the singles from 1998.
Hispy days for the Armstrong family, with Dido's Thank You following up last week's highest climb honours by becoming the singer's second straight Top 10 airplay hit. It scuttles 11-7 this week, with a 14.7% hike in its audience. Meanwhile, brother Rollo's Faithless return with We Come 1 which explodes 61-38. Crucially, Radio One loves them both, giving Thank You 22 plays and We Come 1 20 plays last week.

MTV THE BOX

- | | | |
|----|----|---|
| 1 | 3 | Take Airtel |
| 2 | 1 | BUTTERFLY Crazy Town |
| 3 | 2 | CLINT EASTWOOD Gorillaz |
| 4 | 3 | SURVIVOR Destiny's Child |
| 5 | 4 | SALSOUD NUGGET M&G/Geri Next Door |
| 6 | 5 | THANK YOU Dido |
| 7 | 6 | SING Travis |
| 8 | 7 | ALL FOR YOU Janet Jackson |
| 9 | 8 | LADY MARMALADE Christina Aguilera/L'Kin/Mya/R'K |
| 10 | 9 | RIDE WITH ME Holly feat City Squad |
| 11 | 10 | DON'T STOP MOVIN' S Club 7 |

- | | | | | | | | | | | |
|--------|-------------------------|---------------------------------|----------------------------|----------------------------|----------------------|----------------------|--------------------|--------------------|----------------------|--|
| Label | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Artist | ANGEL Shaggy feat Rayon | IT'S RAINING MEN Geri Halliwell | DON'T STOP MOVIN' S Club 7 | UNTIL THE END OF TIME 2Pac | LIQUID DREAMS O-Town | UPTOWN GIRL Westlife | CRANK! Linkin Park | MY WAY Limp Bizkit | YOU ARE ALIVE Fragma | DO YOU REALLY... 13 Dead Ends/Masters Of Ceremony/Relleise/Snove |
| Genre | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop |

- | | | | | | | | | | | |
|--------|-----------------------|---------------------------------------|----------------|-----------------------|---------------------|------------------------------|----------------------------|-------------------------|----------------|--|
| Label | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Artist | GOOD SOULS Starzeller | YA DON'T SEE THE SIGNS Mark B & Blade | THANK YOU Dido | IMITATION OF LIFE REM | ROMED Basement Jaxx | DEEP DOWN IN DIRTY RAIN MICs | DON'T STOP MOVIN' S Club 7 | CLINT EASTWOOD Gorillaz | NEW BORN MUSIC | BOY WITH A FEATHER Janiz Downz feat. Mik |
| Genre | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop | Pop |

STUDENT TOP 10

- | | | | |
|----|----|--|------------------|
| 1 | 2 | GOOD SOULS Starzeller | Chrysalis |
| 2 | 1 | YA DON'T SEE THE SIGNS Mark B & Blade | Worldplay |
| 3 | 3 | THANK YOU Dido | Cheeky/Krista |
| 4 | 4 | IMITATION OF LIFE REM | Warner Bros |
| 5 | 5 | ROMED Basement Jaxx | XL Recordings |
| 6 | 6 | DEEP DOWN IN DIRTY RAIN MICs | Universal/Island |
| 7 | 7 | DON'T STOP MOVIN' S Club 7 | Poplar |
| 8 | 8 | CLINT EASTWOOD Gorillaz | Parlophone |
| 9 | 9 | NEW BORN MUSIC | Mushroom |
| 10 | 10 | BOY WITH A FEATHER Janiz Downz feat. Mik | Pepper |

Most played videos on MTV UK/Media Research Ltd w/e 17/5/2001
Source: MTV UK

CD UK Performances:
Nelly feat. City Squad; Lafayette
Maurice B; The Bad Ambassador; The Divine Comedy
Final lineup 22/5/2001

THE PEPSI CART
Performances: Another Day In Paradise Brandy & Ray J; All Rise Brn; Deep Down And Dirty Stereo MC's; It's Raining Men Geri Halliwell
Videos: Fiesta II Kelly
Packaging: Sunshine Anderson
Final lineup 15/5/2001

POPWORLD Videos/performances:
Britney Spears; Britney Spears; Britney Spears; Britney Spears
Final lineup 13/5/2001

TOTP Performances:
Halle Berry; Halle Berry; Halle Berry; Halle Berry
Final lineup 18/5/2001

RADIO ONE PLAYLISTS

- A-LIST** Salooz Nugget (If You Wanna) M&S presents The Girl Next Door; Survivor Destiny's Child; Get In Break On My Way; Elicit; Kama Hotel; Spooz; Who's That Girl; Get; Play Jennifer Love; Cold As Ice; MOP; Splitting In The Wind; Baby Dawn; Brn; Ride Wit Me; Nelly feat. City Squad; Romeo Basement Jaxx; Thank You Dido; Electric Avenue; Another Day In Paradise; City Squad; So Fresh So Clean; Outcast; Do You Really Like It? P!nk; Paper & The Masters Of Ceremonies; Angel Shaggy feat. Rayon; Goodlooks Starzeller; Singin' Heads II All Before Sunshine Anderson; Butterfly; Thank You; We Come 1; Fatness
- B-LIST** What Took You So Long? Emma Bunton; Out Of Reach; Gabrielle; Don't Stop Movin' S Club 7; You Don't See The Signs Mark B & Blade; Have A Nice Day; Stereophonics; No More (Baby I'm A Do Right) (8 Jam Street Mix); 21W; My Way Limp Bizkit; You Are Alive; Fragma; Free My Love; Landscape W/ERIC; Ring Ring Ring (Amen Soul); Deep Down And Dirty Stereo MC's; Clint

BBC RADIO 1

- Eastwood (Ed Case Mix) Gorillaz; Run For Cover
Suggests: Lady Marmalade; Christina Aguilera/L'Kin/Mya/R'K; Never Enough; Brits; Diagonals feat. Rollo; Murphy; All Rise; Blue; Daydream In Blue; Maccator; Ocean Spray; Mariee Saint; Surround; New Born Music
- C-LIST** Obsessed My Victim; It's Raining Men Geri Halliwell; Blonk; Radio Ariz; Infection Of Life REM; Pyramid Song; Roshonda; Radio 81 Ar; What's Your Fantasy Ladies Set; Showup; Up Middle Finger Oxide & Antenna; About Sticky; My Dynamic; Digital Love; Cash Punk; 10 to 10 Members Of Mayday; All I Want Is Mayday; No Flow Lisa Roxanne; Happy People Static; Revenge
- R1 playlist for week beginning 14/5/2001
* Denotes additions

RADIO TWO PLAYLISTS

- A-LIST** Out Of Reach; Gabrielle; Infection Of Life REM; All I Want Rem; Someone Like You O'Jays; Carol; Don't Come Around Here No More; With Hollister; Geri; Comboys And Khasee Anderson; Thank You Dido; Sing; Train
- B-LIST** Understanding (Steve Mc) Turin Brakes; Mad About My Theoristics; Wounded Mind; Kerthing; What Took You So Long? Emma Bunton; Still On Your Side BEM; Levin; Each Day Roman Keating; I Hope You Don't See Ann Womack; Close To You Marli Patoro; *Kashyab Melanie B

BBC RADIO 2

- C-LIST** How Wonderful Paul Carrack; A Friend For Life Steve Harley; It's Raining Men Geri Halliwell; Bad Ambassador; The Divine Comedy; Why Don't We Talk About It; Robby; Colette; Love Letters; Bill Wyler's Rhythmic King; What It Feels Like For A Girl; Madonna; There's A Touch; The Proclaimers; What About New Linestar; Supermarket; The Raphaelis; Still Sexy (The V J) Ar; Eric Burdon; Could It Be Love; *7.30 Perian Brothers
- R2 playlist for week beginning 14/5/2001
* Denotes additions

MTV UK Playlist: Additions:
New Born Music; Antounel
Bran Van 3000

Pop album of the week: Ring; Ring; Ring; Arton Soul
Pop albums of the week: Screaming If You Want To Go Faster; Get Halliwell; M&S... Addictive Missy Exot

CAPITAL RADIO Additions:
Heart II
All Before Sunshine Anderson; Romeo Basement Jaxx; Another Day In Paradise; Brandy & Ray J; Never Enough; Brits; Diagonals with Rolo; Murphy

VIRGIN RADIO Additions:
Sitting In The
Wild; Baby Dawn; Day

GALAXY Additions:
Lady Marmalade
Christina Aguilera/L'Kin/Mya/R'K

Another Day In Paradise; Brandy & Ray J; Heard II All Before Sunshine Anderson; All Rise; Blue; Home Coast 2 Coast; Let; Discovery; Cold As Ice MOP; Free My Love; Middle Finger Oxide & Antenna; This Time Around; P!nk & Small



RETAIL FOCUS: SHO'NUFF

by Karen Faux

Sho'nuff owner Steve McDowell believes that communication is the key to success when it comes to selling music. In his book, that means listening to customers and finding out what they want from the store. "It is a continuous learning curve," he says. "You never know it all even if you might sometimes think you do."

This open-minded approach has served McDowell's business well. He launched the store in December 2000, after four years' management experience with Tower Records in Glasgow. Sho'nuff brought its first customers through the doors with a two-for-£20 opening offer and they have been rushing back ever since.

Bangor is a small seaside town 12 miles from Belfast, and McDowell always reckoned there was a market gap for a quality store providing a range of specialist music. While Sho'nuff's emphasis is on pushing genres such as soul, hip hop, jazz, blues, folk and country, chart CDs are also important.



Sho'nuff mixing mainstream and specialist catalogue

"Supermarket pricing and competition has always been a problem but I have worked hard to remain competitive. In the summer we'll be rolling out another two-for-£20 campaign," says McDowell.

Mainstream best-sellers currently include

KEEPING VINYL ALIVE

Steve McDowell reports that vinyl sales are thriving in Sho'nuff with lots of takers for the Simply Vinyl series that includes classic titles from Bob Dylan, Neil Young and Van Morrison on top-quality 180g virgin vinyl. Other current top-selling albums on vinyl are soul and funk reissues from Marvin Gaye, Curtis Mayfield, Funkadelic and Stevie Wonder along with soul, funk and jazz compilations on the BBE, Harmless, Stax, Kent and BGP labels.

Ash, Stereophonics, Now 48, Destiny's Child and Adele Cassidy, in its country and Americana department Ryan Adams is flying out and the forthcoming Mercury Lost Highway releases are eagerly anticipated. In the jazz section May is Miles Davis

month, with Sho'nuff marking his 75th anniversary with discounts across both his catalogue and the entire jazz range. Campaigns planned for the summer include a reggae promotion highlighting Trojan and spotlights on the Stax, Kent and ACE labels.

McDowell is keen to expand into new areas but he will be taking slow, measured steps. "We have guitar accessories in stock now and I'm working on a book section with the emphasis on music," he says. "DVD will probably come into the equation later this year but we'll play it by ear and see how it goes."

What makes Sho'nuff special is its atmosphere and user-friendliness. Customers can come in, have a free coffee, read the paper and browse around at leisure. "People chill out and enjoy the experience," says McDowell. "They are also confident that they can get what they want here and not have to travel to Belfast."

Sho'nuff, 36 Gray's Hill, Bangor, Co Down, N Ireland, tel: 028 9147 7926, fax: 028 9147 7927, website: www.shonuff.co.uk

IN-STORE NEXT WEEK (from 21/5/01)



Windows – Geri Halliwell; **In-store** – Urban Underground, Jethro Tull, Radiohead, Pepe Delunq, Mouth Music; **The Best Northern Soul** All-Nighter, Mary Chapin Carpenter, Depeche Mode, The Divine Comedy, Eric Bibb, Echo & The Bunnymen, Megadeth, John Mayall, John Williams, Sons Of God, David Byrne, KRIS J, Paul McCartney, Fragma, Elbow, Electralane; **Press ads** – Shirehorns, Zero 7, Sun After Dark, Elbow, Bantock, Vaughan Williams



In-store – Outkast, Bob Dylan, Bob Marley, Pure & Simple, I Love The 70s, "Monster Savers" campaign with CDs from £4.97



In-store – CDs from £5 including Steps and Shania Twain, £3 clearance sale for non-chart stock



In store – Studio One Soul, Missy Elliott, Bon Jovi, three CDs for £18; **Listening posts** – Depeche Mode, REM, Captain Corelli's Mandolin



In-store display boards – Studio One Soul, Cloudded, Incredible Bongo Band, Return Of The Ugly Duckling, Haven, Depeche Mode, Herbert



Single – DJ Pied Piper & The Masters Of Ceremonies; **Windows** – Radiohead, Dido, 3LW, Sunshine Anderson, Blue; **Musique** vs **U2**, Aaron Soul, Anastacia; **In-store** – Seb Fontaine; **Press ads** – Sunshine Anderson, Dido, Musique, Tall Paul



Album – I Love The 70s; **Windows** – Bestseller CDs for £6.99, Wings, Missy Elliott, Mojo spotlight on Island, EMI British Composer CDs offered at two for £10 to Classical Carholders; **Listening posts** – Black Crows, Tindsticks



Single – Radiohead; **Windows** – Dido, DJ Pied Piper & The Masters of Ceremonies, Sunshine Anderson, Musique vs U2; **In-store** – Blue, 3LW, Air, Aaron Soul, Anastacia



Select listening posts – Dave Clarke, Kal Motta, Megadeth, Tool, Defenestration; **Mojo recommended retailers** – Ian Hunter; **Press ads** – Liff To Experience, Dakota Suite, Carl Palmer, Bonzo Dog Doo Dah Band, Myracle Braith, Dave Holt



Windows – Geri Halliwell, Depeche Mode, Tool, The Donnas, Cosmic Raunch Riders, Hairy Professor No 2, Billy Elliot; **In-store** – sale; **Listening posts** – Shy FX, Ash, Echo & The Bunnymen, Black Crowes, Lee Perry, Mogwai, Zero 7, Mouth Music, Plastic Surgery; **Press ads** – Billy Elliot, Rocky, Buddha Bar, Geri Halliwell; **Outdoor posters** – Ar, REM, Wings



Windows – 3LW, Anastacia, Bob Marley, Dido, I Love The 70s, Musique vs U2, DJ Pied Piper & The Masters of Ceremonies, Radiohead; **In-store** – Bob Marley, Mark B & Blade, Nick Cave, DJ Pied Piper & The Masters of Ceremonies, Radiohead, South, Squarepusher; **Press ads** – Air, CDs UK promotion, Boris Dlugosh, Guns n' Roses, Mark B & Blade, Melanie B, Mike Oldfield, Travis



In-store – Missy Elliott, Sunset Ibiza, Geri Halliwell, Depeche Mode



Single – Blue, Dido; **Album** – I Love The 70s; **In-store** – mid-price CDs at £5.99 each or four for £20.00

ON THE SHELF

MIKE TREBBLE, manager, Kay's Records & Tapes, Fishponds, Bristol

"It is encouraging that business is up compared to the same time last year and we put this down to the success of our £5.99 campaign. It has a fantastic range of titles from the Seventies and Eighties, including Status Quo, Van Morrison, Bob Marley, Van Halen and The Police. It is catching a lot of people who want to replace old vinyl or tapes."

Campaigns now occupy a large area of the store and we're still running our two-for-£22 offer which originally kicked off last August on the back of discounted Universal catalogue. The current offer includes albums from Shaggy, Spooked, Turin Brakes and Groove Armada. Ideal sales as a whole are buoyant due to the fact there are a lot of students around and one of our steadiest sellers is My Vertical.

There has been a good mix of new album releases this week and sales have been led by Eddy Grant, Wingspan and Def Jam. Brick

singles business has been provided by Badly Drawn Boy, Dirty Vegas, Fragma and Nelly. We're getting loads of enquiries about the forthcoming remix of Eddy Grant's Electric Fortitude and other singles from Shaggy, Avenue, and other singles from Shaggy, Fatheads and Travis are also being heavily requested.

In-store plays always generate a lot of feedback and interest is currently building in the store. It is certainly worth producing a range of PoS as it really does help to get new releases noticed. It was good to get displays into every one of my accounts for the new Mogwai album, Rock Action, even in those that had never sold a Mogwai album before. We are currently running a promotion on the band's previous albums, The Young Team and Come On And Die Young, at £9.99.

Depeche Mode are not the only act doing well for Mute at the moment. After Goldfrapp appeared on a recent edition of Boots Holland's Later show, sales of their album went mad again. It features in our current £10.99



"Prospects are looking hot for Depeche Mode's new album, Exciter, which follows up the single next week. This week I have been busy placing PoS material in stores and we have something to suit every size of shop. Exciter lists destined for a long shelf life and I'm sure it will sell beyond the established fanbase."

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ON THE ROAD

FAYE CHAMBERLAIN, vital rep for the South West

campaign which has been tremendously strong for Indies. It is the first time they have had such a large, wide-ranging campaign tailored specifically to them and a completely new range of titles will be introduced in June.

Next week sees the release of Mark B & Blade's single You Don't See The Signs, which features a mix by Grant Nicholas of Feeder. This should provide a boost to the album, The Unknown, which started off as an underground hip-hop album but has crossed over. At the end of May it will be reissued with extra tracks, to catch anyone who hasn't already bought it.

Looking ahead, we have a new Basement Jaxx single, Romeo, coming at the beginning of June with an album to follow in the summer. The single has already been Alisted by Radio One and promises to be big. Meanwhile there's a buzz on a couple of US bands – The Strokes and Mouldy Peaches – which promises to build sales action."

RECOMME CATALOGI NEW RELE

IBRS/CCRI NUMBER: PHQ-D/6519/SE



VARIOUS Original of 'Let's Go' (Beechiv) PROVIC

outstanding compilation fewer than 25 recording have become symphonic gangster movies. This is Springfield's Son of A as featured in Pulp Fiction...

ORIGINA

SOUNDTRACK: Summer of 42 (WSM)

Deliverance (936248082), Bullitt (936248082) Extremely different but equally worthy soundtracks from classic movies...

VARIOUS: Bob Crew

Presenting The DyoVoice Story (Westside WESD226) These are actually a compendium of 56 tracks from the archives of DyoVoice and New Voice...

THE YOUNGLOODS: Get Together

(Candle 74321840872) A snip at \$5.99 RRP, this compilation brings together 21 prime cuts recorded between 1967 and 1969 by the group which began as the Young Bloods...

Table listing records with columns for artist, title, format, and price. Includes entries like 'GARY BURTON - THE BUCKLE UP' and 'THE BEATLES - THE ONLY ONE'.

RESPONSE PAYEE GRANDE-BRETAGNE

Kirsten Pistor Music Group, United Business Media International Ltd 8 Montague Close LONDON GREAT BRITAIN SE1 9YA

Table listing records with columns for artist, title, format, and price. Includes entries like 'VANESSA REDUXE - VANESSA REDUXE' and 'THE BEATLES - THE ONLY ONE'.

CATALOGUE & REISSUES

Table listing records with columns for artist, title, format, and price. Includes entries like 'ADRIAN PAUL - ADRIAN PAUL' and 'THE BEATLES - THE ONLY ONE'.

DISTRIBUTORS

Table listing distributors with columns for name, address, and phone number. Includes entries like 'ABC - 2500 17th Street' and 'ABC - 2500 17th Street'.

CLASSICAL NEWS

by Andrew Stewart

BIS RUSH-RELEASE HANDEL'S 'LOST' GLORIA

A newly discovered Gloria setting, believed to be by Handel, was recorded earlier this month by soprano Emma Kirkby (pictured) and the Royal Academy of Music Baroque Orchestra for rush-release on the Swedish BIS label on June 4. The work was identified in September last year by musicologist



Professor Dr Hans Joachim Marx, who has since made a case for attributing the 18-minute piece to Handel, who probably created it in Italy before his move to London in 1712.

National press coverage of the Handel find in March underlined the importance of the Gloria, which immediately attracted interest from Decca and several other major classical labels. "There will be a race to get the first recording out," observed Rodney Milnes in *The Times*. "It really is that good."

The decision to place the world premiere recording with Robert van Bahr's independent BIS company appears to have been influenced by Emma Kirkby's association with the label. "Yes, there were other companies pitching offers and ideas," says Barry Holden, marketing director for BIS' UK distributors Select. "But we were able to respond quickly to the Academy's wish to record the piece involving its students."

Holden approached the conservatoire's dean of studies, Jonathan Freeman-Anstow, who recognised the advantages of working with BIS and Emma Kirkby. "The company has the production capability to turn this sort of project round very quickly, allowing us to capitalise on the coverage already generated by the work's rediscovery."

BIS will be coupling Handel's Gloria with a reissue of one of his most striking early choral pieces, his *Dixit Dominus* performed by Anne Sofie von Otter and the

Drottingholm Baroque Ensemble conducted by Anders Ohnell. "It's much more than a novelty," says Holden. "This is a really storming piece that will become very popular with performers." He adds that the Select is pushing a strong PR campaign for the release and expects to attract general news media coverage to the Handel story.

BLACK BOX EXTENDS INTERACTIVE CONTENT

Black Box Music is extending the interactive content offered with its new releases, presenting six titles this month as part of the company's Black Box iClassics range. Each disc contains an encoded hotlink to the Black Box website and extensive additional material about the repertoire, musicians, composers and the label. One or more audio tracks, often exclusive to the website, will be offered as part of the iClassics deal.

The approach clearly brings benefits to a title such as *Innocations*, an anthology of contemporary works for viola and piano performed by Paul Silverthorne and John Constable. The repertoire range here extends from established names including Sir Richard Rodney Bennett, Thea Musgrave and Elisabeth Luyens to Jukka Tiensuu and Stuart MacRae, the 25-year-old Scottish composer commissioned to provide a large-scale orchestral work for this year's Proms.

Programme notes for the title are posted on the Black Box website, together with exclusive information about the composers and four bonus tracks. A link leads site visitors to the Black Box online catalogue.

"The integration of the internet to our business as a classical, contemporary and jazz music label is paramount, not only in terms of communicating with our public but also in being able to offer them added value," says Black Box managing & creative director, Chris Crake.

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

ALBUM

of the week

BENJAMIN BRITTEN — THE RARITIES:

Canticle II — Abraham And Isaac; Cantata Academica; Cantata Misericordium; The Poet's Echo, et. Procter, Pears, Fischer-Dieskau, Rostropovich, Vishnevskaya, et. LSO and Chorus/ Britten, etc. (Decca 468 811-2) (2CD).

A key title from the first batch of Decca's British Music Collection, this Britten compilation offers rarities, including the world premiere release of *Abraham And Isaac*, and the emotionally charged *Cantata Misericordium*. The absence of full texts and translations will draw criticism, although the package offers excellent retail value. The disc is backed by ads in the specialist classical press.



REVIEWS

For records released up to June 4 2001

ARNOLD: *Symphonies Nos 5 and 6. National SO of Ireland/ Penny. (Naxos 8.552000).* "No-one collecting this excellent cycle of Sir Malcolm Arnold's symphonies need hesitate," wrote the *Daily Telegraph* about the previous release in this Naxos series. Arnold's Fifth Symphony is arguably his finest and boasts majestic melodic writing in its slow movement.



DMITRI HVOROSTOVSKY — FROM RUSSIA WITH LOVE: *Favourite operatic arias and Russian folk songs. Dmitry Hvorostovsky, various artists. (Philips Classics 468 682-2).*

This compilation is released to coincide with the Russian baritone's appearance at the Royal Opera House, Covent Garden, in Tchaikovsky's *The Queen of Spades*. The songs with Russian folk band, including *Orech'i chompye* or *Dark Eyes*, mix well with various showpieces from Hvorostovsky's operatic

repertoire and arias from Tchaikovsky's *Iolante* and Verdi's *Don Carlos*. **HAYDN:** *The Seven Last Words.*

Rosamunde Quartet. (ECM New Series 461 780-2). Haydn originally conceived his *Seven Last Words* for full orchestra, creating the work in 1785 as a series of reflections on Christ's last utterances from the cross. The composer's version for string quartet underscores the intimacy of this music, further intensified in this excellent performance by the Munich-based Rosamunde Quartet. This is supported by ads in *BBC Music Magazine* and *Gramophone*.

ARON JAY KERNIS: *Coloured Field, Air, Musica Celestis. Truls Mork; Minnesota SO/Orn. (Virgin Classics V 5454642).* Conceived by its American composer following a visit to the death camps of Auschwitz and Birkenau, the cello concerto *Coloured Field* makes an immediate impression. *Musica Celestis* offers a contemporary take on the passionate choral of the 12th-century visionary Hildegard of Bingen. The disc also includes the world premiere recording of his *Air* in its version for cello and orchestra.

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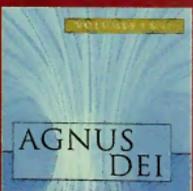
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Remember where you heard it: JBO should be striking its major partnership this week...Dooley hears change is on the cards as PPL's new boss makes his mark...EMI might well have uncovered the next singing superstar that could be the answer to its prayers – none other than crooning chairman Eric Nicoli. The biscuit king-turned-music-industry-party-animal wowed the late-night revellers so much at HMV's conference at La Manga, Spain, last week that lighters were actually being waved in the air. However, plans for a Nicoli duet with Mariah Carey have yet to be confirmed...Helpless victims of his insults at every previous HMV conference in living memory, the dealers were in their element at this year's event as the tables were finally turned on their sternest critic, Brian McLaughlin. Nicoli, who was attending the conference as HMV Media Group's acting chairman, became their instant hero with a set of barbed jibes at the bearded one's expense that had Mason, Aston & Co rubbing their hands with glee. McLaughlin, as ever, replied in his usual tactful – but unprintable –



The beautiful people of the creative world packed into London's Hilton last Thursday for the Music Week and Promo-organised CADA, which proved to be the biggest and most successful night yet in the event's six-year history. Among those joining in the fun were (1) the event's host, comedian Bill Bailey who wowed the assembled throng with his deconstruction of Jean-Michel Jarre, and a pictured here getting serious with the recipient of the best producer award, Godman's Juliette Larthe. She was hijacked on her way to the stage by champagne spraying colleagues, prompting her to wonder aloud whether she had entered a wet t-shirt contest – and in turn hijacked the hand-held mike as she wandered back to thank anyone she could think of including Promo editor DAVE KNIGHT, who tied the knot with fiancée JANE FAWKE two days later. (2) Looking suitably bemused at his latest gong was freelance commissioner of the year Richard Skinner with Hammer & Tongs' Garth Jennings. (3) Intro's Sarah Barlow proves what a great dentist she has while (4) Promo's Dave Knight received yet more congratulations from Godman producer Jason Kramer and best video of 2000 director Vaughan Arnell with wife Carol. (5) Lurking among all the creatives was a creator – Reef's JACK BESSANT, who was on hand with Yacht's RICHARD BULL to collect the prize for photography on a record sleeve. (6) Undoubtedly one of the most cheerful on the night was best video commissioner JOHN HASSAY, pictured here with producer ASHLEY BRANSON and Vigilante's HAZEL

manner...Clearly Nicoli – possibly eyeing a part-time job as a stand-up comic – was enjoying himself at the event's gala dinner as he noted to the delegates, "The last time I was in a room like this they drew the curtains

and burnt my uncle"...Elsewhere EMI's larger-than-life sales director Mike McMahon found himself escorted by armed guard from the local casino after not having the required passport to get in but was more than

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Icons & Superstars – music video as a new dimension

Programme 5:
Tues 29 May 2001 NFT 1: 8.45pm
Thurs 31 May 2001 NFT 1: 6.30pm

Music On Screen 2001 – Videos at the Crossroads

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