



NEWS: In the build-up to the new **CATATONIA** album, **WEA** is to target the band's 40,000 strong postal database

Marketing 5



NEWS: Warner is to target a new wave of fans with the new **WU ORDER** and **EDDY GRANT** releases

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AMERICA WAKES UP TO UK DANCE - P10

FOR EVERYONE IN THE BUSINESS OF MUSIC

9 JUNE 2001

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musicweek

BBC and BPI chiefs hold music summit

by Robert Ashton

The first planks of a new high-level strategy to increase music's exposure across the whole BBC network was put in place last week when some of the most senior players in the UK TV, radio and the record industries met at TV Centre.

BBC director of TV Mark Thompson chaired a team, which is understood to have included BBC1, BBC2, BBC Choice and Radio Two controllers Lorraine Heggessey, Jane Root, Stuart Murphy and Jim Mori respectively alongside senior producers, to host the discussions with representatives from the BPI. Representing the record industry trade body were chairman Rob Dickens, director general Andrew Yaxley, Virgin Records president Paul Conway, EMI Records president/CEO Tony Wadsworth, Mushroom Records managing director Korda Marshall and Warner Music managing director John Reid. The Tuesday evening meeting follows a recent BPI summit with BBC director general Greg Dyke and, according to one senior record com-



Holland: show under discussion party source, reflects the broadcaster's increased commitment and seriousness in representing the complete range of music coming out of the UK.

The wide-ranging agenda focused partly on exploring how the corporation could use different music genres, improve its existing music coverage and also canvas ideas for new programming. A BBC spokesman adds that the "two-way event" helped lay out the BBC's plans for its new BBC 3 and 4 channels and how music programming can be presented on them. A BBC TV insider says

that arts and music will be given a significant slice of programming on BBC4, which could be up and running by spring 2002 provided both new channels receive approval from the Department of Culture Media & Sport.

The future direction, content and scheduling of flagship programmes such as *Top of the Pops* and *Later With Jools Holland* were also discussed, with the BBC confirming that it plans to retain *TOTP* in its current BBC1 slot. One new programme idea mooted was a live music show aimed at younger viewers.

Conroy declines to comment on details of the private meeting, but says the discussions were "very positive", adding that he is confident that the ideas developed will be implemented because of the high calibre of BBC managers fielded. "It looks very hopeful and not just for straight pop. The BBC want to accommodate music like folk and jazz," he says. "The right people were in the room at the right time."

Similarly, Marshall says the meeting was "very helpful and beneficial".



Decca artist Russell Watson was the people's choice at last Thursday's second annual Classical Brits as his debut album *The Voice* was honoured with two awards. The album, which has reached double platinum status in the UK, took the Rover album of the year prize chosen by Classic FM listeners and *Classic FM Magazine* readers from a shortlist of releases, while it also grabbed the award for best-selling classical debut album. However, Watson's prize tally was beaten by EMI Classics-signed conductor Sir Simon Rattle (pictured), who won the outstanding contribution award at the event at London's Royal Albert Hall, while his recording of Mahler's 10th Symphony picked up two accolades. A 75 minute-highlights programme of the show, which was hosted by ITN's senior media and arts correspondent Kate Denham, was due to go out last night (Sunday) across the ITV network. See story p4

Music Week: we're on the move

Music Week will be closed next Friday (June 15) while the magazine moves to new offices by Blackfriars Bridge in central London.

As a result the issue due out the following Monday (cover-dated June 23) will go to press a day early on Thursday June 14. The new address will be: Music Week, Ludgate

House, 245 Blackfriars Road, London SE1 9UR. The central telephone number will be: 020 8309 7000, fax: 020 7579 4011/4091, and ISDN: 020 7401 6991.

MI's sister publications *fono* and *MI3* will also move to the same address. Email addresses will not change.

Signs are good as David makes US charts debut

Craig David has opened his chart account across the Atlantic with *Fill Me* in debuting at number 69 on the *Billboard* Hot 100.

The Wildstar artist, who is handled by Atlantic Records in the US, is performing even better on *Billboard*'s sales-only singles chart, where he claims the highest new entry slot at number nine. The newly-shot video has achieved Buzzworthy status on both MTV and MTV2, while the track is building key radio support.

Telstar Records managing director Jeremy Marsh says, "All the indications are that it should be a big hit," he says.

David's album *Born To Do It* will be issued in the US on July 17, while his ongoing promotional support will include performing at New York City's Rockefeller Center on July 14 and on *The Tonight Show With Jay Leno* six days later.

● See International, p6

Geldof to go public on Paula with new album

Sir Bob Geldof is set to make public for the first time his emotions regarding the death of his former wife Paula Yates on an album he is preparing to launch through Eagle Records in September.

The record, *Sex, Age & Death* - his first new UK album since 1992 - will contain several songs written about his relationship with Yates including *One For Me* and *Inside Your Head*. The latter - which Geldof says was written before the death of Yates and her lover Michael Hutchence and is "clearly about what it is" - includes the lyrics: "You got the gold? I got the lead/you got the juice, you left me the dregs/you got the palace, I got the shed/you got a life, you left me for dead/What the fuck's going on inside your head?".

The track goes on to refer to Hutchence: "Why put a noose



around your neck?/What the fuck's going on inside your head?".

"Some things are unsayable, but maybe I can articulate them in music," adds Geldof. The album (whose sleeve is pictured) will be Geldof's first for Eagle Records, with whom he recently signed. *Sex, Age & Death* was produced by Pete Briquette and recorded at Queen drummer Roger Taylor's Millhanger studio.

MUSE ORIGIN OF SYMMETRY

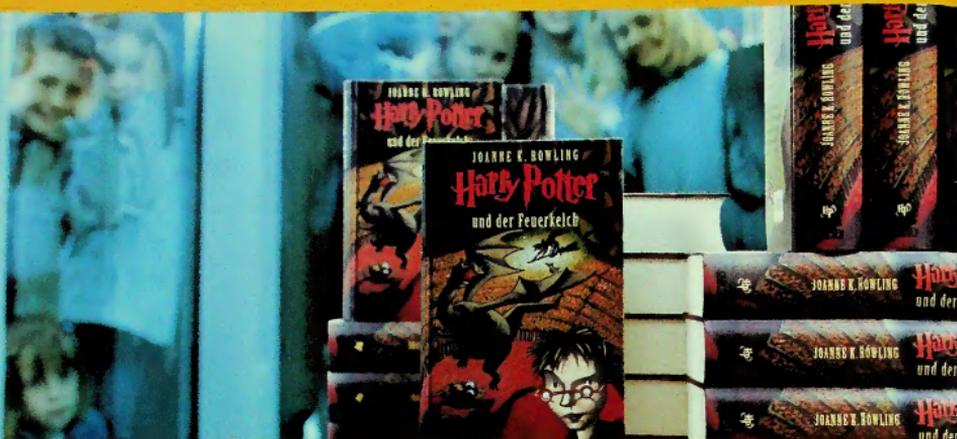
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Bertelsmann bids to seize online lead

by Mary-Louise Harding

Bertelsmann is bidding to regain the initiative among the major music players with plans to launch a commercial subscription service by the autumn in the US.

Andreas Schmidt, CEO of Bertelsmann eCommerce Group (BeCG), last week sought to re-establish his company as "head of the pack" with the declaration that its acquisition of online music locker company Myplac.com equips it with an off-the-peg secure subscription technology.

He says BeCG initially intends to integrate Myplac's subscription technology into its multiple music distribution brands - including CDNow and its CD club BMG Direct - to begin trialling digital subscriptions in the US from September.

However, he adds the ultimate plan is to create a single music destination site incorporating all its assets.

Bertelsmann is understood to have acquired Myplac.com, which claims 6m registered users, for \$30m. Schmidt says it rejected its most obvious competitor, MP3.com, bought by Viendi Universal for \$350m the previous week, because it felt the company was overpriced.

"We had several talks with MP3.com. It's a great brand," says Schmidt. "However, we decided it was over-priced considering its asset base compared with Myplac.com with its great management team and technology."

He suggests that it was ironic that Viendi Universal, the major with the most aggressive track record in taking legal action against online music companies, should be the one to acquire MP3.com, which is still fighting lawsuits from various US publishers.



Schmidt: US trials set for September users and artists over infringement. However, Myplac has so far managed to avoid such disputes.

Bertelsmann's financial and political weight matters, at least publicly, firmly behind beleaguered file-sharing business Napster, to which it loaned \$50m last summer. However, some observers suggest that the company's effort to build a separate commercial music subscription service is evidence of its diminishing faith that Napster will survive its legal battle with the industry.

The surging popularity of rival peer-to-peer networks is evidence that Napster appears to be failing in its attempts to balance its compliance with an injunction requiring it to remove all infringing music files with soothing its millions of users.

According to Cnet's online consumers' guide Download.com, seven of the top 10 most popular software downloads from the web are primarily designed for peer-to-peer music file-sharing. These include Audionet, Kazaa Satellite, currently at number two with 858,350 downloads since it was released on the web on March 29, iMesh in fourth place with 499,588 downloads since May 10 and Gnutella-based Begear.com at fifth place with 455,049 since May 15. Unlike Napster, none of these file-sharing networks is litigation by a central server, making it difficult to target.

RAMP AID EVENT CONFIRMED

Michael Erwin's Farm Aid benefit event for farmers hit by the foot-and-mouth crisis has now been pencilled to go ahead on October 28 at Cardiff's Millennium Stadium. A spokesman says no acts will be confirmed or announced until the summer festivals are over.

KHAN DEPARTS FROM PPL

PPL, head of music systems and special projects licensing. PPL has left the company after 21 years, as part of the ongoing restructuring under executive chairman Fran Nevil. He is to seek an "alternative career" based on his experience at PPL, according to a statement. Saj Khan, no relation, takes over as acting head of the department.

RECEIVERS SELL STARTLE ASSETS

A deal on the sale of former distributor Startle's remaining assets Startle Online and the Swerve Collection was expected to be concluded today (Monday) between the receivers and an unnamed consortium of buyers. The deal would conclude the sell-off of the various parts of Startle after it went into liquidation last month.

FIVEASH PR HERGES WITH JAC

Nick Fiveash's company, Fiveash PR, which includes among its roster Neil Diamond, Chaka Khan and Barbra Streisand, has merged with JAC Publicity, the outfit headed by Judy Lipsey whose clients span music, film, TV and the theatre. The new company, which currently operates as Fiveash+JAC, will also incorporate a new satellite artist management company, Big/W Management.

KANAR JONS COLLYER BRISTOW

Music and entertainment lawyer Nick Kanar and his assistant Neil Parkes have joined Collyer Bristow's entertainment team led by Howard Ricklow, taking the UK's five lawyers representing clients such as Status Quo and Chicane. Kanar says the move was prompted by the need for expertise in areas such as e-commerce as regulation and specialisation in the sector increases.

VITAL LINES UP REGIONAL SEMINARS

Vital Distribution is heading to Glasgow's Sage Hotel on June 26 with its latest regional seminar with The Chain With No Name network of independent stores. Future seminars will be held in Birmingham, Brighton and London, though dates have still to be confirmed.

TEEN ACTS BOOST LIVE SECTOR

PO bands such as S Club 7, Steps and Westlife are set again to play a leading role in the growth of UK concert tours, according to the National Areas Association. It calculates that teen acts were responsible for 10.9 out of 41.9 shows in eight of the 15 leading UK arena venues last year.

PERSONAL MANTRA IN NAME SWITCH

Independent label Personal Mantra has changed its name to My Personal Mantra. The label will launch a legal approach from Beggars Banquet over infringement of the trademark of its own operation Mantra Recordings. The first release is a new non-label with a cover from Irish singer-songwriter Susan Bluechil on June 18.

The Association of Independent Music (AIM) is developing a five-year trade strategy for Asia following a mission to drum up business and raise the profile of the indie sector in the region.

Cooking Vinyl managing director and AIM international committee chairman Martin Goldschmidt and a delegation including Goldschmidt managing director Gavin Robertson, World of Sound director Colin Wood and RMG director of International Phil Parsons, took in Beijing, Shanghai, Hong Kong, Tokyo and South Korea during their two-week visit. The delegation met with the three largest music companies in China, China Record Corporation, China Publishing and Shanghai Audio Visual Press, to raise awareness of the international indie sector. "Nobody was aware how important the UK indie sector was. In China it is pretty much invisible, but we've come back with an order to license seven titles so it's not zero anymore," says Goldschmidt. Pictured in Beijing's Tiananmen Square are AIM's Goldschmidt and Patterson.



Reichardt gives up Europe to focus more on UK talent

EMI Music Publishing's Peter Reichardt has relinquished his continental European responsibilities in a bid to exploit fully what the company sees as an upturn in UK-owned repertoire.

Just two years after adding the title of president of continental Europe to his existing position of UK managing director, Reichardt will now just focus on the UK business in a newly-created role of UK chairman and CEO. There are no plans to fill his European role, which was originally created to reflect the growing presence worldwide of music from continental Europe.

Reichardt says the decision to switch his focus solely back to the UK follows long discussions with worldwide chairman/CEO Mary Bardsley about how best to maximise the business in the next few years. "Something I've always known is that what drives this company is UK repertoire and US repertoire and I've been incredibly aware that the European role has taken up a lot of my time.



Reichardt: taking newly-created role

Marty asked me how I felt about relinquishing it so we had to replace it with something and came up with the role of chairman and CEO," he says.

He adds the move will not prevent him adding to previous continental signings such as Lene Marlin, but says that trying to oversee both that and UK was spreading himself a bit thinly. "There never was a job there before and I thought it could create more of a role than just ending up being this hovering creative person. It didn't really work," he says.

His return to a UK-only role comes at a time when he believes UK music has turned an important corner. "I don't want to miss out," he says.

Eagle Rock considers IPO to finance future growth

Eagle Rock Entertainment is examining the option of an initial public offering (IPO) before the end of the year in a bid to finance a new phase in its development on both sides of the Atlantic.

The company would probably seek to aim a listing on the Alternative Investment Market (AIM) after earning up to £15m from the IPO. This would be used to build areas such as the four-year-old group's visual programming division Eagle Vision and the US-based label Specific Records.

Eagle chairman Terry Shand accepts that an IPO is one "probable" option, but says the company is also discussing other ways of raising cash, possibly through venture capitalists.

HMV sales outpace Virgin as supermarkets make inroads

HMV moved ahead of Virgin Retail as the UK's biggest music and video specialist last year as its annual sales smashed through the £500m barrier for the first time.

The company's £558.4m sales for the period 1998-2000 were also strong enough to place it 23rd overall among all UK retailers in a survey analysed by industry analyst Retail Intelligence about the current state of the entire retail sector. But the report warns the specialist music and video players are increasingly losing profits to the supermarkets. Tesco, Sainsbury, Asda and Safeway fill the top four places in the sales ranking, which is based on the companies' reported sales last year.

Retail Intelligence senior analyst Ben Perkins says that although music and video remains a small area of business for the grocers, they are capturing an increasingly larger part of the overall market at the expense of the traditional players. "It's not given high priority in their stores but as long as the margins are there or it's another

TOP 10 MUSIC & VIDEO RETAILERS

	Sales 1998 (£m)
1 HMV Europe	558.4
2 Virgin Retail	488.7
3 B&M Music	203.9
4 M&C	101.6
5 Home Entertainment	59.0
6 Tower Records	47.9
7 Global Video	41.9
8 Anco Records	27.5
9 Impulse Entertainment	11.1
10 Apollo Video Film Hire	11.0

Source: Retail Intelligence

opportunity to get people into their stores they will continue to operate in the sector," he says.

HMV is comfortably the biggest music and video player in the UK Retail Rankings 2001 survey with a total of nearly 5.7m sales over the year. During the period 1998-99 the survey reports that Virgin led its rival by around £8m sales and by more than £100m in 1997-98.

The only player among the Top 10 to suffer a dip in sales from the previous year is Anco Records, which declined 3.3% year-on-year, to £27.5m to rank eighth.

MUSIC COMMENT

SINGING FROM THE SAME SONG SHEET

To hear senior figures from the record and media industries talking about each other sometimes you would think they operate in different worlds – which they do. The fact that they often have huge areas of overlapping interest – namely that record companies need to promote their artists, while media operators, whether they are in radio, print, or TV, need to feature their music in order to attract punters – is often sometimes forgotten.

Some of the discussion recently has focused on new areas of encounter such as cyberspace: *MW* has charted opposing views on the value of artist-related "content", not to mention who owns it. Equally, the likes of *Emp* have been raising eyebrows with their cross-promotional brand strategies. Meanwhile, the debate about whether Radio One under Alex Jones-Donely is picking the "right" records actually stretches back to the moment the station first went on air.

It is easy to take sides, but sometimes it is just a question of improving communication. Take the example of Radio Two. Not so long ago the station had virtually no links with the record industry and vice versa. Now it has woken up to the fact that it can attract record-breaking audiences by playing the right music, while labels have realised the promotional opportunities it offers. And everyone is smiling. In this context the broader links apparently being forged between the BPI and the BBC are to be welcomed. There is much common ground to be explored – let's hope they are allowed to produce concrete results.

Talking of the BBC, it was astonished to hear Auteurs frontman Luke Haines on Radio Four's Today programme one morning last week promoting his tongue-in-cheek argument that all music should be banned for a week from July 2 in order to "rethink popular culture".

By a strange coincidence he has a new album out. Now that pluggers are welcome in the corridors of Radio Two, could Radio Four be next on their call list? *Ajax Scott*

TILLY

MP3: CAN'T BEAT 'EM, SO BUY 'EM

Now the real battle has begun in the online music debate. With deals such as Vivendi Universal's acquisition of MP3.com for a reported £260m and Bertelsmann's deal with Napster last October, the big boys of the industry are underlining their realisation that no amount of lawsuits is going to quash online downloading. Despite originally taking legal action against these music websites in a bid to stop them trading, the established industry is pursuing a policy of: "If you can't beat 'em, buy 'em". Now the rivalry will not be between the music industry and the net rebels such as Napster and MP3.com, but between the majors who have taken over.

Since the legal actions of the past year have reduced dramatically the value of these internet businesses, I can't help but wonder whether maybe there was a hidden agenda to decrease their value so as to be able to purchase them on the cheap. The net, of course, will have as much importance as a distribution channel, but, like the dotcom fiasco during the last year, I don't think it will have as much impact as some of the powers that be clearly believe.

Napster's hits are down by approximately 80% since it went legal. Everything is great when it is for free, but when consumers are having to start paying they are going to think twice about it, and most probably opt for more traditional methods of acquiring their music.

My fear is that the influence of the majors over this market could signify a lack of exposure for new and unsigned bands, since I can't imagine them resisting the temptation to market their own artists heavily. MP3.com will inevitably be full of the new acts that Universal is trying to break, which is exactly what the computer geeks don't want. They love to discover unsigned artists – it's a way of life and, of course, they don't want to pay £10-£15 for the service. Ultimately I fear it's all about the majors buying back control of the industry – but at what price?

Tilly Rutherford's column is a personal view

BPI and MU launch pensions scheme

The BPI and Musicians' Union (MU) are taking advantage of the Government's recently-changed pension rules to introduce specialist, one-off stakeholder pension schemes for their members.

The MU has commissioned independent advisors Hencilla Canworth, who have worked with a number of frontline rock and pop bands, to help create the Musicians' Union Pension Administration.

Scheme administrator Andrew Barker at Hencilla says it is particularly suited to musicians because it is very flexible allowing them to pay a regular payment out of their own pocket, a single lump premium or, if they have a qualifying contract with an employer, ensure an employers' contribution is also paid into their fund.

Similarly, collective negotiation has enabled the BPI to secure an annual management charge of only 0.55% irrespective of company size or number of staff members.



Virtue deal puts Way To Blue up against DX3 and Tornado

Online press and promotions company Way To Blue is bidding to go into direct competition with ventures such as DX3 and Tornado after striking a deal with Virtue broadcasting.

The tie-up means the online PR company will be equipped to serve promotional streams and downloads to sites. Upcoming campaigns it is undertaking for artists, such as new *TV Signings* The Music, *Teletar's Dirty Harry* and *Epitaph's Tricky*, can now include online features including pre-release audio and visual promos.

Meanwhile, two of the remaining handful of independent music community sites Peoplesound and Vitaminc have both denied press reports they are in takeover talks, while BT's rival unsigned music site GetOutThere is understood to be up for sale as part of the full restruc-

turing of BT's businesses. Peoplesound, which last month completed what it claims to be the biggest music industry online promotion to date with Bon Jovi using its business-to-business subsidiary *Profilis*, is about to embark on campaigns for Arista's Peppercorn, Nude's Gloss and Decca's Bond.

The promotions follow the launch last month of an offline online promotion by Panasonic to promote its new MP3 portable player range eGear displaying the Peoplesound logo as music partner.

It is understood the consumer electronics giant had initially scheduled the product to be SDMI-compliant, therefore restricting its use to non-MP3 formats. However, this was altered to make it MP3-compatible after SDMI failed to reach an agreement on phase-two screening technology.

EMI and Universal take on honours at Classical Brits

by Andrew Stewart
EMI and Universal Classics almost swept the board between them at the second annual Classical Brits after capturing seven of the night's eight prizes.

Classical crossover star Russell Watson provided both Universal's wins at last Thursday's ceremony at London's Royal Albert Hall, while EMI Classics' exclusive signings Sir Simon Rattle, Kennedy and Angela Gheorghiu ensured that the core values of excellence and individual expression in classical performance were celebrated.

Rattle, who is set to become music director of the Berlin Philharmonic next year, paid tribute to the ranks of British orchestral players who have supported his career of almost three decades as he collected three of the event's honours. His EMI Classics recording of Mahler's 10th Symphony was voted ensemble/orchestral album of the year and also received the critics' award, while he also took the outstanding contribution prize.

"I want to do an unprecedented thing," he said, "and thank the critics." He went on to praise the grapevine of support supplied by all



Watson: best-selling album those in the classical music business and noted their lack of political recognition. "We're in the middle of an election and I must have missed the references to the arts by the major parties," Rattle then conducted the English Chamber Orchestra, underlining his point about the artistic strength of orchestral playing in the UK.

Male artist of the year Kennedy returned to the Gzaardus tune he played at last year's show, this time partnered by gypsy-influenced band Kravie, and also joined members of the Berlin Philharmonic to perform the first movement of Bach's Violin Concerto in A minor. Meanwhile, opera star Angela Gheorghiu, voted best female artist of the year, con-

firmed her diva status with performance of Puccini's *Vesti* *Casta* and Bellini's *Casta Diva*. The Romanian soprano welcomed the rise of interest in classical music. "Even pop singers have tried to sing opera," she said.

In accepting his award for best-selling classical debut album, Watson observed that the only thing he had ever won before was his school egg and spoon race. Likewise the year's best young British classical performer, pianist Freddy Kempf, also declared that he had never seen a prize, neatly foregrounding his status as the youngest winner to date of the BBC Young Musician Of The Year competition. Watson's debut album, *The Voice*, was voted *Reader album of the year*, chosen by listeners of *Classic FM* and readers of *Classic FM Magazine* from a list of chart-topping releases.

The controversial inclusion of Bond to open the show raised few objections from the public audience, not least since the leather-clad female string quartet offered a slick arrangement of music from *Waldoff's* Four Seasons and an accomplished performance of Korobushka from their debut album.

IPC counters ad drop with move to TV shows

IPC MAGAZINES SIX-MONTH FIGURES

	March 31 2000	March 31 2001	% change
Total Revenues	£176.6m	£182.4m	+3.3%
Operating Income	£29.6m	£31.6m	+6.8%

In circulation and advertising revenues (down to £7m and £8.5m respectively) across Ignite! during the period.

However, Soutar says he will be interested in any opportunities that arise to extend the company's TV partnerships, provided they involve more than just masthead programming. "It is not just logos we want. It has to be more integrated that. We want programming that has the values and characteristics of our magazines," he says.

Overall, IPC was able to unveil total revenues up 3.3% to £182.4m with operating income up 6.8% to £31.6m. Its results came in the same week that rival Enap announced the resignation of chief executive Kevin Hand after writing off £545m on the acquisition of its business. The company claimed its total turnover rose 5% to £1.15bn with pre-tax profits including exceptional items and digital investments up 5% to £197m for the year ended March 31, 2001.

Catania album campaign driven early by mailout to 40,000 fans

by Steve Hemsley

The WEA London marketing team will target the 40,000-strong Catania postal database this week as the label begins a lengthy eight-week promotional campaign to support the band's new album.

Paper Scissors Stone is not released by Blanco y Negro until July 30, but it is a priority third quarter release for WEA London and product manager Diiger Barnes says it was essential to start the promotional campaign well in advance because the band has been out of the public eye since they finished touring at the start of 2000.

"There is a large fanbase who bought the million-selling International Velvet released in 1997 and this week we begin the process of getting the 40,000

registered fans back into a Catania frame of mind," he says.

The mailout is designed to replace the offline database with an online version and fans are being encouraged to register their details on the Catania website, which is being revamped this week. As an incentive there is a competition to win tickets for T In The Park (July 7) which Catania are headlining. They will also be appearing at the Guildford Festival on August 5.

In three weeks' time, fans who have contacted the website will be mailed again as part of a teaser campaign for the single Stone By Stone (released July 16). They will be sent an actual piece of stone with the word Catania printed on it after the company bought 10 tonnes of Welsh stone.



Catania: back in the public eye

"We want the campaign to be thought-provoking and it is all about getting some momentum going before the T In The Park appearance. As a label we must be creative in how we use our databases and, as a further incentive to get people online, some material, such as time-limited downloads, will only be available to those who register. We will keep driving people back to

the website with weekly email news updates," says Barnes.

Stone By Stone, which will later be TV-advertised, has already had some play on Radio One and Xfm and it is being served to all radio this week with the label expecting to win LR support. The label held a retail playback last Wednesday (May 30) and the band performed on Later... two weeks ago. Meanwhile, an eight-date theatre tour will begin a week after the single's release.

"It is crucial we deliver the single correctly to guarantee the success of the album and this campaign is all about being as upfront as possible. We have even booked a full-page ad in Q magazine a month in advance telling people that Catania are back," says Barnes.

DUREX TO SPONSOR MTV

Contraceptive brand Durex is returning to MTV as a sponsor to support the channel's Dance Floor Chart series and two European club tours. Durex worked with MTV in 1994 and 1997 and the latest 12-month deal began at the end of May with on-air advertising, while the sponsorship element launches later this month.

DANCING STEVE AIDS CLEARHOUSE

A computer-animated character called Dancing Steve is leading the summer marketing campaign for MusicStarz, the online service offering pre-recorded tracks for advertising agencies, film companies and broadcasters. MusicStarz is using Dancing Steve to demonstrate how music can be used creatively in advertising and film to express different moods. He will be emailed later this month to anyone who has registered with the service.

R1 TO DOCUMENT RISE OF NU-METAL

Radio production company Somethin' Else has recorded a documentary called Nu Metal Army for Radio One. It traces the changing face of heavy metal in the last eight years focusing on the emergence of rap metal. The documentary will be broadcast on June 18 and is presented by Steve Lamacz with contributions from Slipknot, Linkin Park, Papa Roach and Arsen.

JOYCE WINS NEW ROLE AT IMP

International Music Publications has appointed Anna Joyce as managing editor. She has been an editor for a year working within the Warner Music Group for the past four years. She has been responsible for titles such as Stars In Your Eyes, You're The Voice and Discover The Lead, and for producing folders for Robbie Williams, Texas and Dido.

GALAXY 102 PROMOTES RITCHIE

Simon Ritchie has become deputy programme director at ChrisGill Radio's Galaxy 102 in Manchester. The appointment follows the announcement in May that Christian Smith had been made head of music for the Galaxy network. Ritchie is a former breakfast show producer at Galaxy 102, which attracts a weekly audience of 2.2m.

ORBITAL SUPPORT MTV DANCE LAUNCH

MTV has confirmed that Orbital will appear an exclusive gig at London's Ocean on June 30 for the official launch of MTV Dance. However, the gig will not be broadcast until July 8.

THIS WEEK'S BPI AWARDS

Best Album Air's 10,000 Hz Legend album, The Best Of Burt Bacharach and The Essential Bob Dylan all go silver.

HOW TV SHOWS' RATINGS COMPARE

Programme	Viewers (000s)	% change on 2000
Top Of The Pops*	3,335	-18.7
Top Of The Pops 2*	2,678	-35.3
Comic Relief	2,440	+18.9
SMTV	1,852	5.7
The Peppel Chart*	1,636	19.0
Top Of The Pops Plus	1,092	n/a
Live Aid Kicking	696	n/a
Playboy	668	n/a
Exclusive	327	26.7

*combined totals. Source: Mediamem CMG (Barclaycard) data for w/w 14 May 2001.

Mute Records is expecting interest in Goldfrapp (pictured) to soar after mobile phone company One 2 One selected the track *Lovehead* as the sound bed for its latest £3.5m TV advertising campaign. The track, taken from the band's debut album *Felt Mountain* which has reached worldwide sales of more than 300,000, was first heard during the Champions League final on ITV in May and the ad campaign is set to run throughout the summer on ITV, Channel 4 and in cinemas. The deal with One 2 One was secured by Warner/Chappell's film and TV department. Mute is re-promoting the album at £9.99 across all retail and is supporting the effort with extensive above-the-line advertising. In addition, four-track CD samplers are being sent to cafes, bars and non-music retailers and displayed in point-of-sale counter boxes. The act appear on Channel 4's *The Priority* tomorrow (Tuesday) and play sold-out dates in Manchester, Glasgow and Birmingham later this month. Goldfrapp are the latest in a long line of Mute artists to have tracks licensed for adverts or film use. It follows tracks from *The Moby album* Play (also published by Warner/Chappell) which has now been used in projects in the UK or overseas.



Digital One to spend £500,000 in goal 'to double' radio sales

Commercial digital radio network Digital One has unveiled an ambitious £500,000 marketing campaign which it hopes will double the number of sets sold by the end of the year.

The company estimates that around 40,000 digital radio have so far been purchased and it has set a target of 80,000 by Christmas using summer promotions linked with retailers and manufacturers as well as a two-week radio advertising campaign on Classic FM, Virgin Radio and TalkSport, which starts on June 18.

There will also be a series of consumer roadshows visiting large shopping centres around the country with the tour culminating in an appearance at the home entertainment show Live 2001 in Birmingham on September 22-23.

The promotion is being overseen by the company's new director of operations Glyn Jones, who joined



Digital One: digital radio sets push from BBC Digital in April. He says an analysis of last year's figures reveals there was a boost in sales activity in the run up to Christmas.

"Our summer initiatives are designed to keep the momentum and we are confident that our sales targets can be achieved. This campaign is more volume-focused," he says.

Electrical retailers are being rewarded with a £20 leisure voucher for every digital radio they sell and film marketing company Mosaic will be visiting multiple and independent stores to educate staff on selling the benefits of digital radio.

IPC Ignite! promotes Uncut title with issue dedicated to Beatles

Media group IPC Ignite! has made the 50th issue of its music and film title *Uncut* a tribute to The Beatles.

The company has produced four distinct front covers depicting each of the band members, while there is a 24-track cover-mounted CD of Beatles songs recorded by artists such as Oasis, Otis Redding, Peter Sellers and Marianne Faithfull. Two bands have recorded especially for the project with Echo & The Bunnymen performing a version of *Ticket To Ride* and Teenage Fanclub playing *Tell Me What You See*.

IPC has also conducted a celebrity poll of more than 1,000 artists including Radiohead, Paul Weller, Oasis and Billy Bragg to define the 50 greatest Beatles songs. "Our marketing manager, Damian Posternio, hopes the four front covers and the CD will raise the profile of the magazine and make it a collector's item.

"We are commemorating the

Goodman quits Virgin for new challenges

Nik Goodman has quit his job as Virgin Radio's deputy programme director just before the arrival this month of Paul Jackson as programme director.

Goodman, who leaves the station after two years at the end of this week, says he decided it was the right time to seek new challenges elsewhere. "I've had a fantastic time at Virgin and enjoyed improving the level and quality of the music at the station, as well as introducing new programme strands and ideas. I will be announcing what I am going to do next shortly, but it will still be based in music broadcasting," he says.

His planned departure follows a mixed set of Rajar results in which Virgin lost 8.3% of its FM audience in London but added 37,000 listeners on AM nationally in the first three months of the year. Programme director Henry Owens quit in March, while Dan McGrath and John Revell left the breakfast show in May.



Uncut: two of the four covers most influential band of all time and have an extensive marketing campaign to support the July issue with advertising throughout IPC's music portfolio and an email promotion via mme.com," he says.

IPC Ignite! has also linked with Virgin Radio's FM station, which broadcasts to London and the south east. The station will be playing tracks from the cover-mounted CD and from the Beatles poll during the next two weeks.

The magazine's birthday celebrations will also include six *Uncut*-branded gigs in London in June.

Elis-Bextor builds on Spiller with solo album

by James Roberts

Polydor is set to complete the transformation of Sophie Elis-Bextor from indie darling into cool popstar with the release of her debut solo album *Read My Lips* in August.

While Elis-Bextor's collaborations with Moby are not among the album's final tracks, two tracks written and produced with Blurs' Alex James have made the final tracklisting. "I was a big blur fan but didn't know what type of music he would go on his own. Move This Mountain has turned out to be one of my favourite tracks on the album," says Elis-Bextor, who adds that the Moby tracks are missing only for logistical reasons.

"We didn't actually end up working together until February, by which time most of my stuff was finished. We did five tracks, which are still in the demo stage for his next album," she says.

Polydor A&R manager Simon Gavin says the flavour of the album, a mix of electro, Eighties pop, disco and strong melodies, was set by Elis-Bextor herself. "The driving force behind it has been Sophie - she's very strong will and knows exactly what she wants. It's also about her as a star because she is so charismatic. The album has a lot of pose and it says a lot about her," he says.

The lead single *Take Me Home*, which precedes the album by two weeks, is produced by Damien Le Gassick, who also produced *Ray Of Light* for Madonna. Programmer Marco Rokasani and Cardigans producer Tore Johansson have also worked on much of the record. "It's less about who we worked with



Elis-Bextor: new project and collaborations and more about finding the right people for the direction of the songs Sophie wanted to take," says Gavin.

Elis-Bextor adds, "I was already thinking of a solo project before Spiller, after *Theaurose* finished. I think the solo is a result of all the music I grew up listening to - the Jackson 5, Britpop and electro. I'm a singer who prefers to sing in a laidback way and I think the clarity of an electro production lets me do that. I did have a picture in my head of the sounds and visual aspects of how I wanted it to work."

While the project is clearly a priority for Polydor UK as the label strives to create a reputation for developing "cooler" domestic artists outside of the pure pop of 5 Club 7, Samantha Mumba and Lolly, the Spiller profile puts it in a privileged position. "It's not as if we are starting from scratch. In terms of marketplace I think this will be a leader. Someone said she was the Audrey Hepburn of dance music, which I thought was quite astute. It's sophisticated pop with very wide appeal," says Gavin.

Rive Droite forges closer links with film industry with new Malibu office

Rive Droite Music is setting up a US base in a bid to develop closer links with the film industry.

The publishing company, whose UK arm has provided it with stakes in international hits for artists like Cher and Enrique Iglesias, is currently in the process of completing work on an office and studio in Malibu and is also close to signing a key film music writer who is known for work on blockbusters such as *Mission: Impossible* and *Hemlock*. The company also has plans to establish a similar operation in Germany later this year.

Meanwhile, Rive Droite Music UK vice president Philippe Zavierov - who was recently promoted from his previous A&R role at parent company X-III Music Group - is reporting strong record company interest in London pop/rock act Sheen, whose singer Ashley Alexander is one of their recent signings. The band are currently working on new material.

Other new additions to Rive Droite's roster include R&B/ soul vocalist Michelle Rowe, French writer/producer Kluzo and songwriter Franck Fossey. "He [Fossey] makes fantastic melodies and is working with several other of our writers. He is very prolific and I think you will be hearing about him very soon," says Zavierov.

Elsewhere in the company, Fred Juzrez has left Chrysalis in Paris to take up the role of general vice president of both X-III Bis Music Group and Rive Droite Music Group.

Rive Droite Music has recently received a Latin Accop award and three Pop Accop awards for its work on Cher and Enrique Iglesias.

Irish quartet Bellefire have been negotiating and recording with RHett Lawrence in the final stages of preparation for their debut album. Their co-writer, Surrender, is already being earmarked by their label Virgin Records as a future single. Debut single *Perfect Bliss* was written and produced for Jorgen Elvdsen and Phil Thornalley - is this week's Radio 2 single of the week. "Perfect Bliss was chosen as the first single because it was the most direct pop song to get them out of the starting blocks. Next we will be moving on to show the depth of their writing abilities," says Virgin senior A&R manager Paul McDonald. Besides *Perfect Bliss*, Elvdsen has worked on a number of other tracks with the Logic Walsh-managed set, including the mid-tempo track *I Can Make You Fall In Love Again*. Despite the co-writers, Bellefire's cover of U2's *All I Want Is You* is likely to be released as the follow up to *Perfect Bliss*. "They have unquestionably made it their own," says McDonald.

newsfile

PUBLISHERS EYE THE MUSIC

Publishing interest is growing in acclaimed Leeds five piece *The Music* following their signing to Hut Recordings last week. The band, who last week released a limited-edition *Flerca Panda* seven-inch, *Take The Long Road And Walk It!* The Walls Get Smaller, which has already enjoyed support from Radio One's Steve Lamacq, have no immediate release plans and will spend the rest of the year writing and touring.

HAYES TO HEAD COPASETIK'S LA OFFICE

Chaka Hayes, formerly of William Morris Agency, has been appointed to run a new Hollywood office for London independent label Copasetik Recordings. The label has also signed a US distribution deal with Koch. Having recently signed break beat core Genesis II, the label - whose roster includes ex-Prodigy member Steve Thornhill, German experimentalists Terranova and cult hip-hop artist Koolha - intends to step up its A&R activity.

STUDENT TOUR TO FEATURE UNSIGNED ACTS

Student Broadcast Network's dance show *Circumference* is to showcase a number of unsigned acts featured in 20 bedroom bedlams slot on a forthcoming 23-date national tour. Hip-hop act *Twisted Visions*, progressive dance act *Definitive Sounds* and garage collective *Pure Platinum* are among the line-up, which is also set to feature Polydor signing Ladies First. *Circumference* is broadcast between 7pm-10pm on Fridays. The show also features the National Dance Chart, compiled from returns from 250 campus club DJs and as featured in *Seven* magazine.

TOMMY BOY LINE-UP TO TOUR EUROPE

Tommy Boy Records has lined up very hip hop artists for a tour to celebrate the label's 20th anniversary. Afrika Bambaataa, Arthur Baker, *Run The Automator* and *De La Soul's Maseo* will play at 20 European dates in July including shows in London, Glasgow, Paris, Amsterdam and Aya Napa. The label is also preparing to release Paul Oakenfold's remix of Afrika Bambaataa's *Planet Funk* as a single in the latter summer following its inclusion on the blockbuster film *Swordfish*.

SKINNY SUMO WINS UNSIGNED COMPETITION

Nottingham-based act *Skinny Sumo* beat off competition from more than 400 other unsigned acts to win last week's National Student Music Awards. The band included representatives from Radio One, *NME*, *Muzik* and *Parlophone*. *Skinny Sumo* are a drum & bass act in a similar style to recent BMG signing *Kooshen*, who also played at the Awards. The act also includes studio time at Abbey Road and BBC *Maida Vale*.

NEW PLAYLIST

The Streets - Has It Come To This (Locked On) One for the Reebok massive - around since the start of the year and now starting to cause a fuss (single, tbc); **Elisabeth Troy** - *Milus* 10 Degrees (Faldin Look) Finally set to shine in her own right (single, July 23); **Weekend Players** - *21st Century (Multiply)* A Groove Armada side project worthy of full time project status (single, tbc); **Dave Matthews Band** - *Space Between Us* (A&R) The call for a return for BMG UK to translate the immense US success (single, tbc); **Stanton Warriors** - *Stanton Sessions (XL Recordings)* Among the freshest sounds in town (album, July 3); **Strokes** - *New York City Ghosts (Rough Trade)* Possibly stronger than *The Side* (album, July 3); **Stanton Warriors** - *Stanton Sessions (XL Recordings)* Among the freshest sounds in town (album, July 3); **Strokes** - *New York City Ghosts (Rough Trade)* Possibly stronger than *The Side* (album, July 3); **Sophie Ellis-Bextor** - *Various* (Polydor) Eighties retro cool that works neatly (sampler, tbc).



Baxendale appointed to Azoff's UK office

US industry veteran Irving Azoff has appointed Giles Baxendale as managing director of a new UK arm of his management company.

The UK company will oversee the careers of British rock act Bush - with whom Baxendale previously worked alongside their former manager David Dorrell - and Charlotte Church, who Azoff has taken on following her departure from Jonathan Shalit Management.

The Azoff Management group also looks after international stars such as Christina Aguilera, The Eagles, Don Henley, Seal, Pearl Cole, Journey and L'Heureux.

Bush are currently mixing their fourth album in Los Angeles. It is their first for Atlantic since they signed a worldwide deal with the major following their departure from Trauma/Interscope. Produced by Marcy Mason collaborator David Sardy, the album is set to be released some time in October.

Big names help Marks push new acts

Writer, comedian, record company boss and former dress baron Howard Marks has called on the services of established artists including *Stereophonics*, *Super Furry Animals*, *Shaun Ryder* and *The Wellivers* for a project aimed at bringing wider attention to a selection of largely unknown acts and new signings from his label's roster.

Bothered Records is planning to release a 13-track compilation titled *Under The Influence*, which will include tracks from South London trio *Cycle*, indie/dance act *Western Power Trip* and former Headsweat vocalist Dan Glendinning alongside more established names.

"The use of the established acts draws attention to the new acts. All the bands are on the same deal but that's the intention," says Marks.

Stereophonics' contribution, *An Audience With Mr Nice*, was written by frontman Kelly Jones after he attended a stand-up show by Welsh-born Marks in Cardiff last summer. It has already appeared as an extra track on their recent top five single *Mr Writer*.



Under the Influence: Jones (left) and Marks

Under the Influence will feature *The Beach* by dance duo *Halogen*, who also record as *The Billed Eskimos* - their first single appeared on the 140,000-selling *Paul Oakenfold* compilation *Travelling*.

Marks says he is happy for the acts to move on to larger labels should they be picked up from the album. "Hopefully they will be long-term projects for Bothered but they are not committed. If they need to move on we're not going to get in the way," he says. The album will be distributed by Universal.

THE
COOLEST
JAZZ
ALBUM
OF 2001

LET'S GET LOST



TERENCE BLANCHARD plays the songs of JIMMY McHUGH

with
DIANA KRALL, JANE MONHEIT,
DIANNE REEVES & CASSANDRA WILSON

Three-time Grammy nominee Terence Blanchard delivers what promises to be one of the finest jazz records of the year. This collaboration with the four top female vocalists in jazz today is packed with brilliant new renditions of the classic tunes of Jimmy McHugh, the composer responsible for classics like "I'm In The Mood For Love", "Let's Get Lost", "I Can't Give You Anything But Love" and "The Sunny Side Of The Street".

ALBUM RELEASED ON JUNE 11th

www.sonyclassical.co.uk

CLASSICAL SALES REMAIN ON TRACK

Classical sales dipped slightly between January and March this year, but their value of just under £13m was consistent with the first quarters of 1999 and 2000. Although the volume of classical shipments during the period dipped by 4%, BPI statistics suggest that growth in the classical market remains encouraging, with annual trade deliveries up by 20% in the 12-month period to the end of March.

Predictions for classical sales this year, based on the upward trends experienced during the second half of last year driven by crossover titles such as Russell Watson's *The Voice* (pictured), suggest increased overall growth in the value of the classical sector driven by a strong range of product. The value of all classical trade deliveries in the 12 months to March rose 12% year-on-year to more than £65m, a total that almost matches the figure for the same period a year earlier.

The BPI's Market Information report states that classical music currently has a 7% share of the UK market — a figure which "compares favourably" with other international markets. The BPI figures include data for mail order and club sales, which are now recognised by most major and many independent classical labels as popular sources of product for classical consumers.

Titles established in the second half of 2000 continued to perform well in the first quarter of this year, with Watson's *The Voice*, The Classical Album 2001 and Hans Zimmer and Lisa Gerard's OST for *Gladiator* giving Universal Classics the top three slots on the BPI's Top 15 list of best-selling classical albums during the period. Nana Mouskouri at Her Very Best also did good business for the major, failing just behind

Gladiator to become the quarter's highest selling new classical release.

Overall, TV-marketed titles and high-profile soundtrack albums attract the lion's share of classical sales in the first quarter, with Tan Dun's Oscar-winning OST for Ang Lee's *Crouching Tiger, Hidden Dragon* and Zimmerman's Hannibal OST respectively proving the period's eighth and sixth best-selling titles. Backed by widespread media coverage that included an appearance in *The Sun* for the nuns of the Priory of the Resurrection, Chelmsford, their Eternal Light album managed to take 11th place even though it was only released on March 12, right at the end of the quarter.



HUGEN'S RELEASE IN MUSEUM TIE-IN

Following the success of earlier collaborations between the National Gallery and small independent label Metronome, a new release has been produced to coincide with the Vermeer and the Delft School exhibition on the museum's staging this summer.

Music from *The Time Of Vermeer* (METCD 1051) offers a programme of works by the Dutch composer, polymath and art connoisseur Constantijn Huygens and musicians associated with his circle. The long-lived Huygens, who may have been among Vermeer's patrons, visited and performed at the court of James I in 1618 and was subsequently knighted.

Metronome's anthology, which includes works from Huygens's vast library, is performed by Groningen award-winning harpsichordist Carole Cerasi, lutenist Christopher Wilson and soprano Julia Gooding. The same artists will perform live at the National Gallery on July 4, with music from the disc also heard in the audio guides for the exhibition, which runs from June 20 until September 16, and the gallery's related video presentation.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week

HANDEL: Gloria; Dixit Dominus. Kirby, Martingello, Von Otter; Royal Academy of Music Baroque Orchestra/Cumming; Drottningholm Baroque Ensemble/Ohrwall (BIS BIS-CD-1235). While scholars may argue

for or against Handel's authorship of the Gloria setting premiered on this admirable BIS disc, there is no disputing the quality of performance it receives from Emma Kirby (pictured) and the excellent Royal Academy student baroque band. There has been no shortage of publicity already about the discovery of the Gloria in the Academy's library and its subsequent attribution to Handel. Select is supporting existing coverage with a strong PR push and carefully targeted marketing, part of a strategy devised to drive UK sales beyond the 10,000 mark.



REVIEWS

For records released up to June 25 2001

HOLST: The Planets. Halls Orchestra/Elder (Hyperion CDA 67270). This is the first recording of Holst's evergreen massive orchestral work to include Colin Matthews' recently composed Pluto, the planet "missing" from the original score. Promoted as a key June release by Hyperion, it is backed by extensive advertising in the specialist classical press.

JOSQUIN DES PREZ: Missa Fortuna Desperata; Adieu mes Amours; Bergerette Savoyennise; Consideres mes Incessantes, etc. plus works by Anon, Busnoli, Greater Isaac, Senfl. The Clarks' Group/Wickham (ASV Gaudemus CD GAU 220). The Josquin originals presented here on the first in a complete survey of the composer's known output are outstanding treasures of late 15th-century music, especially the early *Missa Fortuna Desperata* (otherwise unavailable in the catalogue). This is backed by ads in the specialist classical press and PoS materials.

TCHAIKOVSKY — 1812 OVERTURE: Also includes *Marche Slave*, *Cossack Dance*, *Cappriccio Italian*, *Festival Coronation March*, etc. Kiev Symphonic Chorus; Children's Choir of Greater Cincinnati; Cincinnati Pops Orchestra/Kunzel (Telarc CD-80541). Gauge the speaker-busting effect of Telarc's real canon bursts in the 1812 Overture before declaring war on your neighbours. The Cincinnati Pops Orchestra and Erich Kunzel have a reputation for notching up the excitement levels in classical music, boosted here by the American record label's aural sound engineers.

VANHAL: Missa Pastoralis, Missa Solennis. Tower Works NZ; Aradia Baroque Ensemble/Grodd (Naxos 8.555080). The Aradia Baroque Ensemble's latest exploration of the Bohemian composer's unfairly neglected work delivers crisp, exciting premiere recordings of two masses that deserve to emerge from the shadows of better-known settings by Vivaldi's contemporaries Haydn and Mozart. It is Naxos' disc of the month for June.

SINGLE of the week

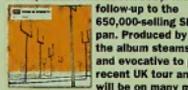
CHRISTINA AGUILERA, LIL' KIM, MYA & PINK: Lady Marmalade (Interscope 4975612). This reworking of the Labelle classic, as featured in the Baz Luhrmann movie *Moulin Rouge*, is already

number one in the US and is on its way to replicating the success in the UK. Thank to Radio One, which has A-listed the single, who have sold more than 30m records between them, show All Saints how to make a cover with international appeal.



ALBUM of the week

MUSE: Origin Of Symmetry (Taste Media/Mushroom MUSH393CD). The



follow-up to the 650,000-selling *Showbiz*, *Origin* proves Muse are no flash in the pan. Produced by the band with John Lockie and Dave Bortrill, the album steams through a range of styles from atmospheric and evocative to pure, no-nonsense rock. Radio exposure, plus a recent UK tour and upcoming festival dates, should ensure Muse will be on many music fans' want lists this summer.

SINGLE reviews



MATCHBOX TWENTY: Mead Season (Atlantic 7567851/2). Trying to repeat their US success, Rob Thomas & Co release their third single from their second album. This title

tracks from the album has a catchy hook and platforms their classic sound effectively. The quintet will be supporting Bon Jovi in June on their forthcoming album tour.

RECOMMENDATION: STATIC REVEREND: Happi People (Incentive/Rain/ CENRUL1). Detroit veteran Dennis White re-emerges with this uplifting gospel-tinged house track. Licensed from LA label City of Angels, it created a buzz at the Winter Music Conference in Miami and is now crossing over thanks to a B-listing at Radio One.

JOLENE: Light Another (Colt JK001). Jolene's distinctive vocal shines on this melancholy solo debut from the recent *10* magazine cover star. Jolene's always known in music circles through her role as guitarist for Les Rythmes Digitales. This limited-edition seven-inch release should increase the current industry interest.

RECOMMENDATION: ALIEN ART FARM: Movies (New Noise Label 4508982). The first single to Paga Roca's DreamWorks imprint provides a new twist to rock, their quirky influences making a refreshing change. Along with a singer who could challenge Jim Carey's title as the roughest face in showbiz, they easily stand out from the pack.

HUMAN NATURE: When We Were Young (Epic 6713792). This is uptempo power pop with a ballad edge from the Aussie hopefuls with a song title that suggests they are perhaps a little old to be aiming for the ever youthful big band market. They have just finished a UK arena tour with S Club 7.

SPACEK: How Do I Move/Getaway (Island Blue CID0776). Lifted from the acclaimed album *Curvata*, this double A-side showcases the South London trio's sparse yet moody sound. *Getaway* features vocals by Hill St Soul, while remixes from C-Swing and Nextmen add a hip-hop edge.

NEW SECTOR MOVEMENTS: The Sun (Virgin NSMCD12). Vocals by US jazzer Frank McCorrie give an almost Steve Wonder touch to this leftfield excursion from West London's IG Culture. Dwele and MAW's Kenny Dope provide remixes.

RECOMMENDATION: TAHITI 80: A Love From Outer Space (Atmosphere 29392). This clever Eighties synth trio reworking of the AR Kane classic is a taster for Tahiti 80's debut album, which to date has sold more than 300,000 units worldwide. B-listed at

Xfm (which also used the band's music in a TV campaign), they headline a NME On Night at London's Camden Monarch on June 20.

TOMBA VIRA: Sound Of (Oh Yeah) (VC Records/VCR08D). The duo responsible for The Goodmen's Give It Up release this peppy house track that samples a synth loop from Q&A's *Enola Gay*. Its journey to charted is as straightforward thanks to support at specialist dance radio.

SCUBA 2: Instant Whip (Oxm/Sanctuary OX000X0). A-listed at *Add*, this is a strange fusion of breakbeat, dance and laidback pop. The third release from their album sees the Scottish duo in fine form.

MASA: Heaven & Hell (Concept CDC024P). This duo's debut single is a folk-pop track with an infectious hook. Having gained exposure supporting Steps and

Westlife, the pair may still need further support to make a chart appeal.

ATB: Let U Go (Eel) 0117335KTR). Andre Sinigaglia's trademark guitar sound gets left behind as he ups sticks and ventures into harder territory. The track has an underground edge, and boasts a beautifully crafted vocal from Roberta Carter.

RECOMMENDATION: 112: It's Over Now 74321 849312). Having released two major platinum albums in the US, Puff's protégés now unleash this first single from their new album, Part III. Their usual mix of edge beats and smooth R&B vocals is proving popular in the clubs.

NAIMEE COLEMAN: My Star (Chrysalis CDMEES). This summery pop song is in the same vein as Natalie Imbruglia's *Torn* (it is co-written and co-produced by Phil Thornalley). It should keep Coleman – best known for her guest spot on Aurora's *The Best Of Ordinary World* – to establish her career outside of her native Ireland.

BELLE & SEBASTIAN: Jonathan David (Jeepster JPRCD502). The first single from B&S since last year's *Legal Man* sees them at exuberant form. They have their biggest tour to date imminent, and while this track may not be as immediate as most radio fare, it is naggingly addictive.

RECOMMENDATION: FOUR TET: No More Mosquitoes (Domino RUG126CD). This track is taken from the album *Parade*, which impressed with its irresistible paratril. The single is more traditionally structured than the album with its 4/4 beat and catchy vocal, but remains inventive and intriguing.

THE OFFSPRING: Million Miles Away (Columbia 6744085ACD2). This is another hard-rocked track from the Offspring, though they fall short of recapturing the commerciality of *Pretty Fly (For A White Guy)*.

RECOMMENDATION: LINKIN PARK: Papercut (Warner WSCD). Linkin Park's fanbase – which has given their debut album *Hybrid Theory* gold status in the UK – continues to swell. Delft ramps weave their way around stabs of non-metal rock posturing on this track. It comes as no surprise to see a B-listing at Radio One, since previous support from the station helped to push their previous single, *Crawling*, into the Top 20. Anyone needing convincing of their power should head along to their show at London's Brixton Academy this week.

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It is one to keep the fanbase happy until the band deliver another set of fresh sounds.

RECOMMENDATION: DANE BOWERS FEAT. WYCLIF JEAN: Another Lover (Arista 74321 860552). Lifted from the forthcoming album *Facing the Crowd*, this is another polished slice of R&B. Boasting the obligatory well-crafted Spanish guitar – it is close to Maria Marfa but not too close – the single is produced by Jerry "Wonder" Duplessis. It is listed at Radio One.

MICHAEL FRANTI & SPEARHEAD: Rock The Nation (Parlophone CDC1830). The first single from the impressive *Steep Human album* is something of a Spearhead call to arms. Regenerating the tired hip-hop genre is no mean feat, but Franti achieves it with inimitable style and a catchy song that could be Spearhead's biggest hit to date.

MATTHEW JAY: Please Don't Send Me Away (Debut CDF00DD1138). Taken from *Jay's* (featuring album, *Draw*, this new track with its reflective lyrics and strong melody helps to lay the foundations for the young Welsh artist. With a pleasing acoustic sound and a

C-listing at Radio One, it is sure to stir more interest in the rising star.

MONOBY FET: DELORES: The Music In You (Perfecto PERF18C). This euphoric trance anthem from Ian Masterson is the theme tune to the Channel 4 series *Around The World In 80 Raves*. Heavy TV exposure could push it into the charts.

RECOMMENDATION: BACKYARD DOG: Baddest Ruffest (East West EW233CD). Heavy support from Radio One's Jo Whalley and Steve Lamacq has resulted in an A-listing for this six-track album. All album, All In Day, is due in July.

RECOMMENDATION: TSAR: Calling All Destroyers (Hollywood HCD2232). With tracks resembling punk posters King Adora as well as veterans Green Day (producer Rob Cavallo worked on the title track), this is a powerful debut and follows impressive UK shows.

IGGY POP: Beat 'Em Up (Virgin CDVU 3200). After the retrospective *Avenue B* album one might have thought that Pop had mellowed – then along comes this return to Stogies heaven. It is a howling, slamming debut with tracks such as *All In All* and *L.O.S.T.* being obvious highlights.

VARIOUS: Chicane Presents Visions Of Ibiza (Beechwood CHICCD01). Chicane's Nick Broomfield selects this diverse collection for this themed across the Balearic island. Ranging from chillout classics from the Orb, Lamb and Air to Eighties rock from Simple Minds to trance from BT, Rank 1 and Three Drives, it should have wide sales appeal.

ALBUM reviews

RECOMMENDATION: FAITHLESS: Outrospective (Cheeky/BMG 74321 850832). On their third album, Faithless trade the epic soundscapes of Sunday BPM for a more contemplative, ambient sound. Vocals from Zoe Johnston and Dido add a folky touch, and Maxi Jazz's rapping is stronger than ever. There is also room for the driving synth-house of single *We Come 1*, and the funky disco-flavoured *Muhammad Ali*, and Rolo's production makes this sound like a group hitting peak form throughout.

PROUD MUR: The Same Old Blues (Sour Mash JDNCCD003). The first album to be reviewed on Liam Gallagher's label is

This week's reviews: Dugald Baird, Phil Brooks, Claire Bond, Jimmy Brown, Ed Dodwell, Chris Finan, Tom FitzGerald, Owen Lawrence, James Sawhney and Nick Tesco.

RECOMMENDATION: NITIN SARKHNEY: Prokshya (V2 VVRL015312). The long-awaited follow-up to the Mercury Music Prize-nominated album *Beyond Skin* does not disappoint. Featuring more than 200 musicians over its 15 tracks, it seems to borrow from almost every style, although orchestral, breakbeat and Eastern-influenced sounds generally prevail to create a jazz-tinged backdrop. Namechecks include Nelson Mandela and Ray Charles. And while there are also vocal collaborations with vocalists Natcha Atlas, Tina Grace and Brazil's Nana Miranda.

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old skool



strobe

jungle

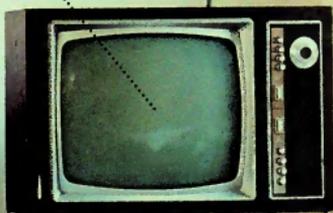


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bouncer



podium

smoke
machine



dance floor



UK DANCE LOOKS TO GLOBAL HORIZONS

UK DJs are turning the tables on their big-bucks-earning US counterparts as American clubs and events look to the other side of the Atlantic, reports James Roberts

During the first few months of 2001, "big in America" has threatened to replace "huge in Ibiza" and "eared by Tong" as the cliché most abused by the dance community. Although there has not been an overnight explosion, however, recent years have seen a gradual sea change in the fortunes of UK dance artists in the US and there does appear to be some truth behind the sound of the recent hype.

The first invasion came courtesy of The Prodigy, Chemical Brothers and then Fatboy Slim, followed closely by the superstar DJ Oakenfold, Sasha, Tong and more recently the UK clubs and labels themselves. The UK dance industry adopted the Miami Winter Music Conference as its annual knees-up of choice some years ago, with every dance label of any substance plus 50¢ hand for crucial tastemaker spins, but the difference in recent times is that America now seems to be taking more notice of them.

"There are far more dance music artists from England, and there's a void to be filled in the American market as dance music increases in popularity over here," says Tomas Palermo, editor of US dance culture magazine *XLR8R*, who adds that the current influx of UK talent owes much to historical transatlantic relationships.

"Americans have always been fascinated with British music culture, mainstream and underground – from the Beatles to New Order and so on – and likewise Brits about American music, so I never feel like there's any invasion going on, just periods where there are more British artists

who are popular or being marketed harder in the States than American artists in Britain," he says.

Arguably the most successful UK DJ Stateside at present is Paul Oakenfold, splitting his time between DJ sets – he is about to support Moby on his US tour – and sustaining his profile among the media. His recent mix album for Perfecto has already sold 200,000 copies in the region, where it is licensed through Sire-London.

"In the past 12 months, the mid-west and mainstream America have just discovered dance music and seem to be embracing it in the good old-fashioned context of cools back to Newcastle," says Perfecto/Mushroom managing director Korda Marshall, who highlights the irony of a nation picking up on a scene that originated in the clubs of Chicago, Detroit and New York in the mid-Eighties.

"It's another example of us reinterpreting what they invented and reintroducing it back to them and then liking it," he says, adding that there is also strong US interest in Perfecto artist Timo Maas, who is close to securing a licensing deal for the region.

The current situation is somewhat of a turnaround for DJ and *Xtravaganza* Recordings founder Alex Gold. "It's a global economy and American DJs have been coming here for years charging huge fees, so I don't really see it's much different. If one British brand is doing well out there, it is very encouraging to others." "In the UK, the potential clubbing audience is around 1m-2m people, of which a proportion will buy a CD. In the US, I estimate that

'It's another example of us reinterpreting what they invented and reintroducing it back to them and then liking it' – Korda Marshall, Perfecto/Mushroom

potential figure at around 60m."

Despite the fact that changes are afoot in the US, there is no doubt that the task of turning a high-profile DJ into an album-selling artist or a brand is still extremely difficult, as the handful of British acts that prove the exception rather than the rule know well. "There are a handful of artists you see on magazine covers: Sasha, Oaky, Chemical Brothers, Fatboy Slim and even Roni Size. These are the guys that sell the records," says *XLR8R*'s Palermo.

The fundamental problem remains the fact that North America is a huge region which has no media infrastructure – and especially no significant radio or TV outlets – to promote dance. One seasoned observer of the scene is Craig Kallman, the Atlantic Records executive vice president who started out founding his own indie dance label Big Beat in the mid-Eighties and who is currently reviving it to serve as a cutting-edge dance brand within the Warner Music organisation. "It's great in the underground but still tough in the mainstream. Breakthroughs like Fatboy Slim and Moby are welcome successes and we need to foster an environment where that can happen more frequently. I think it will continue to grow"



10 cool cuts to watch

- ♣ **HAPPY PEOPLE** Static Avenger (Ruin/Incentive)
About to chart high but with a vibe that will ensure it grows and grows all summer
- ♣ **MEET HER AT THE LOVE PARADE** Da Hool (Man/Feato)
Pete Heller's mix will ensure this comes around again big time
- ♣ **YA MAMA/SONG FOR** SHELTER Fatboy Slim (Skint)
An awesome Chemical Brothers mix and a video that taps the current Christopher Walken vehicle
- ♣ **APHRODITE** Paris & Sharpe (Cream)
Featuring the Gladiator film theme and set to go the way of *Jakarta*
- ♣ **ANOTHER CHANCE** Roger Sanchez (Defected)
Definitely French-influenced, this is a real feel-good tune



- ♣ **THIS TIME AROUND** Phats & Small (Multiply)
This duo (pictured above) are ready to return to the charts
 - ♣ **THE ANSWER** Silicone Soul (Virgin)
A huge underground record for some last year, it is currently having a vocal added and could be the surprise hit of the summer
 - ♣ **CASTLES IN THE SKY** Ian Van Dahl (Nu Life)
With its almost pop vocal this should follow in the footsteps of *Fragma*, *Darlo G* etc
 - ♣ **SUN SLASNIK** Luna (Unsigned)
The majors are still jostling to sign this Finnish tune, which should fly
 - ♣ **FINALLY** K.O.T feat. Julie McKnight (Distance/Defected)
Too cool to be really big on import, but now picked up by Defected and with a Tenaglia mix forthcoming this could be a dark horse.
- compiled by tim jeffrey.

Paul Oakenfold





10 MW tracks to watch

♣ **JUS 1 KISS Basement Jaxx (XL)**
Perfect soundtrack to summer
♣ **THE REAL LIFE** *Ralven Maize*

(Virgin)
With the samples now cleared, this should explode

♣ **10 IN 01** *Members Of Mayday* (Deviant)

A favourite at Homelands
♣ **CASTLES IN THE SKY** *Ian Van Dahl* (NuLife)

A monster melody
♣ **ANOTHER CHANCE**

Roger Sanchez (Defected)
Likely to stick around all summer
♣ **AFRICA** *Chemical Brothers*

(Virgin)
Nothing but the best
♣ **MEET HER AT THE LOVE**

PARADE DA HOOL (Manifesto)

A new mix from Fergie should make this bigger than ever
♣ **SOUL HEAVEN** *Goodfrees*

(Direction)
A strong debut for Sony's new dance imprint

♣ **FIREWIRE** *Cosmic Gate* (Data)

Much tipped by key tastemakers
♣ **URBAN TRAIN** *Di Tiesto* (NuLife)
Tiesto's rising profile should help this buzz track
compiled by **JAMES ROBERTS**.



Creamfields

♣ organically but it is going to take some big breakthrough records to really advance the genre in a major way. Right now, rhytm radio is dominated by R&B and hip hop," he says, adding that there are positive signs in the expansion of the compilation and DJ album market via names such as Paul Oakenfold, Sasha and DJaved and Pete Tong's Essential Selection, which has been launched in the US through Sire-London. Meanwhile, Big Beat has itself been picking up rights to hits by the likes of Spiller to put out on its own compilations.

Perhaps the true significance of the nascent dance movement in the US is in cultural terms, with the strings on the underground laying the groundwork for the dance industry in the coming years. "The US has followed a similar model to

the UK a few years ago. The whole issue of teenagers going to clubs has become a political issue, although I think there are at least another two years to go before it hits the big times," says Andy Ruffell, founder of the Dancestar Awards, whose second annual event takes place at London's Alexandra Palace this week. Indeed, the organisation, which has as its headline sponsor Tiscali, plans to launch a US wing of the event next year, which has meant that Ruffell has spent much time in recent months on the other side of the Atlantic.

"Dancestar will grow along with the industry. This year there is a higher proportion of international nominees to reflect the growing importance," says Ruffell, whose sights are also set on the growing dance scene in the Far East.

Some are deliberately approaching the international business from a different perspective, choosing instead to focus on other key markets than chase the North American high ground. Dynamik, for example, which has been licensing UK dance music overseas for the past seven years, has been seeing decent returns from parts of continental Europe and Latin America in recent months.

"Because we have such good contacts with major labels overseas, they are all TV-advertising commissions, so if we get tracks on them it makes a very good return. We used to do more exclusive singles deals but now we do more non-

"In the US, the scene is still smaller than some people suggest and consumption of dance music is still based around live events"

— Aaron Moore, MoS

exclusive deals, which are just as good," says Dynamik managing director Giles Goodman. As examples he cites recent deals done for Negroman (whose Aquila Esquina was promoted at Miami's WMC and has already been snapped up by labels including Kontor in Germany, Airplay in France, Pias in Benelux, Blanco Y Negro in Spain and BMG Mexico), Luid (whose Out There on Delirious Records has been licensed to Japan, Germany, Spain, Mexico, Hungary and the US) and Felix De Houssac.

"Ultimately, it all goes in cycles. In the past quarter, France and Germany have been much more active in doing TV-advertised

continued on p24

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10 club chart tips



♣ **DIGITAL LOVE** *Daft Punk* (Virgin)

The strongest single from the Daft Punk's (above) excellent Discovery album

♣ **SOMEONE LIKE YOU** *Dina Carroll* (1st Avenue/Mercury)

An excellent Van Morrison cover, this will restore Ms Carroll to the top end of the charts

♣ **LET'S JUST CALL IT LOVE** *Lisa Stansfield* (Arista)

Classy reindeer from Stansfield, with in-demand garage mixes

♣ **PROMISED LAND** *Joe Smooth* (Global/Guns)

A bona fide classic which never realised its full sales potential in 1989 but which should do a lot more damage now with new mixes from Supakings and Ron Carroll

♣ **ASTOUNDED** *Bran Van 3000* feat. *Curtis Mayfield* (Virgin/Grand Royal)

The Drinking In LA mob return with a fabulous track which has been purpose-built around a

previously-unused vocal from the late legend's Move On Up and given excellent new garage and house mixes

♣ **CASTLES IN THE SKY** *Ian Van Dahl* (NuLife/Arista)

Around for ages on promo but only now getting the big push, this commercial trance track has every chance of crossing over

♣ **CRYING AT THE DISCOTHEQUE** *Alcazar* (BMG Sweden)

Previously a hit in northern Europe and big in Italy at the moment, this uses extensive samples from Sheila B Devotion's Spacer but adds its own new hooks

♣ **SOMEBODY** *Shortie vs Black Legend* (Eternal)

The much-delayed follow-up to You See The Trouble With Me is shaping up to be massive

♣ **TELL ME LIES** *Eva Luna* (Lunar)

A pop-inflected Fleetwood Mac cover which could take the same route as The Corrs' version of Mac's Dreams with radio support

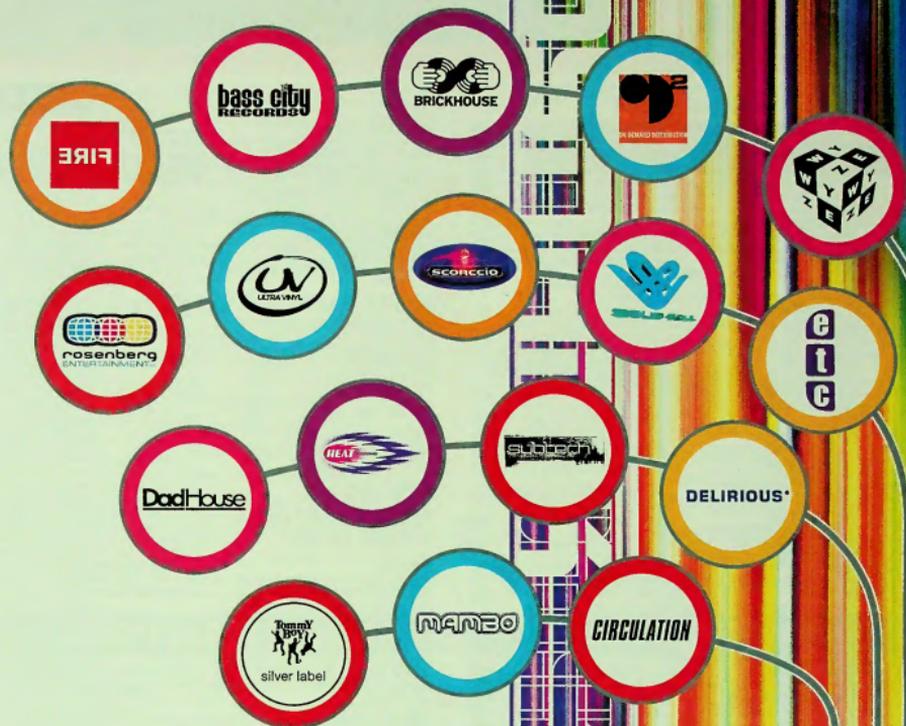
♣ **MEET HER AT THE LOVE** *PARADE DA HOOL* (Manifesto)

About to storm the clubs again in new mixes, with massive support from Radio One

compiled by **ALAN JONES**.

Black Legend





To receive the latest tracks that are available to license from our current roster please contact Giles Goodman or Grant Bishop

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web: www.dynamik-music.com

9 JUNE 2001

CHART COMMENTARY

by ALAN JONES



With the half term holiday helping to ramp sales up by 17%, the singles market was buoyant last week. Shaggy's Angel sold more than 178,000 copies, while DJ Fred Piper's Do You Really Like It, in second place, shifted more than 115,000 copies. It's the first time the top two have both exceeded the 100,000 mark for four weeks.

Tipped by many to be their first number one, Sing by Travis failed to match those lofty expectations but still set a new benchmark for the Scottish group by debuting at number three. Travis are unique in chart history, having improved their peak position with each of their last seven singles. Since reaching number 38 with Happy in 1997, subsequent singles by the group have peaked at 16, 14, 13, 10, eight and five. Sing raises the bar yet again, and is, by some margin, their biggest first week sale. Its tally of 67,000 far outdistances their previous Top 10 hits Why Does It

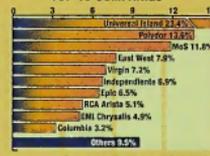
SINGLE FACTFILE

Combining elements of Angel Of The Morning, originally recorded by Merrilee Rush, and The Joker by the Steve Miller Band, Shaggy's Angel sold more than 178,000 copies last week to make him the first artist to have two number ones in 2001. He previously topped the chart in March with It Wasn't Me, which sold 345,000 copies in its first week, a total it has subsequently built up to more than 1,120,000 to become the biggest seller

of the year. Shaggy is the only reggae artist to have multiple number ones, having previously topped the chart with Oh Carolina in 1993 and Boomastic in 1995. Those two titles are the only hits out of nine that Shaggy has landed on the Top 40 on which he alone gets credit, the remainder being collaborations. Angel, for example, featuring the vocals of Rayon, while it 'Wasn't Me is a showcase for Ricardo 'RikRok' Ducent.

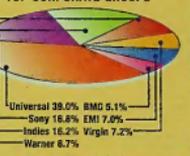
MARKET REPORT

TOP 10 COMPANIES



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

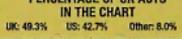
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Always Rain On Me?, Turn and Coming Around, which opened with 33,000, 39,000 and 36,000 respectively.

Dividing music into genres is a tricky business but it is fair to say that however generous we are in interpreting it, there have

never been so many hit bow/R&B acts in the Top 20 at the same time. There can be no dispute that Ludacris, OutKast, Sunshine Anderson, MOP, Mya, 3LW and Nelly are all R&B acts, while their is some justification for the inclusion of Lisa Roxanne, Jennifer Lopez, Gabrielle, and Shaggy in the category too, and maybe even Blue and Eddy Grant. All are in the Top 20 at present.

Six records in the Top 40 have been on the chart for 10 or more weeks, and all seem very reluctant to leave it. Teenage Dirtbag by Wheatus actually improves 25-22 on its 17th appearance, with its sales up 9% week-on-week, while Hear'Say's Pure & Simple dips 35-38 despite a 26% improvement on its 12th week.

Offspring's Want You Bad has slumped 67-34 ending its late record. Ironically, its recent rally was due to a heavily overquoted Asda reducing its price to 1p, not the 49p as reported by some less reliable sources.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Distribution)
1	NO FLOW	Lisa Roxanne	Pain Pictures PPCD 70542 (SMV)
2	DON'T WANT YOU BACK	Ellie Campbell	Jive 8001302 (P)
3	STAR 69	Fat Boy Slim	Skinet SKINT6XCD (SMV/P)
4	IT'S ROCK	E-Trax	Tiny Tunes TTY 19502 (ADD)
5	TA DON'T SEE THE SIGNS	Mark B & Blade	Worldplay WOR0206 019 10
6	SYNCHRO	Transmitters	Hotz Chango HO04707 (V)
7	GOOD LOVE	Inner City	Piact Recordings PIA018CD (V)
8	SHES RIDES	D'Fuse & Joy	PERFECT PERP1305 (SMV/P)
9	WHITE BOY WITH A FEATHER	Jason Downs feat. Mik	Pepper 8200412 (P)
10	LET GO	Cleartide	Desty Company MOT10MCD (V)
11	HELDS OF AETHERY	Dance To Tipperary	Nedra NRCD 1507 (MCA)
12	STRANGE WORK	Pesh	Inferno CD02RN 38 (SMV/P)
13	MR WRITER	Stereophonics	V2 VVW 501508 (SMV/P)
14	IS A CLASSIC	Acad Of Space	Tigridal TTX 1242314 (V)
15	OVER THE RAINBOW	Eva Cassidy	Blix Street/Hot Hittr (P)
16	ERENDIRA	Jerry Bonham	Bedrock BED71 (P)
17	BORDERLINE 2000/JUNJOLE JUNGLE	Metallheads MET0209 (SRD)	
18	ALL GOOD THINGS	Proud Mary	Sour Mash JONC0002 (SMV/V)
19	EKHALE	System F	Tsunami TSU6028 (ADD)
20	SUBLIME	Drax feat. Scott Mac	Spot On SP04708 (ADD)



This Week	Title	Artist	Label
1	ANGEL SHAGGY feat. Rayon	MCA/Int'l Island	
2	DO YOU REALLY LIKE IT? DJ Fred Piper & The MC's	Reckless/Int'l	
3	SING	Transmitters	
4	DON'T STOP MOVIN' DJ A-Trax	East West	
5	ELECTRIC AVENUE	Only One	
6	ALL RISE	Interscope	
7	IT'S RAINING ME	Capitol	
8	TRAVEL YOU SEE	Cherrytree	
9	BIDE WITH ME	Capitol	
10	NO MORE (BABY I'M A DO BIGHT)	Capitol	
11	OUT OF REACH	Capitol	
12	SURVIVOR	Columbia	
13	PLAY ANOTHER LIGHT	Columbia	
14	WHAT TOOK YOU SO LONG?	Mercury	
15	YOU ARE ALIVE	Mercury	
16	LADY MANNALE	Mercury	
17	HAVE A NICE DAY	Mercury	
18	FREE	Mercury	
19	WHOLE AGAIN	Mercury	
20	THE LIFE A BIRD	Mercury	
21	HEARD IT ALL BEFORE	Atlantic	
22	NEVER ENOUGH	Mercury	
23	IMITATION OF LIFE	Mercury	
24	WHO'S THAT GIRL?	Mercury	
25	ALLY OTHER DAY	Mercury	
26	SO FRESH SO CLEAN	Mercury	
27	BUTTERFLY	Mercury	
28	NEVER ENOUGH	Mercury	
29	IMITATION OF LIFE	Mercury	
30	DANCING IN THE MOONLIGHT	Mercury	
31	CLINT EASTWOOD	Mercury	
32	LET LOVE BE YOUR ENERGY	Mercury	
33	SALSOUL NUGGET	Mercury	
34	RING, RING, RING	Mercury	
35	STILL ON YOUR SIDE	Mercury	

DANCE! DANCE! DANCE! DANCE! DANCE! DANCE! DANCE! DANCE! DANCE! DANCE!



FAT DRUMS
Essential Freedom
Cat No. RMPDCD17115



Love Isaacs
Ginger Lover
Cat No. RMPDCD171

OUT NOW!



FAT DRUMS
Essential Freedom
Cat No. RMPDCD17115



Love Isaacs
Ginger Lover
Cat No. RMPDCD171

OUT NOW!

Distributor: African Caribbean Asian Entertainment Agency Tel: +44 (0)1159 519864

9 JUNE 2001

CHART COMMENTARY

by ALAN JONES



Shaggy becomes the first Jamaican and the first reggae artist simultaneously to top the singles and albums chart this week, with Angel debuting at number one on the singles chart while Hot Shot moves 2-1 on the album list. Hot Shot sold more than 54,500 copies last week to take its cumulative sales to 318,000.

While Shaggy sings the praises of Angel at number one, Dido's No Angel climbs back to number two. It sold more than 48,000 copies last week, to become the first album to sell a million copies in 2001. In all, 12 albums topped the million mark last year, but No Angel wasn't one of them, selling just 106,000 copies. With a further 1,025,000 so far in 2001, its overall sales are 1,131,000. It is, by some distance, the biggest seller of the year, with Near/Say's Poptans in second place with 651,000 sales. Hot Shot scampers 15-11 on the list, and should be well into the Top 10 next week.

Two weeks after dipping to number 134, its

MARKET REPORT

TOP 10 COMPANIES

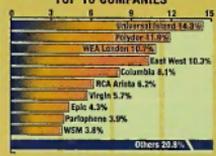
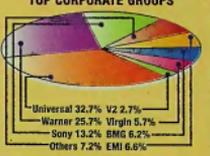


Figure shows the 10 companies with the highest UK total sales, and corporate group shares by % of total sales of the Top 75 UK albums

TOP CORPORATE GROUPS

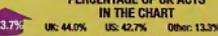


SALES UPDATE



lowest position to date, Russell Watson's debut album The Voice explodes 108-25, with sales jumping by more than 500% week-on-

PERCENTAGE OF UK ACTS IN THE CHART



week. The 28-year-old former latin operator from Salford is the most celebrated new classical talent to emerge from Britain since

their even more impressive singles chart record, Artful Dodger's debut album It's All About The Stragglers has never climbed any higher than number 24, and MJ Cole's Mercury Award-nominated Singles peaked at 14. Despite the 710,000-selling Sweet Like Chocolate (the biggest hit single from a garage act) Shanks & Bigfoot's album Swings & Roundabouts fell short of the Top 200, and has sold fewer than 20,000 copies.

Nigel Kennedy, and his album received two major boosts in the week. Watson started in a 50 minute prime time showcase - Russell Watson At Music Live - on BBC1 last Monday (28th May) and then won two Classical Brits for The Voice on Thursday. Decca labels them Bond are also resurgent. The group's classical pedigree has been called into question but they opened the Classical Brits to acclaim with a couple of tracks from their Born album, which increased its sales by a factor of 27 to re-enter the chart this week at number 38. Watson's album has sold 574,000 copies to date, while Bond's is about to pass the 180,000 mark.

The name remains the same, but the Very Best Of The Eagles album which is this week's highest new entry at number five is a revamped, expanded and re-released version of their 1992 album of the same title, which has sold more than 570,000 copies. The new incarnation of the album sold 30,000 copies last week.

COMPILATIONS

Number one for the fifth week in a row, with sales exceeding 50,000 for the seventh time succession, the soundtrack to Bridget Jones's Diary continues to sell at an impressive rate. Its cumulative sales of 553,000 are the second highest for a compilation this year, and also exceed the sales of all but three artist albums. It sold 54,487 copies last week - just 31 fewer than Shaggy's Hot Shot sold in topping the artist album chart. Its sales declined by a gentle 9% over the previous week. The only compilation to have sold more than copies this year is Now That's What I Call Music! 48, which has sold 766,000 in total but which sold only half as many as Bridget Jones's Diary last week. Bridget certainly has a good chance of being in the top three compilations for the year -

an area which the Now! series has entirely monopolised for the last three years.

With school out, last week was the ideal time for EMI/Virgin/Universal to release their Smash Hits Summer 2001 album, and it did not disappoint, raking up sales just short of 41,000 to earn a number two debut. It is, therefore, easily outperforming last year's equivalent, Smash Hits Summer 2000 was issued in late June and debuted at number three with a first week sale of 26,000, which has so far increased to a little over 100,000.

Another indicator of the lull of the year is the influx of Ibiza albums. There are four in the Top 20 this week, including two newcomers. Clutterb's Guide To Ibiza - Summer 2001 debuts at number six, and I Love Ibiza debuts at number 10.

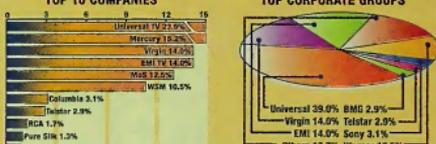
MARKET REPORT

TOP 10 COMPANIES



Figure shows the 10 companies with the highest UK total sales, and corporate group shares by % of total sales of the Top 75 UK albums

TOP CORPORATE GROUPS



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 73.9%
Compilations: 26.1%

INDEPENDENT ALBUMS

This Last	Title	Artist	Label	Weeks on Chart
1	JUST ENOUGH EDUCATION TO PERFORM	StrepTophones	V2 VVR 101338 (DM/VP)	1
2	SUNGBIRD	Eva Cassidy	Blix Street/Hot G210045 (HOT)	1
2	EXCITER	Depatche Mode	Mute CDSTUMM 190 (V)	1
4	LATERALUS	Tool	Tool Distribution 8210132 (P)	1
5	LITTLE LIGHTS	Kate Rusby	Pure P/ACD 67 (DIR)	1
6	FREE ALL ANGELS	Ash	Intercosm INFECTUMCD (DM/VP)	1
8	ECHO PARK	Federer	Echo ECH234 (P)	1
9	PERSEVERE	Proclaimers	Parlophone PERSECCO (H/D)	1
9	SINCE I LEFT YOU	Avantchairs	V2 VVR 101382 (DM/VP)	1
10	ASLEEP IN THE BACK	Elbow	V2 VVR 101382 (DM/VP)	1
11	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR00016 (DM/VP)	1
12	THE HOUR OF BEWILDERBEAST	Baby Driven Bay	XL Recordings TNLXCD 134 (V)	1
13	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LCDSTUMM 193 (V)	1
13	PLAY	Moby	Mute CDSTUMM 172 (V)	1
15	PERFORMANCE AND COCKTAILS	StrepTophones	V2 VVR 100923 (DM/VP)	1
15	SHOWBIZ	Muse	Mushroom MUSH 5902 (DM/VP)	1
17	THE WORLD NEEDS A HERO	Megafest	Metal to MISC0 006 (P)	1
18	THE UNKNOWN	Mark 9 & Blade	Wardplay CDWOR02 (DM/VP)	1
18	CAN OUR LOVE	Tendericks	RTM (Reggae Bureau) BRB002 222X (V)	1
20	TIME AFTER TIME	Eva Cassidy	Blix Street G 210073 (HOT)	1

MUSIC WEEK 9 JUNE 2001

THE YEAR SO FAR...
TOP 20 ALBUMS

UK	US	Album	Artist
1	1	NO ANGEL	DIDO
2	2	POPSTARS	HEAR/SAY
3	3	SUNGBIRD	EVA CASSIDY
4	5	BOT THAT KIND	ANASTACIA
5	4	PARACETAMOLS	COLOR/P
6	8	WHITE LADDER	OWIVO DRAY
7	7	CHOCOLATE STARFISH AND THE HOT DOD	LIMP BIZKIT
8	8	ONKA'S BIG MOKA	TOPLADER
9	9	THE GREATEST HITS	TEXAS
10	13	JUST ENOUGH EDUCATION TO PERFORM	STREP/PHONES
11	12	HOT SHOT	SHAGGY
12	10	THE MARSHALL MATHERS LP	ENKINEM
13	11	ALL THAT YOU CAN BE BEHIND US	UZ
14	12	BORN TO DO IT	CRAG/D DAVID
15	14	MUSIC	MADONNA
16	4	THE ULTIMATE COLLECTION	COLUMBIA
17	1	THE STRAITS	THE STRAITS
18	15	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
19	13	SURVIVOR	DESTINY'S CHILD
20	19	HYBRID THEORY	LUNKIN PARK

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

9
june
2001

THE OFFICIAL CHARTS

100%
music week

singles



BBC RADIO 1
17.00pm

THE OFFICIAL UK CHARTS
SUPPORTED BY worldpop.com



- | | | |
|-----------|-------------------------------------|----------------|
| 1 | ANGEL
Shaggy feat. Rayvon | MCA/Uni-Island |
| 2 | DO YOU REALLY LIKE IT DJ Pied Piper | Relentless/M/S |
| 3 | SING Travis | Independiente |
| 4 | DON'T STOP MOVIN' S Club 7 | Polydor |
| 5 | ELECTRIC AVENUE Eddy Grant | Ice/East West |
| 6 | ALL RISE Blue | Innocent |
| 7 | IT'S RAINING MEN Geri Halliwell | EMI |
| 8 | THANK YOU Dido | Cheeky/Arista |
| 9 | RIDE WIT ME Nelly feat. City Spud | Universal |
| 10 | NO MORE (BABY I'MA DO RIGHT) 3w | Epic |



- | | | |
|-----------|---------------------------------------|--------------------|
| 11 | FREE Mya | Interscope/Polydor |
| 12 | COLD AS ICE MOP | Epic |
| 13 | OUT OF REACH Gabrielle | Go Beat/Polydor |
| 14 | HEARD IT ALL BEFORE Sunshine Anderson | Atlantic |
| 15 | YOU ARE ALIVE Fragma | Positiva |
| 16 | SO FRESH SO CLEAN Outkast | LaFace/Arista |
| 17 | PLAY Jennifer Lopez | Epic |
| 18 | NO FLOW Lisa Roxanne | Palm Pictures |
| 19 | WHAT'S YOUR FANTASY Ludacris | Dot Jam |

9
june
2001

albums



- | | | |
|-----------|--|-----------------|
| 1 | HOT SHOT
Shaggy | MCA/Uni-Island |
| 2 | NO ANGEL Dido | Cheeky/Arista |
| 3 | THE GREATEST HITS Eddy Grant | Ice/East West |
| 4 | REVEAL REM | Warner Bros |
| 5 | THE VERY BEST OF The Eagles | Elektra |
| 6 | RISE Gabrielle | Go Beat/Polydor |
| 7 | 10,000 HZ LEGEND Air | Virgin |
| 8 | ONE LOVE - THE VERY BEST OF Bob Marley And The Wailers | Tuff Gong |
| 9 | SURVIVOR Destiny's Child | Columbia |
| 10 | NOT THAT KIND Anastacia | Epic |



- | | | |
|-----------|--|-------------------|
| 11 | EXECUTE Oxide & Neutrino | East West |
| 12 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics | V2 |
| 13 | THE ESSENTIAL Bob Dylan | Columbia |
| 14 | ONE WILD NIGHT - LIVE 1985-2001 Bon Jovi | Mercury |
| 15 | HYBRID THEORY Linkin Park | Warner Bros |
| 16 | SOONER OR LATER BB/Mak | Telstar |
| 17 | DEEP DOWN & DIRTY Stereo MCs | Island/Uni-Island |
| 18 | THE ULTIMATE COLLECTION Billy Joel | Columbia |
| 19 | CALZADY GRAMMAR Nelly | Universal |



9 JUNE 2001

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	THE BODYGUARD (OST)	Various	Arista 742218692 (BMG)
2	NEW	OUR KID EH	Shironees	Columbia 503945 (TEN)
3	2	TRACY CHAPMAN	Tracy Chapman	Elektra 936777 (TEN)
4	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/PolyGram GFD14286 (U)
5	4	BACK TO FRONT	Louise Linton	PolyGram 5001912 (U)
6	5	THE SINGLES COLLECTION	Spandau Ballet	EMI/Capitol/CBS C001406 (E)
7	7	IN YTERO	Nirvana	Geffen/PolyGram GED2456 (U)
8	6	BACK TO SCHOOL (MINI MAGNET)	Deftones	Maverick 306240622 (TEN)
9	8	DOOKIE	Green Day	Reprise 306245252 (TEN)
10	9	BROTHERS IN ARMS	Dire Straits	Vertigo 624982 (U)
11	10	LETTERS	Led Zep	Higher Ground/Hard Hands Hancock (TEN)
12	NEW	YESTERDAY WENT TOO SOON	Feeder	Elektra ECH3228 (P)
13	15	SUN TOWN - THE GREATS HIT OF EACHOR BLUE	Deacon Blue	Columbia 476642 (TEN)
14	13	THE SCORE	Fugees	Columbia 483542 (TEN)
15	11	FOREVER CHANGES	Love	Warner Bros 81223332 (TEN)
16	NEW	DESTINY'S CHILD	Destiny's Child	Columbia 489252 (TEN)
17	NEW	LUDD	Slaziska	Dusty Company M00318521 (P)
18	NEW	MOOSELEY SHOALS	Ocean Colour Scene	MCA 1800008 (U)
19	NEW	TRANCE 2001	Various	Beechwood 1810701 (U)
20	14	THE COLLECTION	The Kinks	Castle CMC0212 (P)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	3	SING THE BLUES	Simpsons	Geffen GFD14306 (BMG)
2	NEW	UNRELEASED DJ MIXES	Sasha	Excelsior (BMG)
3	2	FAVOURITE CLASSICS	Various	Celmon CHRMS202 (E)
4	5	THE BEST OF	Nail Diamond	MCA/Uni-Island MCAD 1926 (U)
5	4	011	Various	Moving Shadow ASHAD00511 (SRO)
6	6	HITS COLLECTION	Dusty Springfield	Spectrum 537492 (U)
7	8	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 551462 (U)
8	9	BEST OF THE 80s	Duran Duran	Disky Communications 1895962 (PY)
9	7	YOU REALLY GOT ME - THE BEST OF	Kiki	Selbst SE15640 (P)
10	11	MY RED HOT CAR	Squarepusher	Warp WAP14312 (V)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ANGEL	Shaggy/feat. Rayon Blue	MCA/Uni-Island MCST0440257 (U)
2	2	ALL RISE	Blue	Innocent SINC0 29 (E)
3	3	RIDE WITH ME	Nelly/feat. City Spud	Universal M180202 (U)
4	4	NO MORE (BABY I'M DO RIGHT)	SLW	Virgin 612222 (TEN)
5	NEW	FREE	Mya	Interscope/PolyGram 4975001 (U)
6	NEW	WHAT'S YOUR FANTASY	Ludacris	Def Jam 572864 (U)
7	5	COLD AS ICE	MOP	Virgin 6117182 (TEN)
8	4	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 01000 (TEN)
9	7	OUT OF TOUCH	Go Go's/PolyGram GOLD 39 (U)	
10	NEW	SO FRESH SO CLEAN	Outkast	LaFace/Arista 742186342 (BMG)
11	8	PLAY	Jennifer Lopez	Virgin 612272 (TEN)
12	NEW	NO FLOW	Lisa Rossano	Pain Pictures PFC0 7542 (SMA/V)
13	6	RING RING RING	Aaron Soul	Def Soul 589862 100
14	9	GET UR FEEL ON	Missy Elliott	East West/Elektra E 72962 (U)
15	NEW	LAPDANCE	Ned's feet, Lee Harvey & Vita	Virgin WUSC 196 (E)
16	10	WHO'S THAT GIRL	Interscope/PolyGram 497952 (U)	
17	11	SURVIVOR	Destiny's Child	Columbia 6191132 (TEN)
18	12	IT WASN'T ME	Shaggy/feat. Rikrok	MCA/Uni-Island 1528022 (U)
19	14	ALL FOR YOU	Janet Jackson	Virgin VJ51701 (E)
20	13	DON'T TALK	Jan B	Virgin 6127382 (TEN)
21	15	KARMA HOTEL	Spooky	Arista/EMI 6709612 (TEN)
22	17	ANDER DAY IN PARADISE	Bronks/feat. Ray J	Atlantic 857387802 (Impart)
23	20	SNOOP DOGG	Snoop Dogg	Priority PTVC0 134 (E)
24	19	RENDEZVOUS	Craig David	Wilderstar CWD10 36 (BMG)
25	18	CRAZY	K-Ci & JoJo	MCA/Uni-Island MCST0 4025 (U)
26	22	SCW WOVN (THAT'S MY NAME)	LL Cool J	MCA/Uni-Island 1709820 (TEN)
27	16	REQUESTR & LINE	Black Eyed Peas/feat. Macy Gray	Interscope/PolyGram 497952 (U)
28	26	STRAIGHT UP	Charisse Moore	MCA/Uni-Island MCST0 4026 (U)
29	28	MS JACKSON	Outkast	LaFace/Arista 742186322 (BMG)
30	21	OOCHIE WALLY	OB Fine/feat. NAS & Bravehearts	Columbia 617862 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	I NEED YOU	LeAnn Rimes	Curly/London 857317632 (Impart)
2	2	BREATHE	Faith Hill	Warner Brothers 842322 (Impart)
3	3	COME ON OVER	Shania Twain	Mercury 77002 (U)
4	4	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 702982 (U)
5	5	THE WOMAN IN ME	Shania Twain	Mercury 77002 (U)
6	7	SET THIS SCARROW	Tim McGraw	Curly/London 857380252 (TEN)
7	6	LITTLE SPINCHWOOD	Daniel O'Donnell	Sanctuary SANCD014 (P)
8	NEW	PAINT II	Brad Paisley	Grapevine/Arista 742186342 (BMG)
9	NEW	LOVELY GRILL	Johany Cash	Columbia 500862 (TEN)
10	12	AMERICAN III - SOLITARY MAN	Stees & Stripes	Mercury 77002 (U)
11	11	RED DIRT GUY	Emmylou Harris	Grapevine GRACD 103 (Impart)
12	10	I FINALLY FOUND SOMEONE	Lainey Margat & Sunny Kashaw	CA/Grapevine 1021804 (SMA/Impart)
13	13	FAITH & INSPIRATION	Daniel O'Donnell	Ritz 828CD 117 (Impart)
14	15	WIDE OPEN SPACE	Dale Gribble	Epic 48942 (TEN)
15	16	HOUSTON KID	Rodney Crowell	Sugar Hill SHCD105 (P/Impart)
16	14	ELV	Dave Chicks	Virgin 0491912 (TEN)
17	17	WILD & WICKED	Shania Twain	Rwp RWPCD1123 (Impart)
18	18	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 936213312 (TEN)
19	19	I AM SHELBY LYNNE	Shelby Lynne	Mercury 546172 (U)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	2	HYBRID THEORY	Linkin Park	Warner Brothers 856212 (Impart)
2	1	THE WILD NIGHTS - LIVE 1985-2001	Bob Dylan	Mercury 546852 (U)
3	3	CHOCOLATE SWEET AND THE HOT DOG...	Limp Bizkit	Interscope/PolyGram 497322 (U)
4	4	INFEST	Papa Roach	Dreemworlds/PolyGram 492022 (U)
5	5	PARACHUTES	Coldplay	Parlophone 527382 (E)
6	NEW	USE YOUR ILLUSION 1	Guns N' Roses	Geffen GFD 24415 (BMG)
7	4	LATERALS	Toot	Toot Distributional 240133 (P)
8	NEW	UPFRONT	Slipknot	Roadrunner 18 8668 (U)
9	NEW	USE YOUR ILLUSION 2	Guns N' Roses	Geffen GFD 24416 (BMG)
10	NEW	HEY HO LET'S GO! - ANTHOLOGY	Ramones	Rhino 812275812 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	JUST CAN'T GET ENOUGH (NO NO NO NO)	Eye To Eye/feat. Taka Boom	Xarevanga XTRAV 2512 (SMV/TEN)
2	NEW	BORDERLINE NO/NO/JUNGLE JUNGLE	Total Science	Metalheads METH03 (SRO)
3	1	DO YOU REALLY LIKE IT	DJ Prod Piper	Realtime/Mos REM05 11 (SMV/TEN)
4	2	24 HOURS	Agent Sam	Virgin 251 388 (E)
5	NEW	SYNERGY	Transcenders	Hooj Choons HD01 1078 (U)
6	NEW	FREE	Interscope/PolyGram 4975001 (U)	
7	NEW	SO FRESH SO CLEAN	Outkast	LaFace/Arista 742186340 (BMG)
8	NEW	WHAT'S YOUR FANTASY	Ludacris	Def Jam 572864 (U)
9	10	UP MIDLE FINGER	Outside & Neutro	East West OXID0 012 (TEN)
10	11	GOOD LOVE	Inner City	PIAS Recordings PIAKX 0101 (V)
11	NEW	COLORS EP 2 - ORANGE/WHITE/PURPLE	Tidy Tux 10X101012 (ADD)	
12	NEW	ELECTRIC AVANCE	Eddy Grant	ICE/East West EW222023 (TEN)
13	NEW	OK NO - JOHN B REMIX	Mos Def/Wate Dogg/Pharocha Monch	Rawkuts 8K1218 (U)
14	4	BACK UP (TD ME)	Wookie/feat. Lain	Soul II Soul 525P 003 (U)
15	6	LET'S GROOVE	George Morel	Positiva 12M0RE101 (PM)
16	NEW	REMY ON DA FLOOR	Outside & Neutro	East West OXID0102 (TEN)
17	12	LAPDANCE	Ned's feet, Lee Harvey & Vita	Virgin VJUS116 (E)
18	5	THANK YOU	Chicks/Arista 742185304 (BMG)	
19	10	U TURN ME	Azali AZNY146 (SMV/TEN)	
20	NEW	WHAT YOU'RE LOOKIN'	Tidy Tux 10Y1512 (ADD)	

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DJILLINA PRESENTS CYBTRON	Djillina	Hot 85378571 (TEN)
2	NEW	UNRELEASED DJ MIXES	Sasha	Excelsior 742185991 (BMG)
3	3	DEEP DOWN & DIRTY	Stereo MC's	Island/Uni-Island 1LPT 8106CD 8196 (U)
4	NEW	DOUBLE FIGURE	Piada	Warp -WARP004 (U)
5	8	MALPRACTICE	Ridman	Def Jam - J-10
6	2	MISS E...S.O. ADDICTIVE	Missy Elliott	Virgin 251 388 (E)
7	NEW	PURE R&B 3	Various	Elektra -775619642 (U)
8	5	SINCE I LEFT YOU	Various	XL Recordings XLLP 136/CD 138 (U)
9	17	UNTIL THE END OF TIME	2 Pac	Interscope/PolyGram -4890402 (U)
10	11	MY RED HOT CAR	Squarepusher	Warp WAP143/WAP143CD (V)

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MUSIC VIDEO

TV	Week	Title	Label Cat. No.	This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	RON JUVI: The Crash Test	Universal Video 1033711 (U)	11	14	STEPS: Live At Wombly	Live	822035
2	NEW	BARBRA STREISAND: Timeless	SMV Columbia 54222 (U)	12	12	BRENNY SPEARS: In Hawaii	Mercury 5203903 (U)	
3	2	RONAN KEATING: Live At The Albert Hall	VL 014520 (U)	13	6	CHRISTINA AGUILERA: My Reflection	Direct Video 3203903 (U)	
4	4	MADONNA: What It Feels Like For A Girl	Warner Video Int. 725989329 (U)	14	10	LEO ZEPPELIN: Song Remains The Same	Warner Brothers 3013-28	
5	4	VARIOUS: Hip Hop Concert Live In Snares	Eagle Video 076155 (U)	15	8	VARIOUS ARTISTS: Andrew Lloyd Webber 50th Birthday	Universal Video 527383 (U)	
6	2	SHINEMÉ: E	RCA 742186643 (U)	16	16	BRUCE SPRINGSTEEN: Complete Video Anthology 1978-2000	SMV Columbia 45109 (U)	
7	5	WESTFUTE: UpTown Girl	RCA Video 90743 (U)	17	NEW	S CLUB 7: It's An S Club Thing	Warner Music Video S126375 (U)	
8	7	WESTFUTE: Coast To Coast	RCA 742186643 (U)	18	9	BRENNY SPEARS: The Peppermint Tree	SMV Columbia 54222 (U)	
9	13	CYPRESS HILL: Still Smokin'	RCA 742186613 (U)	19	17	SAVAGE GARDEN: Superhero & Cementballs	SMV Columbia 54212 (U)	
10	11	VARIOUS: Death Row	SMV Columbia 527192 (U)	20	21	ROBBIE WILLIAMS: Rock DJ	Decca 041073 (U)	



9 JUNE 2001

COOL CUTS CHART

as featured on **Billboard's Saturday Night** along with **Billboard 100** and **Energy 101** **Radio Network**

1	4	SUN Sasaki Luma	White label
2	1	ANOTHER CHANCE FOR SANCHEZ	Defected
3	2	WHY CAN'T YOU FREE SOME TIME	Armed Van Halder
4	1	CASTLES IN THE SKY	Van Halder
5	1	HAS IT COME TO THIS	The Streets
6	1	WHAT'S YOUR MAN GOT TO DO WITH	Greenkeepers
7	6	ALRIGHT	Kidstart
8	7	SUPERSTING	Cygnus X
9	1	YOU BELONG TO ME	Michael Menez
10	1	SHARP TOOLS VOL. 5	Sharp Recordings
11	1	WITHOUT YOU	Luay Pearl
12	1	I FEEL GOOD	Dyprache Mofe
13	1	SOMEBODY SHORTIE	Black Legend
14	1	FUTURE SOUND OF RETRO 2001	Lee Coombes
15	1	BALMES	Jan Pustley
16	1	IGNITION	HausJam
17	1	PATHS	Robert Miles
18	1	GUILTY FEEL	Chobon
19	1	ESKIMO	Rennie Pilgrim & Blim

CLUB CHART TOP 40

1	2	PROMISED LAND	Joe Smooth	Label
2	1	HAVE PEOPLE STATE	Revenger	Global Cuts
3	6	RISE SUD	Providers	East West
4	1	ELECTRIC AVENUE	Eddy Grant	East West
5	24	BABARABATIN	Glymmyen	East West
6	21	LIFETIMES	Stamps	Soma
7	1	SAY WHAT'S ON YOUR MIND	Dario G	Manifesto
8	17	LOVE WILL BRING US BACK TOGETHER	Dark Flower	Echo
9	13	SOMEONE LIKE YOU/GOOD TO ME	Dina Carroll	Manifesto
10	1	7TH DAY (I WILL BE THERE)	Mr Phillips	Echo
11	2	KEEP CONTROL	Sono	Code Blue
12	27	SUMMER JAM	The Underdog Project	Kontor Records
13	8	NEVER ENOUGH	Rosh Diggs	Positive
14	22	PASTIMED	Tata Box	Falure Grove
15	3	ASTOUNDING	Bran Van 3000	Virgin
16	1	ASTOUNDING	Shortie & Black Legend	Eternal
17	7	MUSAX TRISA		Positiva
18	9	LET U GO AT		Kontor
19	4	VOODOO	Warrior	Incentive
20	1	NOTHING WITHOUT ME	Manchild	One Little Indian Records
21	38	2 LIVE TO TELL	Lucrezia	Logica
22	30	OCEAN SPRAY	Manic Street Preachers	BMI
23	1	SWEET MUSIC	EDP	BNI
24	11	ENERGY FLOW	Vitae	Distinctive
25	3	LOVE IS IN CONTROL	Sheena Easton	Universal
26	10	BLACK & WHITE	A Man Possessed	Silky
27	12	FEEL WHAT YOU WANT	Kristine W	Champion
28	1	TWISTED/TERROR	Fussd	Columbia
29	19	5 THIS TIME AROUND/RESPECT	THE COCK	Phats & Small
30	23	CRY BABY	Apbrohead	Credence
31	32	7 WE COME 1	Foolhouse	Cheery/Arista
32	4	BOODI	Sissy feat. Ms. Dynamite	Ittr
33	7	I DON'T WANT A LOVER	2001 Texas	Mercury
34	29	2 ROCK ROSE	Star	Platipus
35	1	KEEP ON DANCING	DJ Frank Delour	feat. Leslie Carter
36	2	GIVE UP UY	Selena	Go Beat
37	25	GROOVE NU	Y/GROOVE NO.2	True Gold
38	31	1 OVER YOU	Warren Clarke	feat. Kathy Brown
39	34	6 24 HOURS	Agents Souto	Virgin
40	2	HERE WE GO AGAIN	Soul Dujour	Strictly Rhythm

CHART COMMENTARY

by ALAN JONES

The continuing effects of the postal strike compounded by the May Bank Holiday conspire to produce another very quiet Club Chart, with just seven new entries to the top 40. There is a new number one, however – and for the second week in a row it is a remixed oldie. Number one last week was Eddy Grant's *Electric Avenue*, which now dips to number four to make way for Joe Smooth's *Promised Land*. Smooth's single first topped the Club Chart in 1989, and its return to number one comes courtesy of new mixes by Rob Pink & Rob Roar, Supakings and Ron Carroll. Meanwhile, last week's number one breaker, Dario G's *Say What's On Your Mind*, is the highest new entry to the chart proper, debuting at number seven... Eddy Grant's *Electric Avenue* has lost its Club Chart crown and is not selling nearly as well as many anticipated but it enjoys an easy second week at the top of the Pop Chart, where it is fighting a single-handed battle to hold back the tide of Almighty mixes. Grant's disc is mixed by the US's Peter Black, but the rest of the top five – *Allstars'* *Best Friends*, Dario G's *Say What's On Your Mind*, Sheena Easton's *Love Is In Control* (Finger On The Trigger) and Steps' *Here & Now* are all mixed by Almighty – which appears to be a loose grouping of mixers allied to the pop/dance label Almighty, rather than the work of one very busy man. Ironically, the only record on the Almighty label itself in this week's chart –

– Obsession's cover of the old Smoking Blue/Banarama hit *Venus* – dips 10-16, and, of course it has Almighty mixes... Motown's brightest new R&B star, India.Arie, finally climbs to the top of the Urban Chart at the fourth attempt. Her *Vidéo* single, *Mis-Teq's* *All I Want* and Rhona's *Satisfied* all move up a notch to fill the top three places, while R Kelly & Jay-Z's *Fiesta* falls to number four after three weeks in pole position, India.Arie is not the only India in the chart this week, as India T also makes the grade, entering at number 20 with her debut single *Now You Know*. Ms T is signed to Dome and like labelmate Dennis Taylor – with whom she duetted on his album track *Should I – she* hails from New Jersey.

URBAN TOP 20

1	2	VIDEO	Arie	Motown
2	3	ALL I WANT	Ms Teq	Interna/Polydor
3	4	SATISFIED	Rhona	Epic
4	1	Fiesta	R Kelly feat. Jay-Z	Jive
5	6	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA
6	1	HENRY & HELL	Brandy	Concept Music
7	13	WITHOUT YOU	Luay Pearl	Virgin
8	10	DANCE FOR ME	Sisqo	Def Soul
9	5	DON'T TALK	Jon B	Epic
10	7	HEARD IT ALL BEFORE	Senshine	Anderson
11	4	UNTIL THE END OF TIME	Prnc	Atlantic
12	1	U REMIND ME	Usher	LaFace/Polydor
13	1	FREE MY		Interscope/Polydor
14	1	SUPERWOMAN	PT II Lil' Mo	East West
15	5	WHO'S THAT	Girl	Interscope/Polydor
16	12	GET UR FEAR	ON MISSY	Elektra
17	8	GOT NO FLOW	Lisa Rossini	Palm Pictures
18	9	RIDE WITH ME	Kelly	feat. City Soul
19	11	IT'S OVER NOW	IT	Arista
20	1	NOW YOU KNOW	India T	Dunne

CLUB CHART BREAKERS

1	BEST FRIENDS	Allstars	Universal Island
2	ANGEL	Shaggy	MCA
3	ELECTRIC DELUXE	Electric Deluxe	Additive
4	THINGS ANI'	RIGHT DJ Lucy	feat. Aydenne
5	ROMEO	Basement Jaxx	XL
6	GIRLS PLAY	TO	Frances James & DJ Face
7	WHEN WE WERE	YOUNG	Human Nature
8	SWEETER THAN	WINE	Dianne Rakeem
9	LIVY	MARMALADE	Christina Aguilera, Lil' Kim, Mya & Pink
10	IRRESISTIBLE	Jessica	Simpson

Breakers are 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Intern, Pop and Cool Cuts charts can be obtained from www.doronic.com.
To receive CD charts in full by fax contact Emma Piers-Josiah on tel: (020) 7340 8569

POP TOP 20

1	3	ELECTRIC AVENUE	Eddy Grant	East West
2	2	BEST FRIENDS	Allstars	Universal Island
3	6	SAY WHAT'S ON YOUR MIND	Dario G	Manifesto
4	1	LOVE IS IN CONTROL	Sheena Easton	Jive
5	7	HERE & NOW	Steps	Mercury
6	4	I DON'T WANT A LOVER	2001 Texas	Mercury
7	1	PROMISED LAND	Joe Smooth	Global Cuts
8	3	LET U GO AT		Kontor
9	5	SOMEONE LIKE YOU/GOOD TO ME	Dina Carroll	Manifesto
10	1	ANGEL	Shaggy	MCA
11	2	BLACK & WHITE	A Man Possessed	Silky
12	1	WHEN WE WERE YOUNG	Human Nature	Epic
13	5	THIS TIME AROUND/RESPECT	THE COCK Phats & Small	Mollip
14	4	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville
15	2	HAPPY PEOPLE	Static Revenger	Incentive/Halin
16	4	VENUS	Obsession	Almighty
17	7	7 I CAN'T GET ENOUGH	Eye To Eye	feat. Taka Boom
18	1	LOVE WILL BRING US BACK TOGETHER	Dark Flower	Echo
19	1	RISE SUD	Providers	East West
20	1	LIVE TO TELL	Lucrezia	Logica

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CHART COMMENTARY

by ALAN JONES

It is a grand slam this week for Shaggy, who, in addition to taking pole position on the singles and albums chart, also moves to number one on the airplay chart. His Angel single marches decisively to the top after getting 2,436 plays and an audience of more than 87.5m last week. It was an impressive 86 times by Atlantic 252, 60 times by Galaxy 208 and 59 times by Capital FM. Radio One's 24 plays counted for most, inevitably, providing 21% of the record's total audience. Radio Two is warning to the track in a way it never did to 'It Wasn't Me', and played it 10 times last week, providing a further 12% of its first-week success. Despite Radio Two's indifference, it wasn't Me spent seven straight weeks at number one, and managed to get a peak audience of 90m.

No record has ever topped the Radio One and Radio Two most-played lists

simultaneously – but the Stereophonics come remarkably close. Their upcoming single Have A Nice Day was played 20 times on Radio Two last week, making it the station's most-played disc. Radio One offered even more support – 30 plays – but the record shares second place on Radio One's most-played list, trailing only MOP's Cold As Ice, which was played 32 times. The 50 plays and 40m audience of the two BBC stations granted to Have A Nice Day on the airplay chart, when help it to jump 9-5 on the airplay chart, which is the highest-ranking pre-release track as well as being the highest charting single ever by the Stereophonics.

In a week with fewer new additions to most playlists than usual, several recent favourites take advantage of the situation to stage rebounds. With Radio One increasing

support for old standbys like Saloum Nguet by M&S Presents The Girl Next Door, Touch Me by Rui Da Silva and Butterfly by Crazy Town they all head north again, with the latter track jumping 29-22. It should only be a temporary respite, however, especially for Crazy Town whose follow-up Revolving Door is just sparring into action and should start to compete with Butterfly any day now.

In America, the Christina Aguilera, Lil' Kim, Mya and Pink version of Lady Marmalade is looking to become the first track to register 10,000 plays in a week from the 133 member Top 40 panel surveyed by Mediabase, who do the same job there as Music Control here. And the song continues to move impressively here too, Expanding 88-30-15-8 on the Music Control chart, it was played 1,633 times and

earned an audience of nearly 61m last week. Radio One loves it, and that aired it 30 times, but in spite of the fact the song dates from 1975, the new version is a little too 'street' for Radio Two, where it has been passed over.

Although former Spice Girls colleague Geri Halliwell's it's Raining Men and Emma Bunton's What You Do So Long? both reached the Top 10 of the airplay chart recently, Melanie B's Lullaby has met with some resistance from radio. Released today (Monday), it is actually in decline on the airwaves already, dipping 61-72, to remain below her last single Feels So Good, which falls 54-69. Both records got exactly 40 plays last week, with eight of Lullaby's coming from Radio Two, which consequently provides more than 57% of the record's total audience.

AIRPLAY FACTSHEET

● The Galaxy group of stations reduce airplay more suddenly than most. On Galaxy 105 (that's the Leeds franchise) Fragma's You Are Alive tumbles 1-1.6 on the most-played list, while Madonna's What It Feels Like For A Girl slips 4-37 with its support less than a fifth of what it was a fortnight ago. Similar declines are suffered by Modjo's

Chillin' (down 6-73) and All For You by Janet Jackson (8-80). ● A slide from 34 to 37 hides the fact that 1 Monster's excellent Daydream in Blue actually increased its audience and plays last week. It remains primarily a BBC record, however, with 26 plays from Radio One and six from Radio Two providing 90.8% of its total audience.

AT A GLANCE WEEKLY MARKET SHARES



Source: Kantar Media. Figures are % of total audience of the top 10 and represent growth since % of total audience of the top 10.

MTV

- | Rank | Title Artist | Label |
|------|--|----------------------|
| 1 | ANGEL Shaggy feat Rayvon | MCA/Universal-Island |
| 2 | LADY MARMALADE Christina Aguilera/Lil' Kim/Mya/Pink | Polydor |
| 3 | RIDE WITH ME Helly Feels Co/Dip | Universal |
| 4 | DON'T STOP MOVIN' N. Sync | Capitol |
| 5 | HAVE A NICE DAY Stereophonics | Cherry/VAZ |
| 6 | THANK YOU Diddy | Cherry/Arista |
| 7 | DO YOU REALLY... D. Plan/Pier/Masters Of Ceremonies Reeltimeless | Reeltimeless |
| 8 | ANOTHER DAY IN PARADISE Brandy & RJ | WEA |
| 9 | BUTTERFLY Crazy Town | Columbia |
| 10 | ELEVATION U2 | Universal/Island |

Most played videos on MTV UK/Media Research Ltd w/e 7/6/2001
Source: MTV UK

THE BOX

- | Rank | Title Artist | Label |
|------|---|----------------------|
| 1 | ANGEL Shaggy feat Rayvon | MCA/Universal-Island |
| 2 | ALL MY DREAMS DO YOU REMEMBER... L. Ron Hubbard | JVCA |
| 3 | LADY MARMALADE Christina Aguilera/Lil' Kim/Mya/Pink | Interscope/Polydor |
| 4 | THE WAY TO YOUR HEART Hair 'n' Say | Polydor |
| 5 | MORE THAN THAT Backstreet Boys | Jive |
| 6 | MY WAY Limp Bizkit | Interscope/Polydor |
| 7 | DON'T STOP MOVIN' N. Sync | Capitol |
| 8 | CRAWLIN' Linkin Park | Warner Bros |
| 9 | ROCK SHOW Blink 182 | MCA |
| 10 | UNTIL THE END OF TIME 2pac | Polydor |

Most played videos on The Box, w/e 30/5/2001
Source: The Box

STUDENT TOP 10

- | Rank | Title Artist | Label |
|------|------------------------------------|------------------------|
| 1 | WATSON OF LIFE REM | Warner Bros |
| 2 | PYRAMID SONG Radiohead | Parlophone |
| 3 | NEW BORN MUSE | Taste Media/Recordings |
| 4 | ROMED Basement Jaxx | XL/Churchmans |
| 5 | SING Travis | Indiependiente |
| 6 | THANK YOU Diddy | Cherry/Arista |
| 7 | COLD AS ICE MOP | Epic |
| 8 | OCEAN SPRAY Manic Street Preachers | Epic |
| 9 | DON'T STOP MOVIN' N. Sync | Polydor |
| 10 | DEEP DOWN N. Dirty Stereo MCs | Universal/Island |

UK student chart for w/e 3/6/2001
Compiled by Broadcast Network, based on UK student radio chart returns.

CD UK Performances: New And Now
Stops: New Born Muse
Another Lower: Dane; Never Enough Boris Dugosh feat. Boris Dugosh; Electric Avenue Edgy Grant; Angel Shaggy feat. Rayvon
Video: The Way To Your Love Hair 'n' Say
First line-up 2/6/2001

THE PEPSI CHART
Performances: We Come 1; Fairness; New Born Muse; All I Want M+T
Video: Juxtaposed With U Super Furry Animals
Package: Basement Jaxx
First line-up 5/6/2001

POPWORLD Videos/Interviews/perfor-
mances: Morosity; Veronica; Roger Sanchez; I Monster; Boris Dugosh & Boris Dugosh; Stos; Basement Jaxx
First line-up 3/6/2001

TOP POPS Performances: Do You Really Like It O. J. Simpson; R. Kelly; Have A Nice Day Stereophonics; Pop N. Sync; Electric Avenue Edgy Grant; Rayvon
First line-up 8/6/2001

T4 SUNDAY Performances: Another Level
Video: Have A Nice Day Stereophonics
T4 MORNINGS
Performances: Do

RADIO ONE PLAYLISTS

- A-LIST** Cold As Ice MOP; Ride With Me Helly Feels; Do You Really Like It O. J. Simpson; Electric Avenue (BigBang Radio) Edgy Grant; So Fresh So Clean Outcast; Do You Really Like It? Pip Ploer & The Masters of Ceremonies; Angel Shaggy feat. Rayvon; Sing Travis; Heart Is All Before Sunshine Anderson; We Come 1; Fairness; Lady Marmalade Christina Aguilera/Lil' Kim/Mya/Pink; Daydream in Blue I Monster; My Way Limp Bizkit; Free Mya; Have A Nice Day Stereophonics; Basement Jaxx; Backstreet Boys; Digital Love; Crazy Town; We Come 1; Fairness; 19-2000 (Seal/Kidz) MIA; Gorillaz; All I Want M+T

- B-LIST** Out Of Reach Gabriel; Don't Stop Movin' N. Sync; Do You Really Like It O. J. Simpson; (Baby I'm In Your Arms) 3am Street MIA; 3LW; Never Enough Boris Dugosh feat. Boris Dugosh; All Blue; Ocean Spray M+T; Street Preachers; New Born Muse; No Flow Lisa Rossane; Happy People Sista Reverb; Get U Freak On Missy Elliott; Play Jennifer Lopez; Video India Ari; Rock Show

- BBC RADIO 1**
Blind 25; Floella R Kelly feat. Jay-Z; Paperent Linkin Park; 10 In 11 Members Of Mayday; Heaven Is A Halfpige OPM; Another Chance Roger Sanchez; Dance For Me Sledge; U Remind Me U Remind Me; R. Kelly; Weezer

- C-LIST** Fantasy Sing Radiohead; What's Your Story Fyros Lyndia feat. Shwma; Booty Style feat. Ms Dynamite; Until The End Of Time 2pac; We Need A Revolution Anyday feat. 'Tomb Raider'; 'No Excuses' The Redwoods; 'Headed Over Heels' Purple Pills D+Z; 'So What If I Die' Damage; 'Turn Feeder'; 'Soul Heaven Goodfella'; 'Please Don't Send Me Away' Matthew Jay; 'Millions Miles Away' The Slipping; 'Hard To Explain' The Shins; 'A Little Respect' Weezer

PL playlists for week beginning 4/6/2001
* Denotes additions

RADIO TWO PLAYLISTS

- A-LIST** Thank You Diddy; Sing Travis; One Day At A Time The Spice Girls; Angel Shaggy feat. Rayvon; Have A Nice Day Stereophonics; Whole New You Shaun Connor; Someone Like You Dido Carolin; 'There You'll Be' Faith Hill

- B-LIST** Close To You Marli Poff; Lullaby Melanie B; A Is For Astonished Deacon Blue; Initiation Of Life REM; Cowboys And Misses Anastacia; Billy's Arms Robert Gray; Daydream in Blue I Monster; 'Whiskey Gated Drive

- C-LIST** Supernatural The Roots; I Hope You Dance Life Ann Womack; Let's Just Call It

- BBC RADIO 2**
Love Lisa Stansfield; Here And Now N. Sync; Out Of Reach Gabriel; Don't Come Around Here No More Stix; With Helicopter GHT; Get A Grip Santic; 'I Forget Love' Richie; Video India Ari; 'So Really Want To Believe' You Dharma; 'Explosion Of My Time' Mark Farfan

R2 playlists for week beginning 4/6/2001
* Denotes additions

MTV UK Playlist Additions: Fresh Pop (Weezer); Baddest Ruffest Backyard Dog; Rock Show Blink 182; That's Your'll Be Frith Hill; Get In The Cuddle (Jesse Jones); Juxtaposed With U Super Furry Animals; Digital Love Dip; Rock The Nelson Michael Frantz & Soreshead

Pop single of the week: Another Day In Paradise Brandy & RJ

Albums of the week: Amnesiac Radiohead; 3LW 3LW

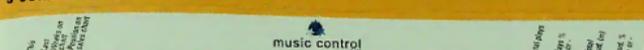
CAPITAL RADIO Additions: 19/2000
Gorillaz; Sista Sanchez; David Gray; Loaded Ricky Martin; All I Want M+T

Another Chance Roger Sanchez; U Remind Me U Remind Me

VIRGIN RADIO Additions: 19/2000
Gorillaz; Meet Jason Mraz 20; Get A Grip Santic; A Little Respect Weezer

Galaxy GALAXY Additions: Dance For Me Santic; Love Will Bring You Back Together (Blink MC) Dido; Power: The Way To Your Love Hair 'n' Say

9 JUNE 2001



1 ANGEL Shaggy feat. Rayvon MCA/Uni-Island 2436 +11 87.56 +16

	Pos.	Title	Artist	Label	Wk	Peak	Wk	Points
1	1	ANGEL	Shaggy feat. Rayvon	MCA/Uni-Island	2436	+11	87.56	+16
2	3	THANK YOU	Dido	Cheeky/Arista	2096	+7	83.69	+2
3	1	SING	Travis	Independents	1888	+5	77.40	-9
4	5	ELECTRIC AVENUE	Eddy Grant	Ice/East West	2001	+7	76.89	-10
5	9	HAVE A NICE DAY	Stereophonics	V2	1465	+20	76.46	+41
6	2	DON'T STOP MOVIN'	S Club 7	Polydor	2445	-5	76.38	-8
7	10	DO YOU REALLY LIKE IT?	DJ Pied Piper & The Master Of Ceremonies	Relentless/MoS	1451	+33	61.82	+19
8	13	LADY MARMALADE	Christina Aguilera, Lil' Kim, Mya & Pink	Interscope/Polydor	1633	+22	60.83	+32
9	10	OUT OF REACH	Gabriele	Go Beat/Polydor	1616	-2	54.14	-11
10	10	SURVIVOR	Dastiny's Child	Columbia	1704	-19	52.15	-27
11	7	PLAY	Jennifer Lopez	Epic	1277	-23	49.87	-33
12	6	RIDE WITH ME	Nelly feat. City Spud	Universal	1921	+7	48.36	+1
13	5	ROMEO	Basement Jaxx	XL Recordings	1004	+44	47.88	+12
14	4	ALL RISE	Blue	Innocent	1520	+3	41.22	+2
15	4	IMITATION OF LIFE	REM	Warner Bros	1190	-15	40.71	-14
16	11	NO MORE (BABY I'M A DO RIGHT)	3LW	Epic	1262	+13	39.25	+6
17	10	WHAT TOOK YOU SO LONG?	Emma Bunton	Virgin	1478	-7	37.84	-21
18	17	COLD AS ICE	MOP	Epic	984	-2	37.83	+2
19	16	SALSOU NUGGET (IF YOU WANNA)	M&S Presents The Girl Next Door	ffrr	813	-10	37.08	+12
20	17	WHO'S THAT GIRL?	Eve	Interscope/Polydor	581	-39	35.94	-38

HIGHEST CLIMBER

21	30	DIGITAL LOVE	Daft Punk	Virgin	745	-110	35.89	+46
22	10	BUTTERFLY	Crazy Town	Columbia	571	+18	32.72	+12
23	6	NEVER ENOUGH	Boris Dlugosch feat. Roisin Murphy	Positiva	869	+13	32.23	+27
24	15	YOU ARE ALIVE	Fragma	Positiva	1215	-12	31.63	+8
25	18	IT'S RAINING MEN	Geri Halliwell	EMI	1205	-17	31.18	-33
26	18	I'M LIKE A BIRD	Nelly Furtado	Dreamworks/Polydor	950	-15	31.01	n/c
27	4	WE COME 1	Faithless	Cheeky/Arista	499	+18	30.60	+28
28	4	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic	704	+28	30.83	+2
29	17	TEENAGE DIRTBAG	Wheatust	Columbia	590	-23	29.56	-3
30	10	GET UP FREAK ON	Missy Elliott	East West/Elektra	250	-29	28.88	-21
31	11	19-2000	Gorillaz	Parlophone	546	+181	28.52	+100
32	17	WHOLE AGAIN	Atomic Kitten	Innocent	891	-4	27.75	+10
33	13	ALL FOR YOU	Janet Jackson	Virgin	1183	-29	27.60	-31
34	10	COWBOYS & KISSES	Anastacia	Epic	706	-13	26.80	-24
35	16	SO FRESH SO CLEAN	Outkast	LaFace/Arista	647	+3	25.63	+4
36	16	DANCING IN THE MOONLIGHT	Toploader	Showbiz	559	+3	25.35	+8
37	2	DAYDREAM IN BLUE	1 Monster	Interscope/Polydor	788	+16	23.76	+3
38	13	FREE	Shaggy	MCA/Uni-Island	679	-32	22.02	-30
39	11	IT WASN'T ME	Mya feat. Rikrok	MCA/Uni-Island	679	-32	22.02	-30

MOST ADDED

40	2	OCEAN SPRAY	Manic Street Preachers	Epic	548	+30	21.61	-12
41	1	ANOTHER DAY IN PARADISE	Brandy And Ray J	WEA London	950	+55	21.50	+37
42	11	LOVIN' EACH DAY	Ronan Keating	Polydor	1041	-34	20.76	-29
43	1	ALL I WANT	Mis-Teeq	Inferno/Telstar	329	+38	20.07	+58
44	10	ONE DAY AT A TIME	The Alice Band	Showbiz/Instant Karma	233	+46	19.64	+42
45	16	CLINT EASTWOOD	Gorillaz	Parlophone	617	-31	19.55	-48
46	10	MS JACKSON	Outkast	LaFace/Arista	635	-6	18.42	+18

BIGGEST INCREASE IN PLAYS

47	11	ANOTHER CHANCE	Roger Sanchez	Defected	241	+392	18.32	+801
48	10	TOUCH ME	Ruj Da Silva feat. Cassandra	Kismet/Arista	365	-16	17.61	-4
49	10	MY WAY	Limp Bizkit	Interscope/Polydor	114	-1	17.16	-21
50	15	I WANNA BE U	Chocolate Puma	Cream	410	-19	17.06	-29

TOP 10 MOST ADDED

1	1	OCEAN SPRAY	Manic Street Preachers (Epic)	13
2	1	DON'T WANT A LOVER TEXAS	(Mercury)	14
3	1	LITTLE RESPECT	Wheatust (Columbia)	11
4	1	THEY'RE NOT THE FAITH HILL	(Warner Bros)	13
5	1	ELEVATION	12 (Universal Island)	10
6	1	MAD SEASON	Matchbox 20 (Jive/Atlantic/Melisma)	10
7	1	HEAVEN IS A HALFPINE JOB	(Atlantic)	10
8	1	HERE AND NOW	Stet (Island)	10
9	1	THE WAY TO YOUR LOVE	Hear'Say (Polydor)	10
10	1	BADDEST, RUFFEST	Backyard Boy (East West)	3

RADIO ONE

Pos.	Title	Artist	Wk	Peak	Wk	Points
1	1	COLD AS ICE MOP (Epic)	2763	33	32	
2	16	HAVE A NICE DAY Stereophonics (V2)	2299	21	30	
3	16	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink (Interscope/Polydor)	2024	21	30	
4	1	GET UP FREAK ON Missy Elliott (East West)	2301	30	30	
5	2	ROMEO Basement Jaxx (XL Recordings)	2343	30	30	
6	3	DO YOU REALLY LIKE IT? DJ Pied Piper & The Master Of Ceremonies (Relentless/MoS)	2352	32	29	
7	6	SALSOU NUGGET M&S Presents The Girl Next Door (ffrr)	2224	24	29	
8	10	WE COME 1 Faithless (Cherry/Arista)	2125	24	27	
9	10	WHO'S THAT GIRL? Eve (Interscope/Polydor)	1959	32	26	
10	6	DAYDREAM IN BLUE: Wheatust (Columbia/Atlantic)	1904	26	26	
11	12	THANK YOU Dido (Cheeky/Arista)	1994	23	26	
12	11	BUTTERFLY Crazy Town (Columbia)	1911	21	25	
13	18	DIGITAL LOVE: Dido (Virgin)	1703	21	25	
14	16	ANGEL Shaggy feat. Rayvon (MCA/Uni-Island)	1840	21	24	
15	21	MY WAY Limp Bizkit (Interscope/Polydor)	1850	22	24	
16	23	SO FRESH SO CLEAN Outkast (LaFace/Arista)	1544	19	22	
17	14	DON'T STOP MOVIN': S Club 7 (Polydor)	1681	22	21	
18	14	RIDE WITH ME Nelly feat. City Spud (Universal)	1500	21	21	
19	12	HEARD IT ALL BEFORE: Sunshine Anderson (Atlantic)	1302	21	20	
20	12	PLAY Jennifer Lopez (Epic)	1429	18	20	
21	11	ALL I WANT: Mya feat. Rikrok (Interscope/Atlantic)	1289	13	20	
22	19	19-2000 Gorillaz (Parlophone)	1362	12	20	
23	11	NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy (Positiva)	1333	13	18	
24	10	BADDEST, RUFFEST Backyard Boy (East West)	1383	14	17	
25	27	HAPPY PEOPLE Static Revenger (Rhino)	1261	17	17	
26	20	PAPEPOT! Ushu Pak (Warner Bros)	965	11	13	
27	25	OCEAN SPRAY Manic Street Preachers (Epic)	1528	13	13	
28	29	NEW BORN MUSE Boris Dlugosch feat. Roisin Murphy (Positiva)	953	13	13	
29	23	TOUCH ME Ruj Da Silva feat. Cassandra (Kismet/Arista)	914	13	13	
30	29	FREE Mya feat. Rikrok (Interscope/Polydor)	913	15	13	
31	29	10 IN 1 Members Of MyWay (Lo Super) (Epic)	890	13	13	

© Music Control UK. Chart based on total number of plays from Radio One from 06.00 on Sun 27 May 2001. 06.00 on Sat 26 May 2001.

ILR

Pos.	Title	Artist	Wk	Peak	Wk	Points
1	2	ANGEL Shaggy feat. Rayvon (MCA/Uni-Island)	877	1545	2156	
2	1	DON'T STOP MOVIN' S Club 7 (Polydor)	4270	1477	2020	
3	5	ELECTRIC AVENUE Eddy Grant (Ice/East West)	4743	1705	1874	
4	1	THANK YOU Dido (Cheeky/Arista)	4743	1679	1813	
5	1	SING Travis (Independents)	3784	1595	1694	
6	3	SURVIVOR Dastiny's Child (Columbia)	4652	1664	1559	
7	2	OUT OF REACH Gabriele (Go Beat/Polydor)	3545	1505	1534	
8	4	PLAY Jennifer Lopez (Epic)	3244	1777	1482	
9	1	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink (Interscope/Polydor)	3244	1115	1466	
10	3	WHAT TOOK YOU SO LONG? Emma Bunton (Virgin)	2313	1535	1444	
11	14	ALL RISE Blue (Innocent)	2104	1249	1423	
12	18	HAVE A NICE DAY Stereophonics (V2)	3108	1071	1279	
13	24	DO YOU REALLY LIKE IT? DJ Pied Piper & The Master Of Ceremonies (Relentless/MoS)	3014	1236	1236	
14	12	IT'S RAINING MEN Geri Halliwell (EMI)	2918	1345	1216	
15	11	YOU ARE ALIVE Fragma (Positiva)	2203	1254	1211	
16	11	ALL FOR YOU Janet Jackson (Virgin)	2272	1131	1118	
17	10	NO MORE (BABY I'M A DO RIGHT) 3LW (Epic)	2493	1053	1083	
18	10	RIDE WITH ME Nelly feat. City Spud (Universal)	2825	1091	1045	
19	17	LOVIN' EACH DAY Ronan Keating (Polydor)	1830	1018	1018	
20	10	IMITATION OF LIFE HEM (Warner Bros)	1910	1013	1013	
21	11	I'M LIKE A BIRD Holly Furtado (Dreamworks/Polydor)	2140	1033	901	
22	10	ROMEO Basement Jaxx (XL Recordings)	2500	911	889	
23	23	WHOLE AGAIN Atomic Kitten (Innocent)	2381	916	856	
24	24	ANOTHER DAY IN PARADISE Brandy And Ray J (J&R/Atlantic)	1502	821	821	
25	12	LET LOVE BE... Robbie Williams (Mercury)	1434	973	762	
26	3	NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy (Positiva)	1289	871	761	
27	17	SALSOU NUGGET M&S Presents The Girl Next Door (ffrr)	1382	822	732	
28	17	WHAT IT FEELS LIKE: Madonna (Sire/Warner Bros)	1003	727	706	
29	3	FREE Mya feat. Rikrok (Interscope/Polydor)	1289	702	677	
30	3	COWBOYS & KISSES Anastacia (Epic)	1289	702	667	

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TOP 10 GROWERS

Pos.	Title	Artist	Wk	Peak	Wk	Points
1	1	DIGITAL LOVE Daft Punk (Virgin)	745	330	320	
2	1	A LITTLE RESPECT Wheatust (Columbia)	424	282	282	
3	1	DO YOU REALLY LIKE IT? DJ Pied Piper & The Master Of Ceremonies (Relentless/MoS)	1451	360	360	
4	1	19-2000 Gorillaz (Parlophone)	516	352	352	
5	1	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink (Interscope/Polydor)	1633	345	345	
6	1	ANOTHER DAY IN PARADISE Brandy And Ray J (J&R)	801	343	343	
7	1	DON'T WANT A LOVER TEXAS (Mercury)	475	314	314	
8	1	ROMEO Basement Jaxx (XL Recordings)	1004	305	305	
9	1	THE WAY TO YOUR LOVE Hear'Say (Polydor)	104	251	251	
10	1	HAVE A NICE DAY Stereophonics (V2)	1465	247	247	

© Music Control UK. Chart based on tracks becoming greatest number of places in play.

TOP 10 PRE-RELEASE

Pos.	Title	Artist	Wk	Peak	Wk	Points
1	4	HAVE A NICE DAY Stereophonics (V2)	2299	21	76.46	
2	1	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink (Interscope/Polydor)	2024	21	60.93	
3	6	ROMEO Basement Jaxx (XL Recordings)	2343	30	58.89	
4	1	DIGITAL LOVE Daft Punk (Virgin)	745	33	58.89	
5	8	NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy (Positiva)	1333	13	52.89	
6	1	WE COME 1 Faithless (Cherry/Arista)	2125	24	50.82	
7	1	19-2000 Gorillaz (Parlophone)	1362	12	48.50	
8	1	DANCING IN THE MOONLIGHT Toploader (S2)	1289	13	25.83	
9	7	DAYDREAM IN BLUE: 1 Monster (Interscope/Polydor)	1302	13	25.75	
10	1	OCEAN SPRAY Manic Street Preachers (Epic)	548	30	21.61	

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hits to watch

➤ **HOPING LOUIS AUSTEN**
(Chimp, Austria)

Lace a veteran crooner over a wall of strings for a winning Black Legend vibe. Kitty Yo has picked up rights outside Austria

➤ **ANOTHER CHANCE Roger Sanchez** (Defected, UK)

Sanchez's new smash will feature as part of Sony Music Europe's recent promotion campaign

➤ **GIVE ME LOVE Cerro**
(Sound Of Beatsby, France)

A stomping disco re-edit released on August 6 by Polydor in the UK

➤ **CUBA TINO Augusto DJ**
(EMI, Italy)

DJ Augusto Carollo has picked up on the Cuban Vibe to create an irresistible Latin stomper.

➤ **STARLIGHT The Supremen Lovers** (BMG, France)

This French-flavoured tune is signed to BMG for the world, but independently has the UK deal

➤ **LA BOMBA King Africa**
(Vale, Spain)

This South American hit – which topped Spanish charts last year – will be promoted when the Argentine tour this summer

➤ **BEL AMOUR Bel Amour**
(KLR, France)

Released by Credence in the UK, a thumping bassline drives this Radio One-supported tune

➤ **SWEET MUSIC EDP text**

A bouncing disco-funk offering

➤ **NEVER GONNA DD**

Goosebump feat. R. Johnson (Time, Italy)

The label behind The Temperer, Black Legend etc issues another irresistible funk outing

➤ **SEX BOMB The Drachman**
(Universal, Austria)

If you're after novelty, then try this Greek take on the Tom Jones/Mousse T smash

by martin bolton.

editor, fono

fono's second recharging CD features some of the tunes listed here. To get a copy call:

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➤ compilations, which are lovely to be on. In Latin America, we have been doing business with EMI in Columbia and Mexico and BMG in Mexico – it's safer to deal with the majors in those territories to ensure you get paid. Meanwhile, Japan is still doing OK, although all the economic problems there mean it's at the lowest it has been for some time," he says.

Still, it requires focus and dedication. "It's a matter of routinely calling these people up. If you know they are doing a compilation and you can target stuff at them, you can do deals. But you have to cherry-pick, which is where expertise at international licensing comes into its own. Ultimately, it generates really important income for labels and even helps keep some of them going," adds Goodman.

The emerging dance scenes all round the world require different approaches from UK companies used to operating in long-established markets such as the UK and Germany. "In the US, for example, the scene is still smaller than some people suggest and the consumption of dance music is still based around live events," says Ministry Of Sound's global marketing director of recordings Aaron Moore, who for the past two years has been overseeing the launch of the company's South African wing.

"Our Australian and South African businesses have been around for a couple of years and are starting to go through a growth curve. It shows how receptive a small market can be to dance music. It's a small market but is very indicative of where we see our business going elsewhere," he says.

The company has built its brand awareness in South Africa through the country's leading dance DJ Derrick The Bandit, whose weekly radio programme carries the Ministry Of Sound tag. Awareness has now grown to the point where Ministry regularly hosts 10,000-capacity live events – large even in UK terms – in Johannesburg, as well as releasing a number of

successful mix compilations.

Ministry's sights are now firmly on the US, with the imminent opening of an office in New York. This will operate on a number of platforms, with the initial focus being on A&R, according to Moore. The company has released three US-specific

compilations to date (through a partnership with Ultra Records), the most recent being a Cub Nation America album co-branded with US DJ Johnny Vicious and the UK's Tall Paul which has so far sold around 75,000 copies. "The live scene is also exceptionally important in the States, as is anyone in the programme supports the building of your brand," says Moore.

This is the theory that has been adopted by Liverpool club/brand/label Cream, which last month announced its first US activity for later this summer, two



Creamfields events in New York and Las Vegas.

"Creamfields allows us to position Cream as a music brand and casts a big net to capture interest," says managing director James Barton. "All the artists deliver their fans into what we're doing. Ultimately our business in America will be records and we'd like the events to act as drivers to sell the brand into the territory. An event like Creamfields generates a huge amount of media interest which is effective as secondary marketing."

This attitude adds that another factor in choosing America instead of staging events in mainland Europe this summer was down to the acts themselves. "It's where all the best artists want to be playing right now," he says.

While good events drive brand loyalty and awareness, it is a far cry from the luxury of widespread media coverage that companies now enjoy in the UK. "The major inhibitor to the growth of any new music in the States has been radio support. Currently there is very little, if any, dance music on American mainstream radio. It is why Americans don't know who Derrick May or Green Velvet are. Internet, and soon satellite, radio might change this very shortly. There is still room for tremendous growth in the American dance music scene," says XLRRR magazine's Palermo.

It is a situation that has been evident to Ministry Of Sound for some time, with the company reporting that 40% of the visitors to its internet radio service are from America and Canada. "This suggests the lack of dance music

on traditional radio means people are coming to us looking for it," says Moore. "The media profiles associated with dance music in America are embryonic, so the ability to exist revolves around the live experience. That is very different from the UK where there is massive media exposure for everything related to dance music culture. As a result of that, many people are going down the live route as a strategy although there are other ways of widening a base there – whether it be through radio, magazines or the internet."

This situation becomes even more evident in niche markets such as drum & bass, where fans of the genre are more accustomed to searching harder for their music. "Given that 70% of our online audience comes from the States, establishing our club brand in the US has been relatively easy as our recent Miami and New York shows proved," says Drum & Bass Arena commercial director Del Dias, who also says the company's recent US tour was booked as a direct result of the quality of the company's UK webcasts.

The handful of dance-specific US media outlets that do exist have recently been critical of the arrogance some UK operators have displayed in thinking they will have an easy ride entering the market. It is something Cream has been wary of for some time, and as a result has chosen to strike strategic partnerships with the likes of live music giant SXF to bridge the divide.

"It has to be carefully planned to avoid the feeling that 'there's all these English guys coming over to take our business away from us,'" says Barton.

But, despite the concerns, some believe it is still appropriate to trade credit when it is due. "I think we should be proud that the UK is the front runner of this scene and that our companies are the ambassadors," says Alex Gold. ©

"It has to be carefully planned to avoid the feeling that 'there's all these English guys coming over to take our business away' – James Barton, Cream

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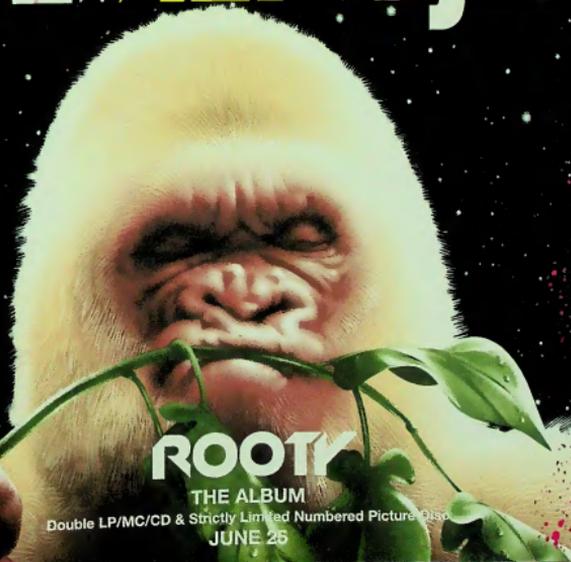
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CLUBBERS CHANGE THE FACE OF FESTIVALS

Does the explosion of summer dance festivals mean some will struggle to survive? Vincent Jackson reports

Ten years ago, festivalgoers were easy to stereotype. If you had a penchant for black clothing, Dr Marten boots, a Nirvana cassette in your Walkman, and kept your hair on the scruffy side of long, chances are you would have spent a couple of days of summer sitting on a patch of grass listening to heavily-amplified rock and indie with a can of warm beer for company.

Today, however, the make-up of your average festival patron is changing. Pictures of middle-class students rolling around naked in a sea of mud are no longer the images that immediately spring to mind as traditional guitar-based festivals such as Reading and V2000 are being rivaled by a gang of younger events whose emphasis is squarely on dance music and urban beats. Meanwhile, some of the oldest festivals have themselves become broader in their musical focus. The DMIs are being swapped for Adidas shell-toe trainers as the UK's dubbing



fatboy slim

fraternity turn on to the appeal of outdoor summer partying.

Yet again, this summer sees some of dance music's club heavyweights vying for a piece of the action. Liverpool-based clubbing phenomenon Cream is hosting its festival offshoot Creamfields for the third year, Sheffield's Gatecrasher outfit has assembled its massive Summer Sound System for a fourth season, and successful Birmingham-based night God's Kitchen is holding its first outdoor event, Global Kitchen.

Meanwhile, even Ministry of Sound, which held a huge New Year's Eve event in the Dome, is muscling in on the act with its premier promotion, Knebworth, offering acts such as Jamiroquai at the scene of legendary performances by Pink Floyd, Led Zeppelin and the Rolling Stones three decades earlier. Where rock behemoths once roamed the festival terrain, so the likes of Fatboy

Slim, Carl Cox and Judge Jules are now ruling the landscape.

It is not just the electronica of out-and-out dance either. The Essential Festival – which is aimed more towards a black music audience and has secured headliners such as Isaac Hayes, Guru, Damage and Sade – and the more avant-garde Big Chill Enchanted Garden – set among a relaxed backdrop of neatly-mown lawns and ornamental pheasants at Larmer Tree Gardens in Wiltshire – are both going some way to broadening the scope of what festivals have traditionally come to represent.

Meanwhile, Radio One is wading into the action by staging its second Love Parade, a free event which will doubtless receive huge on-air promotion and will also be broadcast live, helping the national station to fulfil its commitment to live event programming (the station also broadcast live from the Mezzmusic-promoted Mayday Ball in Oxford and is involved in some of the summer's other big dance events).

James Barton, managing director of Cream, the outfit responsible for Creamfields, sees the mushrooming number of outdoor dance events as proof of club culture's dominant hold over the 18- to 24-year-olds market. This year, Creamfields has secured the services of Fatboy Slim, Avalanches, Carl Cox and Stereo MC's, plus a UK exclusive performance by Gorillaz, and it also has events planned for New York, Las Vegas, Buenos Aires and Australia later in the year (see previous feature).

"Dance music is as popular as it's ever been," he says. "Young people are expecting a little bit more when they venture out to their first ☺"



Judge Jules



FESTIVAL WATCH

Homebrew, Scotland

date: June 9
location: AECG, Aberdeen
promoters: Meah Fiddler
star acts: Saaha, John Dipood, Nick Warner, Steve Lawler, Fergie, Public Enemy
price: £35

Gatecrasher, Summer Sound System

date: June 18
location: Tarveston Arena, Brackley, Northants
capacity: 50,000
promoters: Gatecrasher
star acts: The Chemical Brothers, Craig David, Artful Dodger, MJ Cole, Dinkant (night), Saaha, Carl Cox, Paul Oakenfold, Paul Van Dyk, Judge Jules, Ford Siba, Fabio and Grooverider
price: £46



essential festival

date: July 14-15
location: Hackney Marshes, Hackney, London
capacity: 20,000
promoters: In All
star acts: Godie, Red Sea, Public Enemy, Stereo MC's, Ice T, Asian Dub Foundation, Isaac Hayes, George Clinton and The P-Funk Allstars, Sade
price: £35 per day

summer grooves

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Trisco Musik
Dreamcatcher I Don't Wanna Lose My Way
Barthezz On The Move
Love Tattoos Drop Some Drums
Orinoko Island
Spiller Cry Baby - The follow up to Groovejet (If This Ain't Love)





Love, Parade, UK
dates: July 21
location: Newcastle
promoter: Radio One
line ups: Morris Codek, Seb Fontaine,
 Erick Murfin, Judge Jules, Sorkae (aka
 Petrus), Norman Jay, Pete Tong, Gilles
 Peterson, Danny Humphrey, Darren Emerson,
 Fergie and Sasha
ticket: free



Glastonbury
dates: July 28
location: Long Marston Airfield, Spouton
line ups:
capacity: 25,000
promoter: Don Kitchin
line ups: Adele Jakes, Daisy Humphrey,
 Carl Cox, Pete Tong, David Morales,
 Groenewald, Ron Size, Deon Taylor, Arthi
 Dodge
ticket: £39.50

Knebworth 01
dates: August 11
location: Knebworth Park, Hertfordshire
capacity: 55,000
promoter: Ministry of Sound
line ups: Jamiroquai, Seb Fontaine, Alex
 P, Brandon Block, Gilles Peterson, Todd
 Terry, Arthi
Dodge (night)
 Deon Taylor,
 Deon Taylor,
 La-Floella,
 Alibon, Benji,
 H-Gate,
 Alibon,
 Serenity, Havana
ticket: £45 in advance

The Big Chill Festival
dates: August 3-13
location: Llanwrda Castle, Dyfed
capacity: 3,000
promoter: PG Events
line ups: Gilles Peterson, Norman Jay,
 Becc, Phila, Zam, Kuster & Durheiman,
 Boots Mansour, Minsiter Shock
ticket: £20

Creamfields, England
dates: August 25
location: Old Liverpool Airfield, Spike
line ups:
capacity: 60,000
promoter: James Barton
line ups: Guffin, Fabio Sili, Stereo
 MC's, Anavachan, Paul Oakenfold, Carl Cox
ticket: £45.50

festival. The whole modern feel around events like us and Gatecrasher seems to appeal to a younger person – they are more clue-up. Some of the old rock festivals are getting slightly left behind.

It is a feeling backed by the Gatecrasher team, who have seven years of clubbing experience behind them. "The proliferation of dance festivals is a logical progression of dance music and its culture. What was an underground movement for the past dozen or so years has become overground, infiltrating popular culture to a massive extent," says a Gatecrasher spokesman.

Barton feels that many of the ravers attending Creamfields are not in tune with what is being offered at the guitar-based set-ups. "Going to Glastonbury or Reading for a 18-year-old kid can be a bit daunting. We are very much a modern, bright, breezy, accessible event. We're also close to a major city, which helps. The fact that it's a one-day event means you go and leave in 18 hours max. And, most importantly, you don't need a tent and some velvies, or all that nonsense. It doesn't fit in with what modern kids want these days. We sell Creamfields as an entire experience, a package."

Ish Ali is the promoter behind the Essential Festival, a two-day event covering both dance and black music, which after a 10-year tenure at Stammer Park, Brighton, is this year relocating to London's Hackney Marshes following concerns about the foot and mouth epidemic.

He is more cynical about the trend towards dance music festivals – particularly the ones which are offshoots from popular club nights. "I think a lot of the clubs in particular have jumped onto the bandwagon in an area which was traditionally occupied by us and Tribal Gathering. I don't think dance music festivals are necessarily more popular. It's typical of promoters seeing something successful and jumping on it, which I think dilutes the market," he says.

As with any marketplace that is on the rise,

there is a fear among the organisers behind the established dance events that their success will invariably lure in other entrepreneurs who see festivals as a way to make a quick buck, thereby leaving the market over-saturated.

Although it is hard to establish the truth, rumours suggest that advance ticket sales for at least one of the big events have been slow – and weather conditions are likely to play a role in helping savvy late punters' last-minute ticket purchasing decisions.

Not only are there some concerns that



there could be too many festivals and not enough ravers to go around – especially with the likes of Radio One offering a heavily-promoted free event – but there is a danger that consumers may not be able to differentiate between each festival, especially since some of the booked big-name artists and DJs (Carl Cox, Paul Oakenfold and Roni Size) are scheduled to play at several venues. Add to that rising appearance fees, and it is apparent that some promoters may find their pockets being hit this season.

"If there is one disappointment about this year it is that there are too many dance music events," says Barton. "People have obviously looked at us and Homelands and thought, 'there's shit loads of money to be earned there'. But they are in for a big shock. These events take at least three to four years before they make any profit. Unless you're committed to it long-term, you run the risk of losing a lot of money."

Mevin Benn, managing director of the Mean Fiddler group, which organised Homelands, the first major dance music festival of the season, is

concerned that some promoters have no idea of the logistics involved in setting up a festival. During the second May bank holiday weekend Homelands celebrated its fourth event, and came "very close" to selling out. It is selling out its 50,000 capacity despite slow initial sales owing to the foot and mouth crisis. While claiming that there is still room for every dance music festival at the moment, he thinks some promoters are rushing in without thinking.

"Festivals are very pricey things to put together," says Benn. "They are very infrastructure- and label-intensive. It's inevitable that if you

create a festival for 30,000 people with one stage, it will cost X amount. But if you need to create 11 stages for the same 30,000, it will increase the cost four- or five-fold. I don't think people realise that from the word go. But as long as they've got deep enough pockets, they'll learn the second time around."

Unsurprisingly, considering their vested interest to say as such, many of the promotion teams behind this year's dance music festivals are quick to stress that their rock oriented peers are falling to tap into today's hipper consumers. Yet there is no doubt that the old style of festival (held over two-days, complete with camping, guitars, permata) is far from dead.

The guru of Glastonbury, Michael Eavis, may have had to cancel this year's event because of security reasons but there is little evidence to suggest the old guard are on their way out. With expected new-capacities of around the 55,000 mark, many of whom are loyal followers, and line-ups that include artists of the stature of Eminem, Marilyn Manson and Manic Street Preachers (Reading) and Coldplay, Red Hot Chili Peppers and Foo Fighters (V2001), the "traditional" festivals have yet to be eclipsed by their younger dance music rivals.

Even some of the dance organisers firmly believe that Glastonbury still sets the benchmark for every other festival to follow. Barton goes as far as to claim that Creamfields is an updated version of the original Glastonbury format, while Essential's Ish Ali says Glastonbury is still the best festival. "That's what it should be about – the vibe, the atmosphere and a sense of togetherness. That's what festivals used to encompass. Now the dance music ones are more drug-oriented because they go on all night; how else are you going to stay up?," he says.

"Some of the dance festival promoters should remember that it's about natural growth. To come into a market and predict you'll get 50,000 people when you've never done it before is dubious. Glastonbury and Reading will always be successful because they've been entrenched in people's minds as the originals."

'That's what it should be about – the vibe, the atmosphere and a sense of togetherness. That's what festivals used to encompass' – Ish Ali, Essential



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Iron Bridge House, 3 Bridge Approach
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Closing date: 18th June Interviews: 25th June

Application packs for both posts from Penny Griffiths, Tel: 01908 280814
 The Stables, Wavendon, Milton Keynes, MK17 8LU. e: penny.griffiths@gstables.org

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Zomba Music Publishers Ltd is part of the world's largest independent music group. Due to continuing expansion the company, located in Queens Park, NW6, has recently restructured its publishing administration creating two new roles to strengthen and develop its publishing copyright department.

Assistant Copyright Manager

Reporting to the Copyright Manager the day to day responsibilities will include: supervision of a small team; ensuring prompt and accurate registration of works and agreements; and dealing with UK and overseas third parties in relation to disputes, counterclaims and exploitation of repertoire. The role will include ad hoc research projects.

Music copyright experience is essential to take on the challenges this role offers. Excellent database and Microsoft Office skills are required. Knowledge of the Counterpoint AS400 system is an advantage.

Copyright Assistant

An enthusiastic, well organised and conscientious person is required to join the busy copyright team. Duties will include: dealing with the registration of works and agreements with MCPS/PRS; liaison with our overseas affiliates; and maintaining the database with release information.

Computer skills including Microsoft Office are essential. Experience with a music publisher or collection society would be an advantage.

Please forward your Curriculum Vitae with details of your salary expectations to:

Emma Harvey, Zomba House,
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London NW10 2SG.

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Music Industry Administration £20k
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Domino Recording Company seeks a **UK Label Manager**

This person will be responsible for effecting UK campaigns for all Domino releases.

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A regard for deadlines and bottom lines will be essential attributes, and an appreciation of the Domino musical output will be viewed favourably.

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As the music industry undergoes some of the biggest changes in its history, MBI and its sister magazine, Music Week and For are charting the future of a world in flux.

We are looking for two people to join our London-based team.

Assistant Editor

Working closely with the editor, the successful candidate will be involved in commissioning, editing and writing copy about every issue affecting this dynamic business. A clear writing style, enthusiasm for the subject matter and ability to work under pressure to tight deadlines are essential. The ideal candidate will be a motivated self-starter who is brimming with ideas and has at least four years' journalistic experience on a newspaper or music magazine. A current passport is essential.

Reporter

We need a dedicated, enthusiastic self-starter to join our team. The job involves writing news, analysis and features about subjects ranging right across the music industry. The successful candidate will have at least two years' reporting experience and will ideally have a good working knowledge of the entertainment industry.

For further information please contact:
 smorgan@mbinternational.com or write to Sarah Morgan,
 HR Manager, United Business Media International,
 8 Montague Circle, London SE1 9UR or phone
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VIRGIN RECORDS pulled in the troops of UK TV and new media last Friday to demonstrate the musical abilities of **BELLAIRE**, the latest polished pop troupe to cross the Irish sea courtesy of Westlife, Samantha Mumba, Ronan Keating and Lulu manager Louie Walsh. While the uttempo pop of debut single **Perfect Bliss** has already found friends at radio – it is Radio Two's single of the week this week – others not immediately re-writing their playlists might be surprised to find that their forthcoming album has wider musical influences (see A&R, p7).



Remember where you heard it: Truth really is stranger than fiction as Mercury Records' general manager **Jonathan Green** will no doubt confirm. With his regular sidekick **Jodie Symes** away for the next two weeks and his company busily weighing the sales of a certain soundtrack album, he has just acquired the services of a **temporary PA** whose name, amazingly, happens to be **Bridget Jones**. So don't be surprised to catch him practising his **Geri Halliwell-style dance steps** over the coming days... What A&R moves is **John Reid** cooking up to put him **Streets** ahead of the opposition?... Sometimes it's all in the translation. Like last week when a German newswire quoted BMG boss **Rolf Schmidt-Holtz** as saying the forthcoming financial year would be the "worst ever" in the group's history. Phone lines **buzzed**, heads **rolled**. And then the newswire admitted culpability: he actually only said the prospects were **not good**... Talking of which, if BMG's accountants are a little **confused** this week it's probably nothing to do with misleading press reports about record losses and more to do with the receipts winging their way in for **private jets to Las Vegas** and **dawn helicopter trips** over the Grand Canyon. Listen out for **Dave Matthews** on a trainee near you soon... Virgin Radio's soon-to-depart deputy programme director **Nik Goodman** was spotted last week **hanging around Radio One**, while another rumour doing the rounds concerns the possible arrival at the

Beeb of another even more senior commercial radio don... The **Pet Shop Boys'** excellent musical **Closer To Heaven** has been **packing 'em in** at a series of exclusive previews over the past week or so. With a cast recording in the offing, among the most regular visitors have been a **whole troop of Sony** bods including **Epic's Nick Raphael**, **European chief Paul Burger** and his

former UK sidekick **Gary Farrow**. Also in attendance representing **EMI**, the Pets' regular corporate home, was dance guru **Kevin Robinson**, while **Tony Wadsworth** caught an earlier show. Most agree it is worth viewing for the portrayal of the **Tom Watkins-style manager** figure alone... Dooley is curious as to how exciting the webcast of **Missy Elliott's** **Brixton** show last week will prove since the star spent more time hosting performances from members of the audience and throwing her shoes, socks, headband and even jacket into said audience than getting her freak on with her own material... **Radio Two**, once the safe home of **Mantovani** and friends, seems to be going ever more **rock 'n' roll** by the week. The other Saturday, thanks to having the wrong version of a **Red Hot Chili Peppers** track, **Jonathan Ross** twice managed to broadcast a rather **naughty phrase** popularly abbreviated with the initials **MF**. **Jimmy Young** is now understood to have removed his entire **Dead Kennedys** collection from his own playlist... And finally: it turns out that **14-pints Hague** really is in touch with the kids. **Billy the Kid** managed to name last week's number one record in a quiz set by schoolchildren for **BBC1's** **Newsround** programme, while **Tony Blair** was left **staring blankly**. So much for all those supposed closer ties between the Government and the music industry.....

Fresh from preading over the CDs after-show party, **DAVID HOLMES** was spotted deep in concentration rifling through his box of beloved sevens at east London's ninetythreeeast last Monday. Luckily, the baying crowd did not take his last album's title – **Let's Get Killed** – literally, instead rocking all night to the sounds of **Holmes alongside fellow midland-train collaborators Archie Beedie, Anjin Robertson, Groove made and Tim Love Lee** for the launch of **NUPHONIC's** long-awaited compilation **London XPRONIC**. The album follows a year after the launch of **Xfm's** **London Xpress** radio show and monthly parties running under the same name.



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If you have any comments or queries arising from this issue of **Music Week**, please contact **Alex Scott** at e-mail: asc21@ubminternational.com fax +44 (020) 7407 7094; or write to – **Music Week Feedback**, Fourth Floor, 8 Montague Close, London SE1 9UR.



Dooley's not sure whether **Geraint's** **Drinking Club** rules prevailed or if **NORDDOFF ROBBINS** **MUSIC THERAPY's** female supporters knew better than to get involved at last week's annual **Summer Drinks Party** for patrons and friends, if this scene is anything to go by. **JEREMY MARSH** took the crowning **Dooley glory** of the night with his rolling speech about the charity's **Problem** was, he kept referring to **Nordoff Robbins** director **WILLIE ROBERTSON** as **Robinson** – the letter being a train robber, according to one well-placed **Nordoff** source. **Picured, left to right**, are **Nordoff Robbins** co-chairman and **Teitar Records MD MARSH**, **Genesys manager TOBY SMITH**, **Sony Corporate mouthpiece GARY FARROW**, **Nordoff Robbins** co-chairman **DEREK GREEN**, **Chrysalis** group chairman **CHRIS WRIGHT**, **TKO** chairman **HOWARD KRUGER** and top person's jeweller **THEO FENELL**.

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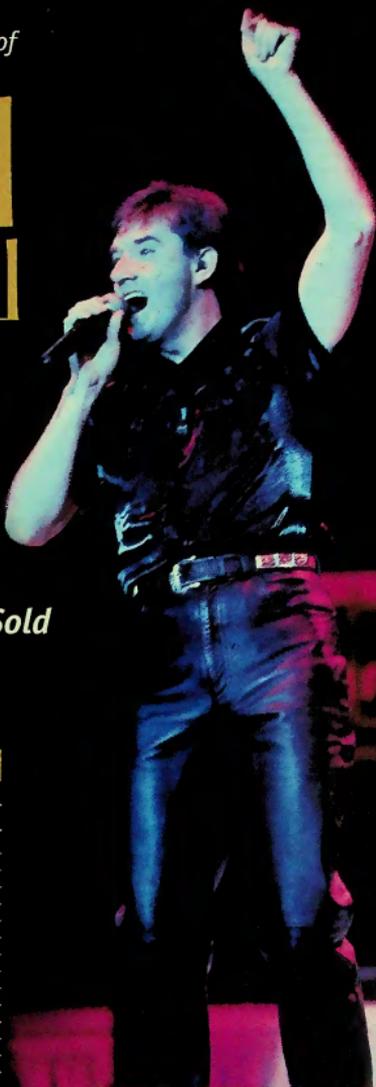
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 12 Top 40 Singles

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 11 Top 10 Videos

500 Thousand Concert Tickets Sold

1.2 Million Raised For Charity



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SEPTEMBER	15th	DUBLIN,	The Point
OCTOBER	17th	EDINBURGH,	Usher Hall
	18th	EDINBURGH,	Usher Hall
	20th	SCARBOROUGH,	Futurist Theatre
	21st	SHEFFIELD,	City Hall
	24th	BIRMINGHAM,	The Academy, NIA
	25th	BRENTWOOD,	Leisure Centre
	26th	BRENTWOOD,	Leisure Centre
	27th	LONDON,	Royal Albert Hall
28th	LONDON,	Royal Albert Hall	
30th	BRISTOL,	Colston Hall	
31st	BRISTOL,	Colston Hall	
NOVEMBER	2nd	BLACKBURN,	King George's Hall
	3rd	BLACKBURN,	King George's Hall
	4th	LLANDUDNO,	N.Wales Theatre



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