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ANALYSIS: With EMI hitting new highs, **DAVID GRAY** helped Chrysalis to retain its indie publisher crown

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FOR EVERYONE IN THE BUSINESS OF MUSIC 26 MAY 2001 £3.60

musicweek

PPL chief pledges rapid revolution

by **Alax Scott**
PPL executive chairman Fran Nevkvia has launched the most comprehensive overhaul of the rights organisation in more than a decade with a restructuring that includes the departure of the chief executive and managing director and a number of key new hirings.

CEO Charles Andrews and managing director John Lowe left the organisation earlier this month after their positions were made redundant, while it is understood that a number of other senior executives are also departing.

Meanwhile, Nevkvia, who joined PPL from Warner in October last year, has hired former Sony Music strategic marketing VP Tony Clark and ex-MCPS membership and media director Dominic McGonigal to the newly-created posts of director of licensing and director of strategy and business

development respectively. Nevkvia says the changes reflect the need to restructure the rights body as well as develop a new culture at every level. "Instead of this pyramid as before, I will be having a much flatter horizontal structure with several key players overseeing and being responsible for chunks of the business," he says. "It's really part and parcel of my desire to see an entirely different atmosphere here. We desperately need more confidence from the outside world - from the industry, our membership, the performers and from our licensees."

Nevkvia says that one of the key challenges for PPL is to overhaul and improve the relationship with its licensees, while seeking to maximise revenue from existing sources and finding new streams that are currently uncollected. He says that one sign of progress in this area will be if



New team (from left): Clark, Nevkvia and McGonigal

the organisation can reduce drastically the number of Copyright Tribunal cases in which it is involved. Clark, who started his new role last week and to whom the heads of PPL's four licensing departments will report, is expected to play a key role in this process. "His job is to maximise and look at every nook and cranny to ensure firstly that we collect every pound that belongs to us,

and then when all the money is coming in he can start thinking about the bigger picture," says Nevkvia. "He will motivate people since he has high standards and will demand results. Frankly people will have to pull their socks up."

In addition to improving the organisation's links with its licensees and its reputation with its membership, Nevkvia says PPL must also work to develop its external relations with government bodies.

"The feedback is such that we know that through fighting all those endless tribunals we have perhaps been there a bit too often," he says. This will be one of the key tasks for McGonigal - who has previously worked as music business advisor to the Department of Culture, Media & Sport - when he joins on June 4. In addition former BPI director general John Deacon and Andrew Gifford

from political consultants GfW have been retained on a consultancy basis.

Meanwhile, PPL's CatCo database project is being strengthened with the appointment of former Warner Music UK financial controller Clive Bishop as project director and Warner accounting services manager Sue Carty as operations manager.

Nevkvia, who pledged to overhaul the organisation when he joined it, says change is crucial if the organisation, which employs 240 staff across PPL and VPL, is to survive.

"PPL has not really been looked at in a modern focused way for 10 to 15 years," he says. "We need a very different psychology. It's taking a while but it will actually happen remarkably quickly. Within a year you will hardly recognise this organisation in terms of its style, focus and methodology."

Hear/Say and Shaggy help shore up singles

Hear/Say, Shaggy and Atomic Kitten helped the singles market regain some of its lost momentum in quarter one as unit shipments rose year on year by **10.2%**.

Newly-issued BPI figures show 17.6m units were shipped to the market in the first three months of the year, with value rising by **12.2%** to £32.0m. However, despite being given a lift by 2m-selling releases such as Shaggy's It Wasn't Me and Hear/Say's Pure And Simple, the sector remains in a delicate state with over-the-counter singles sales for the first four-and-a-half months down 0.2% this year compared with 2000.

The UK albums market remains buoyant with shipments improving **7.5%** year on year to 45.3m units during quarter one as value rose **6.0%** to £207.2m. It took the year-to-date album sales total through the £1bn barrier for the first time. Titles by Dido, Eva Cassidy and Coldplay were among the biggest sellers, while the fastest-expanding part of the sector was vinyl, which saw unit sales jump **21.7%** compared with the same period last year. Cassette album sales, though, continue to implode, dropping **56.2%** in units to below the **1m** mark and **58.8%** in value to **£3.0m**.

Full details next week



REM (pictured) looked firmly set yesterday (Sunday) to give WEA London its first number one album since the operation was set up three months ago. Reveal, which is due to become the band's fifth UK chart topper, was outselling the next three challengers combined at the end of business last Thursday with Mercury act Ben Jovi's One Wild Night - Live 1985-2001 at two, EMI's Geri Halliwell with Screem If You Wanna Go Faster at three and Arista act Dido's No Angel at four. "REM have written and recorded a fantastic record," says WEA London marketing director Tony McGulinness. "All the press reviews have said it's an unbelievably great album and they fully deserve to be number one. From my point of view I'm delighted it's REM who have captured the first post-merger number one because I've worked with them for a long time."

Billy Gray bounces back at Tower

Tower Records Europe has taken on former Andy's Records marketing director Billy Gray as its acting marketing director just a month after his departure from the indie chain.

"We have to compete on many fronts in today's complex marketplace," says Tower Europe managing director Andy Lown. "Therefore the discipline and success that Billy brought to Andy's coupled with his love and passion for music, makes

this an ideal appointment."

The news comes as the retailer completes a series of management changes. Justin Elery has been appointed to the newly-created role of sales director after 15 years with the company. Graeme Wallace joins as financial director from the English National Opera and Steve Byfield is promoted to manager of Tower's Piccadilly Circus store in London.

See marketing p5

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ON TOUR MAY 2001

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Sham: in consultation
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Eel is lining up a June 11 release date in the UK for this year's Eurovision runner-up, *Never Let You Go* by Denmark's Rollo & King (pictured), which has already topped the Danish chart and secured 10 points from British voters in the competition. The single was being serviced to radio stations last week with Eel specifically targeting Radio Two, which broadcast Eurovision, and BBC local stations. Eel International marketing vice president Monica Martin says, "It's going to be a very hard job to get someone like Radio One on board but I think regional stations and Radio Two could jump on it because it's a very commercial tune." Meanwhile, Universal Sweden has signed a deal for Estofia's winning song *Everybody*, performed by Tanel Padar & Dave Benton, though a release has not yet been confirmed for the UK.



Zoo Digital takes over Startle marketing arm

Aim-listed digital media agency Zoo Digital has snapped up that part of the Startle empire just days after The took over Startle's distribution assets in a £10m deal.

Zoo Digital last week completed negotiations for the web, interactive TV and wireless product design business Startle Digital Marketing, whose clients have included EMI Music Publishing, Universal and Chromel 4. Zoo created a website to promote Depeche Mode's new album.

The deal, for an undisclosed amount, is part of the Sheffield-based company's strategy to move into wider digital content markets following its reverse takeover of Aim-listed technology company Zoo3D last month. Known as Zoo Media before the takeover – which valued the combined company at £7m – it has previously focused on exploiting new media rights for sporting events for clients such as NFL and Motorola.

All 23 staff have been retained and will continue to operate from the company's London offices with general



Depeche Mode: Startle-created site
 eral manager Simon Gray reporting directly to Zoo CEO Andy Schriener.

– Through this deal we've acquired a very effective digital marketing team who have been a composite part of a business that understands the music industry," says Schriener. "While that's not the principal reason for the purchase, it's clearly an opportunity to further development of establishing our credentials in youth markets."

Startle's two remaining assets – Startle Online and the Swerve Collection – have received cash bids but sale negotiations have yet to be concluded, according to receivers Deloitte & Touche.

Shuard to depart from United after 26 years with company

Doug Shuard, executive director at *Music Week* parent United Entertainment Media, is to leave the company after 26 years.

Shuard has been the driving force behind United's worldbeating business-to-business publishing operations in music and entertainment technology. He has built an unrivalled stable of brands including *Music Week*, *Pro-Sound News* and *Guitar Player* with a total of 27 magazines, 21 internet sites and 300 staff based in London, New York and San Francisco.

Shuard says, "I feel tremendously privileged to have been a part of a great success story."

Starting his career at United as advertisement manager on *Hi-Fi News* and *Record Review* in 1976, Shuard worked his way through the ranks becoming publisher and then joining the board in 1986.

In 1989 he took on responsibility for Spotlight Publications and its flagship title *Music Week*. Since

then he has presided over a huge growth in the music group with the launches of *Music Business International* (1990) and *Fono* (1998), the acquisition of *Gavin* in the US (1992) and the creation of the internet site *dotmusic* in 1995 to this day the most visited music website in the UK. United is now the biggest publisher of magazines for the music industry outside North America.

In 1999 Shuard took on responsibility for the *Guitar Player* group of magazines based in San Mateo, California, the leading publisher in the musicians' market.

"We now have a portfolio which tracks every stage in the music-making process," says Shuard, "from the bedroom musician, through the manufacturer of studio consoles, through record companies to the retailer."

Shuard leaves United on June 15, but pledges to remain involved in the entertainment industry and publishing.

newsfile

DICKSON CONFIRMS AUSTRALIA MOVE
 RCA UK general manager Alan Dickson is relocating to Sydney to take on the role of marketing general manager for BMG Australia. Dickson will report to Ed St John, presently marketing director international and Australian artists for BMG Australia, who is assuming the position of managing director BMG Australia.

SHAREHOLDERS BACK EREL'S HAENTES
 Eel Music AG will forego a programme of consolidation and "backing winners" this year after the group's principal shareholder and CEO Michael Haentes was given overwhelming support for this strategy at last Wednesday's AGM in Hamburg. A week after taking a bigger slice of the UK group Eagle Rock Entertainment, Haentes and the company's board received a 98.4% vote backing a strategy that will focus on growing the company internally rather than making acquisitions.

MUSICIANS FIGHT LICENSING RULES
 A coalition of UK music industry legislation will include direct enforcement of the "two in a bus" music legislation will include direct enforcement in July when musicians plan to perform in several London venues which do not have entertainment licences. Harrieh Binnall, who leads a Musicians' Union-endorsed campaign to overturn the law, says Camden, Islington and some other London boroughs stringently interpret the legislation preventing more than two musicians from performing in unlicensed premises. "It contravenes European law," he adds.

BEETLSMAN CUTS COSTS AT BOL
 German media giant Bertelsmann has folded its books and music retail operation BOL into its UK books catalogue business BICA, following a cost-cutting restructuring which has seen its Norwegian and Danish offices close. The company denies the move signals its failure to compete effectively with close rival Amazon.

MERCURY PRIZE DEADLINE LOOKS
 Record companies triumphing to emulate 2000's louping the Hour Of Bewilderbeast by Bady Drawn Boy have until June 1 to submit their entries for this year's Mercury Music Prize. All UK and Irish albums released in the year up to July 23, 2001 are eligible for the contest, which is now in its 10th year. Entry forms are available from Dan Form on 020 8554 5564. Email: dsn@mercuryprize.co.uk.

REPORT VALUES E-COMMERCE
 The Office of National Statistics (ONS) has revealed its first report on online retailing that only £12m of the UK's £13bn e-commerce sales in 2000 were to domestic households. The ONS calculates retail sales to households have entered into sectors excluding financial services totalled just £2bn last year.

VITAL INS SUBLIMINAL DEAL
 Vital Distribution and New State Entertainment have entered into an exclusive agreement with US house label Subliminal to release and market its product in the UK and Eire. The first title covered by the new deal is the double CD Subliminal Sessions One mixed by label boss Erik Morillo.



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CRISIS Aim tears up rule book for 'radical' new indie chart

by Robert Ashton

The Association of Independent Music (AIM) is planning to provide the indie sector with a powerful new voice and marketing tool later this year with the publication of a "radical" combined singles and albums chart.

Various models are currently being tested for the proposed chart, which has yet to be ratified by AIM's board. However, AIM chief executive Alison Wenham admits the industry body has torn up the rule book and is considering using all sources of singles and albums sales data, including online and mail order information, to formulate its proposed chart. "This is going to be radical, going across the grain of how charts have been constructed up until now. We want it to be multi-format and include all genres," she says.

Edel is lining up a June 11 release date in the UK for this year's Eurovision runner-up, Never Let You Go by Denmark's Rollo & King (pictured), which has already topped the Danish chart and secured 10 points from British voters in the competition. The single was sent to radio stations last week with Edel specifically targeting Radio Two, which broadcast Eurovision, and BBC local stations. Edel International marketing vice president Monica Marin says, "It's going to be a very hard job to get someone like Radio One on board but I think regional stations and Radio Two could jump on it because it's a very commercial tune." Meanwhile, Universal Sweden has signed a deal for Estonia's winning song Everybody, performed by Tanel Padar & Dave Benton, though a release has not yet been confirmed for the UK.

To emphasise the "no rule" rule of the Aim chart, Wenham envisages the only criteria for entry will be that releases are from labels which are 50% or more independently owned.

It is understood that Wenham and the 10-strong AIM chart business development committee, which includes BiMedia's Tony Smith and representatives from Mushroom, React and Transient, are in consultation with distributors, retailers, sponsors, members and the media about the chart plans, which include wrapping a radio show around the new chart format.

A provisional launch date has been set for September, provided it gets members' approval at Aim's new AGM. The timing is crucial because the initiative would tap into the student market at the start of a new



Wenham in consultation

term and also fill the gap left by the demise of the Chain With No Name chart, which lost its final media platform in the MME earlier this year. Reaction to Aim's proposals appears encouraging. Faith & Hope A&R/fabric manager Arni Bstra suggests there is scope for a new indie chart because the current charts

"don't reflect the indie sector and because of that they don't benefit it".

Spencer Tootle, head buyer at Norwich's Soundclash, says, "A lot of stuff we keep don't go into the mainstream charts so this would be brilliant for us."

Similarly, Mark Mitchell, creative director at Vital, which was behind the Chain With No Name charts, says there is room for a chart that accurately reflects the sector and gives a platform for new acts.

Meanwhile, Aim is opening up its June 26 AGM at Chelsea FC's Stamford Bridge to the industry and expects "several hundred" guests and two keynote speakers. It will also re-elect three retiring board members: Warp's Rob Mitchell, V2's Jeremy Pearce and Lost Soul Studio's Andrew Cleary.

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Gut and Focus settle dispute out of court

An 11th hour out-of-court settlement prevented Focus Music facing Gut Records in the High Court last week.

The case, which had been due to be heard on Tuesday May 8, was adjourned while lawyers attempted to hammer out a deal to resolve the dispute over a partnership deal struck between Focus boss Don Reedman and Gut's Guy Holmes.

As part of the settlement, Reedman now solely owns Focus Music, which had previously been a joint venture between Reedman and one of Gut's companies. Russell partner Brian Howard, who acted for Reedman, claims his client was awarded a "substantial" payment relating to a deal over the Tom Jones album *Relax*.

Holmes says, "His (Reedman's) bottle went on the court room steps. I'm very happy with the settlement."

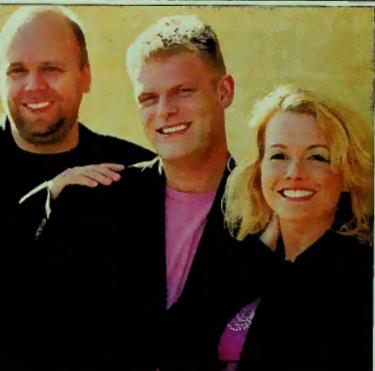
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Depeche Mode: Startle-created site

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Shuard says, "I feel tremendously privileged to have been a part of a great success story." Starting his career at United as advertisement manager on *HIFI News and Record Review* in 1976, Shuard worked his way through the ranks becoming publisher and then joining the board in 1986.

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MUSIC COMMENT

WHY NEVRKLA'S REVAMP MATTERS

The very mention of PPL is often enough either to raise a look of incomprehension from people or to send them to sleep. Even to many of its member companies, it has not exactly been a source of burning concern in recent months. But it does matter – and the restructuring that it is underway could prove to be of huge impact to its major and independent members and performers alike.

To put it in context, last year alone it collected £68m, a hefty sum. Although a large chunk will be distributed to its major label members, Aim regards PPL as so important that it makes signing up to the rights body one of the criteria for its own membership. Meanwhile, PPL is also stepping up its activities to pass on all the money it collects for performers as accurately as possible.

New boss Fran Nevrika makes no secret of his desire to improve the internal efficiency of an organisation he admits has sometimes been "sloppy", but his key focus on improving relations with licensees and its own members is perhaps even more important – and long overdue.

Ask some of those who have tried to negotiate a licence with PPL about their experience and some will throw up their hands in despair – one last week compared it with wading in treacle. Many internet start-ups pinpoint PPL's inflexibility as one of the reasons why they have struggled. The fact that there were allegedly 20 outstanding Copyright Tribunal cases active a couple of years ago speaks volumes.

If external customers lack faith in the organisation, it is even more damning that some of its biggest members appear to as well. Some observers suggest that this is one of the reasons why PPL does not have more rights assigned to it. It may seem an academic point now, but at a moment when the digital rights debate is far from over, PPL is powerless to even consider formulating a position unless it has a mandate. It may all appear to be boring backroom stuff, but everyone will start to feel it when it has an effect on their bank balances. Let us hope that this is as soon as Nevrika suggests. *Alax Scott*

PAUL'S QUIRKS

ADDED TRACKS, ADDED PROBLEMS

The trend of adding new tracks to existing albums seems to be gathering pace as the promotion and sales departments within some record companies realise that they can get away with what some regard as a wholly legal, but nonetheless slightly sharp practice. So far there has only been the odd feature on Watchdog and a few murmurings in the press about this sales ploy, but I fear the dam could be about to burst. What I regard as a complete lack of consideration for both music fans and the retailers who have to explain the situation to disgruntled customers, is highlighted by the latest batch of albums featuring added tracks which has been released by one of the industry leaders in this type of marketing, Universal Music. In an attempt to breathe new life into albums by Gabrielle, Shaggy, Lionel Richie, Ronan Keating and Nelly Furtado new music or video tracks have been stripped onto the current CDs.

Let's get one thing straight: the issue here is not about fighting parallel imports. No one has any objection to limited edition albums that include extra tracks for the first few weeks of an album's life, or even special UK editions, since the real fans get a chance to buy something that may well become collectable in a year or more. Instead this is simply about marketing. Earlier columns that I have written highlighting this problem have attracted support from all sides of the industry, and no one I have spoken to since has convinced me to alter my views one iota. Music fans know exactly where I am coming from, but accountants and "business" executives don't seem to care, since they gleefully point out that albums given the treatment often go on to sell another 100,000 units.

Adding tracks may be a legitimate marketing exercise, but I suspect that given the amount of marketing money thrown at these projects they would almost certainly have achieved those sales anyway. It is time for our industry to think seriously about the situation and take steps to either explain such initiatives actions or stop the practice altogether.

Paul Quirk's column is a personal view

No news for music in Labour manifesto

The Labour Party has made few overtures to the music business in its newly-published General Election manifesto with just two paragraphs devoted to creative industries.

The manifesto notes the creative sector remains a "vital" engine of the UK economy and is promising further support in the shape of startup advice, services and VC funding through Regional Development Agencies.

Elsewhere, the party repeats its commitment to merging the four communications and broadcast regulatory bodies. This appears to be an area of concurrence across the three main parties.

The Conservatives are more explicit in their intentions for the media industries by promising to "liberalise media companies from outdated ownership rules", ensuring that regulation is minimised. In contrast the Liberal Democrats want to tighten rules on cross-media ownership.



Virgin Megastores revamp for future

Virgin Megastores has restructured its marketing operations in a bid to give greater focus to the long-term direction of the chain.

In his first overhaul since becoming managing director nine months ago, Andy Randall has split the business into two with the creation of a department covering brand and business development and another focusing on retail marketing.

Randall says the restructuring will ensure all brand and business development initiatives will be driven forward from a customer perspective. "Upweighting brand marketing within the business is also crucial for us to differentiate our brand in a competitive and over-crowded market place," he says.

The formation of a department concentrating on the development of the brand follows last November's launch of Virgin's first brand-based advertising promotion, which aimed to reassure the

chain's music credentials. Head of marketing Andy Kendrick, who devised the £7m campaign (one of whose ads won the Best TV ad at MTV's recent CAD Awards), takes up the new created role of Head of Brand Marketing and design of the restructure, while retail marketing manager Kerry Lee is made head of retail marketing.

"What we want to do is to create a retail vision on the brand and develop the business role of think the best way of doing that is creating a division that operates parallel with retail but not on the day-to-day promotions but takes a longer-term view of things," says Kendrick.

One of Kendrick's key projects is a multi-million-pound refurbishment programme for the flagship Oxford Street store to include expansions of the rock, dance and specialist music departments as well as a new purpose-built stage for in-store PA's.

Shares slide as UK radio prepares for hard times

by Paul Williams
The UK's biggest radio players are bracing themselves for yet more difficult times ahead as the ongoing advertising downturn continues to batter their businesses.

Capital, Chrysalis, GWR and Southern Radio Holdings were among the leading media companies last Wednesday to see the value of their shares suffer a serious hammering a day ahead of Capital issuing its second profits warning within just three months. SRH, meanwhile, announced it had abandoned discussions with a number of potential suitors because of the delicate state of the market.

Although share prices recovered some of their value the following day the immediate future is looking bleak with ABN Amro forecasting that quarter two radio advertising revenues will fall by 17.5%, while its full-year growth prediction for the sector has been cut from 6% to 0.4%.

Paul O'Grady, group media manager at media buying agency MediaCom EMG, says that because radio advertising has increased considerably during the past few years, people naturally expect that to continue. However, he observes the problems currently suffered by the radio industry are part of a wider downturn affecting media generally. "There's



Mansfield: difficult times

been talk of a mini-recession in terms of advertising," he says. "Radio is part of that advertising mix so it's suffered a little bit."

Capital, which issued its first profits warning in March, unveiled interim figures for the six months to March 31st Thursday but it warned full-year underlying profit would be 25% lower than last year's figure of £41.3m. The group, which last week saw one of its most high-profile preferences – Capital FM's Steve Penk – defecting to Virgin Radio reported that free-form like radio revenues for April and May were down 15% on the same period last year (between April and June 2000 sales grew by 25.4%). The group's underlying profit before tax was down 16% to £18.3m, while group revenues rose 22% to £72.6m.

Capital Radio chief executive David Mansfield says he cannot say when

the market will start to improve. Capital said last November the advertising market was about to go through a very uncertain period. We were the only media company that made that type of announcement but what's become apparent is a great number of companies have had difficulties so our optimism in the market place has remained intact," he says.

Mansfield adds that, despite the downturn, the underlying performance of the business is healthy.

"Capital makes a significant amount of money," he says. "Twenty-five per cent less profit last year is still around £30m, which isn't bad." The advertising slowdown also prompted SRH to announce that it had abandoned discussions with a number of potential suitors for the business. The group's announcement came ahead of it unveiling interim figures – for the six months to March 31st showing a 5% drop in revenue to £7.5m. However, it experienced a 15% increase in profit of 3%.

Only a week earlier Chrysalis Group had revealed its own interim figures, which showed it had made a pre-tax loss of £5.6m for the six months to February 28, although this was due to £3.1m losses suffered by its new media division. Its radio operation increased its pre-tax operating profits from £580,000 to £3.9m.

BROOKES' STORMLIVE AXES DJS IN COST-CUTTING EXERCISE

Brooks' Stormlive online radio venture Stormlive has terminated all contracts with its DJs following a decision to convert the station to a pre-programmed automated service to cut costs.

Stormlive – which was launched last year by the one-time Radio One DJ's Storm operation – has become the latest victim in the fall in online advertising revenues. The company said in a statement the cutbacks were necessary for it to focus on developing new content for the Spirit, which is scheduled to launch next week. As part of the cutbacks, its London office has closed with the station now operating from Brookes' (pictured) studio complex in Newbury.

"The recent market slowdown has led to a commercial decision to rein back on the live presenter elements to our multi-platform channels," says Brookes. "This will allow us to concentrate on the



development of new stations like The Spirit, which will become a natural and valuable addition to the Stormlive stable."

He adds that the company plans to launch two more digital stations via Sky Digital platform by the end of the year. The cutback follows US Nasdaq-listed competitor Launch's decision to shelve any expansion outside the US. Its London office closed at the beginning of the month.

The online radio sector has struggled in recent months either through the slowdown in advertising or failure to convince record companies to either grant non-exclusive licences or empower PPL to do so. Industry sources say PPL is set to announce from having a net radio licence available based on similar terms to the US Digital Millennium Copyright Directive, which offers a blanket licence under strict proviso the licensee does not offer playlist interactive functions to listeners.

Worldpop launches
webcast with Mel B

Virgin Records' Mel B was set to star in Worldpop's first webcast today (Monday) as part of the portal's attempt to build up a broadcast archive for exploration.

The webcast, featuring Mel B's performance last Saturday at the G.A.Y. club in London's Astoria, is the latest agreement between Worldpop and venue owner Mean FM which recently co-operated for a marketing promotion for the Homelands festival. Worldpop aims to create an extensive archive for future TV and web exploitation in addition to improving the site's editorial access to touring artists.

Worldpop - which puts together a news bulletin for ITV's CD:UK - has also recently created the Eminem - Please Standup documentary screened for Channel 4 and E4, which has a short programme for Channel 4 started running two weeks ago.

Meanwhile, the Worldpop site is preparing for its second Ibiza season, offering digital marketing services to clubs and labels. It has expanded the text messaging service it operated last year under a new title, 7 Nights, in a week which will include entry promotions for clubs such as Space.

Polydor is hoping to give sales of the Limp Bizkit (pictured) album Chocolate Starfish And The Hot Dog Flavour Water and the new single My Way (out June 11) a boost with a comprehensive promotional and advertising campaign to support the set's live UK dates in June. The band play at Wembley Arena on June 6 and 7 and appear in Glasgow (9), Manchester (10) and Milton Keynes (24). A number of 48-sheet billboards have been booked in Manchester and Glasgow, while the band will also be promoted on the Universal tower site on the A4 on the way into central London. To mark the band's appearance in Milton Keynes, where the band will appear at OzFest alongside Bon Jovi and AC/DC, Polydor has hired an airship-shaped balloon which will fly above the venue. The balloon will also be seen at T in The Park, V2001 and Reading, although the latter will not be appearing at these festivals. For the Milton Keynes event the company has also constructed a 3D metal poster with three-foot-high lettering and three-foot-square PVCs of the album sleeve. Press advertising will appear in the Evening Standard, Time Out and the Big Issue, with TV ads for the single on The Box and Kerrang! TV from June 9 and for the album from June 15 on Channel 4 and Sky One.

Emap aims for A&R role
in industry partnerships

by Steve Hemsley
Emap Performance has started negotiations with record companies to form A&R partnerships and generate a greater financial return from the new music it promotes across its multimedia brands.

Music and events managing director Malcolm McKenzie led senior group executives at the in-house Emap Performance Strategy Conference last Wednesday (15) that he has had initial discussions with labels about how Emap can act as a roving A&R department for the music industry.

"It declines to name which potential partners he has met but says Emap wants to take a significant stake in new joint venture labels for unsigned artists it discovers through its various brands such as Kiss, Magic, Kerrang! and Q."

"Emap does not want to become a record company but music is changing and music owners have an opportunity to take a bigger chunk of



McKenzie: A&R opportunity

the market because they control the channels of distribution such as magazines, radio and TV stations that can break new songs," he says.

The company has already signed acts such as Shant and the Three Amigos who have enjoyed chart success in joint releases with record companies and McKenzie confirms he is currently travelling the music and media industries for an A&R manager.

He adds, "We should be in a position where we own tracks and can build up a stable of hits that we can license to other companies' compi-

lations to recoup our investment. Out of every 10 tracks we sign, we might find one that is a serious long-term prospect. That is when you start thinking about investing heavily in artists and making albums."

The A&R strategy was first mooted last summer by chief executive Tim Schoonmaker. McKenzie was recruited from his post as head of MTV Eastern Europe in January to implement it.

He says Emap does not want to get into bed with just one record company, adding that labels should not see Emap's plans as a threat or as a convenient route to extra airplay or magazine coverage.

"Both parties can bring something to the table, although the exact details of how any partnership would work have still to be finalised. We must ensure we still remain at arms-length from the record industry because we have to balance any agreement with retaining our editorial independence," he says.

Budweiser's £1m spend targets
key 18- to 24-year-old market

Drinks brand Budweiser is to spend more than £1m linking its name with music events this summer.

Budweiser Europe has unveiled a three-tier approach to its UK music strategy for 2002 under the umbrella banner True Music, which it hopes will reinforce the brand's association with 18- to 24-year-olds.

It will host bespoke events at Nottingham, London, Manchester and Glasgow featuring the specially-designed portable Budweiser House Party club venue which it takes to a previous event in 2001 recently. The House Party will also appear at a number of the 12 festivals the brand is sponsoring this summer including Homelands Winchester, Gatecrasher and Creamfields.

The company's Bud Bus has been revamped under the new True Music logo and will act as an outdoor stage for DJs and



Bud Bus: acts as portable DJ stage a hospitality venue.

The third tier of Budweiser's music strategy is a link with Scottish Radio Holdings, Regular Music and The Mean Fiddler to find new talent to appear at Glasgow's Gig On The Green on August 25 and 26.

Budweiser has agreed an on-air sponsorship deal for the new brand search on Tay FM, Clyde, NorthSound, Moray FM and Forth FM asking for demos to be sent to the stations. Judges will select 12 bands to appear on the new brand stage at the festival, while two of them will open the Budweiser True Music stage.

Changes at Andys Records sees
marketing department restructure

Andys Records has restructured its marketing department in a move to replace marketing director Billy Gray who left the award-winning retailing chain at the end of last month.

The changes will see Wendy Parneman, who has worked within the company's marketing team for the last year, take on the position of marketing manager. Singles buyer Tracey Watson is being promoted to take on a marketing support position at the Suffolk-based office.

Meanwhile, Gray's brother, managing director Andy Gray, plans to focus on planning campaigns and the marketing of the company's advertising and promotional packages. Parneman will oversee both above- and below-the-line activity in her new role and plans to concentrate on strengthening media sales. Parneman also says her main aim is to keep in touch with the market and ensure the retailer is "sharper and



Watson (left) and Parneman.

more product-focused". She adds, "We've got a loyal customer base and to add volume to sales, we need to appeal to those who have never shopped with us before. Our aim is to be more pro-active than ever attracting a far wider audience through radical pricing and promotions." As part of these moves to bring in new customers Parneman, who previously worked at Sainsbury's, has launched the company's "most aggressive" priced-offers, including a four CDs for £20 offer.

HEART IN CAR STICKER CAMPAIGN

On June 4, Heart 106.2 launches a £250,000 car sticker campaign with the "Win A Trip A Day" slogan, giving listeners the chance to win an exotic holiday. The promotion will be printed on petrol nozzles at Jet and Sainsbury's forecourts with sticker campaigns in garage shops as well as from London outlets of Snappy Snaps.

MANIFESTO SEALS PROMOTION

Manifesto has linked up with San Miguel beer to promote the Café Del Mar Volume 8 compilation which is releasing on June 4. San Miguel will have 4,000 Café Del Mar live-track samples which will be given out to fans in 400 bars nationwide, while it is also printing a large quantity of Café Del Mar/San Miguel posters to be displayed in bars. The forthcoming release will be subject to a £20-off voucher redeemable at Virgin Megastores.

BT CELLINEQ TO SUPPORT KISS SHOW

BT Cellnet has agreed a £500,000 sponsorship package to support the Friday Night Kiss radio programme broadcast on Kiss 100 in London and across the East of England. The deal includes 12 10-second weekly programme credits, 30 30-second weekly promotional trailers and a text messaging feature. The two-hour Friday Night Kiss dance slot, Dred by Bam Bam, reaches more than 7m 16- to 34-year-olds.

MANUSMITHON GOES FOR ORANGE

Orange has been confirmed as the communications partner for Ibiza club promoters Manusmithon for a second year. Its marketing campaign begins on June 18 with SMS flyers alerting visitors to Manusmithon's activities, a 170 information line and Orange music pods to enable clubbers to print maps, send e-postcards and print Orange vouchers that can be redeemed at Orange shops in the UK.

MOS LAUNCHES CLUB GUIDES

Ministry Of Sound is launching a series of guide books featuring clubbing destinations around the world. The first, Misguided, is a joint venture between MOS and book publisher Harper Collins. The first title, Misguided...Ibiza, is a 168-page paperback which will retail at £7.99.

NEW BOLLIES CREATED AT EMAP

Emap Performance's music and events managing director Malcolm McKenzie has appointed Jon Mansfield as his deputy. Mansfield, who joined Emap in 1990, fills the newly-created position of director of the music department while remaining as business development director.

BPI AWARDS THIS WEEK'S BPI AWARDS

platinum awards include Shaggy's Hot Shot and Billy Joel's The Ultimate Collection.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change
Albums watching	100.0	
Top Of The Pops*	3,757	-9.2
CD:UK*	1,885	3.6
SMTV	1,278	-3.0
Top Of The Pops 2*	1,524	-45.6
The Pepsi Chart*	1,939	n/a
Top Of The Pops Plus*	939	n/a
Live And Kicking*	749	n/a
Popworld	672	n/a
Exclusives*	316	20.8

*combined totals

Source: Mediascan EMG for week 4/16 2001.

So Solid Crew finally agree Independiente albums deal

by James Roberts

UK garage act So Solid Crew last week ended weeks of speculation by finally agreeing terms for their artist albums deal with Independiente.

Under the agreement the acclaimed South London 22-piece collective will sign directly to Independiente for an albums deal understood to be worth around £600,000. However, the arrangement will also continue their current relationship with Relentless, the Ministry of Sound-affiliated label with which they originally signed a three-singles and one compilation/mix album deal.

Independiente has struck a separate licensing deal with Relentless for inclusion on their debut album *On No/Dilemma* — their first Relentless single which was excluded from the chart last year because of a formatting error — and forthcoming singles 21 Seconds (due for release in July) and They Don't Know featuring Miss Dynamite. Relentless is expected to release the compilation album included in the original deal later in the year. Meanwhile, Dynamite — who features on Sticky's *B-Boy*, released through WEA on June 4 — is herself expected to sign a solo deal with Polydor following her recent publishing contract with EMI Music.

"It's rare for two independent companies to work together in a sensible manner — something that the music industry isn't used to," says Relentless co-founder Shabs. "We have an expertise in this area of music and signed the act initially. Independiente have the mechanism to break big acts and it makes sense for the artist to work in partnership on one of the acts that could be one



So Solid Crew: deal worth £600,000

of the most exciting of the year." The So Solid deal marks a significant step into the urban work for Independiente, whose successes to date have largely been with guitar acts such as Travis, though it did recently release Blackout's Mr DJ, which reached number 19 in March.

Independiente's international licensing structure with Sony's Sine network is key in the long-term prospects of the act. Although the UK garage/two-step scene has to date produced little in the way of international success, So Solid Crew are regarded as one of the scene's brightest hopes for penetrating overseas. "Looking ahead, we're aiming to break an urban act from the UK into Europe and then into America. It's British urban music coming of age," says Shabs.

Kathryn Williams' album re-issued through new East/West agreement

Newcastle folk artist Kathryn Williams, whose Little Black Numbers album was nominated for last year's Mercury Music Prize, is set to relaunch the title after striking a licensing deal with East/West last week.

The deal also includes Williams' back catalogue and options for two further studio albums. Little Black Numbers has already sold around 30,000 copies in the UK through Williams' own Caw Records label, which she runs from a makeshift office in her boyfriend's flat.

"I've proved to myself that the independent thing can be done, but I can't take on the world on my own," says Williams. "It was a big decision to get help but it had got to the stage where I wasn't writing because of having to answer the phone all the time. After the Mercury's it went up a step and it became really difficult to do it on my own."

The deal marks a second significant recent signing for East/West in the folk-based genre, having scored major success through the licensing deal for David Gray, who has sold more than 1m copies of his White Ladder album in the US alone. East/West managing director Christian Tattersfield says, "It's really great to be able to work with an artist who is already loved and critically-acclaimed by the press. We intend to extend that appeal to radio."

Williams adds, "I'll do the music and be involved in the decisions being made, but the pressure to keep up the momentum just isn't like my anymore."



Osbourne steps back from management to develop label

Sharon Osbourne may be the wife of Ozzy and daughter of Don Arden with a management career that has seen her handle acts including Smashing Pumpkins, Coal Chamber and, of course Black Sabbath, but she is a rock legend in her own right. With *Ozzfest*, the rock tour she set up with SFX, returning to the UK this week end for its only European show of the year, she is now scaling back her management duties in order to devote more time to Divine Recordings, the label which already boasts one of the hottest up-and-coming rock acts in the shape of Houston's Pure Rubbish.

"I don't want to manage anymore, other than Ozzy and Black Sabbath. I've got to a point in my life where I can't kiss any more. I think a lot of managers have to be that way. It was the situation with [Smashing Pumpkins leader] Billy Corgan that finally did it for me — he was giving me a percentage to kiss his ass and basically I didn't want to be there. I did feel bad because I slaughtered him in the press — I called him a baby-headed boogaloo and I said I must say he was really gentlemanly by not coming back on me."

"Divine Recordings, which goes through Priority [and Virgin outside of the US], came



Osbourne: no more 'kissing ass'

about as I'm associated with SFX. They needed a label to put out compilation albums for their huge US events like tractorpull, dirtbike and monstertruck whose audience demographic is the record buying market. What I wanted was to be a small independent label with hand-picked artists within the world I operate. What I didn't want to sign six new bands straight away and put out six new records.

"We're establishing ourselves at retail in the US with the compilations and things like the Sabbath tribute. We'll then start with the new acts, breaking them slowly. With Pure Rubbish it is so refreshing to see kids up there that were

BMG's NuLife imprint is celebrating its first birthday by launching a competition to recognise up and coming remixers. Audio parts of forthcoming single *Shout (C'mon)* by Sagittaire are being made available online via www.nuliferecordings.com for download after which finished mixes can be resubmitted for judging. The winning remixer will have their work included on the commercial single release of the *Years For Fears*-sampling track later in the summer, along with a trip to Ibiza to witness NuLife founder Dave Pearce (pictured) lay the remix during one of his Dance Anthems nights at Club Eden. The single was originally planned as NuLife's first release 12 months ago before True Steppers claimed the title for the release of *Buggin'*, which reached number six and sold around 130,000 copies.

so talented but also total individuals at the same time. There are a lot of kids that have an edge to them and want to listen to edgy music played by young people so you can relate to it. There is a big void and hopefully they can fill it. "This form of music has never really been truly embraced by the media or record companies. They want to be in with what's happening now but will not accept that this music never really went anywhere — it's like jazz. Epic has just signed Cradle Of Filth, but if it was five years ago they wouldn't have got in the door. Everything is so trend-conscious. When you look at the Linkin Parks and the Crazy Towns, they won't be around in 10 years — it's radio-driven and an overnight success. It's not long-term for those guys. On the other hand, Marilyn Manson, I'd be around for a long time. I think he'll always be relevant. "Although I've been doing this since I was 15 — I'm now 48 — it never ceases to amaze me that people still say it is hard for women in the music industry, I can remember when I would go to a gig and be a nightmare to talk to anyone in a presidential position because I was a woman, especially in Japan. There are now so many more women in this business so I don't think it is the same any more."

newsfile

TELSTAR GOES TO BED WITH TALL PAUL
Telstar Records has struck a repertoire deal with DJ Tall Paul's Duty Free Records, which is affiliated with London club Turmillis. The first release through the deal will be the Tall Paul Vs INXS track *Preach Heart*, which features the vocal heart from the 1988 INXS hit *Never Tear Us Apart*. It is due for release on July 30.

FLAWLESS SHOWS OFF ITS ASSETS
Limp Bizkit's *Fur Durt* preceded the two latest signings to his Flawless Records at an event in Amsterdam last week. Perhaps an unexpected departure from Durst's nu-metal roots, solo acoustic performer Kenna and Kansas guitar act Puddle Of Mudd — who Durst built up around the main songwriter after sacking the rest of the band — will release their debut material later in the year through the Interscope-affiliated label. Durst is also due to start directing his first film, *Runt*, with David Fincher (Fight Club, Seven) shortly.

WEB INITIATIVE HELPS UNSIGNED BANDS
Unsigned website garageband.com has launched an initiative to help the artists featured on the site market and distribute their music. The New Deal rewards five bands drawn from the bi-monthly garageband charts — which are determined by online reviews — with services covering legal advice, marketing and distribution. Founded in 1999, garageband boasts Sir George Martin as chairman of its Advisory board. More than 35,000 bands are featured on the site.

OLD TEXAS HIT GETS STARDUST TREATMENT
StarGate have remixed Texas' single *I Don't Want A Lover*, originally a hit in 1989, for release at the end of June. The single extends promotion on their current greatest hits album, which has sold more than 5m copies worldwide to date. The single release will also feature new track *Mr. Superwoman*. Meanwhile, StarGate are due to launch their artist album project for Telstar from Ayla Napa this summer. The project, featuring a number of guest artists, will release its first single *Wild in August*. Among those featured is Tyler, a 19-year-old managed by Simon Fuller's 19 Management, who is currently the subject of A&R interest.

NARINITY ENHANCE TEAMS UP WITH ENHANCE
Eminem and Marilyn Manson have recorded a rock version of Eminem's hit *The Way I Am* for a special edition release of *The Marshall Mathers LP* in August. The pair are also expected to perform a version of their new track which they appear at the Carling Weekend Festivals (August 24-26).

HW PLALIST
Hotshots Pt II — The Beta Band (Regal) C-Swing helps makes this a stunner (album, July 16); *My Friend — Groove Armada (Pepper) R&B star Brandy's accidental inclusion makes this a stand-out (future single, too); So Real — Dirty Harry (Telstar) Notorious tenor ridds the Blondie catalogue with fine results (single, too); Video — India.Arie (Motown) Still sounding good for summer, plus a new David Kelly remix (single, June 24); *Control — Puddle Of Mudd (Flawless) Perhaps the start of the grunge revival (single); I See Light (Thru) — DJ Envy (AM:PM) Already being used as the theme to Danish Big Brother, but sounds like a UK hit in its own right (single, too); Hoping — Louise Austen (Charm Records, Austria) Cause a steep at Music Week's sister title fono (single, too).**

Singles and deals heap p

Once upon a time life was sweet within the small but well-connected world of dance A&R. Reaping the benefits of your £20,000 one-single deal would be fairly secure if your friends Tong, Jules, Fontaine et al spin you tune for the faithful, resulting in a Top 10 chart entry and the key to the door of the lucrative world of compilations licensing. It seemed too good to be true – and maybe it was. As the cost of signing dance singles continues to spiral while the returns diminish, both in terms of singles and compilation sales, many are wondering what has happened to the dance singles market?

East West's successful acquisition of the remix of Eddy Grant's Electric Avenue in a UK-only deal which involved the single and a hit package – and came with a price tag of £300,000 – may have reignited the public debate, but in fact concern has been mounting in the dance community for some time. With the Grant hits package debuting at number four in the albums chart and the single a strong contender for a number one debut this week, the strategy looks set to pay off for East West, but this will be the exception rather than the rule.

Indeed, with six-figure sums now coming for a UK-only signing, the odds are now stacked firmly against UK labels trying to make money, or often even break even, on a commercial dance chart release.

Scott MacLachlan, who is A&R director at the imprint Pepper Records, admits that such deals are more of a gamble than ever. "I have paid big advances in the past on Shanks & Bigfoot and The Tamperer but luckily both turned out to be number one records. But when you're spending £20,000 on a single, you go in at seven, then drops to 12 selling 60,000 in total, you can't recoup," he says.

Despite these risks, there appears to be an ever-growing list of labels keen to compete for a UK-only signing, as the hottest records as they emerge – not to mention A&R executives. In particular the majors appear to be stepping up their activities in the dance arena despite all the difficulties that it entails.

EMI, for example, is developing its Credence label within Parlophone, which is also understood to be poised to strike a new licensing deal with Junior Boy's Own, while EMI:Chrysalis offshoot Positiva is already the market leader. Meanwhile, WEA is looking at increasing its dance A&R activity just as East West has done during the past year, and Sony is also determined to make a mark in the sector with key executive hirings as well as creating a dance unit headed by Graham Ball.

Though various companies suggest they have different strategies – in particular in the manner they are seeking to leverage their singles repertoire in the compilations sector – it is clear that this growth in competition is fueling the cost of deals.

One veteran of the scene is Multiply managing director Mike Hall. "When Multiply started in 1994, there were about five or six other labels competing with us. There were enough records in the market to sign them for £5,000 and they were chasing records that can jump from £20,000 to £100,000 in two days," he says.

It is estimated there are 20-30 active UK dance labels now chasing deals in a market that was once occupied by just a handful of

key imprints. Even Positiva – long regarded as the leading dance singles label – is feeling the effect.

"If you went to Popkomm, Midem or Miami two years ago, there would be six of the usual suspects on the phone when there was a hot record," says managing director Kevin Robinson. "Now you have those six suspects plus another 10 given all the new labels, and even pop/rock A&R guys and MDs phoning up which drives the price up. Many records are simply not worth what's being paid for them."

The current climate appears to be a seller's market, with managers and artists chased for anything that is vaguely hot. "Managers are aware of it and they have a price in their mind before it gets to the likes of Seb Fontaine or Tong. After Tong has played a record once, the advance can be £75,000," says Robinson.

MacLachlan adds, "Labels willing to spend around £20,000 on a single and push it with the full backing of the company are now absolutely rare and the prices have been pushed up. It's a seller's market with the producers having their arms bitten off for anything."

The situation does seem to be unique to the British dance music industry. In Germany – a market similar in size and maturity to the UK – the records that are snapped up for £150,000 in the UK often only reach £50,000 at best.

Ben Cook, head of A&R for Ministry Of Sound's in-house labels, suggests it is not advances that are the problem as known with records that push the boat out on.

"When you're talking about a smash hit, an advance is only an advance – as a sale always makes money. There's obviously a limit to what can be paid for a record upfront, but ultimately it's about the A&R call. I believe those records were signed for bigger money are the right calls," he says.

As an example, he cites *Piper & The Master Of Ceremonies*. Do You Really Like It?, which the company are having to pay an advance of around £200,000 in conjunction with its joint venture imprint Releentless. "It is released this week and is expected to perform very well," says Cook.

The reasons why companies continue to take the challenge vary widely, few labels keen to establish an identity may pay over the odds for recognition while some major-backed imprints are often accused of being prepared to lose money on tracks simply in order to build their market share.

"When there are new labels starting up that are desperate for hit records, it makes it very difficult," admits Hall.

Part of the problem is that although the dance sector itself is an established and mature business, it has rarely thrown up acts which have ever managed to make the transition from the singles market to establish album-selling careers, with recording and touring cycles akin to rock acts. One of the few artists that have are the likes of Basement Jaxx, Faithless and Groove Armada (see breakouts), but they are the exceptions rather than the rule.

In the place of artist albums, the world of compilations has long been the saving grace of the dance singles market, but this too continues to evolve at an alarming rate. Inclusion of dance tracks (see breakouts) on DJ or club compilation is an obvious route to break even or profit, and this has been the strategy so successfully exploited by the



While the unmistakable sound of South London's Basement Jaxx is already firmly back on the map thanks to the Radio A-listed single Romeo, it is all rather different this time around from when they unleashed Red Alert on an unsuspecting world back in May 1999.

On the one hand, they have achieved the unlikely feat of taking the sounds of Brixton around the world to America, Australia and Japan via Glastonbury and sold more than 1m copies of their debut album *Remedy* worldwide along the way. But on the other, the wider perception of their importance has been transformed so they are now regarded as key players who are as likely to find as much support in NME and the broadsheet newspapers as they are in the pages of *Muzik* or *Mixmag*.

Named after the underground parties that spawned its sound, Basement Jaxx's second album *Rooty* is – along with Faithless's third album *Outrospective* – a rare example of a project by a touring, album-selling phenomenon who have taken house music and turned it on its head.

Significantly, it also works as an album rather than a disparate collection of tracks – it has Mercury Music Prize stamped all

over it – reflecting the way the duo work.

"It's a very organic process that builds up over a few months. We don't really have much input from outside, we just do our own thing," says Felix Buxton, who along with Simon Ratcliffe have again fused their take on R&B, hip hop and garage with the tunes and beats needed to top the charts. Among the featured guests this time around are Kele LeRock (who sings on *Romeo*).

Tracks such as *Breakaway* and *Get Me Off* prove Basement Jaxx have lost none of their experimental edge, while *Jus 3 Kiss* has the killer melody to take it into the Top Five when it is released as *Rooty*'s second single. It already has Ibiza stamped all over it. "We built that track up slowly before adding the vocal," says Buxton.

Perhaps DJ Armand Van Helden's famous line sums up the Jaxx sound: "They've taken house music and f***ed it in the ass." At a time when much that passes as dance music is little more than an insipid retrace of tired samples and DJ-friendly tracks, it is significant that it is the music that takes the greatest risks that looks set, once again, to reap the greatest rewards.

As dance pundits ponder who will be the "next Basement Jaxx", there is already a generation of emerging producers who have been busy creating distinctive sounds of their own who could be prepared to take on the mantle.

The Stanton Warriors' philosophy encompasses a level of musicality that sets them apart from many underground dance acts. While their profile has grown thanks to remixes for the likes of Missy Elliott and Assido B Bass, other projects for Roni Size and Stereo MC's have been shunned in favour of spending time concentrating on their own material. Their next release comes in July courtesy of XL Recordings, which is gathering their finest moments to date into one package, *album deal*.

A major deal for London breakout trio



Koshien – currently in negotiations with BMG – should see the buzz on the act started by London indie Moshkit taken to the next level. Following huge interest in the single *Hide U*, Koshien will release an album, *Resist*, later in the year.

Pressure on dance labels

GROOVE ARMADA

Groove Armada's association as a leading dance albums act might not be exactly in tune with the reality of their blissed-out soundscapes but it is a tag they are happy to live with.

"I have always thought we're only loosely attached to that community," says Tom Findlay, one half of the Pepper Records/ Live duo. "I suppose we've more firmly been with the dance community than ever really been a part of it, although the relationship is important as radio feels comfortable with it, as do people in shops if we're racked with the dance records. But in terms of breadth of interest, it would be nice to move on a little bit from that."

The step needed to make that move arrives soon, in the form of their third album *Suntoucher*, which they have just finished mixing. Following the 200,000 sales (and glowing praise from the likes of Madonna and Elton John) achieved by *Vertigo* – which is currently being reworked to renew awareness of the band – it has been important for Groove Armada to embrace an all-encompassing sound in order to expand their fanbase.

"The first phase of recording was about satisfying ourselves. This time we started out with the band that had played with us live, which meant we could realise our

ambitions a lot more than working purely with samples. By the end of the album we recognised the realities of the modern world – that you need something appealing enough for commercial radio to play," says Findlay.

Among *Suntoucher*'s key tracks earmarked for single release is *Sometimes*, a house track featuring toasting from Mike D, who MCed at Groove Armada's live shows last year. "It's more street than our usual sound," says Findlay.

Initially unknown to the band, *Suntoucher* also features a vocal from US R&B superstar Brandy (the vocal on melancholy track *My Friend* was culled from a CD of generic samples). It was only discovered that it was in fact the former Atlantic Records teen prodigy when someone at Jive recognised it from one of her early albums. "I think we were hoping it would be an unknown R&B artist – it's an odd one," admits Findlay.

Elsewhere, collaborations by the likes of singer/songwriter Tim Hutton and veteran folkie Richie Havens – of *Going Back To My Roots* fame – suggest Groove Armada's wishes of crossover success are about to be granted. They may not think of themselves as "dance," but *Suntoucher* is already shaping up to be one of the dance smashers of the year.

Ministry Of Sound organisation for much of the Nineties.

However, the popularity of these compilations has waned in favour of more lifestyle-oriented collections – as Ministry Of Sound has realised as quickly as anyone else.

"It's much more about repertoire now, along with creatively strong concepts which are well marketed," says music group managing director Lohan Presencer, who joined the company in 1999 as head of compilations.

Ministry is currently enjoying huge success with the first in its Chill Out series, which has shipped more than 500,000 copies in 15 weeks.

"It shows that when you identify a market and hit it right, the volume is still there to be had," he says. Despite the shift, Presencer adds that the DJ brand market is still alive, though it needs to be approached in the right manner. "If the DJ's profile is high, media attention is high and the music is strong, there is no reason product shouldn't sell," he says.

An increased focus on securing repertoire in order to feed compilation brands only adds to the already inflated singles deals. For labels, it is a catch-22 situation, either the record has so much airtail it can be licensed upfront before release or it is a big enough hit to warrant interest. For example, Robbie Rivera's *Berg* was licensed from Italian label Time Records to Ministry for around £100,000. It was Alisted at Radio One and entered the chart at 13. On single sales alone the label would not break even, but it appeared on 20 compilations, significantly bolstering income.

"If it's on a now album you earn a lot of money," says Hall, who signed the track. In general, label sources suggest that an average dance single can earn £6,000 from being featured on a 40-track compilation which sells 100,000 copies – a sum which adds up to a healthy return if the track is featured across multiple titles.

Whether it is the weekly or monthly dance magazines or specialist and daytime radio, the media exerts a huge influence on the shape of the dance industry.

"The buzz from a handful of media can spark the chequebook A&R mentality," says Radio One DJ Dave Pearce, who founded BMG's Nu Life imprint 12 months ago. "I tend to get a good feel for a record from playing it in clubs across the country before we decide to sign it."

It is something that Epic managing director Nick Raphael – who oversaw the signing of Ru Da Silva's number one *Touch Me* during his previous role as A&R director at Arista – is also wary of. "If you are basing your A&R decisions on the basis of subjective charts then you deserve what comes to you," he says.

Indeed, dance editors and programmers are not always right. "The media has tried to vilify trance as a genre because it isn't cool, but the trance-based records – like the Frangos – are the ones that click with the public," says Pearce.

The importance of Radio One to the dance scene is also clear. "What's driving the UK, is still huge," he takes it seriously as it is such a big part of youth culture but I would say that dance music is in transition at the moment," says Radio One head of music Alex Jones-Denely, who himself has a dance background

having previously worked at Kiss 100.

"Because dance music has been in the fabric of popular culture for more than eight years, as a result I do believe there are some dance records that are truly underground and maybe that's why we are in transition now."

"It's not as easy now as it has been over the past two or three years to say this set of records this year is more doing to be the soundtrack," he says.

‘Provided you understand the market, and your risks are educated, there is no reason you should lose money’
– Lohan Presencer, MoS

if the transition has started, then some of the likely beneficiaries appear to have been two-step or R&B records. "Some of

the other kind of rhythmic records have bitten this market, whether it be UK garage or even rag. We haven't had a *Lazy by Mojito* or a *Zombie Nation* like a while," says Jones-Denely.

His comments are borne out by industry observers who note that some of the out-and-out dance records supported by Radio One such as *Be Amour's* *Bed Amour* and Schiller's *Das Glockenspiel* have made poor singles chart debuts while other records such as *Genius Cur's* *Boom Selection* or *MOP's* *Gold* As low have made more significant sales impacts.

For other stations, the nature of their audience means they can be less genre-specific. "For radio stations like Capital FM, it is about hit music and whether it comes from the club world or R&B or guitar rock," says Jeff Smith, head of music at Capital FM, the London station which has backed records such as *Planet Funk's* *Chase The Sun*.

While radio is often used as a scapegoat to explain an underperforming dance track, the true lifeblood of the scene remains club support. No amount of radio play will save a track that does not achieve genuine grassroots support. However, turning a club smash into a sales hit remains as tough as ever, and the dance labels seem to be aware of the decisions they face.

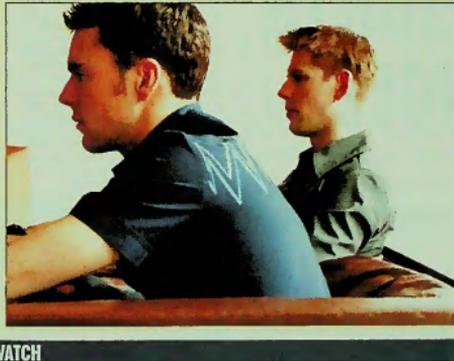
"I don't think it will be the individual A&R who calls an end to the current situation. If it carries on the way it is, someone above will realise some people are losing a fortune," says Robinson.

Meanwhile, Presencer is confident of sustaining Ministry's position in this aggressive market. "Provided you understand the market, and your risks are educated, there is no reason you should lose money. We still find the most profitable and a successful business to be in," he says. "I think people are already looking for the new thing when the old thing is still there to be exploited."

Pepper's MacLachlan – whose roster includes Groove Armada (see breakdown) – is also wary. "If you are Kinobe and Jason Downs – is running the other way. 'I don't want to get into the situation of paying £150,000 for one record for one territory that may or may not happen. For half that money I can sign an artist and put out three singles. It's more fulfilling as you can build it slowly, which you can't with one-off singles," he says.

Pepper/live is not the only company looking to develop more artist-based projects. Even Ministry Of Sound itself is moving in that direction. But the message seems to be that neither picking the sure-fire one-off winners nor developing the next Basement Jaxx is an easy task. Expect it to get tougher still – with as many casualties as there will be eventual winners.

James Roberts



WHO TO WATCH

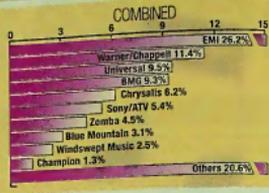
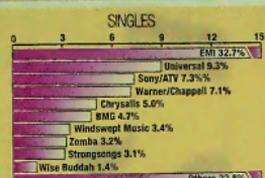


Koeshen: new deal pending with BMG

electronica to produce a collection that places them stylistically somewhere between Daft Punk and Zoot Woman. Their next single *Inside All The People* – featuring guest vocals from Dan Black of acclaimed act *The Servant* – is released as a single on July 16. Also look out for fellow Virgin act *Agent Sano*, who promise a trip through disco with their *Do It Yourself (We Did)* album due in late summer.

Finally, although the underground two-step scene has yet to produce any album-selling artists of its own with the possible exception of MJ Cole, many industry observers will be watching closely what happens to crews such as *So Solid*. With their long-awaited albums deal with independent now finalised (see A&R, p7), and affiliated members *Oxide & Neutrone* unleashing their own debut album, A&R attention is now focusing on the rival North London-based *Heartless Crew*.

FIRST QUARTER 2001 PERFORMANCE

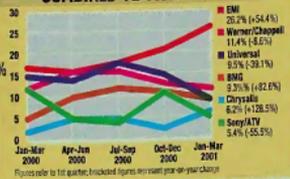


Source: Compiled by Eia from Midland Brown data

TOP 10 SINGLES FOR Q1 2001

Title/Artist	Publisher
1 IT WASN'T ME Shaggy feat Rikrok	disrupte
2 PURE AND SIMPLE Hear'Say	Strongongs 33.3%/Universal 33.3%/Sony/ATV 33.3%
3 WHOLE AGAIN Atomic Kitten	EMI 50%/Windupset 30%/Wise Buddha 20%
4 UPTOWN Girl Westlife	EMI 100%
5 TENAGE DIRTBAG Wheatus	EMI 100%
6 TOUCH ME Pu La Siha	BMG 50%/IMM 50%
7 ROLLIN' Ling Hui	Zomba 55%/OC 45%
8 EVERYTIME YOU NEED ME Fragma	BMG 50%/IMM 50%
9 CLINT EASTWOOD Clint	EMI 80%/Sony-ATV 20%
10 MS JACKSON OutKast	EMI 16.7%/Chrysalis 83.3%

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS OF Q1 2001

Writer/Artist	Publisher
1 BURELO/DUCENT/PIZZOMIA/THOMPSON Shaggy	in dispute
2 HAWES/KURTLEY/CARLSON Hear'Say	Sony/Strongongs/Universal
3 KERSHAW/McCLUSKEY/PADLEY/GODFREY Atomic Kitten	EMI
	Windupset/Wise Buddha
4 JOEL Westlife	EMI
5 WHEATUS/GIMENEZ Wheatus	EMI
6 HARMON/BUCKLAND/CHAMPION/MARTIN Coldplay	BMG
7 CLAYTON/EVANS/HEWSON/MULLEN U2	Blue Mountain
8 GARY David Gray	Chrysalis
9 GABRIEL/STATHAM/ARMSTRONG Dido	EMICC
10 DA SILVA/FOX Pu La Siha feat. Cassandra	EMI/Notting Hill

If, as still seems likely, Labour achieves a landslide victory at next month's General Election, it will be nothing compared with how EMI Music Publishing obliterated the opposition on singles during quarter one. Peter Reichardt's Charing Cross Road-based team has so dominated the sector during the past few years that it was always likely that the company would mount its 16th singles victory out of 17 quarters during the first three months of 2001. However, to achieve a win on such a scale would make even the usually dour-faced chancellor Gordon Brown smile as EMI amassed a previously unheard-of 32.7% of the singles market, outstripping its four nearest rivals combined.

Universal, the only company other than EMI to produce a quarterly singles victory during the past four years, sealed its arch rival this time by a hefty 23.4 percentage points, although it still managed to take second spot, in fact EMI's lead could yet be reduced once a dispute between Universal and Warner/Chappell over the biggest single of the period reaches a conclusion. But even then EMI would still be at least 15.5 percentage points ahead. The tune in question is the Shaggy hit *It Wasn't Me* - whose sales accounted for 7.9% of the singles market and which Universal is claiming 100% of because it claims it samples its War song *Smile*. Hispy Warner/Chappell in turn questions *ms* and is claiming 100% for itself.

Still, when the dispute is finally concluded it will merely settle how the silver and bronze medals on the combined league table are distributed to Universal and Warner/Chappell because EMI is so far ahead, its 26.2% share on the combined chart (not 16.4% as stated in last week's issue) is its highest since the opening period of 1998 when its biggest successes included a 62.5% share of the Céline Dion *Titanic* hit *My Heart Will Go On*.

Book then EMI took 35.6% of the albums market, along with an unbeatable 26.1% on singles, but its performance in quarter one 2001 was far stronger on singles than albums. While its claim on huge singles sellers such as the Atomic Kitten hit *Whole Again*, the Billy Joel-covered *Uptown Girl* and Wheatus's *Tenage Dirtbag* helped it to a 32.7% share of the singles market, on albums it only managed 14.1% as Warner/Chappell stole its crown. EMI's share here was still enough to place it second on albums but was its smallest slice of the albums cake in more than five years.

Though Richard Manners' Warner/Chappell team only managed fourth position on singles, it has recently been producing a series of extremely impressive results on albums where it has now been champion for three of the last four quarters. Its latest score of 17.6% owes much to its 40% share in the Dido album *No*

EMI CLIMBS TO NEW HEIGHTS ON SINGLES

EMI Music was always looking favourite to retain its singles crown, but ultimately it hit unheard of heights. By Paul Williams

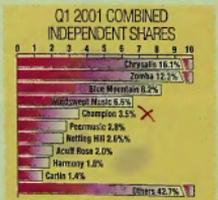
GRAY PUTS CHRYSALIS ON LADDER TO THE TOP



Chrysalis will have to wait until Thursday to see if David Gray's (pictured) two Ivors nominations have turned into gongs, but the singer-songwriter is certainly already delivering the goods for his publisher.

In the first quarter he was the main contributor to the company holding onto its independent publishing crown after a performance that saw it once again outclassing one of the majors, Gray's White Ladder, in which it has a 90.9% share, ranked as the eighth biggest album of the quarter as Chrysalis took an unbeatable 20.6% of the indie market for albums and 16.1% across singles and albums. Its singles successes included an 83.3% claim of the OutKast hit *Ms Jackson* and two-thirds of Jakatta's *American Dream*.

Zomba retained its second-place position



Source: Compiled by Music Week from CIB data

overall with 12.3% and finished runner-up on albums with 17.1%, but was pushed into third spot on singles by Windupset Music, which had a stunning run thanks to Atomic Kitten's *Whole Again*. Via writer Stuart Kershaw the publisher took 30% of the single - which ranked third for the quarter - and accumulated an 8.8% share of the singles market overall among the independents. The Kitten record was also responsible for the Wise Buddha - thanks to writers Bill Padley and Jeremy Godfrey - which finished fifth in the independent singles ranking with 3.5%. Meanwhile, Champion had to say thank you to Dido for its appearance at five on the claiming 21.7% of her chart-topping album *No Angel*.

Angel - the quarter's biggest seller - but it also had interests in other lucrative albums during the period by the likes of Anastacia, Hear'Say and David Gray (thanks to his cover of *Say Hello Wave Goodbye*). Warner/Chappell's strong albums run was the main factor in placing it second on the combined market share league table for the first time since quarter two 2000, although it then trailed EMI by just 0.1 percentage points compared with 14.8 points now.

Universal, meanwhile, saw its singles market share tumble from the previous quarter, while on albums it dropped from second to third spot with its lowest score in nine months. Its 9.3% singles share could yet be drastically boosted on the Shaggy dispute is settled, but at present its most successful single during the period was Hear'Say's *Pure And Simple*, in which it has a third stake. Its biggest triumphs on albums during the three months included 42% of Anastacia's *No! The First Kind* and 55.9% of Topolover's *Orka's Big Moira*.

BMG held onto its fourth place on the combined table with 9.3% despite its singles market share disintegrating, thanks in part to making up some lost ground on albums. During the fourth quarter of last year it was placed third on singles with 12.6%, while the title it slipped to fourth with 4.7% as Chrysalis moved into the top five. On albums, however, it rose from fifth to fourth with 12.2% thanks in large part to having 28.3% of Dido's *No Angel* and 100% of Coldplay's *Parcheesi*, which mounted a sales revival partially on the back of two Brits wins.

Unlike the usually steady performing BMG, Sony/ATV is the most inconsistent of the major publishers with its sudden leap in market share in quarter four cancelled out by a sharp drop during the following period. On singles it managed to climb from fourth to third place despite its share narrowing back to 7.3%, but on albums it suffered dramatically from the decline in sales of the Beatles' 1, which is mostly ATV-controlled, and slid from fourth to seventh. During the past five quarters alone Charlie Pinder's company has gone from the highs of an unbeatable 16.3% on albums down to a paltry 2.9%, back up to 11.5% and is now on a riding 5.9%.

Sony/ATV, however, was by no means the only one to claim fewer of the spoils in quarter one than the previous period as BMG, Universal and Warner/Chappell all saw their combined album tallying - although again this could change slightly once the Shaggy dispute is settled. For EMI it meant its easiest and most comfortable victory in years, with the albums league being the only place the opposition got much of a look in.



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SINGLE of the week

I MONSTER: Daydream In Blue (Showbiz KARMA29). Summer comes early on this breezy gem mixing up listening strings

and fuzzy synths and a vocoded vocal sample. Produced by All Seeing 'I Dean Honer and Add N To X's Jarrod Gosling two years ago, it now sees a re-release through Jonathan Dickins' new Showbiz label. Following early support from Radio 1's Nonesuch, Steve Lamacq and Gilles Peterson, as well as GLR's Ross Allen, it is now A-listed at Radio One. With new material in the pipeline, the duo should be worth watching.

SINGLE reviews

RECOMMEND **ZERO 7: I Have Seen (Ultimate Dilemma UDRCD5041).** This lush, soulful track is taken from the acclaimed album *Simple Things*. It highlights their strengths: strong arrangements, subtle hooks and a velveteen ambience topped with vocals from Moez. Zero 7 have been confirmed as support for the upcoming Jamshod dates. **RECOMMEND** **STREET PREACHERS: Ocean Spray (Epic 6712582).** One of the initial highlights from the Manics' rather under-performing *Krumm Your Enemy* album, this strong, rousing stunner harks back to the better moments of everything Must Go, a tenderly sung ode to Bradford's mother, it is B-listed at Radio One.

RECOMMEND **MUSE: New Born (Taste Media/ Mushroom MUSH92CD5).** The West Country trio's third album *Origin Of Symmetry* marks a watershed in their development: their vibrato vocals, thrashing riffs and hooks sound like no other. New Born is B-listed at Radio One, while the band are touring Europe and the UK. **BRANDY FEAT. RAY J: Another Day In Paradise (WEA WEA327).** This take on the Phil Collins hit is lifted from the Hit & Run Music-coordinated tribute album, *Urban Renewal*, on which the cream of the world's R&B and hip-hop stars cover classics. The US siblings are likely to score a hit with this infectiously familiar track.

RECOMMEND **FAITHLESS: We Come 1 (Cheeky 74321 858352).** The overdue return of the London collective sees their stadium-house sound reach epic proportions on this introduction to their third album, *A Outerspective*. It also marks their major-label debut — following BMG's acquisition of Cheeky — which should give the act the marketing clout to take on the world.

THE ALICE BAND: One Day At A Time (Instant Karma KARMA5CD). This trio's debut single is possibly Instant Karma's strongest release to date, and certainly the label's brightest hope for an international breakthrough. As Shania Twain and the Corrs prove, there is a huge market for this kind of melodic country crossover sound. **FINCHING: Check It Out (Grand Central GC141).** Enraging blend of dazbling DJ skills with irresistible double-bass basslines, resulting in a loose, funky feel, they could well follow the Avinches in crossing over with their sample-based sound. **SANTOS: 3,2,1, Fire (Incentive CENT33).**



Italian producer Santos caused quite a storm with his Top 20 single *Cameles*. While this dirty-sounding follow-up is not as immediate as its predecessor, it bodes well for his forthcoming *RJ Shackadelic* album.

RECOMMEND **MIS-TEEQ: All I Want (Telstar CDSTAS314).** This follow-up to the Top 10 single *Why?* is another garage-influenced slice of R&B. Hoping to score highly in the charts with their UK take on Destiny's Child, the trio have already secured a B-listing at Radio One with this infectious, upbeat track.

STEPS: Here & Now/You'll Be Sorry (Live 9201322/1372). Two more tracks pulled from the triple-platinum *Buzz* album. *You'll Be Sorry* features the trademark big chorus and Here & Now is a R&B-style track. A top-drawer TV plot will more than make up for the usual lack of airplay for this form of record.

RECOMMEND **STICKY FEAT. MS DYNAMITE: Hood (Frrr FCD399).** The best fusion of regga and garage yet, this bass-driven underground smash is fronted by the slick Ms Dynamite, who is currently the subject of much record company interest as a solo artist. It is C-listed at Radio One.

MEMBERS OF MAYDAY: 10 In Westminster (Deviant DVNT42). Techno don Weston returns with this anthem for Germany's Mayday festival. This kind of breakbeat-house tune is C-listed at Radio One.

BRAN VAN 3000 FEAT. CURTIS MAYFIELD: Astonished (Grand Royal/Virgin)

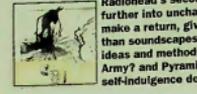
RECOMMEND **MIKE D: This Striving** driven song features the late Curtis Mayfield on vocals as well as samples of his hit *Move On Up*. Powered by Mayfield's voice, its retro-sounding production is already a hit on *MI's* Club Chart and is building airplay.

ST GERMAIN: Sure Thing (Blue Note CD5UR001). The latest single from the hit album *Tourist* is another blues-influenced excursion. This time the source material is Miles Davis and John Lee Hooker's *Harry's Philosophy* which is blended with Ludovic Navarre's brand of smooth jazz. **COLDCUT: Revolution (Ninja Tune CDS8).** The UK dance pioneers' first single in three years is a vitriolic anti-Election breakbeat track featuring sampled voices of our favourite political figures. A firm concept, *Re-Volution* is, however, let down by a surprisingly lacklustre musical backing. **LISA STANSFIELD: Let's Just Call It Love (Anissa 74321863422).** Taken from Stansfield's forthcoming comeback album *Face Up*, this single is released more than 10 years since her debut. With a sound little

RECOMMEND **BASEMENT JAZX: Romeo (XL Recordings XLESACD).** The latest summer singalong anthem is the Jaxx's first single from their forthcoming album *Rooty*. Featuring former Polydor R&B vocalist Kele Le Roc, the album is a deceptively simple stomper with the genre-blending range of influences expected of South London's most creative dance team. Anything less than our favourite political figures. A firm concept, *Re-Volution* is, however, let down by a surprisingly lacklustre musical backing. **LISA STANSFIELD: Let's Just Call It Love (Anissa 74321863422).** Taken from Stansfield's forthcoming comeback album *Face Up*, this single is released more than 10 years since her debut. With a sound little

ALBUM of the week

RADIOHEAD: Amnesiac (Parlophone CDHEAT45101). Assembled from the sessions that spawned *Kid A*,



Radiohead's second album in eight months finds them moving further into uncharted terrain. Guitars and untreated vocals make a return, giving the impression of individual songs rather than soundscapes, although the 11 tracks hit hard with inventive ideas and methods. Tracks like *Knives Out* and *You Are The Army* and *Pyramid Song* are among Radiohead's best songs, but self-indulgence does get the better of them at times.

changed from her early days, the upbeat track is backed by remixes from the likes of K Warren and DYNK. **SEMISSION: Got A Grip (MCA 155837-2).** Just ahead of a full-scale UK tour, this second track from Semisonic's *All About Chemistry* album is an uptempo pop gem penned by Dan Wilson. Unfortunately substantial radio play is not forthcoming, but the album should benefit from the tour.

MARTI PELLOW: Close To You (Mercury MEROCD534). This ballad from the former Wet Wet Wet frontman shows he has lost none of his range or passion in his years away from the business. Co-written with Chris Difford, it is the first from *Ten* but about him. It is B-listed at Radio Two.

GIRGADO: Following their European appearances supporting both Amen and Mudvayne, Corby's finest are set to release their latest musical assault. This is the band's first single to date and follows the release of their debut album last year.

ALBUM reviews

THE WONDER STUFF: Cursed With Incurability (Eagle EDCD0179). This live Best Of from last December's five-night stand at London's Forum shows the band on exemplary form before an ecstatic audience.

These 26 tracks including classic singles (*A Wish Away*, *Size Of A Cow*) and favourites (*Ten Trenches Deep*, *Unbearable*) are the perfect souvenir for an enduring fanbase.

DARKFLOWER: Feed My Soul (Echo ECHM335). This exercise in ersatz soul wears its influences a little too prominently. A little bit of Prince, a little bit of Norman Whitfield and a pinch of Marvin Gaye could make a potent brew, though the duo do quite manage to pull it off yet.

VARIOUS: London Xpress (Nuponic NUX164CD). Nuponic celebrates the first birthday of its London Xpress radio show on Xfm with this eclectic CD of exclusive and previously unreleased tracks. Strong cuts from the likes of David Holmes, Red Snapper and Groove Armada will reinforce the reputation of both show and label.

VARIOUS: Subliminal Sessions One (Subliminal SUBSD02). Producer and Subliminal boss Eric Morillo mixes this

This week's reviewers: Simon Abbott, Dugald Baird, Claire Bond, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, James Roberts, Mick Tesco and Simon Ward.



double CD of tough and typically funky house. Featuring X-Press 2's Muzik X-Press alongside current hits from Bel Ami, Sono and Sputnik, it should receive a boost from Subliminal's residency at Pacha in Ibiza. **MANU CHAO: Proxima Estacion: Esperanza (Virgin CDVRI141).** Once again Chao has crafted a subtle and gentele album that punches above its weight. He is the definitive voice of the No Logo generation, and on tracks like *Promiscuity* and *Mr Bobby* through the beautiful *Lila La Vaca* this never ceases to please.

RECOMMEND **RACHID TAHA: Made In Medina (Arkid ARKCD1006).** Featuring an international line-up of musicians, from New Orleans to Egypt, his starting point is a lot of attention from the hammering intro of *Barra Barra* right through to the final cut, *Garab*. **VARIOUS: Studio 54 (Obsessive EYVSD08).** Compiled by DJ Kenny Carpenter, this is the soundtrack of New York's most famous abandoned TV studio. This set of anthems from the last days of disco includes tracks by the Clash, D Train and MFBS.

RECOMMEND **VARIOUS: Serve Chilled 3 (Hed Kandi HDK018).** Hed Kandi serves up another refreshing cocktail of summer bops on this laidback double CD. CD1 includes chillout tunes from the likes of Salt Tank, Outside and Rae & Christian, while CD2 focuses on Latin flavours from Bebel Gilberto, Cantanca and Russ Gabriel.

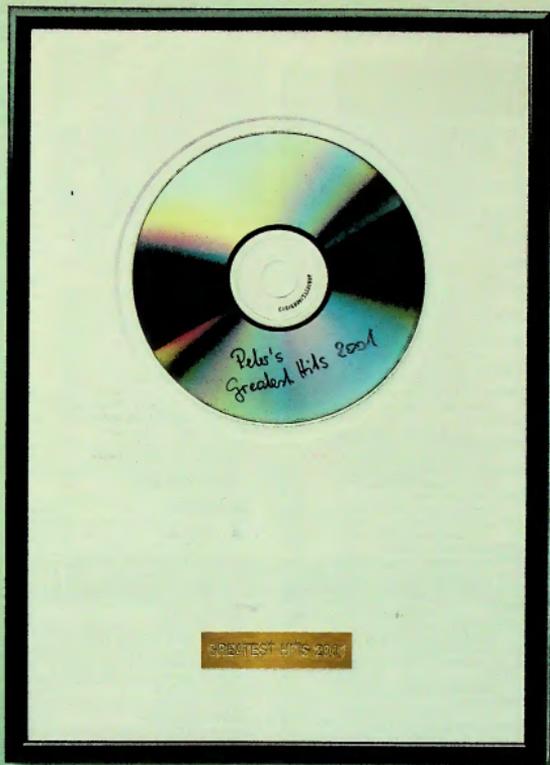
MINE OLDFIELD: Best Of Tubular Belts (Virgin CDVD12936). This compilation brings together the best-known sections of Tubular Belts 1, 2 and 3 as well as live and orchestral versions of the original and the lesser-known Millennium mix. It is unlikely to muster much interest outside Oldfield's ever-diminishing gaggle of die-hard fans.

ATB: Two Worlds (Edel 0119792CUL). Famed largely for his 1999 *Euro-Rance* hit *9PM (Till I Come)*, Andre Tanneberger unveils this two-CD collection. CD1 highlights his uplifting style, including collaborations with Yorky and Heather Nova, while CD2 is a journey into more relaxing Balearica.

Hear new releases

CD audio clips from the releases marked with this icon are available on dotmusic at: www.dotmusic.com/reviews

RECOMMEND **VARIOUS: Substitute - The Songs Of The Who (Edel 12642ERE).** This tribute to the legendary British rock outfit pulls together some real heavyweights, including David Bowie, Paul Weller, Sheryl Crow and Pearl Jam. Highlights of this rather excellent set are *Cast's* version of *The Seeker*, *Ocean Colour Scene* tackling *Anytime* *Anywhere* and *Stereophonics'* reading of *Who Are You*. However, it is *Sheryl Crow's* tender treatment of *Behind Blue Eyes* that is the real killer — and stands as a worthy nod to the original, which is arguably *Townshend's* greatest song.



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26 MAY 2001

CHART COMMENTARY

by ALAN JONES

While a flurry of big-name releases sees artist album sales increasing by a massive 22% week-on-week, the absence of any really hot new singles results in the singles market contracting 5% on top of the 25% fall it experienced a week ago. And, although **S Club 7's Don't Stop Movin'** has a very good fourth-week sales tally of nearly 64,000, the fact it returns to number one shows the market is weak. The best time the number one sold fewer copies was 16 weeks ago, when Limp Bizkit's *Rollin'* enjoyed a second week at the top with sales of 47,000.

The highest new entry this week is **Oxide & Neutro's** *Up Middle Finger*, which debuts at number seven. It is the duo's third straight Top 10 hit, coming a year after their debut *Bound 4 Da Reload* debuted at number one. The follow-up *No Good 4 Me* reached number six at Christmas. The last time the highest new entry to the chart was lower was in the very first chart of the year, when there should have been no new entries at all but a distribution leakage

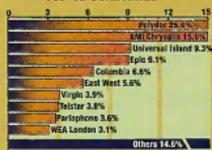


Its sales are down 9.3% week-on-week and 64.4% on when it debuted at number one three weeks ago but **S Club 7's Don't Stop Movin'** nevertheless returns to number one, to become the first single to reclaim pole position since 1995, when All Saints' *Under The Bridge/Lady Marmalade* was both dethroned by and dethroner of Aqua's *If I Could Turn Back Time*. Don't Stop Movin' is the first of **S Club 7's** three number one singles to spend more than

one week at number one, and does so despite the fact it has been delayed added to their 7 album, helping it jump 60-40 on the album chart this week. Don't Stop Movin' sold more than 9,000 units more than the outgoing number one, It's Raining Men. Both singles are among the year's 10 biggest sellers, with Don't Stop Movin' at number three with sales of nearly 432,000, while It's Raining Men dashes 14.9 with sales of 287,000.

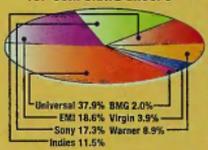
MARKET REPORT

TOP 10 COMPANIES

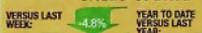


Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75

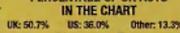
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



saw Steps' *The Way You Make Me Feel* debut early at number 72. With many current hits enjoying lengthy

chart careers, the average record in the Top 40 has been there for 4.95 weeks, the highest average for five years, and Westlife's *Uptown*

Girls is one of the oldest residents with 12 weeks on the Top 40 to date. Of the group's seven previous singles, Fool Again had the shortest Top 40 stay (six weeks), while the longest hit was *What Makes A Man* and *Have A Dream/Seasons In The Sun*, both of which survived for 11 weeks.

BBMak's *Sell On Your Side* was originally scheduled for release a year ago but got pulled while the band concentrated on breaking the US. It debuts at number eight this week, giving the trio their second straight Top 10 hit, following the reissued *Back Here* which reached number five in February. Meanwhile, *A Teens* register their first ever Top 10 hit with *Upside Down*, which debuts at number 10.

It has been eight years since the Stereo MC's released a single, but their appeal seems to be undiminished by their lengthy absence, as *Deep Down & Dirty* becomes their fifth consecutive single to chart between 12 and 20. It debuts at number 17, with sales of just more than 10,000.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	I DON'T SEE THE SIGNS	Mark B & Blade	Wordplay WORDHOUSE 019 (V)
2	2	STAR 80	Fabrizio Stini	Skinet SKINTRACK 003 (V)
3	4	WRITE BOY WITH A FEATHER	Jason Dawson feat. Milk	Pepete! PEPEPOT 017 (P)
4	5	STRANGE WORLD	Push	Inferno COEFEM 31 (CMV/V)
5	1	PISSING IN THE WIND	Badly Drawn Boy	Twisted Nerve/UK 10KAL 0101 (V)
6	NEW	DEVOTION	Dave Holmes	Tidy Trax TIDY 15K01 (ADD)
7	NEW	THE LABYRINTH	Moogwai	Platipus PLATICO 83 (V)
8	3	GROUNDNED	My Vizard	Infectious INFECT3/DVD (CMV/P)
9	6	SAY IT	Marla Rubia	Neo NEOCD009 (V)
10	9	BACK UP TO ME	Wookiee feat. Lam	Soul 2 Soul S2SOCP 003 (V)
11	NEW	LOVE AND HAPPINESS	River Ocean feat. Inki	Mr Bongo MRBO225 008 (V)
12	13	OVER THE RAINBOW	Eva Cassidy	Bliss Street/Hat HUT16 (HOT)
13	7	DREAM ON	Dejeche Mode	Melco LDCB063 (V)
14	8	WHAT YOU'RE LOOKIN'	Crow	Tidy Trax TIDY 15K01 (ADD)
15	NEW	DRINK TO GET DRUNK	DJ Remy	INCredible INT1156 (TENN)
16	NEW	SERIOUS DAMAGE/BACKSTABBER	DJ Remy	Addive 12AD003 (V)
17	10	UNDERDOG (SAVE ME)	Tina Brasles	Source SOURCEHOUSE 1015 (V)
18	NEW	THE GOOD LANDSIDE YOU IN THE NEXT LIFE	Adrianis TA	Infectious INFECT3 (V)
19	NEW	STRAIPPED	White Room	Bedrock BEDR15 (ADD)
20	11	YOU ARE MY HIGH	Demon Vs Heartbreaker	Source SOURCEHOUSE 1022 (V)

All charts © OIR

PEPSI Chart

This	Last	Title	Artist	Label
1	1	DON'T STOP MOVIN'	S Club 7	BMG
2	1	IT'S RAINING MEN	East Street	BMG
3	2	RIDE WIT ME	Hot Ice, Cool Squad	Island
4	4	COLD AS ICE	MOP	Epic
5	5	YOU ARE ALIVE	English	Mercury
6	1	OUT OF REACH	Da Brat	Ta-Rock/Pepete!
7	NEW	UP MIDDLE FINGER	Dave & Phoenix	East West
8	8	STILL ON YOUR SIDE	Dee Dee	Mercury
9	1	PLAY	Jaymie Lopez	Epic
10	NEW	UPSIDE DOWN	A Teens	Stockholm
11	5	SUBVIVOR	Dee Dee	Columbia
12	1	LOVIN' EACH DAY	Kanye Eastwood	Pepete!
13	1	ALL FOR YOU	Jamie-Jam	Virgin
14	14	WHAT TALK YOU SO LONG?	Geneva Burton	Virgin
15	15	ANGEL	Shaggy feat. Rayven	MCA/Island
16	1	WHO'S THAT GILT?	En	Interscope/Pepete!
17	1	THANK YOU	John	Mercury
18	1	CLINT EASTWOOD	Stacy	Pepete!
19	1	IT WASN'T ME	Depp feat. Rhaka	MCA/Island
20	1	WHOLE AGAIN	Enice Klara	Interscope
21	21	MISS KITT		BMG
22	1	IMITATION OF LIFE	Warner Bros	Warner Bros
23	2	ELECTRIC AVENUE	Gilly Green	East Street
24	2	WHAT IT FEELS LIKE FOR A GIRL	Whitney Houston, Monica, Wycle Duple	Island
25	2	TEENAGE DIRTBAZ	Hiatus Kaiyote	Columbia
26	2	I'M LIKE A BIRD	Yung Joc	DreamWorks/Pepete!
27	2	SONG	Wendy	Independent
28	2	BUTTERFLY CARRY TON		Columbia
29	2	GET UR BREAK ON	Mia & Elliot	East West/Island
30	2	HAVE A NICE DAY	Serenity	V2
31	2	LET LOVE BE YOUR ENERGY	Bosnia Virtues	Chrysalis
32	2	NO MORE BABY (I'M A DO RIGHT)	3W	Capitol
33	2	LIQUID DREAMS	Three	RCA
34	2	BEFORE YOU LEAVE	Foga DeLuxe	Capitol
35	2	ALL RISE	Blue	Interscope
36	2	SALSOU NUGGET	Mrs P, The Girl Next Door	Mer
37	2	DEEP DOWN & DIRTY	Stereo MC's	Island
38	2	HEY MARMALADE	Capitol, EMI, WEA, Polygram	Interscope/Pepete!
39	2	DO YOU REALLY SEE IT?	The L'Amour Connection	Mercury
40	2	DANCING IN THE MOONLIGHT	Topalizer	BMG
41	2	FEELS SO GOOD	Daddy Yankee	Virgin

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...Jay wrenches beautifully eccentric melodies from acoustic-rooted sensibilities... there's a very natural, unassuming talent of great proportions here. 8/10 NME

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TOP 75

26 MAY 2001

Pos	Weeks	Title	Artist (Producer)	Label/CD	Distributor	Cass/Vinyl/MD
1	NEW	REVEAL	Wagner Brothers	396274943 (TEN)	530747364	52029785
2	NEW	ONE WILD NIGHT - LIVE 1985-2001	Ben Jon	548852 (U)	548852A	548852B
3	2	NO ANGEL ★3	Cherley/Arists	7421183242 (BMG)	7421183242	7421183242
4	15	HOT SHOT ★	MCA/Un-stand	1129232 (U)	1129232	1129232
5	NEW	SCREAM IF YOU WANNA GO FASTER	DM	533894	533894	533894
6	1	SURVIVOR ★	Destiny's Child (Knowles/Warner)	5017834	5017834	5017834
7	4	THE GREATEST HITS	IceAge West	857388972 (TEN)	857388972	857388972
8	6	RISE ★3	Go Beat/Polygram	5497522 (U)	547788454	547788454
9	NEW	EXCITER	Mute	COSTUMUM 130 (U)	COSTUMUM 130	COSTUMUM 130
10	NEW	MISS S...SO ADDICTIVE	Emilia	755862643 (TEN)	755862643	755862643
11	7	JUST ENOUGH EDUCATION TO PERFORM ★	WV	10258 (BMG)	10258	10258
12	9	THE ULTIMATE COLLECTION ★	Columbia	520747364 (TEN)	520747364	520747364
13	5	WINGSPAN - HITS AND HISTORY	Parlophone	5282162 (U)	5282162	5282162
14	10	COUNTRY GRAMMAR	Universal	1578572 (U)	1578572	1578572
15	24	NOT THAT KIND ★	4974122 (TEN)	4974122	4974122	4974122
16	NEW	LATERALS	Toad	DiscoDistant 5210132 (P)	5210132	5210132
17	11	SONGBIRD	Blix Street/HOT	6210495 (HOT)	6104045	6104045
18	10	HYBRID THEORY	Warner Brothers	3962747552 (TEN)	3962747552	3962747552
19	3	RONAN ★2	Polydor	5467382 (U)	5461045	5461045
20	NEW	OUR KID	The Shonobots	Redcliffe/EMI	5203492 (TEN)	5203492
21	13	WHITE LADDER ★4	IHT/EMI West	857388982 (TEN)	857381554	857381554
22	23	CAUCASE SHASH AND THE BROTHERS	Limp Bizkit	Dante/Limp Bizkit	5497522 (U)	5497522
23	15	ONKA'S BIG MOKA ★3	Parlophone	5203530 (U)	5203530	5203530
24	19	GORILLAZ	Parlophone	5203530 (U)	5203530	5203530
25	17	POPPSTARS ★2	Polydor	5468212 (U)	5468212	5468212

52	32	THE MARSHALL MATHERS LP ★3	Interscope/Polygram	4962612 (U)	4962612	4962612
53	30	KNOW YOUR ENEMY	EMI	5018082 (TEN)	5018082	5018082
54	7	2001	Dr Dre	5018082 (TEN)	5018082	5018082
55	48	THE HOUR OF BEWILDERBEAST ★	XL Records	7421183242 (BMG)	7421183242	7421183242
56	NEW	FLOWERS	Cooking Vinyl	COOKCD 200 (U)	COOKCD 200	COOKCD 200
57	NEW	TIME SEX LOVE	Columbia	5282162 (U)	5282162	5282162
58	NEW	SUBJECT TO CHANGE	EMI	5331002 (U)	5331002	5331002
59	38	SING WHEN YOU'RE WINNING ★1	Capitol	5282162 (U)	5282162	5282162
60	RE	LOVERS ROCK	EMI	5007542 (TEN)	5007542	5007542
61	40	A GIRL LIKE ME	Virgin	CDV 238 (U)	CDV 238	CDV 238
62	44	IN BLUE ★3	Atlantic	75583532 (TEN)	75583532	75583532
63	7	HUMAN	Atlantic	AT 8341 (TEN)	AT 8341	AT 8341
64	NEW	THE STAMPING GROUND	Ridge	RR 16 (RM/CD)	RR 16	RR 16
65	24	ALL THAT YOU CANT LEAVE BEHIND ★1	XL	5282162 (U)	5282162	5282162
66	RE	THE 50 GREATEST HITS ★2	RCA	74211832102 (BMG)	74211832102	74211832102
67	15	ONE TOUCH	Capitol	5282162 (U)	5282162	5282162
68	5	AVANCE I LEFT YOU	XL	Records/CD 130 (U)	Records/CD 130	Records/CD 130
69	13	TIME AFTER TIME	Blix Street/HOT	621073 (HOT)	61023	61023
70	NEW	YOUR WOMAN	Atlantic	75635912 (TEN)	75635912	75635912
71	RE	THE MAN WHO	Independiente	EMM 820X (TEN)	EMM 820X	EMM 820X
72	64	PLAY ★5	Moby	5203492 (TEN)	5203492	5203492
73	6	THE ULTIMATE COLLECTION	Lydell/Bad Manners	5468212 (U)	5468212	5468212
74	56	THE GIFT OF GAME	Columbia	4952372 (TEN)	4952372	4952372
75	2	LIONS	The Black Crowes	5468212 (U)	5468212	5468212

PLATINUM GOLD SILVER
 100,000 25,000 5,000
 RPI records are made on combined unit sales of vinyl, CD, LP, cassette and DVD. UK and US RPI figures are based on a weighted sales price at CD or vinyl and CD or LP or cassette. RPI is based on the number of copies sold. Quality control is subject to error.

RISE Highest new entry HC Highest debut Sales increase Sales increase 50% or more

TOP COMPILATIONS

1	1	BRIDGET JONES'S DIARY (OST) ★2	Mercury	547923	547923	547923
2	2	NOW THAT'S WHAT I CALL MUSIC 48 ★3	EMI/Virgin/Universal	CDNW48	CDNW48	CDNW48
3	3	THE ALBUM	Virgin/EMI	VTDCD302	VTDCD302	VTDCD302
4	5	CHILLED IBIZA	WSM	WMSMCD01	WMSMCD01	WMSMCD01
5	4	THE LOOK OF LOVE - THE BURT BACHARACH	WSM	WMSMCD05	WMSMCD05	WMSMCD05
6	NEW	CLUBBED OUT	Virgin/EMI	VTDCD03	VTDCD03	VTDCD03
7	NEW	SUNSET IBIZA	Universal	5466925	5466925	5466925
8	7	DISCO FEVER	Universal	5284862	5284862	5284862
9	9	TRANCE NATION 5	Ministry of Sound	TNCS5	TNCS5	TNCS5

ARTISTS A-Z

A	1	AMERICA	21	JAY-Z	17
A	2	ANDERSON .Paak	22	KE\$HA	18
A	3	ANILAKES	23	LACRIMOSA	19
A	4	ARCADE FIRE	24	LAMP	20
A	5	ARCADE FIRE	25	LAWSON	21
A	6	ARCADE FIRE	26	LEWIS	22
A	7	ARCADE FIRE	27	LEWIS	23
A	8	ARCADE FIRE	28	LEWIS	24
A	9	ARCADE FIRE	29	LEWIS	25
A	10	ARCADE FIRE	30	LEWIS	26
A	11	ARCADE FIRE	31	LEWIS	27
A	12	ARCADE FIRE	32	LEWIS	28
A	13	ARCADE FIRE	33	LEWIS	29
A	14	ARCADE FIRE	34	LEWIS	30
A	15	ARCADE FIRE	35	LEWIS	31
A	16	ARCADE FIRE	36	LEWIS	32
A	17	ARCADE FIRE	37	LEWIS	33
A	18	ARCADE FIRE	38	LEWIS	34
A	19	ARCADE FIRE	39	LEWIS	35
A	20	ARCADE FIRE	40	LEWIS	36

26 MAY 2001

CHART COMMENTARY

by ALAN JONES



REM, Bon Jovi and Depeche Mode — three acts with number one albums already under their belts — released albums last week, as did **Gerit Halliwell**, who topped twice with the Spice Girls, and **Missy Elliott**, who appears to be becoming increasingly mainstream. All five landed Top 10 debuts, the first time this year that there has been a 50% turnover in the upper echelon, but the biggest by far was REM's *Reveal*, which sold nearly 111,000 units, a little less than the other four added together. It is the veteran US trio's fifth number one album in a little more than a decade, more than any other act, and it was probably the subject of a bigger discounting war among online traders than any previous album, with a rock-bottom price of £5.99, including first-class postage from autodownload.co.uk, despite which, it should be said, less than 2% of the album's sales were "home delivery" according to C.I.N.

Although Bon Jovi has previously had four number one albums in a row, their live set never stood a chance against the resurgent

MARKET REPORT

TOP 10 COMPANIES



Figures show net 10 companies by % of total sales and corporate groups by % of total sales of the Top 10 total sales.

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +22.3%
YEAR TO DATE VERSUS LAST YEAR: +15.1%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 48.0% US: 44.0% Other: 8.0%

REM, and they have to settle for a number two debut with sales of 39,500. Gerit Halliwell might be a little disappointed by her number

five debut with *Screen* if You Wanna Go Faster, which is one place down on the number four debut of her previous solo album *Schizophrenia*,

although she can draw comfort from the fact that *Screen*'s first-week sales of more than 35,000 were 5.2% higher than its predecessor. Meanwhile, Depeche Mode's *Exotic* extends their unbroken run of Top 10 albums to 13, although its number nine posting and 28,000 sales both represent a big decline on their last studio album, 1997's *Ultra*, which opened at number one with 129,000 sales. Completing the Top 10 debuts, Missy Elliott's *Miss E... So Addictive* sold 20,000 units, five times as many as her album *Da Real World* sold when it debuted at number 42 in 1999. Of this week's other debuts, the most impressive is that of US alternative metal band *Toad*, who have fallen short of the chart yet four previous albums but who debut at number 16 with *Lateralus*, which sold more than 12,000 units last week.

Although some 13 new entries flood into the Top 75, the highest tally of 2001, generating a 22% increase in sales, worth nearly 300,000 in unit terms.

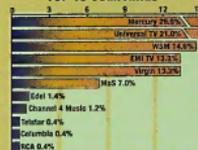
COMPILATIONS

Entering its third week at the top of the compilation chart, *Bridget Jones's Diary* sold a further 75,500 units last week to bring its overall sales to an impressive 439,000, enough for it to replace the Ministry of Sound compilation *The Chillout Session* at number two in the year-to-date rankings. Ahead of it lies only the album it knocked off the number one slot, *Now That's What I Call Music! 48*, which sold 39,000 units last week to top the 700,000 mark cumulatively. Although overshadowed by *Bridget* in the past three weeks, *Now 48* is impressively ahead of the sales of the Spring '90 albums of the last few years. At the same stage of their lives (six weeks), *Now 45* (released in spring 2000), *Now 42* (1999), *Now 39* (1998) and *Now 36* (1997) had sold 466,000, 480,000, 566,000 and 531,000 units respectively.

The success of the aforementioned *The Chillout Session* has not gone unnoticed. With sales of 409,000 to date, it is the biggest-selling chillout album ever, and has spawned a new generation of imitators, with Virgin's *Ibiza Clubbed Out* and Universal's *Sunset Ibiza* debuting at numbers seven and eight, while Hed Kandi's *Serve Chill'd 3* follows at number 29. They are the three highest-charting albums of the week. Smooth Music's *The Chillout Lounge* is also showing, with a number 88 debut. The only artists on all four albums are Rave & Christian. Beating all these newcomers, however, is WSM's *Chilled Ibiza*, which Warner released nine months ago but which was reactivated three weeks ago: it returned to the chart at number six — beating its original chart peak of eight — and has since moved to five and now to four.

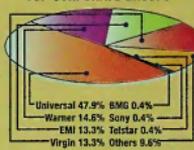
MARKET REPORT

TOP 10 COMPANIES



Figures show net 10 companies by % of total sales and corporate groups by % of total sales of the Top 10.

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +4.3%
YEAR TO DATE VERSUS LAST YEAR: +9.2%

COMPILATIONS' SHARE OF TOTAL SALES
Artist average: 75.0%
Compilations: 25.0%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (dist/inst)
1	NEW	EXCITER	Depeche Mode	Mute CDSTWMM 199 (P)
2	NEW	LATERALUS	Gerit Halliwell	Toad Disavowed! 8219132 (P)
3	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 1015638 (DMV/P)
4	4	SOMBERNO	Eva Cassidy	Bliss Street/Net G210045 (HOT)
5	1	ASLEEP IN THE BACK	Elbow	V2 VVR 1015282 (DMV/P)
6	3	FREE ALL ANGELS	Ash	Infectious INFECT1900D (DMV/P)
7	NEW	THE WORLD NEEDS A HERO	Megadeth	Metal Is MISC0 006 (P)
8	5	ECHO PARK	Freeder	Echo ECHCD04 (P)
9	8	THE HOUR OF BEWILDERBEAST	Body Brown Boy	XL Recordings/TMLO3 132 (V)
10	NEW	FLOWER	Echo & The Bunnymen	Cooking Vinyl COOKCD 208 (P)
11	7	SINCE I LEFT YOU	Analychains	XL Recordings/TMLO3 131 (V)
12	10	SIMPLE THINGS	Zero 7	Ultimate Dilemma ULDC0105 (DMV/P)
13	12	THE OPTIMIST	Tina Turner	Source SOUR CD023 (V)
14	11	PLAY	Moby	Mute CDSTWMM 172 (V)
15	6	LIONS	The Black Crowes	V2 VVR 1015672 (DMV/P)
16	15	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LC05T/UMM164 (V)
17	9	VERTIGO	Groove Armada	Pepper 1603022 (P)
18	16	SHOWBIZ	Mazz	Mushroom MUSH 98CD (DMV/P)
19	14	HAFWYR BETWEEN THE DUTTER AND THE STARS	Furby Slim	Skin BRASSIC 20CD (DMV/P)
20	17	TIME AFTER TIME	Eva Cassidy	Bliss Street X 210023 (HOT)

MUSIC WEEK 26 MAY 2001

THE YEAR SO FAR...

TOP 20 COMPILATIONS

This	Last	Title	Artist	Label
1	0	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	0	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	0	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
4	0	NEW WOMAN 2001	VARIOUS ARTISTS	VIRGIN/EMI
5	0	THE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
6	0	THE NEW PEPsi CHART ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
7	0	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
8	0	I LOVE ME	VARIOUS ARTISTS	VIRGIN/EMI
9	0	BREAKDOWN — VERY BEST OF EPIMORPH DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
10	0	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
11	0	NOW DANCE 2001 — PART 2	VARIOUS ARTISTS	VIRGIN/EMI
12	0	THE ANNUAL — SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
13	0	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	VIRGIN/EMI
14	0	PASSION	VARIOUS ARTISTS	WMSUNNY TV
15	0	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	0	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	0	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
18	0	BRIT ANNUUS 2001 — ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
19	0	STEVE WRIGHT'S SUNDAY LOVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
20	0	PURE GARAGE IV	VARIOUS ARTISTS	WSM

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

26
may
2001

THE OFFICIAL CHARTS

WV
music week



BBC RADIO 1
97-99 FM

THE OFFICIAL UK CHARTS

SUPPORTED BY



singles



1 DON'T STOP MOVIN'

S Club 7

2	IT'S RAINING MEN	Geni Halliwell	Polydor
3	RIDE WITH ME	Nelly feat. City Spud	Universal
4	COLD AS ICE	MOP	Epic
5	YOU ARE ALIVE	Fragma	Positive
6	OUT OF REACH	Gabrielle	Go Beat/Polydor
7	MIDDLE FINGER	Oxide & Neutrino	East West
8	STILL ON YOUR SIDE	BBMak	Telstar
9	PLAY	Jennifer Lopez	Epic
10	UPSIDE DOWN	A*Teens	Stockholm/Polydor



6	WHO'S THAT GIRL	Eye	Interscope/Polydor
9	SURVIVOR	Destiny's Child	Columbia
12	GET UR FREAK ON	Missy Elliott	East West/Elektra
14	CLINT EASTWOOD	Gonilaz	Parlophone
13	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Uni-Island
15	LOVIN' EACH DAY	Ronan Keating	Polydor
17	DEEP DOWN AND DIRTY	Stereo MCs	Island/Uni-Island
18	BUTTERFLY	Crazy Town	Columbia
19	TELEPATHE	DRAGAN	Columbia
20	BEFORE YOU LEAVE

1 REVEAL

REVEAL

1	ONE WILD NIGHT - LIVE	1985-2001	Bon Jovi	Warner Brothers Mercury
2	NO ANGEL	Dido	Cheeky/Arista	
3	HOT SHOT	Shaggy	MCA/Uni-Island	
4	SCREAM IF YOU WANNA GO FASTER	Geni Halliwell	EMI	
5	SURVIVOR	Destiny's Child	Columbia	
6	THE GREATEST HITS	Eddy Grant	Icy/East West	
7	RISE	Gabrielle	Go Beat/Polydor	
8	EXCITER	Depeche Mode	Mute	
9	MISS E... SO ADDICTIVE	Missy Elliott	Elektra	



7	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2
9	THE ULTIMATE COLLECTION	Billy Joel	Columbia
5	WINGSPAN - HITS AND HISTORY	Paul McCartney	Parlophone
20	COUNTRY GRAMMAR	Nelly	Universal
8	NOT THAT KIND	Anastacia	Epic
16	LATERALUS	Tool	Tool Dissociational
11	SONGBIRD	Eva Cassidy	Blix Street/Hot
10	HYBRID THEORY	Linkin Park	Warner Brothers
12	18	ROMAN KEATING	Polydor

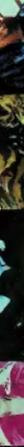
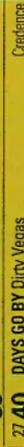
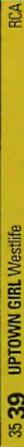
Quote from one of the relaunched dotmusic's 1.7 million regular monthly viewers

"Rupert's No.1 music website"

The Sunday Times last week confirmed that dotmusic is the No.1 music website in the UK



dotmusic
what's your sound?

19 **21** **WHOLE AGAIN** Atomic Kitten Innocent17 **22** **LIQUID DREAMS** O-Town J/RCA**23** **YA DON'T SEE THE SIGNS** Mark B & Blade Wordplay15 **24** **IMITATION OF LIFE** REM Warner Brothers10 **25** **ONE WILD NIGHT** Bon Jovi Mercury21 **26** **ALL FOR YOU** Janet Jackson Virgin20 **27** **WHAT TOOK YOU SO LONG?** Emma Bunton Virgin26 **28** **PURE AND SIMPLE** Hear'Say Polydor**29** **DON'T TALK** Jon B Epic**30** **BIONIC** King Adora Superior Quality/A&M23 **31** **KARMA HOTEL** Spooks Artemis/Epic**32** **STORM** Storm Postiva24 **33** **WHITE BOY WITH A FEATHER** Jason Downes feat. Milk Pepper**34** **BAD AMBASSADOR** The Divine Comedy Parlophone25 **35** **STAR 69** Faboy Slim Skint30 **36** **I'M LIKE A BIRD** Nelly Furtado Dreamworks/Polydor33 **37** **WHAT IT FEELS LIKE FOR A GIRL** Madonna Maverick/Warner Bros59 **38** **M/R WRITER** Stereophonics VZ35 **39** **UPTOWN GIRL** Westlife RCA27 **40** **DAYS GO BY** Dirty Vegas Credence

compilations

1 **BRIDGET JONES'S DIARY (OST)** 9 **11** **THE CLUBBER'S BIBLE II**

Mercury WSM

2 **NOW THAT'S WHAT I CALL MUSIC!** 48 **13** **DA LUCK & MC HEAT PRESENTS VOL. II**

EMI/Virgin/Universal Universal TV

3 **THE ALBUM** **10** **13** **SAVE THE LAST DANCE (OST)**

Virgin/EMI Hollywood

4 **CHILLED IBIZA** **12** **THE ANNUAL - SPRING 2001**

WSM Ministry Of Sound

5 **THE LOW OF LOVE - THE BURT BACHARACH** **14** **15** **ROMANULOGY - ONE NATION UNDER A GOODIE**

WSM WSM

6 **CLUBBED OUT** **11** **16** **THE BEST HARD HOUSE EVER**

Virgin/EMI Virgin/EMI

7 **SUNSET IBIZA** **17** **THE BEST NORTHERN SOUL ALL-WHITER EVER**

Universal TV Virgin/EMI

8 **DISCO FEVER** **18** **TRIGGER HAPPY TV - SERIES 2**

Universal TV Channel 4/Music

9 **TRANCE NATION 2001** **19** **STREET VIBES 7**

Ministry Of Sound Benelux/Polystar

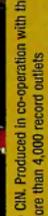
10 **THE CHILL OUT SESSION** **20** **CREAM LIVE**

Ministry Of Sound Virgin/EMI



PLATIPUS PRESENTS WIDESCREEN: 16:9:V1
 PROGRESSIVE MUSIC FOR PROGRESSIVE PEOPLE
 ON 16 TRACK MIXED CD & TRACK CD FRIENDLY VINYL
 FEATURES TRACKS & MIXES FROM
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 (MINIMUM), THE PRELUDE (A), PART OF STRANGE
 (RELEASED 20.05.01)
 PLAY US CD/PLAY BELLA ORDER VIA VITAL DISTRIBUTION

P/ABCUSLS

13 **21** **WHITE LADDER** David Gray IHT/East West23 **22** **CHOCOLATE STAFFSH AND THE HOT DOG...** Limp Bizkit Interscope/Polydor15 **23** **ONKAY'S BIG MOKA** Toploader S219 **24** **GORILLAZ** Gorillaz Parlophone17 **25** **POPSTARS** Hear'Say Polydor34 **26** **I NEED YOU** LeAnn Rimes Curb/London16 **27** **FREE ALL ANGELS** Ash Infectious25 **28** **PARACHUTES** Coldplay Parlophone18 **29** **ALL FOR YOU** Janet Jackson Virgin22 **30** **INFEST** Papa Roach Dreamworks/Polydor**31** **THE GREEN ALBUM** Veezer Geffen/Polydor47 **32** **TOCA** Fragma Postiva27 **33** **MUSIC** Madonna Maverick/Warner Bros24 **34** **ECHO PARK** Feeder Echo31 **35** **DISCOVERY** Daft Punk Virgin32 **36** **J.I.O** Jennifer Lopez Epic30 **37** **CAPTAIN CORELLI'S MANDOLIN (OST)** Stephen Warbeck Decca14 **38** **ASLEEP IN THE BACK** Elbow VZ21 **39** **RENAISSANCE** Lionel Richie Mercury**60** **40** **7 S Club 7** Polydor

MID-PRICE

This	Last	Title	Artist	Label (Cat.No.)
1	7	THE BODYGUARD (OST)	Various	Arista 782218092 (RMG)
2	2	TILLY CHAPMAN	Tilly Chapman	Elektra 836071942 (ZEM)
3	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 6FLD15288 (UD)
4	5	BACK TO FRONT	Lionel Richie	Polydor 5300182 (UD)
5	1	BACK TO SCHOOL (MI MAGGI)	Spendo	Maverick 536280822 (TEN)
6	13	THE SINGLES COLLECTION	Debonair Ballet	EMI/Capitol 6201489 (ZEM)
7	6	IN UTERO	Green Day	Geffen/Polydor 6E024538 (UD)
8	8	DOOKIE	Green Day	Reprise 53605282 (TEN)
9	9	BROTHERS IN ARMS	Dave Strubal	Vertigo 3214692 (UD)
10	12	LEFTISM	Leifed	Higher Ground/Hand Hands HANDCO2 (TEN)
11	11	FOREVER CHANGES	Leftfield	Warneresp 812275572 (TEN)
12	14	YESTERDAY WENT TOO SOON	Foeder	Edwe 626222 (UD)
13	15	THE SCORE	Foghat	Columbia 4352482 (ZEM)
14	13	THE COLLECTION	The Krills	Casino CMR0212 (P)
15	17	OUR TOWN - THE GREATEST HITS OF SEAGRAM BLUE	Deacon Blue	Columbia 4366622 (ZEM)
16	18	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Poptones MC051950 (CP)
17	17	TRAILER PARK	Ben Onon	Heavenly/EMI HYLN17102 (ZEM)
18	15	THE THREE CHRONERS COMPLETE B SIDES	Various	Empire EMTXK31 (BSSG)
19	16	LEARNING TO LET GO	The Paves	4AD GAD21030 (V)
20	19		Blanco Y Negro 657366672 (TEN)	

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BUDGET

This	Last	Title	Artist	Label (Cat.No.)
1	1	FAVOURITE CLASSICS	Various	Crimson CRMS2202 (EUK)
2	1	01.1	Various	Moving Shadow ASHAD00911 (CD) (SRD)
3	3	THE BEST OF	Nai Diamond	MCA/Uni-Island MCD30 19599 (U)
4	2	OUT OF REACH	Culture Club	Virgin 0019228 (E)
5	4	THE BEST OF LOVE SONGS	Elio Preziosi	Carman 7A21247912 (BMG)
6	2	HITS COLLECTION	Dusty Springfield	Spectrum 5379492 (UD)
7	10	THE PERFECTS EP	Lisa German/EJ Doublet	Trade TRC0007 (E)
8	11	THE BEST OF	Perry Como	Carman 7A2123822 (BMG)
9	15	BEST OF THE '80s - VOLUME 2	Various	Crimson CRIM119 (EUK)
10	4	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 5591462 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	RIDE WIT ME	Nelly feat. City Spud	Universal MCST540052 (EUK)
2	2	COLD AS ICE	MCP	Epic 671132 (ZEM)
3	3	OUT OF REACH	Gabrielle	Go Beat/Polydor G0L100 39 (U)
4	3	WHO'S THAT GIRL	Eve	Interscope/Polydor 687552 (U)
5	4	PLAY	Jennifer Lopez	Epic 671222 (ZEM)
6	7	GET UR FREAK ON	Missy Elliott	East West/Elektra E7266C (ZEM)
7	6	SURVIVOR	Destiny's Child	Columbia 671132 (ZEM)
8	8	DON'T TALK	Jon B	Epic 671232 (ZEM)
9	9	IT WASN'T ME	Shaggy feat. Ricki Rick	MCA/Uni-Island 1558822 (U)
10	9	KARMA HOTEL	Spooks	Artemis/Epic 6709012 (ZEM)
11	10	ALL FOR YOU	Janet Jackson	Virgin 551180 (E)
12	11	CRUZEY & LINE	Black Eye Peas feat. Macy Gray	Interscope/Polydor 687552 (U)
13	12	REQUEST	K-Ci & JoJo	MCA/Uni-Island MCST540053 (U)
14	13	SNOOP DOGG	Snoop Dogg	Priority 671130 (ZEM)
15	15	DRINK TO GET DRUNK	Enimem	INCubus/671556 (ZEM)
16	14	RENDEZVOUS	Craig David	Wilderstar CMX10 36 (BMG)
17	15	BOOM WOW (THAT'S MY NAME)	OB Face feat. Nas & Brovokhams	So So Def/Columbia 670902 (ZEM)
18	17	ODD FUNK	Black Eyed Peas	Columbia 671082 (ZEM)
19	16	I WANNA KNOW	Arja	Jive 5252102 (P)
20	20	THINK ABOUT ME	for FC0 394 (TEN)	
21	18	STRAIGHT UP	Chante Moore	MCA/Uni-Island MCD2 4056 (U)
22	19	SHIT ON YOU	O212	Interscope/Polydor 6874962 (U)
23	22	MS JACKSON	Durkast	LaFace/Arista 712E18822 (BMG)
24	24	THE STORM IS OVER NOW	Ri.Kelly	Jive 3251852 (P)
25	23	X	Xorbit	Epic 670902 (ZEM)
26	25	ANOTHER DAY IN PARADISE	Brandy feat. Ray J	Atlantic 6572673632 (Impart)
27	24	DANCE WITH ME	Deborah Morgan	Interscope/Polydor 687496 (U)
28	27	STAR	Nelly	Universal MCST540049 (U)
29	31	EL	Jahoin	Warner Brothers WBS10010 (ZEM)
30	32	COULD IT BE		

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COUNTRY

This	Last	Title	Artist	Label (Cat.No.)
1	2	I NEED YOU	LeAnn Rimes	Carb/London 85747632 (TEN)
2	1	BREATHE	Faith Hill	Warner Brothers 247372 (Impart)
3	3	COME ON OVER	Shania Twain	Mercury 170081 (U)
4	6	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170692 (U)
5	4	SET THIS CIRCUS DOWN	Tim McGraw	Carb/London 85738452 (TEN)
6	7	THE WOMAN IN ME	Shania Twain	Mercury 525062 (U)
7	5	LITTLE SPARROW	Dolly Parton	Senchay 530420 (ZEM)
8	14	I FINALLY FOUND SOMEONE	Late July/Verve	RCA/Graville HC214612 (BMG)
9	8	FAITH & INSPIRATION	David O'Donnell	Ritz RZ320 717 (RMG)
10	11	LONELY GIRL	Lonestar	Graville/BMG 0706371821 (BMG)
11	9	RED DIET GORE	Emmylou Harris	Grapevine GR213 (RMG)
12	10	STEELES & STRIPES	Brooks & Dunn	Arista Nashville/Graville 62410 (BMG)
13	13	FLY	Dixie Chicks	Epic 495142 (ZEM)
14	12	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 50082 (ZEM)
15	15	WIDE OPEN SPACE	Dixie Chicks	Epic 495142 (ZEM)
16	17	WILD & WICKED	Shania Twain	Rovf RWPC0112 (BMG)
17	18	FAST GIRL	Travis	Audium AUGCD118 (JOK)
18	19	I AM SHELBY LYNNE	Shelby Lynne	Mercury 540772 (U)
19	16	HOUSTON KID	Ruby Lamm	Sugar Hill SHCD005 (PSP)
20	20	ONCE IN A WHILE	Charlie Landsborough	Telstar Premiere TPCC2 550 (BMG)

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ROCK

This	Last	Title	Artist	Label (Cat.No.)
1	1	ONE WORLD NIGHT - LIVE 1985-2001	Jon Jiv	Mercury 548852 (U)
2	2	LAT BRUIALS	Toot	Tel Dissectional 021012 (U)
3	3	THE GREEN ALBUM	Weezer	Geffen/Polydor 4530612 (U)
4	4	HYBRID THEORY	Linkin Park	Warner Brothers 58247552 (ZEM)
5	5	THE WORLD NEEDS A HERO	Megadeth	Metal Is MISC 006 (U)
6	4	CHOCOLATE STARFISH AND THE HOT CHOC.	Limp Bizkit	Interscope/Polydor 697382 (U)
7	3	PARACHUTES	Coldplay	Parlophone 527802 (ZEM)
8	8	IMPERIAL	Papa Roach	Dreamworks/EMI 452222 (U)
9	6	WHEATUS	Fear Factory	Roadrunner RR 85615 (U)
10	6	WHEATUS	Wheatbus	Columbia 496262 (ZEM)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	UP MIDDLE FINGER	Osade & Neutro	East West OXIDE 103 (TEN)
2	2	BACK UP TO ME	Soul II Soul 525P (RMG)	
3	3	LET'S GET IT	Wookie feat. Lain	Capitol 671132 (ZEM)
4	4	BIG REQUESTS/SPREAD LOVE	George Marel	Positive 1230RE0201 (P3)
5	5	ROCK WIT ME	Nelly feat. City Spud	Hard Landing HLS1 (BMG)
6	7	LOVE IS NOT A GAME	J. Kelly feat. Kelly Brown	Universal MCST 4052 (U)
7	8	STORM	Missy Elliott	Defected DFECT 31R (Impart)
8	8	THEY'RE THAT GIRL	Eve	Interscope/Polydor 687552 (U)
9	9	DEEP DOWN AND DIRTY	Strom	Positive 123TV 154 (E)
10	9	PITY YOUR HANDS UP	Reflex feat. MC Viper	Island/Uni-Island 1215 277 (U)
11	10	YEA DON'T SEE THE SIGNS	Wesley	Dionysio 12045 (ZEM)
12	11	SHINE ON	Mark B & Blade	Windy WINDY 1913 (U)
13	11	13 SECRETS	Scott & LeDuc	AM PM 12ANPM 142 (U)
14	10	BEFORE YOU LEAVE	Matfny UK	Soulflower VCRTX 86 (U)
15	12	GET UR FREAK ON	Resonance feat. The Barris	Strictly Rhythm SRUK12 03 (Impart)
16	12	DONT TALK	Papa Deluxe	Catskills/INCredible 671296 (ZEM)
17	13	LOVE AND HAPPINESS	Missy Elliott	East West/Elektra E 7261 (ZEM)
18	13	RED LIGHTS/THE RAGER	Jon B	Epic 671296 (U)
19	20	STAR 9	River Ocean feat. India	Mr. Bongo MRB081 048 (U)
20	20	STAR 9	Future Sound	Fuze Fuze28 (SRD)
21	21	STAR 9	Fatboy Slim	Skipt SKINT 64 (SMV/P)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MISS E...SO ADDICTIVE	Missy Elliott	Elektra 755828322 (ZEM)
2	5	SIMPLE THINGS	Zero 7	Universal Dilemma UDRLP195 (DMV/P)
3	4	SMELING LEFT YOU	Anielaunch	XL Recordings XLLP 13X/PLX13 (DMV/P)
4	4	SHY FX - DEJA VU	Various	Ebony - V (SRD)
5	1	SURVIVOR	Destiny's Child	Columbia 6701382 (ZEM)
6	6	13	Various	Moving Shadow -JASHAD00911 (CD) (SRD)
7	2	UNTIL THE END OF TIME	Various	Interscope/Polydor 4530612 (U)
8	8	DISCOVERY	Dave Nave	Virgin VK 2945 (E)
9	9	2001	Dave Nave	Interscope/Polydor 4530612/490464 (U)
10	10	CHILLED IBIZA	Dr. Dre	Warneresp 670902 (ZEM)

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MUSIC VIDEO

TW	LW	Title	Label Cat. No.
1	1	MADONNA: What's In It For A Girl	Warner Bros 516138
2	2	ROMAN REATINS: Live At The Albert Hall	SMV Columbia 45108
3	3	EMINEM: E	Jive 520785
4	3	WESTLIFE: Upsum Girl	Visual VO 1031
5	4	VARDOLIS: Hip Hop Concert Up In Smoke	Universal Video 031635
6	5	WESTLIFE: Grant To Grant	SMV Columbia 451082
7	6	DESTINY'S CHILD: The Princess Be The Wall	SMV Columbia 451082
8	4	VARIOUS ARTISTS: Andrew Lloyd Webber 50th Birthday	Ward Music/Parlophone 10007403 (U)
9	5	CYPRESS HILL: Still Smokin'	Famer Music 51633002
10	6	BEHNEY SPEARS: In Hawaii	Universal Video 031635
11	9	LED ZEPPELIN: Song Remains The Same	Chryslas 424749
12	11	BURR SPRINGFIELD: Complete Video Anthology 1958 - 2000	
13	12	VARIOUS: Live At Wembley	
14	12	VARIOUS: Death Row	
15	10	ORIGINAL CAST RECORDINGS: Jesus Christ Superstar	
16	15	SAVAGE GARDEN: Deceivers & Cantorials	
17	17	BLUR: Blur best of	
18	14	THE CRUISE: Live At Lansdowne Road	
19	17	ORIGINAL CAST RECORDINGS: Joseph & The Amazing Technicolor	
20	15	ROBBIE WILLIAMS: Rock DJ	

26 MAY 2001

COOL CUTS CHART

as featured on *Talk Radio's* Saturday night show on *Kiss 100* and *Essay Big City* network

1	2	MEET HER AT THE LOVE PARADE Da Hool	Manifesto
3	4	ANOTHER CHANCE ROSE Sanchez	Defected
5	6	FLAWLESS THE Queens	Distinctive/Bustin Loose
7	8	WHY CAN'T YOU FREE SOME TIME Gbandi Khan while label	(Infectious) Bustin Loose/Infectious
9	10	THIS TIME AROUND/RESPECT THE COCK PHATS & Small	Multiply
11	12	THE REVOLUTION Sogurichuma	Twisted
13	14	SCORCHIO LUPUS Sasha	Deconstruction
15	16	SWEET MUSIC EDP feat. Ashley Slater	Scorpio
17	18	COME TO ME East Town	Champion
19	20	CRY BABY Sillier	Positive
21	22	NIGHT AT THE BLACK HARRY Cho Choo Romero	Bambassa
23	24	QUESTIONS MUST BE ASKED David Forbes	Serious
25	26	U TURN ME Byron Stingily feat. Lee-Jae	Azuli
27	28	ENERGY FLOW Vibe	Distinctive
29	30	AN AMERICAN PRINCE These Days feat. Baraka	Bassment Boys
31	32	THE GUITAR TRACK Calums	Skyline
33	34	NIGHT STALKER Azzurro	Benzal
35	36	STRAPPED While Rose	Bedrock
37	38	LEAN ON ME SFG & Collina	White Label
39	40	STRUNG OUT Kam Demmy	Stickman

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URBAN TOP 20

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

CLUB CHART TOP 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

Breakers are the 10 records inside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixers).
 To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (0202) 7940 8569

CHART COMMENTARY
by ALAN JONES

The last time Boris Dlugosz and Roisin Murphy worked together the result was a runaway Club Chart number one and a massive retail hit with Sing It Back, which Dlugosz mixed for Murphy's group Moloko. They have completed half of the equation again, with Dlugosz's Never Enough single, on which Murphy is guest vocalist, jumping 4-1 on the Club Chart. It will add to the changing pack, with last week's three highest debuts - Trisco's Musik, Kristine W's Feel What You Want and Santos' 3-2-1 Fire - all leaping from the teens to challenge to two, three, and four respectively. There was a time when records which didn't top the chart in week two didn't get far at all, but Dlugosz's 3-2-1 Fire proves that is not always the case these days, to say the least of the new cold challenge again next week. For the moment, however, the Dlugosz/Trisco lineup at one and two gives Positiva the first double of the year... Old favourites in new mixes make the highest debuts on both the upper and pop top charts. On the former, Joe Smooth's classic Pransky Lane is a true seminal house record which, amazingly, only got to number 55 on the CH chart when first released 12 years ago - 76GBits strongly at number 14. While Eddy Grant's Electric Avenue, newly spurred up by Peter Back, powers to number four on the Pop Chart, while also jumping 39-10 on the Club Chart. Both should continue to climb next week... No charge at the top of the Urban Chart, where R Kelly & Jay-Z's Fiesta narrowly beats the challenge of Mis-Teq's All I Want, which holds at two, and Indie Aris's impressive debut Vibe, which jumps 18-3. Another hot new diva, Rhona, makes the week's highest debut at number five, with Satisfaction. Apparently being groomed by Sony to take over the vacant position left by Mariah Carey's defection to Virgin, Rhona's first single entered the Club and Pop charts in remotes three weeks ago, but it is essentially an R&B cut and the Darkchild mixes have only just been serviced, hence its belated debut. In a quiet week it is one of only two new entries, the other being a Missy Elliott sampler which has been slowly gaining support for weeks, and now enters the list at number 19.

POP TOP 20

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

CLUB CHART BREAKERS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20



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CHART COMMENTARY

by ALAN JONES

There is a massive shake-up at the top of the airplay chart, with **Destiny's Child's Survivor**, which topped the list for three weeks, freeing all the way to number six. Ironically, the record which replaces it at number one, **5 Club 7's Don't Stop Movin'**, looked to be a spent force last week when it slipped 2-3, having surged 12.2 the previous week. It recovers to give the group its first ever number one airplay hit, primarily because of increased support from both Radio One and Radio Two.

Its stay of number one could be brief, however, as **Dido's Thank You** surges 7-2 with an impressive 30% increase in plays and a 26% increase in audience. Thank You is one of four tracks in the top eight which have yet to be commercially released - a record. The others are **Sing by Travis** (up 5-4), **Angel by Shaggy** (13-7) and **Electric Avenue** by

AIRPLAY FACTSHEET

● Teenage **Dirbag** by **Wheatas** rebounds to number 23 on the airplay chart, even though, as befits a record in the sales chart for 15 weeks, it continues to suffer a slow decline in audience. Its tally dipped by 7% to 706 last week but 15 of them were from Radio One, compared with 11 the week before.

● **Don't Come Around Here, Rod**

Stewart's collaboration with **Helicopter Girl**, jumps 77-44 on the airplay chart, thanks primarily to big support from **Radio Two**. It is going to be one of the very small number of records to make the airplay chart but not the **Top 75** singles chart, which it misses this week by the small matter of 108 sales.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES

1	Capitol 10.0%
2	Universal 9.2%
3	Parade 7.7%
4	Mercury 7.7%
5	EMI 7.6%
6	Virgin 7.5%
7	Ward 7.5%
8	BMG 7.4%
9	Interscope 7.3%
10	Capitol 7.2%

TOP CORPORATE GROUPS



Eddy Grant (11-8). Although there are an unprecedented 19 pre-release tracks in the **Top 50**.

A number two airplay hit a couple of months ago, **Chocolate Puma's I Wanna Be U** continues to experience a gentle decline in total plays, which slipped by 1% last week to 544. However, the record rebounds 62-37 with an increase of 77% in its audience, primarily because Radio One mysteriously boosted its support for it from three plays to 15 last week - this is despite the fact that the track is not on its A-list. Blast or even C-list. It was Radio One's 101st most-ordered track a fortnight ago but is now the 24th most-played.

Meanwhile, the station continues to back **Missy Elliott's Get Ur Freak On**, which returns to the top of its most-played list even though it was aired 34 times last week, two

times fewer than the previous week. In terms of plays, Radio One represents 7% of the record's support but in audience terms it is a massive 71.6%.

Its only three years since All Saints' version of the old **Labelle** hit **Lady Marmalade** was a number one hit but the new version of the song - primarily by **Christina Aguilera**, with support from **Lil Kim**, **Mya**, **Pink** and an uncredited **Missy Elliott** - is very different from the All Saints recording which did not even have the decency to retain the song's title in its lyrics. Radio certainly loves the **Aguilera** remake, which bolts 88-30 on the airplay chart to become the highest new entry to the **Top 50**. It increases its plays tally from 236 to 671, and is the most-added record of the week, colonising 18 new stations in the last week, twice as many as runners-up **Coltrane** managed with **Don't Panic**.

DJ Pied Piper & The Masters Of Ceremonies' upcoming garage smash **Do You Really Like It?** has another great week, increasing both plays and audience by more than 50% to sprint 31-19 on the chart. Other stations played it more than Radio One, where it was aired 28 times, but the station provided 8 chunky 57% of the record's audience. In answer to its title, however, the **cheeky Mark & Lard** should obviously reply "no", as they talked over it several times last week. These boys are getting very subversive and cleverly make their views on records like this, and recent hits by **Fragma** and **Rud da Silva**, abundantly clear without being explicit - and the plays such records get from them are at best worthless in marketing terms, since no listener can hear enough of them over their chat to become familiar with them if they did not already know them.

MTV THE BOX

Rank	Title Artist
1	1 BUTTERFLY Crazy Town
2	2 LADY MARMALADE Christina Aguilera/Lil Kim/Mya/Pink
3	3 DON'T STOP MOVIN'S Club 7
4	4 RIDE WITH ME Nelly feat Jay-Z
5	5 THANK YOU Dido
6	6 SING Travis
7	7 IT'S RAINING Men Geri Halliwell
8	8 CLINT EASTWOOD Gorillaz
9	9 SURVIVOR Destiny's Child
10	10 ANGEL Shaggy feat Rayvon

Rank	Title Artist
1	1 ANGEL Shaggy feat Rayvon
2	2 MY WAY Limp Bizkit
3	3 LADY MARMALADE Aguilera/Lil Kim/Mya/Pink
4	4 IT'S RAINING Men Geri Halliwell
5	5 DON'T STOP MOVIN'S Club 7
6	6 UNTIL THE END OF TIME 2pac
7	7 UPDOWN QUE Westlife
8	8 CRANKIN' Linkin Park
9	9 LIQUID DREAMS O-Town
10	10 ALL RISE Blue

Rank	Title Artist
1	1 IMITATION OF LIFE REM Warner Bros
2	2 THANK YOU Dido
3	3 ROMEO Basement Jaxx
4	4 DEEP DOWN N DIRTY Stereo MCs
5	5 YA DON'T SEE THE SIGNS Mark B & Blade
6	6 COS AS E ACP Epic
7	7 SPLITTING IN THE WIND Baby Drown Boy
8	8 DON'T STOP MOVIN'S Club 7
9	9 GOOD SOULS Starsailor
10	10 SING TRAVIS

STUDENT TOP 10

Rank	Title Artist
1	1 IMITATION OF LIFE REM Warner Bros
2	2 THANK YOU Dido
3	3 ROMEO Basement Jaxx
4	4 DEEP DOWN N DIRTY Stereo MCs
5	5 YA DON'T SEE THE SIGNS Mark B & Blade
6	6 COS AS E ACP Epic
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8	8 DON'T STOP MOVIN'S Club 7
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8	8 DON'T STOP MOVIN'S Club 7
9	9 GOOD SOULS Starsailor
10	10 SING TRAVIS

Most played tracks on MTV UK/Media Research Ltd w/e 24/5/2001
Source: MTV UK

Most played tracks on The Box, w/e 16/5/2001
Source: The Box

UK student chart for w/e 25/5/2001
Compiled by Student Broadcast Network, based on UK student radio chart returns.

cc:uk CD UK Performances: Free Mya, You'll Be Sorry Stereo, Electric Avenue Eddy Grant, Cliches Round The Moon Gen Halliwell, Deep Down And Dirty Stereo MCs, Don't Stop Movin's Club 7, Ride With Me Nelly feat Jay-Z
Final line-up 19/5/2001

THE PEPSI CHART Performances: Do You Really Like It DJ Pied Piper & The Masters Of Ceremonies, Lullaby Melodie B, Free Hys, Don't Stop Movin's Club 7 OR It's Raining Men Geri Halliwell
Videos: Another Love Danc
Package: Travis
Final line-up 21/5/2001

POPWORLD Performances: Liza Purnell, Purnell & Smith, Melodie B, Steps, Aaron Stubbs, Missy Elliott, Josselyn Simons, N'E'R'D, Jason, Travis, Basement Jaxx, Bond
Final line-up 20/5/2001

TOTOP Performances: Don't Stop Movin's Club 7, Ride On Your Side (B&B&K), Upside Down
A+Tens: Deep Down And Dirty Stereo MCs, Ya Don't See The Signs Mark B & Blade
B+D: Pyramid Song (Redhead), I've Been Here 3x
Division 2
Draft line-up 25/5/2001

7 Performances: Let's Just Call It Love Love Standards, New Born Music, So Fresh, So Clean Outback
Performances: DC

14 SUNDAY Performances: Let's Just Call It Love Love Standards, New Born Music, So Fresh, So Clean Outback
Performances: DC

24 MORNINGS Performances: DC

RADIO ONE PLAYLISTS

A-LIST Get Ur Freak On Missy Elliott; Who's That Girl? Eve; Jay Jennifer Lopez; Cold as Ice MOP; Live We'll Be the Only One; City Spill; Rammstein; Jaxx; Thank You Dido; Electric Avenue (RisingBanks); Eddy Grant; So Fresh So Clean Outback; Do You Really Like It DJ Pied Piper & The Masters Of Ceremonies; Angel Shaggy feat. Rayvon; Sing To Me Hear It All Before Sunshine Anderson; Butterfly Crazy Town; We Come 1 Fabulous; Lady Marmalade Christina Aguilera/Lil Kim/Mya/Pink; Daydream Is Back 1 Monster; My Way Limp Bizkit; Free Mya; Have A New Day Stereohearts

B-LIST Out Of Reach Gabriella; Don't Stop Movin's Club 7; You Don't See The Signs Mark B & Blade; No More (Baby I'm A Do Right) (8 Jam Street Mix); 3LW; You Are Alive Friends; Lorraine N'E'R'D; Never Ring Around Soul; Deep Down And Dirty Stereo MCs; Never Enough Blue Chuggoch feat. Roshni Murphy; All Rise Blue; Ocean Spray Marine Solid Preachers; New Born Music; Salsoul Nuggit (If You Wanna) M&S Presents The Girl Next Door; Survivor Destiny's Child; Karma Hotel Spooks; *Babest; Ruffest Backyard Dog; Digital Love Da Funk; All I Want Are Men; No Flow Lisa Lisa; Happy People Static Reverber

RADIO TWO PLAYLISTS

A-LIST Out Of Reach Gabriella; Imitation Of Life Rem Helicopter Girl; Cowboys And Horses Anastacia; Thank You Dido; Sing; Travis; *One Day At A Time The Alcaz Band

B-LIST What Took You So Long? Emma Bunton; Still On Your Side (B&B&K); Choke To You David; Pelico; Lullaby Melodie B; Someone Like You David; All I Want Here; *Get A Grip Semisonic; *A Is For Astronaut Deaton Bob

C-LIST It's Raining Men Geri Halliwell; Bad Ambassador The Divine Comedy; There's A Touch The Proclaimers; What About Now Lonnie

C-LIST It's Raining Men Geri Halliwell; Blotchy King (Lil' Kim); Pyramid Sing Rhythms; Radio #1; Air: What's Your Fantasy Luciano feat. Onyx; Up Widez Finger On's & Neurons; Beool Sticky feat. Ms Dynamite; 10 In 10 Members Of Mayday; *Until The End of Time 2pac; *B2000 (Swedish Mix) Gorillaz; *Paper Linkin Park; *Dance You Me Shaggy; *DJ Remie Me Loder

RL playlists for week beginning 21/5/2001
* denotes additions

Supernest The Rappallo; 901 Sex (You A Are) Eric Brown; Songs From Stamford Hill (Album); 7:30 Perfection Brothers; I Hope You Dance Lee Ann Womack; Dreamtime In Blue I Monster; Let's Just Call It Love Lisa Stansfield; *Angel Shaggy feat. Rayvon; *Here And Now Steps

R2 playlists for week beginning 21/5/2001
* denotes additions

MTV UK Playlist Address: More From That Revolution
Bays; Paper Cut Linn Park; Happy People Static Reverber; U Remind Me Lisher; Fleeta (Remix) R Kelly feat Jay-Z

Pop single of the week: Do You Really Like It DJ Pied Piper & The Masters Of Ceremonies

Albums of the week: The Unknown Mark B & Blade; Vibrate You King Astra

CAPITAL RADIO Additions: None

VIRGIN RADIO Additions: Bad Ambassador The Divine Comedy

GALAXY Additions: Until The End Of Time 2pac

by Andrew Stewart

PHILIPS SHOWCASES KIROV AND RIEU

Two contrasting back catalogue compilations from Philips Classics are released this summer to attract newcomers to the work of St Petersburg's peerless Kirov Opera company and raise the UK profile of Dutch waltz king André Rieu.

Valery Gergiev - The Kirov Collection, set for release on June 4, has been compiled to mark the Kirov's sixweek residency at the Royal Opera House, which opens on June 11. The mid-price issue is designed to open the Kirov catalogue to those daunted by the length and cost of existing multi-disc opera or ballet sets. "We've included music by Shostakovich, Prokofiev and Stravinsky in the mix, so this is not just a lullapops collection," says Mark Wilkinson, head of Philips Classics UK.

Wilkinson is eager to present the Kirov as one of the world's greatest musical collectives, with the compilation disc reaching out to anyone intrigued by the positive publicity routinely generated when the company is on tour. "After the huge success of last year's residency, we obviously anticipated countless previews, features and reviews of the Kirov's incredibly ambitious ballet and opera season," he says. "We want to capitalise on the Kirov and everything they stand for in performing quality, and also emphasise the importance of Gergiev as one of the great conductors of our time."

In the case of André Rieu, who has an enormous following in continental Europe and elsewhere, Wilkinson admits that it has proved tough to break the artist in the UK. "He has just received another IFPI disc for 3m sales of one record. We hope the André Rieu Collection will present a fresh opportunity to build a platform for the development of this artist's sales and media profile in the UK."

The Dutch violinist and his band are to appear on Top of the Pops 2 on June 13 and 16 playing Nino Rota's music to Romeo and

Juliet. Rieu is also set to appear on Gloria Hunniford's daytime Channel 5 chat show and is the subject of a feature on ITV's London Tonight on June 4.

"We're in negotiations with the ITV network about the broadcast of Rieu's Royal Albert Hall concert for transmission in the early autumn," adds Wilkinson. "I want to be in the position when that concert is broadcast to say that this record is in the shops."

SELECT BOOST DVD RANGE IN NEW DEAL

Select Music has boosted its range of DVD titles, already established in the classical market place with more than 100 releases from the Arthaus label, thanks to a two-year agreement to distribute BBC/Opus Arte DVDs in UK and Ireland.



The new distribution deal rolls out on June 4 with the release of an award-winning production of A Midsummer Night's Dream staged by Pacific

Northwest Ballet at Sadler's Wells and a double-DVD portrait of pianist Alfred Brendel, originally broadcast on BBC2 last Christmas Day. Future releases include Beethoven's Fidelio from New York's Metropolitan Opera, a programme of carols from King's College, Cambridge, and a concert of Mozart and Haydn Cantatas featuring Cecilia Bartoli and Nikolaus Harnoncourt.

"From its inception we have had a strong belief in the DVD video format and the rapid sales growth of the format is especially gratifying," says Select managing director Anthony Anderson (pictured). "The BBC/Opus Arte release schedule is full of mouth-watering prospects, which makes the most of the new possibilities afforded by the DVD format."

Andrew Stewart can be contacted by email at: Andrew.Stewart1@compuserve.com

ALBUM of the week



R STRAUSS: An Alpine Symphony; Rosenkavalier Suite. Vienna Philharmonic; Thielemann (Deutsche Grammophon 469 519-2). There are few finer examples on record of why the Vienna Philharmonic can claim top slot in the super league of world orchestras, such is the power and substance of the playing here. In his debut German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here.

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REVIEWS

For records released up to June 11 2001



MOZART: Piano Concertos Nos 22 and 27. Brendel; Scottish CD/Mackerras (Philips Classics 468 367-2). This is the second new release from Philips to

mark Austrian pianist Alfred Brendel's 70th year, presenting a coupling that he has recorded before in richly inventive and characteristically subtle interpretations. Brendel is the cover star of June's Gramophone.

BEETHOVEN: Piano Sonatas Nos 12, 13, 14 "Moonlight", 19 and 20. Kovacevich (EMI Classics 5 87131 2). Stephen Kovacevich avoids tasteless gestures and reserves dramatic outbursts for moments where the music's form demands them, an approach that creates and releases great tension in the famous "Moonlight" Sonata and the Funeral March from the Twelfth Sonata. This is backed by full-page ads in Gramophone and International Record Review.

JOHN WILLIAMS - THE MAGIC BOX: Traditional and contemporary guitar music from Cameroon, Mali, Senegal, Madagascar, Cape Verde, etc. John Williams and Friends (Sony Classical SK 89483). Cross-cultural fertilisation is the name of Williams and friends' musical game, which mixes traditional tunes with jazz, western European and Latin American influences. The release is widely advertised in the specialist and general press and released to coincide with the Magic Box tour.

ROMANCE - ENCORES FOR CELLO AND HARP: Including works by Gabriel-Marie, Massenet, Leoncavallo, J.S. Bach, Schubert, Faure, Tedeschi, etc. Combert, Keogh (Cello Classics CCL005). The new Cello Classics label, distributed by Select, has already presented several attractive releases, a fine Boccherini disc among them. This collection of encores offers plenty that is familiar together with rare gems such as Tedeschi's Egegja and La Cinquantaine by Gabriel-Marie, the complete package played with passion and eloquence by Sebastian Combert and Miriam Keogh. This boasts excellent recorded sound and high production values.

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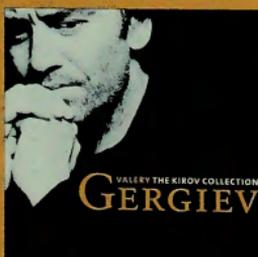
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THE CHANGING FACE OF JUBILEE SONGWRITING

The latest Ivor Novello Awards highlight the many approaches of today's songwriters. Adam Woods looks at the prestigious prize and its nominees

Rarely can the Ivor Novello Awards shortlist be given so many differing pictures of today's typical songwriter. Among those awaiting the outcome of the 46th judging process — due to be unveiled at the Grosvenor House Hotel in London on Thursday (May 24) — are singer-songwriters, co-writing bands, non-performing professional pop writers, producer/writers, soundtrack composers, television theme tune writers and, in the case of those tracks which feature prominent samples, writers who may never even have met their collaborators. The message from the British Academy of Composers and Songwriters (BACS) and its voting panels appears to be that, when it comes to modern songwriting, there are no archetypes left.

"What makes a songwriter?" ponders BACS chairman Guy Fletcher, who has himself provided hits for artists including Elvis Presley, the Hollies and Cliff Richard. "It's a very difficult argument to get into. Where do you draw the line between writing a song and producing a record? In some ways that's what we have to look at the songwriting art as a movable feast. Songwriting moves on and we have to move with it."

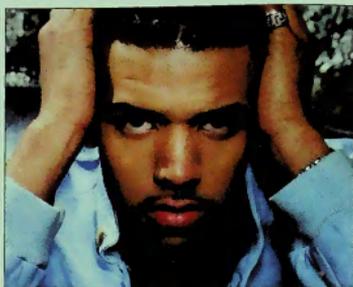
Nonetheless, change does not happen overnight. Although the dance award recognises some of the less traditional music which has been crashing the charts since the late-Eighties — and the statistically-based awards ensure that the Ivors acknowledge the commercially-successful as well as the critically-admired — the majority of the voted categories remain a tribute to old-fashioned, quality songcraft.

This year, Coldplay's *Trouble*, published by BMG Music Publishing, lines up for best song musically and lyrically against David



Ivor nominees today include traditional singer-songwriters such as David Gray (left) and new-style exponents of the songwriting craft like Craig David Gray's *Babyforn*, published by Chrysalis Music, and *5 Club 7's* *Never Had A Dream Come True*, written by EMI Music Publishing's pop-star-turned-songwriter Cathy Dennis and BMG's Simon Ellis, who was also co-writer and co-producer of *S Club 7's* most recent number one, *Don't Stop Movin'*.

Meanwhile, in the category of best contemporary song, multiple winners U2 take their place in the shortlist with *Beautiful Day*, alongside David Gray's *Pleasure Forgive Me* and Seven Days by Windup Music's Craig David and Warner/Chappell's Mark and Darren Hill. David and Mark Hill are by some distance the most contemporary-sounding of these nominees, and even they are previous winners, having taken the best dance award for Artful Dodger's *Rewind* last year.



company has shares in five nominated songs, with artists such as Robbie Williams and Coldplay on its books. "Some bands especially take a few years to recognise the value of the Ivors, but it's interesting that, in Coldplay's case, they're already very much aware of their value."

With a list of previous winners which reads like a roll-call of every significant establishment songwriter of the past half-century or more, it is not hard to see why. A further part of the awards' appeal remains its semi-detachment from the commercial side of the industry — an Ivor win never pushed a single back into the charts or back onto a playlist.

"For our writers, being nominated for an Ivor Novello is really just the icing on the cake," says Universal Music Publishing >

No problems with credibility Knockin' down barriers

The biggest single of last year wasn't written by a sought-after hitmaker, a producer or a pop star. It was written by a man whose previous CV highlights include the theme from the revived *Noddy* series in the late-Nineties and a clutch of theatrical scores and children's television soundtracks. The fact that *Can We Fix It* writer Paul Joyce was also once a member of a band which supported Depeche Mode on their 1983 European tour just makes the story less conventional still.

Having secured a foothold in the electro-pop scene through a professional association with Dave Ball of Soft Cell, Joyce's band *Savage* toured with the *Mode*. Pre-drum hell, and scored a hit in France, before calling it a day in the mid-Eighties. Joyce found his way into professional writing, picking up the commission to write the *Bob the Builder* (original) tunes in 1988. The record took the Christmas number one slot and now sits just off a million sales. But at what cost to Joyce's professional pride?

Absolutely none, as it turns out. "Purely on an artistic level, I am really proud of it," says Joyce. "When the BBC commissioned me to write it, I felt I could either go, 'This is for kids so I'll make it



silly and patronising', or else I could write a rock track that I thought kids might like. So that's what I did. "I lecture in music around Nottingham, where I live, and I get these 18-year-olds saying, 'What about your credibility and self-respect?', and I assure them they are both perfectly intact."

For his part, Jonathan Channon, EMI Music Publishing director of film, TV and media, picked up the song three years ago as part of a sub-publishing deal with Hit Entertainment, the production company behind the *Bob the Builder* series.

Joyce plays down the effect the song is likely to have on his bank balance, although he concedes the runaway success of *Can We Fix It* is unfamiliar territory for him. Channon positively enthuses at the commercial potential of the track, the rhetorical tagline of which has now entered the lexicon, having been adopted by everyone from football crowds to political commentators.

"To date, the majority of the revenue from the song has come from the broadcast, although that has probably now been surpassed by the record royalties, and I imagine that will be surpassed by the proceeds of the merchandising and/or sync deals," says Channon.

For a song released as part of a generally unheralded soundtrack album in the no-man's-land between Bob Dylan's mid-Sixties and mid-Seventies creative high points, *Knockin' On Heaven's Door* has never been short of admirers. Released twice as a single by Dylan himself — in 1973 and 1995, in its Unplugged version — the song was also a global hit for Guns N' Roses in 1992, but it scored its highest UK chart position last year as the ethereal backing track for Gabrielle's *Rise*.

"I bought Bob Dylan's *Greatest Hits* a couple of years ago as I was driving through Italy," says Ferry Under-Hamilton, managing director of Go Discs and co-writer and co-producer of the song. "And I just had the idea to 'tear it up.' Gabrielle (pictured) wrote lyrics and a melody over the top, at which point the label approached Dylan's publishers, Sony/ATV, with a view to clearing the sample. Mindful of the fact that Dylan had never allowed any of his music to be appropriated in this way in the past, Under-Hamilton was nonetheless optimistic that the track would stand. "I thought we would probably lose the publishing but be allowed to use it," he says.

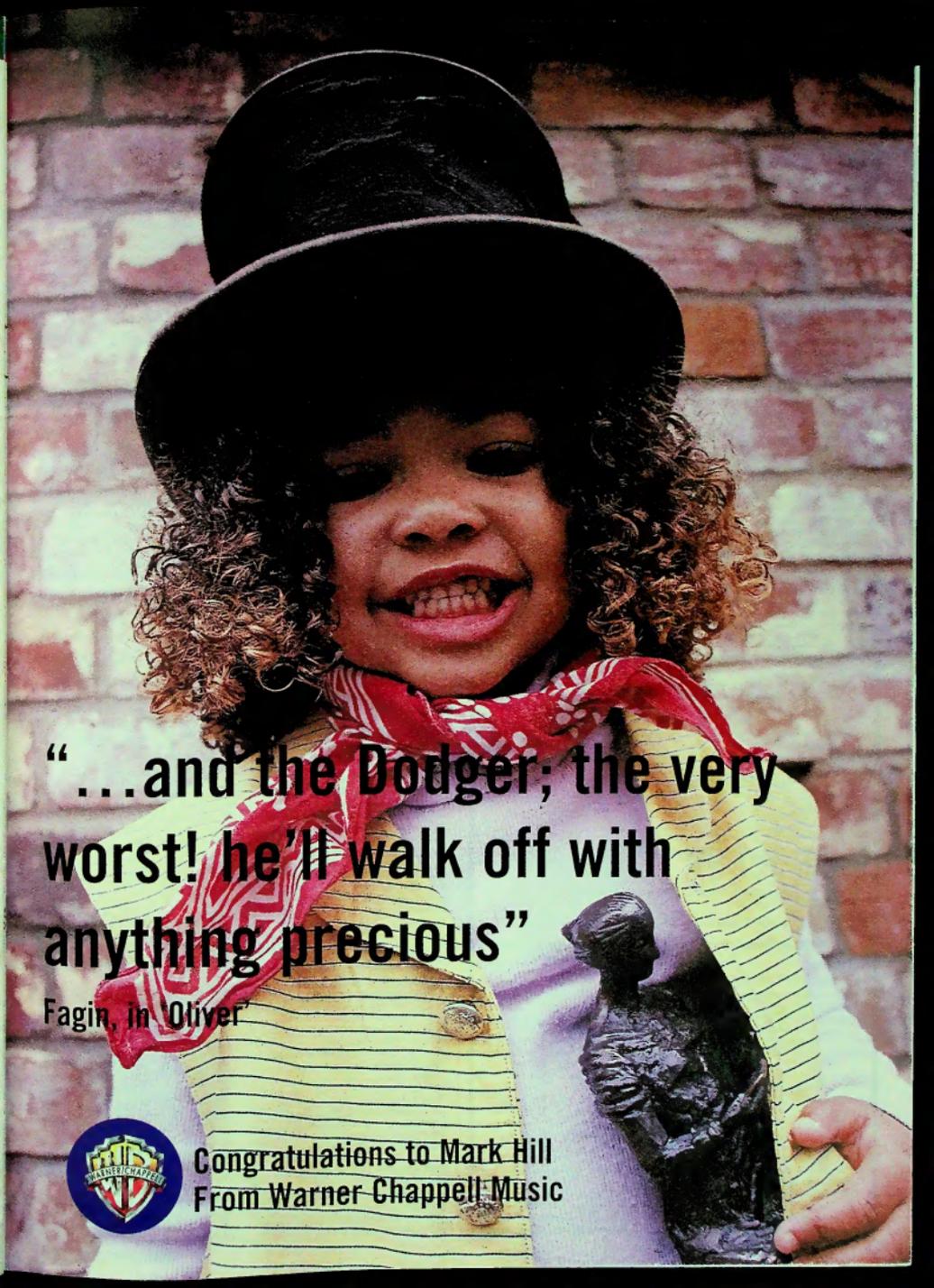
In the event, not only did Dylan grant clearance, but he agreed to a 50/50 publishing split and forwarded his compliments to his new co-writers.

"Dylan is more open-minded than



people would expect," says Charlie Pinder, managing director of Sony/ATV. "He has always been incredibly cautious, as you would expect any writer with that sort of catalogue to be. But in recent years he has realised the value of this kind of thing, and realised that a new audience isn't automatically going to recognise the value of these songs just because we all think they're amazing."

And if Dylan had been less obliging, life would have gone on, says Under-Hamilton. "A backing track is a backing track and a song is a song. When I started working on it, I never knew it would be a single, or that it would be a big hit. It was just me being a muppet in the studio, knocking up a track to give to my mate Gabs."



**“...and the Dodger; the very
worst! he'll walk off with
anything precious”**

Fagin, in *Oliver*



**Congratulations to Mark Hill
From Warner Chappell Music**

► managing director Paul Connolly, whose writers include All Saints' Shaznay Lewis and Sonia Clarke, aka Sonique, both of whom are nominated in two categories. "Both writers have been hugely successful as artists and songwriters, but to be nominated means a great deal to them. I suspect that no major publisher would measure their success by the number of Ivors that they have a share in. However, it's fair to say that if a song has been a huge global hit and that same song is also nominated for an Ivor, then it is clearly a win-win situation."

For composers shortlisted for film and TV scores and soundtracks, the commercial rewards of an Ivor nomination are possibly more significant. "An Ivor nomination can certainly increase the level of commission writers receive for that type of work," says Amanda Cockerton, marketing manager of Bucks Music Group, whose writers Philip Appleby and John Dankworth are nominated in the best original music for a television/radio broadcast and best original film score categories respectively. "I like the fact that, for these composers, it actually does translate into something more lucrative."

Of course, the advantage of composers, and indeed bands such as Coldplay and U2 and songwriter/performers such as Gray, Lewis and Sonique, is that, should they win, they represent a neat and tidy award-collecting unit. One drawback of modern songwriting from the point of view of an awards ceremony, says Fletcher, is the potential number of songwriters credited on a given song. When Cher's Believe was awarded best-selling UK single, international hit of the year and best song musically and lyrically two years ago, six writers took the stage — some of whom had never previously met, having been individually responsible for different sections of the song.

Among the shortlisted candidates this year are a number of publishing anomalies,

although the danger of a stage invasion is minimal. Gabrielle's Rise — due to Brian third after All Saints' Pure Shores and Robbie Williams' Rock DJ in the PRS most performed work category, but also nominated last year in the best contemporary song category — represents the first time a Bob Dylan sample has ever been cleared for use (see breakout on p28).

Rock DJ itself is a reworking of Barry White's 1977 track 'I'm In Ecstasy When You Lay Down Next To Me, written by Ekundayo Paris and Nelson Pigford and administered by Maida Vale-based Minder Music. Williams is said to have personally negotiated the deal with Minder managing director John Fogarty, whose writers claim a 60% share.

Fogarty is in no doubt about the skill involved in creating a song, even if its foundations are borrowed from elsewhere. "Someone said Rock DJ is Robbie Williams' Da Ya Think I'm Sexy, and I think that is a very good analogy," he says. "In my opinion, a great song is something you can hear a postman whistling in the morning. If you are at a football match and Rock DJ comes on, everyone knows the song."

Then there is the case of David Gray. He may only have found success with a major label on the third time of trying — and after he had recorded and independently released what would prove to be his biggest record to date — but he signed to Chrysalis Music back in 1996, and his publishing has resided there ever since. With barely a handful of record sales to show for his three pre-White ladder albums outside Ireland, it goes without saying that these are Gray's first Ivor nominations.

"He never had any recognition from anywhere until the last album," says Chrysalis managing director Jeremy Lavelles, who also gave Gray his first record deal at Virgin, almost 20 years ago. "It is a total reward for perseverance, but he never lost belief in himself, which is crucial."

The Ivors 2000: the nominees

BEST SONG MUSICALLY & LYRICALLY

● Song: Trouble
Writers: Guy Berryman/Janathan Buckland/William Champion/Christopher Martin
Performed by: Coldplay
UK publisher: BMG Music Publishing
● Song: Babylon
Writer: David Gray
Performed by: David Gray
UK publisher: Chrysalis Music
● Song: Never Had A Dream Come True
Writers: Cathy Dennis/Simon Ellis
Performed by: 5 Club
UK publisher: BMG Music Publishing/EMI Music Publishing

BEST CONTEMPORARY SONG



● Song: Beautiful Day
Writers: Paul Hewson/Dave Evans/Larry Mullen/Adam Clayton
Performed by: U2 (pictured above)
UK publisher: Blue Mountain Music
● Song: Seven Days
Writers: Craig David/Mark Hill/Darren Hill
Performed by: Craig David
UK publisher: Windswept Music (London)/Warner/Chappell Music
● Song: Please Forgive Me
Writer: David Gray
Performed by: David Gray
UK publisher: Chrysalis Music

BEST ORIGINAL MUSIC FOR A TELEVISION/RADIO BROADCAST

● Broadcast: Gormenghast
Composer: Sir Richard Rodney Bennett
UK publisher: Novello & Company
● Broadcast: Randall & Hopkirk (Deceased)
Composers: David Arnold/Tim Simonen
● Broadcast: The Wymyn Mystery
Composer: Philip Appleby
UK publisher: Bucks Music Group

THE IVORS DANCE AWARD

● Song: Girls Like Us
Writers: All Campbell/Brian Travers/Dawnette Neviers/Janice Vyff/Haldane Browne
Performed by: B-15 Project
UK publisher: Greentrees Publishing/EMI Music Publishing/Dub Plate Music Record company: Relentless (Ministry of Sound)
● Song: Woman Trouble
Writers: Mark Hill/Craig David/Robbie Craig/Pete Devaux
Performed by: Artful Dodger & Rebbe Craig featuring Craig David
UK publisher: Windswept Music (London)/Warner/Chappell Music/Sherlock Holmes Music
Record company: ffr
● Song: The Time Is Now
Writers: Róisín Murphy/Mark Brydon
Performed by: Moloko (pictured right)
UK publisher: Chrysalis Music
Record company: The Echo Label

BEST ORIGINAL FILM SCORE

● Film: Chicken Run
Composers: John Powell/Harry Gregson-Williams
UK publisher: Cherry Lane
● Film: X Men

Composer: Michael Kamen
UK publisher: EMI Music Publishing
● Film: Gangster No 1
Composer: John Dankworth
UK publisher: Bucks Music Group

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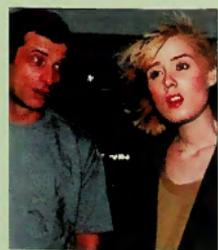
● Song: Rise
Writers: Hamblett/Ollye Dagoys/Ferdy Unger Hamblett/Bob Dylan
Performed by: Gabrielle
UK publisher: Chrysalis Music/Perfect Songs/Sony/ATV Music Publishing
● Song: Rock DJ
Writers: Ekundayo Paris/Nelson Pigford/Rebbie Williams/Guy Chambers/Kelvin Andrews
Performed by: Robbie Williams
UK publisher: BMG Music Publishing/EMI Music Publishing/Hit & Run Music Publishing/Minder Music
● Song: Pure Shores
Writers: Shaznay Lewis/William Orbit
Performed by: All Saints
UK publisher: Universal Music Publishing/Rondor Music (London)/EMI Music Publishing

INTERNATIONAL HIT OF THE YEAR

● Song: I Turn To You
Writers: Melanie Chisholm/Rick Nowels/Billy Steinberg
Performed by: Melanie C
UK publisher: EMI Music Publishing
● Song: It Feels So Good
Writers: Sonia Clarke/Linus Burdick/Simon Belofsky/Graeme Pleeth
Performed by: Sonique
UK publisher: Universal Music Publishing/BMG Music Publishing
● Song: Sex Bomb
Writers: Erol Rennales/Mousse T
Performed by: Tom Jones
UK publisher: Rondor Music (London)

BEST SELLING UK SINGLE

● Song: Pure Shores
Writers: Shaznay Lewis/William Orbit
Performed by: All Saints
UK publisher: Universal Music Publishing/Rondor Music (London)/EMI Music Publishing
Record company: London Records
● Song: Can We Fix It
Writer: Paul Joyce
Performed by: Bob The Builder
UK publisher: EMI Music Publishing
Record company: BBC Music
● Song: It Feels So Good
Writers: Sonia Clarke/Linus Burdick/Simon Belofsky/Graeme Pleeth
Performed by: Sonique
UK publisher: Universal Music Publishing/BMG Music Publishing
Record company: Serious Records



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As seen in "The International Who's Who in Classical Music" ISM, AD2025 and British Actors Equity Member, Juilliard Trained, Canadian Opera Singer, Head of Music and Singing (Birmingham School of Speech and Drama, Musical Director of The Harpisi Opera Company, performing with the Lancia Pavarotti)

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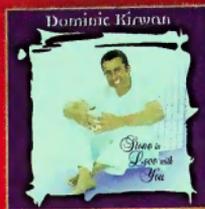
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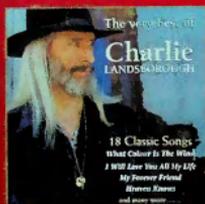
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