



FOR EVERYONE IN THE BUSINESS OF MUSIC

18 JUNE 2001 £3.60

KAW

Music Week

Vitaminic swallows Peoplesound

by Mary-Louise Harding

Italian-listed online music distribution portal Vitaminic has swallowed up UK rival Peoplesound in a move that brings yet further consolidation to the global online music market.

In a statement issued last Friday, the Nuovo Mercatolista company – which has international operations in the UK, across continental Europe and the US – said it had signed a preliminary agreement to acquire its smaller rival in an all-paper deal that values Peoplesound at roughly £34m (£25m), based on Vitaminic's current share price.

Vitaminic shares closed up 11% on Friday, giving the company a market capitalisation of £150m (£92m). Vitaminic CEO Andrea Rossi says



Schmitt: 'fully committed'

his company's current revenue streams are 50% B2B-based and 50% from advertising, sponsorship, ecommerce, downloads and subscriptions. For 2000 the company posted a loss of €25m (£15m) on

sales of £1.9m (£1.2m).

The move comes close on the heels of similar consolidation in the US market, where the high-profile music brand MP3.com and rival MyPlay have recently been snapped up by Vivendi Universal and Bertelsmann respectively.

The impact of the deal was already being felt by Peoplesound at the end of last week with a "small number of staff" across the business being made redundant. The future of the UK-based senior management at the two operators following their merger was unclear as Music Week went to press. However, when asked if he intends to remain in a key management role at the merged company, Peoplesound CEO Ernesto Schmitt says he

is fully committed to the business.

He adds that the Peoplesound brand will continue as a separate front-end consumer proposition, while the two companies' key backend and geographic strengths will be combined to build what the company claims will be the leading European online music content aggregator, distributor and market research platform.

"The online music sector has experienced rapid consolidation in recent months," he says. "It has become clear that geographic scale and breadth of the business is absolutely key. If you look at the strengths of the businesses – ours principally in content management systems and Vitaminic's in commercial licensing and

music publishing – it's not a brainier."

Some analysts are not so convinced, rating the deal as positive only in so far as it positions their combined resources as a more attractive acquisition target for a major record company. However, both Peoplesound and Vitaminic have steadily increased favour with record companies during the past year, running campaigns for the likes of Mercury's Bon Jovi and Decca's Bond.

Peoplesound lead investors Europaweek, Sonera, Ladybird Capital and Zouk Ventures will acquire 19% of Vitaminic's post-acquisition share capital, while agreeing to contribute Peoplesound's remaining £5m capital as a sweetener.

Radiohead were yesterday (Sunday) looking to pull off one of the quickest returns to the top of the albums chart with a follow-up as Amnesiac headed towards the number one position. The Parlophone album, which was outselling nearest rival Shaggy's Hot Shot by two to one last week, was set to debut at the top just eight months after the band's last album Kid A arrived at one. The album, their third chart-topper in total, was due to receive a further sales boost last Saturday with a Later concert special to be broadcast live on BBC2. Parlophone marketing and creative director Terry Felgate says he anticipates that this campaign will last longer than that for Kid A because of the addition of singles. "The band feel comfortable this is a record that can be represented by singles. The next single, Knives Out, is released in August and we've got the band playing at their own show in Oxford in July," he says. Radiohead are pictured performing last month on Top Of The Pops.



PHOTO: MICK HARRIS

OFT continues CD pricing probe

The Office of Fair Trading probe into CD pricing is expected to move from its initial fact-finding phase into a more investigative stage during the next few weeks following a request from the Government department for more detailed information from the participating companies.

The OFT launched its inquiry earlier this year by asking Sony Music, Universal Music, EMI Records, BMG International, Warner Music, Virgin Records and Pinnacle, to supply background information and statistics by February 23. It has now contacted the companies again – in one case drafting a 13-page letter – requesting further submissions. At least one company has also been asked to make some senior executives available for a visit by the OFT investigating team.

An OFT spokesman refuses to reveal what the probe has unveiled so far or the direction the investigation is taking, although industry sources suggest it is still focusing on alleged collusion by the majors to stifle parallel imports. He expects the OFT to report by the end of the year.

Although the OFT originally announced it had reasonable grounds for suspecting "concerted action" by the record companies, each is understood to be taking a different approach to the inquiry. One of the majors has appointed a new firm of lobbyists to help it put its case. Meanwhile, Universal UK chief John Kennedy recently wrote a vigorous critique of the Department of Trade and Industry's attitude to CD pricing in MW sister magazine, *Info*.

Music industry awaits outcome of post-election government reshuffle

The music industry is confident its prominent role in New Labour thinking will continue under the new Government following its landslide election victory last Thursday.

As Music Week went to press, Prime Minister Tony Blair was still planning his ministerial cabinet, and a question mark hung over the future of culture secretary Chris Smith and his Department of Culture, Media and Sport following widespread speculation that it would be broken up.

However, one well-informed source within the DCMS says that because of the groundwork it has completed, the Government will want

to ensure it can continue to support the music business. "Smith has been a great champion for music and appeared at a lot of high-profile events," he says.

Another insider suggests that if the DCMS is disbanded, it is unlikely a separate ministerial position – even a junior one – would be created solely for the music portfolio in the same way sport has its own dedicated minister.

SPi chairman Rob Dickens says he would like to see closer ties between the DCMS and the DTI because "they're a little too separate" to span the music industry's diverse interests at present.

Universal set to confirm top-level restructure

The long-anticipated new look to Universal Music UK's hierarchy could be announced as early as this week as Lucian Grange prepares to take over the reins as chairman and CEO.

Senior company sources had expected current UK chief John Kennedy to set out details of the reorganisation at a UK directors meeting last Wednesday afternoon before setting off on a business trip to Australia. This failed to materialise but he is understood to be returning early to the UK today (Monday) when the situation could be resolved. Grange is expected to take over as UK chairman with effect from the start of next year.

Kennedy, who was installed as



Grange: promotion imminent
chairman/CEO of Universal's predecessor PolyGram in 1996, is now poised to move over to Universal Music International in St James Square, although at this stage it is still uncertain exactly what role he will take on.

While it has been speculated that Kennedy will ultimately succeed current Universal Music International chairman/CEO Jorgen Larsen, Larsen himself is currently understood to be renegotiating his contract in a move that will extend it to 2008.

Grange, who has been groomed as Kennedy's successor since being promoted to a newly-created role of deputy group chairman in January last year, is expected to move quickly to fill the long-vacant managing director post at Universal International. Meanwhile, he is expected to retain two general managers at Polydor reporting to him directly rather than announcing a managing director.

OPPOSITES ATTRACT!



**WE ARE PROUD TO ANNOUNCE THE HAPPY MERGER OF
BONNIER MUSIC AND AMIGO MUSIK**



**THE PANNORDIC INDEPENDENT
STOCKHOLM – COPENHAGEN – OSLO – HELSINKI
BONNIER AMIGO MUSIC GROUP – THE CONTENDER**

CHART SHARE ALBUM WEEK 22



CHART SHARE SINGLES WEEK 17



THIS YEAR OVER 50% OF THE #1 AT THE OFFICIAL SWEDISH SINGLES SALES CHART



BOX 4110 SE-102 66 STOCKHOLM SWEDEN

105: David James - [Always] A Permanent State

107: Transcendents - Synergy

108: Finky Junction vs. KO Fights - Voices

109: Midway - Release

109: Lovast - Dreams 4 Better Days

183: Tape B - [Always] A Permanent State

109: Soomish - Pilgrimage / Masochist

11: [Always] A Permanent State

11: [Always] A Permanent State

99: Pines + Wilson - Feel The Drama EP

98: Sijao Escobar - [Always] A Permanent State

97: Motel - True [Always] A Permanent State

96: Shannon Jay & Nick K - Bonz Lu

94: [Always] A Permanent State

94: [Always] A Permanent State

93: Lazarby - Sacred Cycles

92: Midway - The Fall - [Always] A Permanent State

91: Killa H - [Always] A Permanent State

90: LSG - Into The Deep EP

89: Transcendents - Roaches

88: Dignit-X - The Orange Triang

87: Tilt - The Dark Solance EP

86: Various - Futura Grooves EP

85: Solar Stone - Seven Cities

83: Lustral - Everyday

82: Midway - The Elements EP

81: Lost Tribe - Gamemaster

80: Salt Tank - The White Island EP

79: Spice Manoeuvre - Savage One

78: Dignit-X - The Orange Triang

76: [Always] A Permanent State

75: DJ Gogo - The Cyber EP

74: Salt Tank - Dimensions

73: Tilt - [Always] A Permanent State



89: Various Artists - The Unreleased Projects Volume 1

88: CM - Dream Universe

87: [Always] A Permanent State

86: CM - Dream Universe

87: PimpGuns - Change Me

86: [Always] A Permanent State

85: Billy Handz - The Body EP

84: [Always] A Permanent State

83: [Always] A Permanent State

82: LSG - The Black Series EP

81: Miro - [Always] A Permanent State

80: [Always] A Permanent State

89: Viper - The Twister

87: Solar Stone - The Impassable EP

86: [Always] A Permanent State

85: Lustral - Everyday

84: Lost Tribe - The Distort - [Always] A Permanent State

83: Nalin & Kaja - Beachb

82: LSG - Netherworld

81: Energy - [Always] A Permanent State

80: Solar Stone - The Call of

79: Red Sun - The Ly

78: Greenfield - No 1 - [Always] A Permanent State

77: Abdo - The Ut - [Always] A Permanent State

76: Mr & Mrs Smith - Gotta Get Loose

74: Mowu Velocities - Indica

73: [Always] A Permanent State

72: [Always] A Permanent State

71: [Always] A Permanent State

70: Andromed - Make You Whole

69: Chakka (Sonic Band) - [Always] A Permanent State

68: Ango - The Ultimate

67: Various - Some of These Were Hooj (Various)

66: Fonder Man - Express It Thru The Dance

65: X - Son of A Gun

64: Spooababy - Free Your Mind

63: Dancer Dub - [Always] A Permanent State

62: [Always] A Permanent State

61: Anemalis - [Always] A Permanent State

60: Tin Tin Out - Always

59: [Always] A Permanent State

58: Sister Bliss - Can't Get A Man

57: Ravejack - [Always] A Permanent State

56: [Always] A Permanent State

55: Dusa Cuss - Save The Day

54: Tin Tin Out - The Feeling

53: [Always] A Permanent State

52: DUSA - [Always] A Permanent State

51: [Always] A Permanent State

50: [Always] A Permanent State

49: Glowarm - I Lift My Cup

48: Cyrix - Music Of The Phewchic

47: Rio Rhythm Band - Carnaval Da Casa

46: Dusa Cuss - Pissed Apache

45: Restless Rockers - Restless

44: Hyper Go Go - High

42: Felix - Don't You Want Me

41: Andromed - Make You Whole

40: Relay - Believe

39: Up On High - Away

37: Sash Together - Break Loose

36: [Always] A Permanent State

35: [Always] A Permanent State

34: [Always] A Permanent State

32: Tombaki - Post Present & Future

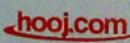
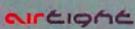
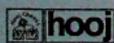
31: Rio Rhythm Band - Carnaval de Casa

hooj would like to thank everyone who helped us to win the best label award at Dancestar 2001



...in particular Vital Distribution, Power Promotions, Key Production & Tribal Production. And most of all a big thanks to all the artists who have made the 108 records so far, and all those who have kept us going by buying them over the past ten years.

To the next ten...



Asda targets 30% sales lift to take UK entertainment crown

by Paul Williams

Asda is aggressively vowing to increase its music sales by 30% this year as part of a long-otated aim to become the UK's biggest entertainment retailer by 2004.

The supermarket has already seen music turnover swell by 35% during the past two years, helping to lift total sales across its entertainment group by 40% during the same period. However, entertainment general manager David Inglis believes his company must do more. If it wants to become market leader.

"What we've achieved in two years is only just the start and this level of growth is not good enough to reach the level of growth we see ourselves two years ago," he told the audience of music, video and computer games suppliers in London last Wednesday.

Asda, which ranks entertainment

Chris De Burgh has been reunited with one-time UK head of its publishing company Rendor after signing a three-year worldwide publishing deal with Homal Brothers. The indie publisher, which was set up by Stuart Homal after he left Rendor five years ago and named Lesley Stoller and Garth Brooks among its other writers, will look after newly-penned De Burgh material including his recent Shelby Nelson duet *Two Sides To Every Story*. A new A&M/Mercury album is expected to appear next year. "It's an extremely important deal," says Homal. "Chris is an institution in himself. He's made so many hit records." De Burgh's back catalogue, which is currently with Rendor Universal, reverts back to the singer in 18 months' time, with one option being to extend his current Homal deal to include past work. De Burgh is pictured (left) with Homal as the deal was signed in Dublin.



Asda: keen to become market leader

as its third-biggest money earner behind food and clothing, has set itself a number of ambitious goals within its music operation for this year, including growing its market share by 20% and achieving 98% stock availability in store. Music buying manager Becky Oram claimed significantly high market shares for a number of key releases, including 16% for Geri Halliwell's single 'It's

MUSIC RETAIL THE PRIORITY AFTER KINGFISHER FLOTATION

Music is destined to become a priority within Kingfisher's general merchandise group following the retail group's decision to float off the division later this summer.

Last week Kingfisher announced it would divest itself of the group, which includes Woolworths, MNC and Entertainment UK, after failing to sell the businesses.

Raining Men and 20% for the Hear/Say album Popstars.

Its latest achievements come in light of a report published last month by Taylor Nelson Sofres' Audio Visual Trak division highlighting how specialist music retailers last year lost business to the supermarkets. Asda, which attracts 6m shoppers per week, attributes part of its improvement this year to a distribution

According to EMIK commercial director Richard Tard, this means that music will receive more attention. "Whereas before a lot of the group's profits might have gone to a new DVD warehouse, the money may now be put into internet fulfillment or other areas which benefit music and entertainment," he says.

switch from Entertainment UK to Handmade.

Oram told the conference that the music range in Asda's large supermarkets will increase by 33% this year, while best-of, classical, easily listening and dance boxed-set sections will be added. The best-of buys will also be expanded to its regular stores alongside new artist, album-of-the-week and act-on-tour buys.



DanceStar recognises industry figures as well as the artists

Radio One dance music executive producer Matt Priest has been recognised for his contribution to the station's live output by being named DanceStar's industry person of the year.

Priest, who has worked on live coverage of events including Love Parade, Essential Mix, Dance Anthems Live and Ibiza, picked up the award at last Wednesday's second-ehed event in a newly-staged non-televised music industry awards section. Other industry awards went to Parlophone for best marketing campaign (Gorillaz), while Hed Kandi claimed the best packaging of a dance CD prize for its *Back to Love 2* compilation.

In the event's main section at London's Alexandra Palace EMI/Chrisalis imprint Positiva - which was beaten to the title of best label by Hogi Choons - picked up three awards courtesy of Spiller's *Greatest Hit* (This Ain't Love), including worldwide record of the year, best house act and best dance act. "It emphasises the impact the record made around the world," says Positiva's increasingly high-profile A&R manager Jason Ellis, who is looking to build



DJ Pied Piper performs at DanceStar on the label's profile with new Spiller product later this year.

Elsewhere at DanceStar, Nexus publishing's *DI* magazine claimed the best magazine category, Ministry Of Sound won best event for its *New Year's Eve* at the Millennium Dome while the dance star of the year award itself went to Serious Records artist, Sonique. Performers included DJ Pied Piper (pictured), who managed to bring much of the seated industry audience to its feet with runner single *Do You Really Like It?*, Laurn Hill is to headline August 4's *Motefest* in London's Victoria Park with support from Artful Dodger, Architects, DJ Luck & MC Neat, Wookie, MisTeq and Courtney Pine.

Warner and EMI quick to deny Napster deal

The board of online content licensing company Musicnet - which comprises BMG, Real Networks, EMI and WMA - has stepped up its search for a CEO to replace interim incumbent Real Networks CEO Rob Glaser.

The moves come amid news reports claiming the three majors had agreed to license their content to Napster through Musicnet last week. Warner and EMI were quick to refute the claims, reaffirming that they would license to Napster when they are confident of its ability to distribute their content legally and profitably.

It is understood the two majors are unhappy with the to-date management of the venture and want to have a more hands-on role in decision-making. EMI has announced it has agreed to test Roxio's CD burning technology.

Recent acquisitions up Sanctuary profit

Synergy has been the watchword at Sanctuary during the last year, with recent acquisitions converting into almost double pre-tax profits in the group's interim results.

The group's continued programme of acquisitions, which in the six-month period to March 31, 2001, has included April Music, Modern Music and Big FC Entertainment, helped profits increase from £1.3m last year to £2.3m on group turnover which more than doubled to £35.5m.

Big FC is the result of some of the earlier catalogue and company acquisitions, such as last year's Castle deal, that have begun to show on the bottom line. Chief executive Andy Taylor says this is down to the synergies that have resulted from them. "Castle never had a lot of front-line stuff and we had bits and pieces, but the integration of it and CMC Records has provided opportunities," he says. Taylor believes he can sustain this growth with more catalogue acquisitions and continued expansion on a global level. He adds that artist management, strengthened by the arrival of Doug Goldstein from Big FD and Deke Aron, holds another key to growth.

newsfile

ROSEN TO SPEAK AT BPI AGM
RIA president and CEO Hilary Rosen has been lined up as the keynote speaker at the BPI AGM taking place at the BSI School in Croydon on July 25. The UK organisation's director general Andrew Yeates says her insight into issues faced by the US recording industry will be helpful as the BPI battles for internationalisation of the European Copyright Directive.

SHAKE UP FOR BERTELSMANN
Bertelsmann CEO Thomas Middelhoff last week launched a cultural and economic "revolution" via an internal memo to senior management across the media giant, according to press reports. Middelhoff's move to shake up the group is his clearest sign the company is preparing for a flotation.

ELTON JOHN FALLS IN APPEAL BID
Sir Elton John failed last Wednesday in a High Court bid to re-open his multi-million pound legal battle with accountancy firm PricewaterhouseCoopers. Mr Justice Ferris refused leave for an appeal which he said would have no real prospect of success.

MESSIER SIGNS UP FOR POPKAMM
The man behind one of the biggest corporate deals in history, Vivendi Universal chief Jean Marie Messier, is to give the keynote address at this year's Popkamm in Cologne. Messier's appearance at the August 16-18 conference follows last year's address by Bertelsmann chief Thomas Middelhoff, who later pulled off the German group's groundbreaking deal with Napster.

BAKER JOINS UNIVERSAL
Simon Baker has left his job as Sony Music's European director of financial analysis and is joining to join Universal Music Publishing as European finance director.

MCPs SIGNS RIGHTS AGREEMENT
The MCPs is among the signatories to a newly-launched Memorandum of Understanding between music industry organisations and enforcement agencies. The memorandum commits its signatories to sharing information and resources to fight intellectual property rights crime.

HENDERSON MOVES TO SONY/ATV
Former Sony Music South Africa managing director Gus Henderson has been appointed business development and finance VP at Sony/ATV Music Publishing Europe.

MMF PUBLISHES NEW GUIDE BOOK
The Music Managers Forum has introduced a guide covering artists, the internet, merchandising and publicity. The *MMF Guide To Professional Music Management* is published by Sanctuary Publishing.

LONDON FESTIVAL TRIBUTE TO CASH
The London Music Festival, which takes place at Wembley Arena next Easter, is to feature a 70th birthday tribute to Johnny Cash. The tribute will run on March 31.

RECORDSTORE SIGNS NEW DEALS
UK music e-tailer Recordstore is to launch its online store and has indie labels Janitor Records and Wall of Sound. The deals add to the company's existing deals with more than 100 labels including Global Underground.

Potential Wembley buyer likely to enhance music

Wembley plc has confirmed the potential buyer of the 45-acre land surrounding the Stadium and accommodating Wembley Arena is likely to enhance the existing live music aspects of the site.

The company announced the site was for sale in March following a board decision to drop its own redevelopment plans for the area.

According to a spokesman, the company decided the investment was too large for a company whose core business does not include construction. Property development manager John Garside has since been put on indefinite gardening leave.

Although the site could sell to a non-entertainment-related developer, Wembley plc finance director Mark Elliott says it is unlikely. "The calibre of the companies that we have expressed an interest and the wish of Brent council to maintain the Wembley brand strongly suggests the area will remain an important part of the new development," he says.

Elliott declines to comment on reports that SFX is one of the interested buyers, and adds the sale will not be concluded until next year.

ARE WE GIVING AWAY TOO MUCH?

Reaching those passive music fans who like music but don't go into record shops is tough at the best of times. So it is not hard to see why upmarket Sunday newspapers' proposals for cover-mounted CDs have been so warmly welcomed.

At first sight, it seems like a win-win situation: the label offers access to recordings, artwork and possibly the band; and the newspaper or its co-sponsor stumps up wads of cash to cover manufacturing, marketing (including TV ads) and royalty payments, often even throwing in free editorial as well. The label gains priceless promotion and access to readers' ears, in turn selling more records; the newspaper gains credibility and a sales tool in the ever-bitter circulation wars. But does it really work like that?

The direct impact is hard to quantify because none of the promotions are the same and few operate in isolation (see Analysis, p10). But the inescapable fact remains that the participating newspapers can put on tens of thousands of readers for that issue (a 20% rise in the *Observer's* 450,000 circulation equals 90,000 copies), while labels often at best add a few hundred album sales.

It seems that punters who are happy to go to a newsagent to pay £1 for an extra newspaper with a free CD, do not want to go to a record shop to buy a £12 album (or simply don't like what they hear on the sampler). Either way, the take-up sometimes appears pathetic.

This may not matter so much if it helps establish a new artist. But it has wider ramifications given the fact that there is such an issue surrounding the value of music at the moment. It seems hard to argue on the one hand that music has intrinsic value and CDs are not a rip-off – let alone that punters should not be able to download music for free – while on the other hand cover-mounting literally millions of CDs featuring premium and even unreleased product by global stars. In a few cases there may be a short-term gain. But in the longer-term it looks more like a case of self-inflicted pain.

Alex Scott

PAUL'S QUIRKS

IT'S GOING TO BE A LONG HOT SUMMER

One of our stores is currently under siege. We have had road works going on outside for the last two months and now that the local council has decided to refurbish the pavements at the same time it feels as if we are trading in Beirut. Most of the shops around us have closed down as the block is due to be demolished next month but despite everything business is booming. In fact we are moving to a larger, newly-built store on the same street in the next few weeks and are confident that business will continue to expand and thrive.

What has helped during the last few months (besides a massive closing down sale) is the release of some top albums with real indie appeal. It is difficult to define but bands like Feeder, Ash, Stereophonics and, of course, Radiohead attract the 18-30 age group who buy music all year round. Their fans know when the albums are released and prefer to buy them in stores which care about music and make it a priority. If you add in the new albums from Travis, Muse and D12 to the blend then I get the feeling that this summer is going to be a hot one for music.

The demise of Startle Distribution will have left a huge gap in the supply chain of many music stores. Of all the major wholesalers it seemed to be the one that carried the odd copies of more obscure stock alongside masses of the faster selling items. It constantly surprised us by filling orders for albums from the smaller suppliers and we came to rely on it to mop up our specialist requirements each weekend.

THE (which has bought Startle) has some great staff who do an excellent job, but if it wants to go that one step further it should consider carrying the most popular lines from smaller specialist distributors such as Plastic Head, Cargo, Chandos and Harmonia Mundi. If it can fill that gap then it will be doing the industry a huge favour and making life a whole lot easier for hundreds of buyers around the country.

Paul Quirk's column is a personal view



Booking agents are stepping up their campaign to force the Department of Trade and Industry to reconsider pushing through radical changes to the 1978 Employment Agencies Act for fear it will open the gates to more litigation and place an unnecessary financial burden on their businesses.

After more than a year of policy mapping and consultation the DTI wants to bring in the new legislation this summer, but The Agent's Association and a heavyweight group of music industry booking agents are lobbying the new Government and House of Lords in a bid to change some of the new proposals.

Agent's Association president Bob James says the DTI is treating



James fears litigation gates will open all agents – not recruitment to entertainment – as if they are the same, leading to what he describes as a "badly drawn document [which is] difficult to understand and ignores the concerns of many of our agents". James adds his main concerns

with the proposed new legislation is that it will "open the litigation gates" because it allows artists the right to terminate contracts whenever they wish. Booking agents will also be required to be audited irrespective of turnover and will have to pay music fees directly to whoever an artist specifies.

Similarly, Paul Fenn, joint managing director of Asgard, which has music agents including Marshall Arts, Solo, Primary Talent and Concord has helped James with his negotiations with the DTI, says the financial strain on agents will be increased by proposals demanding they receive written permission from artists in order to perform fairly routine tasks.

BOL.com staff are laid off as competitors expand

by Mary-Louise Harding
BOL UK's head of music Brad Askwew and his entire team have been made redundant as parent Bertelsmann completes the dissolution of the brand's international structure and merger of its music and book e-commerce operations into its catalogue book club BCL.

The sacking of its UK operation, resulting in the loss of 25 jobs comprising the music team and mainly financial and human resources staff, marks one of the big chapters in BOL's European music story following its parent's decision to consolidate its various book and music e-commerce and direct mail operations, which include CDnow, ECA and Napster.

BOL's European spokesman Brad Warden says decisions on whether to continue music retailing through the brand will be taken on a country-by-country basis, based on the needs of local catalogue and the strength of the Napster and CDnow brands in each country where it operates. These include Germany, France, Spain and Switzerland.

However, Bertelsmann's decision to pull the plug on maintaining a sep-



Askwew: among 25 redundancies

arate books and music e-commerce business has not deterred other competitors expanding in the market, with two of the largest internet portal players, MSN and Yahoo, set to unveil dedicated music channels in the UK during the next few weeks.

First to take the plunge is Yahoo.co.uk, which was set to launch its local UK music editorial, live and e-commerce channel today (Monday) with content partners BBC Music Magazine and Top Of The Pops. Emap's Q&MUSIC and Wordpop.

The move follows Yahoo's recent alignment with Duet, the music content distribution project backed by Sony and Vivendi Universal. Another

key online distribution partner is set to reveal a relationship with Duet later this week, according to analysts present at an investment briefing with Vivendi chairman Jean-Marie Messier in France last week.

In contrast MSN's music portal plans are understood to be on a grander scale as it seeks to recruit a dedicated team and plans greater investment in consistent live programming, according to sources close to the company.

In a separate move, music portal competitor Music365 has "categorically" denied reports it is about to close its music operations, despite evidence the business is struggling following staff cuts from the music operation in February. AOL has reassessed its links with Madonna, following rival MSN's webcast last year, by becoming the online sponsorship partner of the Warner act's *Drowned World 2001* tour. AOL head of music Kevin Corroy, who was previously BMG's new media vice president, says the sponsorship forms part of the portal's effort to "connect music fans around the world with the artists and music they love".

Brits TV exposure helps Decca acts

Decca artists Bond and Russell Watson were vying for Top 20 success yesterday (Sunday) following their TV exposure on the Classical Brits.

Watson's *The Voice*, which only a week earlier had experienced a 500% sales hike thanks to a BBC2-screened concert, was enjoying a further 41% sales improvement by the end of business last Wednesday as Bond's *Now* increased by nearly 170%. Virgin Megastores classical price manager Terry Hodges was last week reporting across-the-board sales lifts which he expects will continue. "What we saw last year was three weeks' worth of measurable sales after the Brits. It wasn't just a flash in the pan," he says.

Pre-viewing figures for the ITV programme were down from last year's 4.5m to 3.7m, which BPI chairman Rob Dickins attributes to the shortened build-up time between the shortened event and the broadcast. "It's a tragedy and the broadcast," he comments, says Dickins. "The sceptics were saying we would get between one and a half and 2m people."

Badly Drawn Boy's success encourages Mercury entries

Technics Mercury Music Prize entries have risen by 20% this year as record companies jostle to share in the sort of exposure gained by 2000's breakthrough names such as Badly Drawn Boy and Kathryn Williams.

The huge increase is largely attributed to a strong contingent of debut albums which make up around 40% of the 179 challengers and include the likes of Arista's Dido with *No Angel*, Rite act Goldfrapp's *Felt Mountain* and DB Records' Tom McRae's self-titled effort. Among the other debuts on the list are Parlophone's self-titled release and V2's *Draw with Aislinn* in *The Back*.

Prize director Kevin Millum says he believes that the high number of entries this year reflects the success of last year's competition. "2000 was the Mercury Prize's most successful and high profile year so far, both in terms of media coverage and sales of the 12 short-listed albums. The winner Badly



Goldfrapp: debut album contender

Drawn Boy has since gone platinum," he says. "This profile has encouraged even more record companies to enter albums into the prize this year."

Despite the increase in entries this year, the genre breakdown remains similar to that of 2000's competition, with rock, pop and indie titles leading the way with 45% of the list followed by dance (24%), folk (12%), classical (10%) and jazz (9%). The 12 short-listed albums will be announced on July 24 with the winner unveiled at a ceremony on September 11.

WARNER/CHAPPELL LAUNCHES WEBSITE

Warner/Chappell has launched a business website to help advertising agencies and film companies informed of new music releases. Visited to www.warnerchappell.com/musictoyouragent can also access archive material. Every two months, Warner/Chappell will email clients a page containing four acts with four album tracks from each.

Oxide & Neutrina in Oxide & Neutrina East West/Elektra ad Oxide & Neutrina's forthcoming single Devil's Nightmarer, which is released on July 16, is featured in mobile phone company Ericsson's new TV advertising campaign which breaks on July 4. The ads are themed around Tombrador and will be broadcast on TV, radio and cinema in the UK, mainland Europe, Africa, Asia, Australia and Asia. The track is taken from Oxide & Neutrina's debut album *Execute* and is included on the Tombrador OST released by the label on July 9.

CAPITAL TO UNVEIL NEW CAMPAIGN Capital Radio expects to announce its new advertising campaign for its London stations in the autumn following the Capital brand in the competitive radio market. DLKW takes over from Mustoe Merriman Herring Levy, which was employed on a project basis before becoming Virgin Radio's retained agency earlier this year.

HXR APPOINTS WRAT Digital radio consortium MXR, whose members include Chrysalis Radio, Capital Group, Jazz FM and the Guardian Media Group, has appointed Diane Wray as marketing director. She has previously worked for the BBC Magazine Group and in the promotions departments of EMI and Virgin Records.

STAFF PROMOTIONS AT EAST WEST East West has announced three promotions within its press department. Nielsie King becomes senior press officer with Tapeswax moving over to a press officer role and Matthew Rankin joining the label as full time junior press officer.

THIS WEEK'S SPO-AWARDS The following albums receive platinum awards: Madonna's *The Immaculate Collection* (13 times) and Music (five times); Robbie Williams' *Rise for Three* (5 times); S Club 7's (four times); Hear/Say's *Popstars* (three times); and, finally, REM's *Reveal* (once).

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2000
Top Of The Pops*	2,864	-20.5
Top Of The Pops 2*	2,047	-27.3
The Pepsel Chart*	1,834	-27.6
CD:UK*	1,790	-8.0
SMTV	1,432	-84.6
Live And Kicking	733	n/a
Top Of The Pops Plus	698	n/a
Popworld	632	n/a
Exclusive	232	-29.9

*combined totals. Source: MediaCom ENG (Barclaycard) for w/e May 21, 2001

limited TV viewing data sparks dispute between MTV and Emap

by Steve Hemsley

Media giants Viacom and Emap are locked in a war of words over who is winning the battle for viewers in the increasingly crowded world of digital music TV.

The competition to attract a slice of record company marketing budgets and editorial exclusives is behind the bidding. Hackles were raised when Emap Performance issued a press release claiming that following the launch of Smash Hits Television on May 15, it was now neck-and-neck with the Viacom stable of channels with a 1.5% share of music viewing on Sky Digital based on Broadcasters Audience Research Board (BARB) data.

Viacom responded to Emap's claims by quoting more up-to-date BARB audience figures for the week ending June 3, which it said showed that overall its channels, including MTV and VH1, performed 54% better than Emap's.

Media buying agency MediaCom EMG director Martin Cowie says the BARB figures for digital channels are confusing because the audience sample is so small, creating large

THE EXPLOSION OF DIGITAL TV MUSIC CHANNELS

Station	Launch date	Audience*	n/a	Channel	Start date	Audience*
MTV Europe	Aug 1987	0.08		VH1 Classic	July 1999	0.02
The Box	Mar 1992	0.15		Kiss TV	June 2000	0.04
VH1	Sept 1994	0.08		Q TV	Oct 2000	0.03
MTV UK	July 1997	0.11		Kerrang! TV	Apr 2001	0.03
Rapture TV	Nov 1997	0.01		Smash Hits TV	May 2001	0.02
MTV2	Oct 1998	0.02		MTV Dance	April 2001	0.02
UK Play	Oct 1998	0.04		MTV Hits*	May 2001	0.08
MTV Base	July 1999	0.03				

*Source: MediaCom ENG/Barb, Jan-May 2001. Source: Broadcasters Audience Research Board (BARB) for week ending June 3, 2001

swings from one week to another.

MediaCom is concerned that record companies could be misled and it has devised a presentation on the sector, which has already been shown to marketing teams at Polydor, Universal Music TV and Mercury.

"With so many digital music channels the data can be dodgy so we are telling labels to use them carefully as part of an overall marketing strategy. There is less waste because the programming is targeted at niche markets, but the audiences are small and on their own these channels will not shift large numbers of albums," says Cowie.

Barb has taken action to try and improve the reliability of audience

data for digital channels. Currently 4,300 homes are on the Barb panel, but only 1,700 are multi-channel, containing just 1,500 16- to 34-year-olds. A new contract has been signed with four market research companies, which will see the overall sample increase to 5,700 homes from next year, and with other changes to the way data is collected, audience figures should be 40% more robust.

Advertising on digital music channels is popular with record companies because viewers can experience the music and the videos and labels can buy bulk 30-second ad slots for less than £100 each. Polydor product and marketing man-

ager Karen Simmons says it can be difficult to quantify the effect on sales from exposure on digital music channels, but adds that she welcomes the additional outlet for music promos. "Videos cost a great deal of money to make and we had trouble getting many of them shown on TV before these channels appeared, especially those for rock acts," she says.

MTV Networks managing director Michel Bakker says his channels average around 60% of all music TV viewing across the year, but he warns that the market is reaching saturation point. "We are allowing record companies to match artists to channels such as MTV Base or MTV Hits in a way they have not been able to before, but it is unlikely the launch of any more channels will grow the overall number of people watching music television," he says.

Emap Performance will launch Magic TV in September and chief executive Tim Schoemaker is urging record companies to buy into a cross-media strategy that covers the group's press and television brands such as Q and Kerrang!.

Sanctuary Records and Sony Music International have joined forces to release *Bonnie Tyler - The Greatest Hits on 2x2*. Sanctuary is overseeing the cross-media marketing activity, which centres on TV slots booked within GMTV and a radio campaign across the Capital-owned Century FM network starting in the North-west and the Midlands. Sanctuary has repackaged catalogue from Black Sabbath and Motörhead in the last 18 months and general manager Julian Wall is confident the Bonnie Tyler (pictured) album will achieve significant sales across Europe, particularly in Germany, Belgium and Norway, through the link with Sony. The artist will be appearing at two European gigs at the end of this month at Nuremberg and Tuttlingen in Germany. The company has spent the last few months negotiating retail support for the release in the UK and Sainsbury's has agreed to make the album its record of the week. The artist, who first entered the charts in 1976 with *Love In France*, will play a pivotal role in the PR campaign making herself available for interviews as Sanctuary attempts to woo lapsed fans.



CD sampler tie-in helps Roadrunner promotion

Roadrunner Records is producing a fourth Download sampler CD in a collaboration with HMV and rock magazine *Metal Hammer*.

Released on July 2, the 16-track *Download 2001*, priced at £4.49, includes rare and new tracks from the label's stable of acts including Slipknot and Fear Factory.

The July issue of *Metal Hammer* includes a credit card-style discount card which can be activated at the Roadrunner UK (www.roadrunner.com) or the magazine's website (www.metalhammer.co.uk) and redeemed at HMV stores for a £2 discount on any Roadrunner release until the middle of November. Roadrunner plans 11 further album releases this year.

A fifth Download sampler is planned for early next year.

Capital Gold and Virgin/EMI TV launch new compilation series

Virgin/EMI TV and the Capital Group have negotiated strong retail support for their double CD album *Capital Gold Legends* released today (Monday).

The two companies, which worked together on the Pepsi Chart Show albums, met earlier this year to devise new ideas for exploiting Capital brands.

Promotional racking for the 42-track *Capital Gold* title has been secured in Woolworths, MCo, Virgin Retail, HMV and the grocery chains Asda and Safeway in time for Father's Day. The sleeve has been designed for maximum POS impact. The tracklisting is based around the Capital Gold playlist and artists on the album include Bonade, David Bowie, Otis Redding and UB40.

The release is being TV and radio advertised this week in regions where Capital Gold's six services are



Capital Gold: listeners' favourites broadcast. London, Birmingham, South Wales and the south coast. "The music was based on the results of research starting our listeners' favourite tracks," says Capital Group co-promotions manager Paul Fowler. Virgin/EMI co-managing director Peter Duckworth says both parties intend to develop the concept aggressively into a leading compilation brand.

Virgin conveys 'summer stripdown' sale message with semi-nude ads

Virgin Megastores begins its first traditional money-off sale of 2001 this week using promotional images of people in their underwear.

The Summer Stripdown starts on June 14 and is a move away from the multi-buy offers that have dominated many retailers' in-store campaigns. The Virgin sale will run for at least four weeks and contains more than 600 albums and singles. The deal is supported by campaign material featuring semi-naked models with the strapline "We're Taking Off Virtually Everything" and the promotion is backed by national press ads.

Lead titles in the sale include Santana's *Supernatural* and Steps' *Spectacular* for £3.99 and a selection of Robbie Williams, Radiohead and Beatles albums for £8.99.

Retail marketing manager Kerry Lee says consumers expect a summer sale and the company has gone



Virgin: striped down prices for a simple but striking marketing message. This campaign involves such a broad range of product and price points that a traditional sale was the best approach. We are going to hit people with offers they cannot ignore," she says.

Marketing manager campaigns, Vicki Davies, says the company will return to multi-buys later in the year.



Rocket From The Crypt: new album

B-Unique strikes deal with US indie Vagrant

B-Unique, the independent label established by former London Records A&R director Mark Lewis, has struck a partnership with US label Vagrant Records for the UK, the first material through which will be Rocket From The Crypt's comeback album *Group Sounds*.

"We have chosen three Vagrant bands to concentrate on this year – Rocket From The Crypt, Alkaline Trio and Dashboard Confessional. I think they trusted us above the other companies," says Lewis.

The deal will not affect B-Unique's licensing deal for the world outside the UK with DreamWorks, which is in the process of setting up the launch of B-Unique's San Francisco-based affiliate Regency Back, whose debut US release *Deliverance (Free To Change Your Mind)* goes to radio at the end of July.

DreamWorks has also taken up the option on Sebastian Rogers, "Michael Austin (DreamWorks co-founder) has personally fallen in love with Sebastian Rogers," claims Lewis. Rogers' debut album is currently in production in the UK, but is likely to be mixed in the US. Rogers was previously signed to London Records before making the switch to B-Unique alongside Lewis.

Meanwhile, the label is reporting strong early reactions for the Gay Dad track *Transmission*, which is set to be the follow-up to the current single *Now, Always & Forever*.

Badly Drawn Boy signs Kojam publishing deal

by James Roberts

Former EMI/Chrysalis A&R director Sas Metcalfe has landed her first coup since joining Kojam Music with the recruitment of Badly Drawn Boy, aka Damon Gough, to the fledgling independent publisher's roster.

Under the deal Kojam will publish the Mercury Prize winner for the world outside the UK, where it will administer his publishing in association with Big Life Music, the company headed by his manager, Jazz Summers. It is particularly relevant to the US, where Badly Drawn Boy is one of a number of UK-signed acts – including Coldplay and David Gray – making inroads and where he has just completed a sold-out 22-date tour. His Hour Of Bewilderbeast album is approaching 100,000 sales in the region, following its platinum status in the UK.

Summers, who is understood to have rejected a number of other offers before accepting the Kojam deal, says, "The idea of signing with an independent publishing company really appealed to us and Kojam put together a proposal which fulfilled all of our requirements."

Metcalfe says, "We have every confidence that he [Gough] will continue to make great music for many years."

Gough himself commented on the deal at a low-key gig at London's Social Bar last week, which was organised in celebration of the deal. "It's taken three-and-a-half years for me to sign a publishing deal; this song is for The Strokes," he joked to the New York rockers in attendance at the front of the audience. Gough is expected to take a break from touring



Badly Drawn Boy: signed to Independent

before beginning work on his second album for Twisted Nerve.

The deal is significant in raising Kojam's profile following its launch at Midem in January 2004 and is European creative director Sas Metcalfe's highest profile deal since joining the company. Kojam's UK-signed roster also includes writer Howard New, who is currently working with top Swedish producers Murlyn. The Swedish arm of the company, which recently merged with Diesel 2 Publishing, includes writer Titiyo and Eagle Eye Cherry's first two albums.

"We are very aggressive in our A&R plans and are close to securing deals for several other name writers," says Kojam Music European managing director Johan Eklund.

news file

XL WINS NORTH AMERICAN STROKES DEAL
XL Recordings has struck a one-off deal to release The Strokes EP, *The Modern Age*, in North America. The band, who are currently recording their debut album for release by RCA worldwide (with the exception of the UK, where they will stay with Rough Trade), released *The Modern Age* in the UK in January.

INVENTIVE BACKS COOL CUTS NUMBER ONE
Incentive has signed Sun by Finnish producers Siankku Luna. The trance track, which was last week's Cool Cuts chart number one, has already been spun on Radio One by Judge Jules.

JAMES ALBURN PRELIVES ON THE WEB
Vitaminic has teamed up with Mercury Records to offer downloadable previews of three tracks from the forthcoming James album, *Pleased To Meet You* – which is due for release on July 2 – in partnership with the official James website (www.jamesho.com).

MW PLATINIST

Sophie Ellis-Bextor – *Take Me Home (Polydor)* Should cement her pop diva status (single, July); Muse – *Bills (Taste Media/Mushroom)* Remains a highlight from strong second album (future single, tbc); Linkin Park – *Papercut (WEA)* Highlights from an incredible *Brown* show last week (single, June 18); Haven – *Beautiful Thing (Radiate)* First full single release delivers the goods (single, July 2); King Lotus – *Generation I Want (Nude)* Cool Britonian bizzness with songs (album, July 16); Bilal – *1st Born Second (Interscope)* Not quite the second coming, but quality soul nonetheless (album, July 9).



UK act at heart of development of Robinson's Am Recordings

US producer Ross Robinson – whose name is synonymous for his work with At The Drive-In, Korn, Limp Bizkit and Slipknot – is prioritising the UK's Vex Red as the key act to push forward his Virgin-backed imprint, I Am Recordings.

Robinson signed Aldershot five-piece Vex Red to I Am six months ago after they came to his attention courtesy of *Kerrang!* magazine, which was inviting demos from unsigned UK talent. "It didn't really matter where they were from, it was more to do with them being a total departure from the molten metal, destruction kind of vibe. It's very English and totally on fire," says Robinson, who adds that Vex Red easily stood out from the Limp Bizkit wannabe bands he is constantly bombarded with.

Further coverage in *Kerrang!* also prompted the interest of EMI Music Publishing's Mike Smith, who has just signed the band. "It's not just a rock thing. Everyone in the music was blown away with them," says Smith, who admits his surprise that no other publishers had been alerted to Vex Red's unique hybrid rock sound.

Robinson says his find matched the ethos of his label, which is also home to Amen. "I Am Recordings has to destroy the old and create the new and Vex Red are part of the arsenal to do that," he says. "I found a band that is doing their own thing – you can hear that it is totally unique. With the vocals it is amazingly timeless and the guys are not copying anyone. The thing I love about English music is about it knows how to hold back and speak without being obvious about it. Slipknot is extremely obvious, Vex Red is laid-back."

Relocating Vex Red to Venice Beach was the first step in the recording process for their debut album – which is unlikely to be



Vex Red: 'totally on fire'

released until 2002, following widespread touring for the remainder of 2001 – which they have just completed. "It was probably the easiest record I have ever made. There was nothing negative about the whole experience. Usually I have to prod and dig really deep, but with Terry [Abbott, vocalist/guitarist] I found that pressure would shut him down. It has the sensitivity of the beautiful voice along with the angst of growing up. It's what I've wanted to do since I started recording," he says.

With a fly-on-the-wall Vex Red movie (directed by Robinson's friend Josh Evans) likely to be screened in art house theatres and at film festivals next year, the latest addition to Robinson's ever-expanding CV may yet be his most rewarding to date. "My favourite band is The Cure and I love the sad, melancholy sound. Vex Red is me getting to do Disintegration," he says.



The MMF Guide To Professional Music Management

Music Managers Forum
"If you are a manager, an artist or involved in the music industry...don't hesitate, this is the book for you to get it's a must have!" Amazon

- The only professional book on the music business
- By the industry for the industry
- Complete international music managers directory
- Produced in an ergonomic, practical binder

ISBN 1 86074 355 2 | £30



All You Need To Know About Music & The Internet Revolution

Conrad Mewton
The definitive guide to the net's extraordinary impact on the music business.

From webcasting live concerts to reaching fans by email to setting up your own website, this book contains all the answers, tips and know-how you need to fully embrace the digital age.

ISBN 1 86074 325 0 | £15

For more information and sales, please Sanctuary Publishing on 020 8949 9371.

Quote: Music Week for

10% discount plus FREE p&p.

SANCTUARY PUBLISHING

Labels question value of newspaper CD give-aways

When 1.6m Sunday Times readers received a free copy of an enhanced CD-ROM promoting the Eurythmics' 1999 comeback album back in May last year, the initiative itself was regarded as newsworthy. Twelve months later, the practice of artist-based give-aways has become so commonplace – the independent on Sunday alone has offered Morcheeba, Elton John, The Divine Comedy, Neil Finn and Nick Cave CDs already this year – that it scarcely raises comment.

Until recently that is. For what seems rapidly to have established itself as a standard marketing practice is coming increasingly under scrutiny as labels question the results such promotions actually achieve – and at what cost. East West ran into trouble with retailers back in April when it offered Mail On Sunday readers the chance to pick up a copy of The Corrs' most recent single for free at WH Smith just a week after it had been released. Meanwhile, some senior record executives are questioning not only the limited – in some cases non-existent – impact of such promotions on artists' sales, but also the broader impact on consumer perceptions about the value of the albums they are simultaneously attempting to sell at full price.

One indication of the interest in the subject is the fact that the BPI PR recently decided to commission an investigation into the real figures behind the gloss of newspaper CD giveaway promotions. "Our raison d'être is to sell records, not newspapers or magazines, so we have to make a careful decision if this kind of marketing is an effective promotion or giving away the shop – certainly marketers are split, that's why we have to do the research," says committee chairman and Virgin Records president Paul Corroy.

GAUGING THE EFFECT OF CD GIVE-AWAYS

Artist	N/paper	Date	Subsequent sales movement (units)
COLDPLAY – Parachutes	10S	29/10/00	+9,000*
EURYTHMICS – Peace	ST	14/5/00	-1,000*
MORCHEEBA – Fragments Of Freedom	10S	20/01/01	+900
RICHARD ASHCROFT – Alone With Everybody	10S	21/10/00	+500
ELTON JOHN – For One Night Only	10S	11/02/01	+400
FATBOY SULIM – Halfway Between...	Guard.	20/01/01	-200

* In the previous week album sales had increased by 11,000 units
Figures show week-on-week changes in current album sales in week following promotion
Source: MIV research based on QIN data

The issue is complicated by the fact that each promotion is different: some promote catalogue items, some new releases by development artists and others – such as the Sunday Times' U2 promotion two Sundays ago – albums that have already sold heavily across the counter. Equally, measuring their direct impact (see table) is tricky since some coincide with a new single, album or live dates and others appear in isolation. However, the basic structure of the deals are usually the same, with most of the costs involved such as CD manufacture, TV and radio advertising, flyposting and MOPS fees largely shouldered by the newspaper, sometimes in conjunction with a third party sponsor such as LineOne (which backed the Sunday Times' Elvis CD), Microsoft (U2), Interflora (Elton John in the 10S) and World Online (Eurythmics).

Inevitably, most of the record executives involved insist on the value of their own deals. Thus, although the recent U2 promotion appears to have had little immediate uplift in album sales, Universal UK commercial director Steve Gallant argues the initiative was perfectly positioned to reignite awareness of the band ahead of their UK summer tour.

However, Gallant admits these kind of promotions can go "spectacularly wrong" and says Universal has a policy to be "fairly strategic and cautious" when considering taking part. Moreover, he adds that the major has recently stopped allowing its repertoire to be included on magazine cover-mount compilations because it believed its own compilation sales could be hit.

Andrew Cleary, the BPI council member who has engineered the Music4You campaign with News International and Coca-Cola – which has itself raised industry eyebrows for its initial emphasis on "free" CDs – says he has not seen much evidence that distributed giveaways cause an upswing in music sales. "I'm baffled why labels do it, to be honest," says Cleary.

Meanwhile, Virgin Megastores head of music product Jim Batchelor says labels are letting the industry down if they do not "complete the circle" on such promotions by tying them in with retail. "If the industry is trying to sell more records then 50% (of these promotions) are fundamentally flawed since 90-99% of the giveaways will be thrown away – why not add real value with offers that tie back into retail?" says Batchelor.

Newspaper executives' positive take on the added value of giveaway CDs is perhaps predictable. In light of the fact that The Guardian, Observer and the 10S have experienced average sales uplifts of 20%-30% for giveaway CD promotions.

Independent Newspapers promotions manager Tommy Nicholson says the most successful promotions for both the papers and the artists/labels involved seem to be development acts over superstar artists, citing the better performance of its Coldplay promotion over that of its Elton John Valentine promo. "This is a key way to reach new audiences for both parties," she says.

Gary Davies, who has delivered cover-mount CDs for the likes of Woman's Own, Smash Hits and TV Hits through his marketing agency Upfront and is currently working on projects with national newspapers, insists the promotions are a win-win situation for all parties. "Take the case of Eurythmics – they weren't getting any airplay, so the ST giveaway was a great way of letting their fans know the album was out. Such promotions are increasingly important with airplay becoming more difficult to achieve as radio stations specialise further and further," he says.

This view of the narrow focus of UK radio is still shared by marketers at key labels looking to promote new or "older" acts. But the rush to jump into bed with newspapers to promote acts seemingly indiscriminately looks like slowing down. It is early days yet, but it may be that fewer CDs will be thudding onto the doormat on Sunday mornings in months to come. **Mary-Louise Harding**



MBI SIX-MONTH UPDATE WORLD REPORT

You may be secretly relieved that e-music no longer poses a threat to your business.

But do you know how your most important overseas markets may be affected by the dot bomb fallout and the expected slowdown in the US economy?

The MBI World Report / 6 month update contains all that information and much more.

It is the only publication of its kind which brings together:

- * Market shares
- * Music consumption
- * Legitimate sales data by format and for on-line sales
- * Repertoire analysis
- * Publishing volumes and revenues
- * Retailing
- * Piracy
- * Technology and internet developments
- * Forecasts
- * Collection Society reports

and presents it in a clear and concise fashion which will help you make the decisions today which will benefit your business tomorrow.

20% pre-publication discount!

MBI
MUSIC BUSINESS INTERNATIONAL

Full price £495 / €795 / US\$739
Pre-publication discount offer - less 20%
- only £396 / €636 / US\$591

For more information or to order at the pre-publication discount price, contact:

Matt Leonard or Cathy Martin

Tel: +44 (0)20 7579 4287/4123

Fax: +44 (0)20 7579 4712

Email: mgleonard@mbiinternational.com
camartin@mbiinternational.com

Subscribe today!

The only magazine you need in Europe

If you work within the European music industry, and you need to know the hit records that are breaking, and where, then you need fono

Your fono information package includes

- a full year's subscription to fono magazine
- the fono Directory 2002
- 20 Breaking Hits CD's a year
- Weekly industry fax service



Make sure you get yours - subscribe now to fono

because we get customers traveling from a 70-mile radius to come and pick up what they want," says Prangeli. "We also enjoy a very strong reputation with the specialist labels of the major record companies and outside of

Prangeli reports that the profile of the store has been enhanced by the success of the label which was set up in conjunction with Passion Music back in 1998. So far Soul Brother Records has produced 14 albums and three 12-

inch with Marlena Shaw

SOUL BROTHER TOP 10

1. Anthology Marlena Shaw (Soul Brother)
2. Acoustic Soul India.Arie (Motown)
3. Soul Searching Dave McMurray (Hip Box)
4. Your Woman Sunshine Anderson (Atlantic)
5. Musical Massage Loon Ware (Expansion)
6. Driftin' Various (Jazz FM)
7. M2 Marcus Miller (Dreyfus)
8. Escape Marcus Miller (Far Out)
9. Coming Right At You 100% Pure (Poison [Soul Brother])
10. Soul Travels Nathan Haines (Chilli Funk)

inch. While the label formerly concentrated on releases spanning artists such as FBI, Marva Whitney, Marlena Shaw, Eddie Henderson and James Mason, its latest compilation, *Organic Soul*, features new recordings from Erykah Badu backing vocalist Naomi, Ledesi and Karen Bemrod.

Consistent advertising in specialist magazines such as *Straight No Chaser*, *Blues* and *Soul* and *Echoes* maintains awareness for Soul Brother's extensive catalogue and it also works closely with radio stations such as Jazz FM, Kiss and Choice.

As far as the website is concerned, Prangeli feels that after three-and-a-half years of hard work, the site is now finally paying its way. "The site was very slow to start with but now we've got ourselves a good search engine it is really taking off," he says. "We are now looking at orders from one in every two visitors."

One of Soul Brother's strengths is that it is a family affair, run by Prangeli in conjunction with his brother Malcolm and wife Doreen. "We now got eight people working for us and really enjoy what we do," he says. "We are still ambitious to grow and with some exciting projects in the pipeline we are looking forward to seeing it happen."
Soul Brother: 2 Kewick Road, Putney, London SW15 2H, e-mail: soulbrother@btinternet.com, website: www.soulbrother.com

IN-STORE NEXT WEEK (from 18/6/01)

Andys RECORDS
In-store - Travis, Ed Harcourt, Prefab Sprout, Union Underground, Terence Blanchard, Sparklehorse, Latin Essential, Afro Celt Sound System, St Germain, Kate Rusby, Echobelly, Becky Taylor, ELO, Robbie McIntosh Band, Handel, Van Hal, Bonis Duglosh, Danny Howells, Lee Coombes, Barry 11, Barrio Latino, Electrolane, Four Star Mary, The Wonder Stuff, Elbow, Transport, 3UO; Press ads - Berly 11, The Wonder Stuff, Handel, Barrio Latino; The Best Northern Soul All-Nighter...Ever, Messalin, Danny Howells, Lee Coombes, Elbow, Electrolane, Ed Harcourt, DTPM, Creative Spaces, Syk 130, Four Star Mary, Malcolm Arnold

CD Cafe
In-store display boards - Llorca, The Pattern, Big Dada Sampler, Aspects, I Am Kloot, Squarepusher, The Strokes

PUNICLE NETWORK
Selecta listening posts - Deep Dish, Koot, Shur, Kan Laptop, Medals; Mojo recommended releases - Infected, Rosie Flores, Swag USA, Delicate Auld, Bart Jansch, Robbie McIntosh Band

ASDA
In-store - Christina Aguilera, Aya Napa; The Album 2001, Tom Petty, Travis, ATB

HMV
Single - Christina Aguilera, Backyard Dog, Linkin Park, ATB, Faith Hill, 112, Belle & Sebastian, Phats & Small, Tricots; Albums - Marc Almond, Backyard Babies, Cradle Of Filth, Faithless, Fused; Press ads - Cafe Del Mar Vol. 8, Raging Speedhorn, Progressive Anthems; TV ads - Cafe Del Mar, Funky Divas, Progressive Anthems

TOWER RECORDS
Windows - Pet Shop Boys, Cradle Of Filth, Rosy Music, Travis; listening posts - 3LW, DJ Krush, Snuff, Levellers, EMF, Raphaels, Chadwick, Maher, Rurnig, Jimmy Smith, Glenn Tilbrook; Press - Muse, Nitin Sawhney

Spice
In-store - three CDs for £18, Disco Breaks, Sarah Brightman, Wings; Listening posts - Kate Rusby, REM, Gen Halliwell

MVC
Album - Faithless; Windows - Crouching Tiger Hidden Dragon; In-store - Classical Bits, Pearl Harbor, Mojo Spotlight on Chrysalis; Listening posts - Sopranos 2, Music To Watch

Virgin
In-store - Radiohead, Travis, Faithless, Pearl Harbor, Raging Speedhorn, Sparklehorse; Press ads - Basement Jaxx, Blink 182, Coast to Coast, Daft Punk, Incubus, Marti Pellow, Moments of Mayday, I Monster, Public Domain feat. Chuck D, Roxxy Music, Sparklehorse, Smiths

BORDERS
In-store - three CDs for £18 offer, ELO, Daft Punk, Sparklehorse, Music To Watch Movies; TV Listening posts - Muse, Travis, Kate Rusby, Afro Celt Sound System

our price V SHOP
Singles - Christina Aguilera, L'Il Kim, Mya & Pink; Windows - India Arie, Backyard Dog, Linkin Park, Phats & Small; In-store - ATB, Human Nature, Faith Hill

WHSmith
In-store - Travis, Dina Carroll, Chill Out Session 2, Capital Gold Legends, Becky Taylor, Stereophonics

WOOLWORTHS
In-store - Lionel Richie, Travis, Music 2, Chill Out Session 2, Alistair, Mis-Teq, Aya Napa The Album 2001, Tom Petty, Bob Dylan



ON THE SHELF

GEOFF NUNN, manager, V.Shop, Redhill, Surrey

"This store looks much more spacious since it converted from Our Price to a VShop and there is a much greater emphasis on browsability. Although we have the same amount of racking as before, we've organised some of the back space so there is more room to wander around. With our computerised listening posts and ordering kiosks we offer an interactive way of buying that appeals to those who are young and young at heart. It is a great advantage to be able to offer customers the opportunity to check out anything they're interested in. Our listening facility works from a central computer that is updated weekly and all people have to do is pick the CD out from the racks and take it to an in-store listening station. Although we no longer physically stock a wide range, our ordering kiosks are doing a good job to fill the gap. These have been redesigned under the VShop brand and customers can

order from 110,000 titles titles spanning CD, MiniDisc, video and DVD. There is no charge for delivery, which usually takes around two working days. The kiosks are fully interactive and fun to use, and are currently bringing a lot of business our way. There are plans to market them more fully as a feature of the stores. This particular store has a strong R&B bias and we are currently doing excellent business with chillout albums such as *Clubbed Out* and *Chill Out Sunset*. These compilations are being offered as part of a two-for-£26 campaign. This week's best-selling artists include *Oxide & Neutro*, *Bob Marley and The Wailers*, *Singles from Shaggy*, *DJ Piped Piper* and *MOP* are still turning over. Our recommended album this week is *Lucidarc* and we've had a lot of enquiries about the forthcoming *2 Pac* single. DVD chart sales are being led by *Charlie's Angels* and *Pitch Black*, and we're offering a 'buy one and get the second half-price' deal."



ON THE ROAD

IAN WISEMAN, EMI area account manager for the South East

"The Radiohead album *Amnesiac* is new out this week on Parlophone and all my stores are reporting great sales so far. Interest has been fuelled by some great launch nights which we as a sales team organised up and down the country. With over 2,000 people in attendance following ticket giveaways through various indie retailers, this has really brought the fans out and buzzing for this great album. This week we are also working the *Becky Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio. The excellent new album from *Prefab* is out on June 18 and features the original version of *Cowboy Dreams* which was a big hit for Jimmy Nail. The following weeks sees the release of the much-awaited album *Here Be Monsters* by Ed Harcourt on Heavenly and this is one artist we will be

looking to break this year. On June 25, Parlophone will release the *Goniff* new single, 19/2000, and July will be spearheaded by a *Beach Boys* best of, heavily supported by TV advertising. I'm advising everyone to watch out for the new album from *Sparklehorse*. Words cannot describe just how stunning this album is and there is already a lot of interest building which means it should achieve the recognition it deserves. Other projects on the go include our £6.74 campaign which spans *Robbie Williams*, *David Bowie*, *Ger Halliwell*, *The Beatle Boys*, *Frank Sinatra*, *Queen*, *Doves* and *Ron Maiden*. Meanwhile, this month sees the 10th anniversary of *Blue Note's* *The Blue Series*, which will be accompanied by the return of a new excellent sampler and 10 more titles in the series - plus a chance to win some *Blue Note* merchandise."

Labels question value of new

When 1.6m *Sunday Times* readers received a free copy of an enhanced CD from promoting the Eurythmics' 1999 comeback album back in May last year, the initiative itself was regarded as newsworthy. Twelve months later, the practice of artist-based giveaways has become so commonplace – the *Independent* on *Sunday* alone has offered Morcheeba, Elton John, The Divine Comedy, Neil Finn and Nick Cave CDs already this year – that it scarcely raises comment.

Until recently that is. For what seems rapidly to have established itself as a standard marketing practice is coming increasingly under scrutiny as labels question the results such promotions actually achieve – and at what cost. East West ran into trouble with retailers back in April when it offered *Mail On Sunday* readers the chance to pick up a copy of The Corrs' most recent single for free at WH Smith just a week after it had been released. Meanwhile, some senior record executives are questioning not only the limited – in some cases non-existent – impact of such promotions on artists' sales, but also the broader impact on consumer perceptions about the value of the albums they are simultaneously attempting to sell at full price.

One indication of the interest in the subject is the fact that the BPI PR recently decided to commission an investigation into the real figures behind the gloss of newspaper CD giveaway promotions. "Our *raison d'être* is to sell records, not newspapers or magazines, so we have to make a careful decision if this kind of marketing is an effective promotion or giving away the shop – certainly marketers are split, that's why we have to do the research," says committee chairman and Virgin Records president Paul Corroy.

GAUGING THE EFFECT OF CD UV

Artist	N/paper		
COLDPLAY – Parachutes	10S	29/10	
EURYTHMICS – Pease	ST	14/5	
MORCHEEBA – Fragments Of Freedom	10S	20/01	
RICHARD ASHCROFT – Alone With Everybody	10S	21/10	
ELTON JOHN – For One Night Only	10S	11/02	
FATBOY SLIM – Halfway Between...	Guard.	20/01	

* In the previous week album sales had increased by 11,900 units.

Figures show week-on-week changes in current album sales in the

Source: M/IW research based on C/IW data

The issue is complicated by the fact that each promotion is different: some promote catalogue items, some new releases by development artists and others – such as the *Sunday Times*' U2 promotion two Sundays ago – albums that have already sold heavily across the counter. Equally, measuring their direct impact (see table) is tricky since some coincide with a new single, album or live dates and others appear in isolation. However, the basic structure of the deals are usually the same, with most of the costs involved such as CD manufacture, TV and radio advertising, flyposting and MOPS fees largely shouldered by the newspaper, sometimes in conjunction with a third party sponsor such as LineOne (which backed the *Sunday Times*' Elvis CD), Microsoft (U2), Interflora (Elton John in the 10S) and World Online (Eurythmics).

Inevitably, most of the record executives involved insist on the value of their own deals. Thus, although the recent U2 promotion appears to have had little immediate uplift in album sales, Universal UK commercial director Steve Gallant argues the initiative was perfectly positioned to reignite awareness of the band ahead of their UK summer tour.

However, some promotions (and says Unstrategic and taking part. A major has repertoire to

mount complications because it believed its own compilation sales could be hit.

Andrew Cleary, the BPI council member who has engineered the Music4You campaign with News International and Coca-Cola – which has itself raised industry eyebrows for its initial emphasis on "free" CDs – says he has not seen much evidence that distributed giveaways cause an upswing in music sales. "I'm baffled why labels do it, to be honest," says Cleary.

Meanwhile, Virgin Megastores head of music product Jim Batchelor says labels are letting the industry down if they do not "complete the circle" on such promotions by tying them in with retail. "If the industry is trying to sell more records then 50% (of these promotions) are fundamentally flawed since 90-95% of the giveaways will be thrown away – why not add real value with offers that tie back into retail?" says Batchelor.

Subscribe to **fono** and benefit from: the most comprehensive European news coverage on hits that are breaking, industry issues, showcases and award ceremonies, **fono** magazine comes to you weekly focusing on hits – and the people behind them the **fono Directory** – The ultimate starting point for anyone, anywhere, to launch a hit record or a new artist on the European market, the **fono Directory** is the contacts book for the industry. **Breaking Hits CDs** – the highest quality sampler CD currently distributed in Europe. Benefit from hearing the hits first. **Weekly fax service** – highlights from each week's **fono** faxed every Wednesday.



Smash Hits and TV Hits through his marketing agency Uprfront and is currently working on projects with national newspapers, insists the promotions are a win-win situation for all parties. "Take the case of Eurythmics – they weren't getting any airplay, so the *ST* giveaway was a great way of letting their fans know the album was out. Such promotions are increasingly important with airplay becoming more difficult to achieve as radio stations specialise further and further," he says. This view of the narrow focus of UK radio is still shared by marketers at key labels looking to promote new or "older" acts. But the rush to jump into bed with newspapers to promote acts seemingly indiscriminately looks like slowing down. It is early days yet, but it may be that fewer CDs will be thudding onto the doormat on Sunday mornings in months to come. **Mary-Louise Harding**

You may be secretly relieved that e-music no longer poses a threat to your business.

But do you know how your most important overseas markets may be affected by the dot bomb fallout and the expected slowdown in the US economy?

The *MBI World Report / 6 month update* contains all that information and much more.

It is the only publication of its kind which brings together :

- * Market shares
- * Music consumption
- * Legitimate sales data by format and for on-line sales
- * Repertoire analysis
- * Publishing volumes and revenues
- * Retailing
- * Piracy
- * Technology and internet developments
- * Forecasts
- * Collection Society reports

and presents it in a clear and concise fashion which will help you make the decisions today which will benefit your business tomorrow.

20% pre-publication discount!



Full price £495 / €795 / US\$739
Pre-publication discount offer - less 20%
- only £396 / €636 / US\$591

For more information or to order at the pre-publication discount price, contact:

Matt Leonard or Cathy Martin

Tel: +44 (0)20 7579 4287/4123

Fax: +44 (0)20 7579 4712

Email: mgleonard@ubmiinternational.com

cmartin@ubmiinternational.com

RETAIL FOCUS: SOUL BROTHER

by Karen Faux

Although Soul Brother partner Laurence Prangell no longer has the time to make lengthy trips to the US in search of second-hand vinyl he is still every bit as fired up about music. He recently brought over top soul singer Marlena Shaw and trumpeter Eddie Henderson to deliver a knockout concert at London's Shepherd's Bush Empire, in honour of the store's 10th anniversary. "It was one of the best gigs I've ever been to and we had incredible feedback about it," says Prangell. The Putney-based shop is now one of the main hubs in the UK for soul and jazz, with a thriving in-house record label and international mail-order operation. On the racks, fans of the genre can sift through 5,500 US and UK back catalogue titles on CD and 20,000 on vinyl, while internet shoppers have a selection of 10,000 records to explore.

"It's worth carrying a large stock in-store because we get customers travelling from a 70-mile radius to come and pick up what they want," says Prangell. "We also enjoy a very strong reputation with the specialist labels of the major record companies and outside of



Soul Brother Laurence Prangell with Marlena Shaw. HMV probably still more soul product than any other UK chain."

Prangell reports that the profile of the store has been enhanced by the success of the label which was set up in conjunction with Passion Music back in 1998. So far Soul Brother Records has produced 14 albums and three 12-

SOUL BROTHER TOP 10

1. Anthology Marlena Shaw (Soul Brother)
2. Acoustic Soul India.Arie (Motown)
3. Soul Searching Dave McMurray (Hip Hop)
4. Your Woman Sunshine Anderson (Atlantic)
5. Musical Massage Leon Ware (Expansion)
6. Driftin' Various (Jazz FM)
7. M2 Marcus Miller (Dreyfus)
8. Escape Marcus Valles (Far Out)
9. Coming Right At You 100% Pure Poison (Soul Brother)
10. Sound Travels Nathan Haines (Chill Funk)

inches. While the label formerly concentrated on reissues spanning artists such as Fela Marava Whitney, Marlena Shaw, Eddie Henderson and James Mason, its latest compilation, *Organic Soul*, features new recordings from Erykah Badu backing vocalist Ndambi, Ledesi and Karen Berrod.

Consistent advertising in specialist magazines such as *Straight No Chaser*, *Blues And Soul* and *Echoes* maintains awareness for Soul Brother's extensive catalogue and it also works closely with radio stations such as Jazz FM, Kiss and Choice.

As far as the website is concerned, Prangell feels that after three-and-a-half years of hard work, the site is now finally paying its way. The site was very slow to start with but now we've got ourselves a good search engine it is really taking off," he says. "We are now looking at orders from one in every two visitors."

One of Soul Brother's strengths is that it is a family affair, run by Prangell in conjunction with his brother Malcolm and wife Doreen. "We've now got eight people working for us and really enjoy what we do," he says. "We are still ambitious to grow and with some exciting projects in the pipeline we are looking forward to seeing it happen." Soul Brother: 2 Kewick Road, Putney, London SW15 2JH, e-mail: soulbrother@btinternet.com, website: www.soulbrother.com

IN-STORE NEXT WEEK (from 18/6/01)

Andys RECORDS
In-store - Travis, Ed Harcourt, Prefab Sprout, Union Underground, Terence Blanchard, Sparklehorse, Latin Essential, Afro Celt Sound System, St Germain, Kate Rusby, Echoberry, Becky Taylor, ELO, Robbie McIntosh Band, Handel, Van Hal, Boris Duglosh, Danny Howells, Lee Coombes, Barfly 11, Barrio Latino, Electrelene, Four Star Mary, The Wonder Stuff, Elbow, Transport, 3LW; **Press ads** - Barfly 11, The Wonder Stuff, Handel, Barrio Latino; **Best Northern Soul All-Nighter** - Ever, Messiaen, Danny Howells, Lee Coombes, Elbow, Electrelene, Ed Harcourt, DTPM, Creative Spaces, Syik 130, Four Star Mary, Malcolm Arnold

CDs
In-store display boards - Llorca, The Pattern, Big Dada Sampler, Aspects, I Am Kloot, Squarepusher, The Strokes

PANHANDLE NETWORK
Selecta listening posts - Deep Dish, Koot, Shur, Kim Laptop, Medals, Mojo recommended retail, California, Rosie Flores, Swag USA, Delicate Auld, Bert Jansch, Robbie McIntosh Band

ASDA
In-store - Christina Aguilera, Aya Napa: The Album 2001, Tom Petty, Travis, ATB

HMV
Single - Christina Aguilera, Backyard Dog, Linkin Park, ATB, Faith Hill, 112, Belle & Sebastian, Phats & Small, Trisco; **Albums** - Marc Almond, Backyard Babies, Cradle Of Filth, Faithless, Fused; **Press ads** - Cafe Del Mar Vol. 8, Raging Speedhorn, Progressive Anthems; **TV ads** - Cafe Del Mar, Funky Divas, Progressive Anthems

TOWER RECORDS
Windows - Pet Shop Boys, Cradle Of Filth, Royce Music, Travis; **Listening posts** - 3LW, DJ Krush, Snuff, Levellers, EMF, Raphaels, Chadwick, Mahler, Runway, Jimmy Smith, Glenn Tilbrook; **Press** - Muse, Ntln Sawney

Roots
In-store - three CDs for £18, Disco Breaks, Sarah Brightman, Wings; **Listening posts** - Kate Rusby, REM, Geri Halliwell

MVC
Album - Faithless; **Windows** - Crouching Tiger Hidden Dragon; **In-store** - Classical Bites, Pearl Harbor, Mojo Spotlight on Chrysalis; **Listening posts** - Sopranos 2, Music To Watch Movies By, Spellbound, two Philips 50 CDs for £15 to classical cardholders

Virgin
In-store - Radiohead, Travis, Faithless, Pearl Harbor, Racing, Speedwagon, Sparklehorse; **Press ads** - Basement Jaxx, Blink 182, Coast to Coast, Dalt Pank, Incubus, Marri Pellow, Moments of Mayday, 1 Monster, Public Domain feat. Chuck D, Roby Music, Sparklehorse, Smits

BORDERS
In-store - three CDs for £18 offer, ELO, Dalt Punk, Sparklehorse, Music To Watch Movies By; **Listening posts** - Muse, Travis, Kate Rusby, Afro Celt Sound System

our price VSHOP
Singles - Christina Aguilera, L'Il Kim, Mya & Pink; **Windows** - India Arie, Backyard Dog, Linkin Park, Phats & Small; **In-store** - ATB, Human Nature, Faith Hill 112

WHSmith
In-store - Travis, Dina Carroll, Chill Out Session 2, Capital Gold Legends, Becky Taylor, Stereophonics
WOOLWORTHS
In-store - Lionel Richie, Travis, Muse 2, Chill Out Session 2, Allstars, Mis-Teq, Aya Napa The Album 2001, Tom Petty, Bob Dylan



ON THE SHELF

GEOFF NUNN, manager, V.Shop, Redhill, Surrey

"This store looks much more spacious than it converted from. Our price to V-Shop and there is a much greater emphasis on browsability. Although we have the same amount of racking as before, we've utilised some of the back space so there is more room to wander around. With our computerised listening posts and ordering kiosks we offer an interactive way of buying that appeals to those who are young and young at heart.

It is a great advantage to be able to offer customers the opportunity to check out anything they're interested in. Our listening facility works from a central computer that is updated weekly and all people have to do is pick the CD out from the racks and take it to an in-store listening station.

Although we no longer physically stock a wide range, our ordering kiosks are doing a good job to fill the gap. These have been redesigned under the V-Shop brand and customers can

find from 110,000 titles spanning CD, MiniDisc, video and DVD. There is no charge for delivery, which usually takes around two working days. The kiosks are fully interactive and fun to use, and are currently bringing a lot of business our way. There are plans to market them more fully as a feature of the stores.

This particular store has a strong R&B bias and we are currently doing excellent business with chillout albums such as *Clubbed Out* and *Chill Out Sunset*. These compilations are being offered as part of a two-for-£26 campaign. This week's best-selling artists include *Oxide & Neutro*, *Bob Marley and The Wailers*, *Singles from Shaggy*, *DJ Piped Pier* and *MOP* are still turning over.

Our recommended album this week is *Ludacris* and we've had a lot of enquiries about the forthcoming 2 Pac single. DVD chart sales are being led by *Charlie's Angels* and *Pitch Black*, and we're offering a 'buy one and get the second half-price' deal."



ON THE ROAD

IAN WISEMAN, EMI area account manager for the South East

"The Radiohead album *Amnesiac* is new out this week on Parlophone and all my stores are reporting great sales so far. Interest has been fuelled by some great launch nights which we as a sales team organised up and down the country. With over 2,000 people in attendance following ticket giveaways through various indie retailers, this has really brought the fans out and buzzing for this great album.

This week we are also working the *Becky Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio.

The excellent new album from *Prefab Sprout* is out on June 18 and features the original version of *Cowboy Dreams* which was a big hit for Jimmy Nail. The following weeks sees the release of the much-awaited album *Here Be Monsters* by *Ed Harcourt* on Heavenly and this is one artist we will be

looking to break this year. On June 25, Parlophone will release the *Gorillaz* new single, 19/2000, and July will be spearheaded by a *Beach Boys* best of, heavily supported by TV advertising.

I'm advising everyone to watch out for the new album from *Sparklehorse*. Words cannot describe just how stunning this album is and there is already a lot of interest building which means it should achieve the recognition it deserves.

Other projects on the go include our £6.74 campaign which spans *Robbie Williams*, *Dave Bowie*, *Travis*, *The Beastie Boys*, *Frank Sinatra*, *Queen*, *Doves* and *Iron Maiden*.

Meanwhile, this month sees the 10th anniversary of *Blue Note's The Blue Series*, which will be accompanied by the return of a new excellent sampler and 10 more titles in the series - plus a chance to win some *Blue Note* merchandise."

by Andrew Stewart

CLASSICAL BRITS JUDGE A SUCCESS

The Classical Brit Awards appears to have made a strong contribution in the battle to win new consumers and extend the reach of the classical market. This year's show, which attracted a television audience of over 3.7m, confirmed the place of crossover acts at the sharp end of the classical revival. It also delivered high-profile exposure to artists with impeccable classical credentials, reinforcing the demystification of classics widely favoured by the major labels.

Rob Dickinson, Classical Brits chairman, is upbeat about the promotional value of the awards ceremony, not least because of its glamorous style and deliberate challenge to public prejudices against classical music. "I was particularly happy with the TV show, which was a great piece of television. You can't always capture the atmosphere of a live show on the small screen, but this production did. It showed the breadth that classical music could reach while still being very entertaining. Once again, the audience of nearly 4m worked against the views of the sceptics," he says.

He adds that the show, already booked by Carlton TV for next year, has confounded its critics. "I think we've proved that classical music can be very good to watch on television and has the power to attract a big audience. People would have turned on because of the tabloid coverage for Bond (pictured) and then saw the fabulous Angela Gheorghiu. In the classical world, she's already a huge star, but the wider public were introduced to her because they wanted to see Bond or Russell-Walton," he says.

The retail impact of the awards show has, so far, favoured Decca's Bond and Watson, the first two acts presented on the television show and arguably its most accessible commodities. Within three days of the show's transmission, the debut albums from Watson and Bond had risen respectively to 17 and 22 in the pop album chart. According to Dickon Stainer, head of Decca UK, their upward chart mobility reflected considerable marketing and PR activity in the run up to the Classical Brits. "From a marketing angle, the Brits was a key show for us. But in order for albums to have real promotion success afterwards, it's not enough to rely on just the Brits alone."

He points to the collective effect on sales of personal appearances by the artists, including outings for Watson on the National Lottery Show, GMTV and the singer's TV special as part of BBC Music Live weekend and Bond's contributions to Woman's Hour and Steve Wright's radio show. "It's a mistake to imagine it's all going to work out on the strength of exposure at the Classical Brits. The week before the Brits, Russell and Bond were already in the pop charts at 35 and 38. We deliberately pushed for that, since we knew that if they weren't established there then the Brits effect would be lessened. I think the retail trade don't want just one big exposure for an artist. It wants a structured sequence of exposure and a set of reasons why a record company expects dealers to rechart its records," he says.

Andrew Stewart can be contacted by email at: AndrewStewart13@compuserve.com



ALBUM of the week



CASTA DIVA — ANGELA GHEORGHIU: Bel canto aria by Bellini, Donizetti and Rossini.

Gheorghiu; Chorus of the Royal Opera, Covent Garden; LSO, Pido. (EMI Classics CDC 5571632). Operatic divas are a dying breed, shunned as an irritating survival from the past. Angela Gheorghiu remains the genuine article, however, prone to temperamental outbursts and touched by genius. This album, released in the wake of the Romanian soprano's Classical Brit Award appearance, confirms why she stands among the finest lyric voices of the age. The performances are technically flawless and charged with a range of expression that stamps her mark on to even the most familiar works. Backed by extensive marketing, including ads in the classical press, *The Sunday Times*, *Daily Mail* and on Classic FM,



REVIEWS

For records released up to July 2 2001

ROLAND CHADWICK — THE REVEALING: *Mandolin Concerto No. 1*; *Letter from LA*; *Carabella Suite*; *Three Kisses for Jenny*; *Quintet in A* for classical guitar and string quartet; *Chadwick*; *New Britten String Quartet*; *ECO*/Kashif. (New Classical 465 357-1). Australian-born Roland Chadwick's compositions were created "to express love, joy and my own unbridled passion". Those qualities have been more powerfully expressed by composers whose music goes much deeper than Chadwick's, but there is a warmth about his writing that should reach beyond the classical market. More of his philosophy and samples can be found at www.rolandchadwick.com. The disc is supported by ads in the classical and trade press. RICHARD DANIELPOUR — *ELEGIES*. *Elegies*; *Sonnets to Orpheus*. Von Stade, Hampson, Huang; *Perspectives Ensemble*; LPO/Niemberg. (Sony Classical SK 60855D). Mezzo-soprano Frederica von Stade's father was killed while serving with the US Army during the last days of World War II, two

months before she was born. Richard Danielpour's *Elegies*, completed in 1997, sets poetry inspired by letters sent by Charles von Stade from the battlefields of Normandy to his pregnant wife. The song cycle's premiere recording brings home the dramatic strengths of Danielpour's unashamedly lyrical writing, which draws eloquent performances from Von Stade, Thomas Hampson and conductor Roger Niemberg. It is advertised in the classical press.

RACHMANINOV: *The Bellis*; *TANDEYEV*: *John of Damascus*. *Mescheriakova*, Larin, Chernov; Moscow State Chamber Choir; Russian National Orchestra/Pletnev. (Deutsche Grammophon 471 029-2). An outstanding release from Mikhail Pletnev and his all-Russian forces, this brings out the festive nature and emotional breadth of Rachmaninov's choral symphony. The coupling presents Tandyev's rarely-heard Cantata after Tolstoy's poem, boldly performed and richly recorded. It is one of the year's finest and most attractive choral discs.



UNIVERSAL

UNIVERSAL CLASSICS

THE NO.1 CLASSICAL COMPANY



DECCA DECCA PHILIPS

WWW.UNIVERSALCLASSICS.COM

SINGLE of the week

GORILLAZ: 19-2000 (Parlophone/CDB559).

Cartoon superstars Gorillaz aim to ape the success of Clint Eastwood, which is currently one of the top 10 biggest-selling singles of the year. 19-2000 has a similar loose funky feel which should build on their expanded fanbase. The band are taking their multimedia show on the road with dates across the country. The Soulchild remix of the track is A-listed at Radio One. **O**



ALBUM of the week

BASEMENT JAXX: Rooty (XL

Recordings XLCD43). With summer anthems Jax J's Kiss poised to follow Romeo into the Top 10, the energy and quality of this second album — named after the parties that spawned its sound — make its success guaranteed. The Sarf London duo look set to continue their worldwide assault as they make their first steps into the US this summer. Who says dance doesn't sell albums? **O**



SINGLE reviews



HEAR'SAY: The Way To Your Love (Polydor 5871482). This StarGate-produced highlight from the double platinum album may not have a TV series to rely on for exposure, but the band's profanity is immense. The Hear'Say phenomenon seems unstoppable — apparently they are already working on festive material.

EXPOSED: THE STRONGER HARD TO Explain/ New York City Cops (Rough Trade RTRACDCSD023). Currently on a UK tour, the New York five-piece's profile continues to soar. Following their recent NME cover, curiosity in the act is high, while Radio One has Clotted Hard To Explain. Let's hope the critical acclaim translates into genuine sales demand. **O**

IAN VAN DAHL: Castles In The Sky (NuLife/Arista 74321 867142). Radio One's Dave Pearce once again shows his ear for poppy Euro-trance with this melodic track featuring a hooky synth line and female vocal. Tipped to be a summer smash, it should follow NuLife's Warp Brothers into the Top 40.

THE BEES: Punching (We Love You 100). This is the debut full single from The Bees after a few instantly lovable low-key releases. The Bees deft categorisation, sounding somewhere between Beta Band-style harmony-heavy pop and authentic reggae, jazz and funk.

BIG DOG: In The Middle (Jive 9252322). Already A-listed at Xfm, this is a laidback track with a smooth and infectious groove. With a forthcoming album due out in July, this is a strong single that will encourage interest in the Kermik-fronted foursome.

APPLIANCE: A Gentle Cycle Revolution (Mute CDMUTE245). The first single from Imperial Tribe, the trio's second album, finds their restrained but beguiling electronics effectively easing into Spiritualised territory. Support slots for Godfreak will have increased their profile.

STANTON WARRIORS: Right Here (XL Recordings XL13131D). The hotty-tipped breakfast garage duo make their debut on XL with this bass-heavy electro-flavoured cut featuring vocals from Diane Charlemagne. Limited to 2,000 copies, it trails their forthcoming mix album The Stanton Session (released on July 9).

USHER: U Remind Me (Arista 74321 863382). Produced by up-and-coming Philly producer Hushchild, this is a further taste of Usher's upcoming album 8701. Following his recent hit Pop Ya Collar.

UNRECORDED: USHER: U Remind Me (Arista 74321 863382). Produced by up-and-coming Philly producer Hushchild, this is a further taste of Usher's upcoming album 8701. Following his recent hit Pop Ya Collar.



Already A-listed at Radio One, it should keep Usher's comeback on course before the release of the Neptunes-produced single I Don't Know featuring labelmate P Diddy.

BACKSTREET BOYS: More Than That (Jive 9252342). Possibly their last single (if the rumours prove to be true), this is a ballad typical of the all-conquering quintet's recent sound. While a Neptunes remix of The Call provides an extra twist, it is unlikely to win them new crossover fans.

UNRECORDED: BELLEFRIE: Perfect Bliss (Virgin VSCDT1807). Louis Walsh's latest project, a female harmony quartet, make a strong debut with this Jorgen Elofsson-written track. Their musical abilities suggest something more sophisticated than the usual pop package. **O**

LIZON: The Bagulo Track (Renaissance RENXJ006). Massive with DJs such as John Digweed and Dave Saaman after its release on Deep Dish's Yoshihoshi label last year, this hypnotic choral-themed progressive house track now receives a UK release. Remixes from Bedrock, Circulation, Menace and Phil Iqnor could well help it cross over.

UNRECORDED: GRAND DRIVE: The Wheels EP (RCA Victor GDCD1). With enough critical acclaim to embarrass even Starsailor, this country-tinged act make their major-label debut. This collection features three new tracks, while Wheels II is lifted from the album True Love and the previous EP.

DARKFLOWER: Love Will Bring Us Back Together (Echo RADC93). Melanie Williams and Joe Roberts debut with this funky update of the Roy Ayers classic featuring their smooth vocal harmonies. An across-the-board remix package from Illcat, B15 and Cam 7 could ensure club support.

UNRECORDED: THE BEATNUTS: No Escapin' (This Loud XPCD2554). The veteran East Coast hip-hop outfit's first single from Take It Or Squeeze It is as funky and hooky as ever. In the post-MPQ climate, a Blasting at Radio One could make it the act's first big UK chart success.

SELENA VS X MEN: Give It Up (Go Beat SXCD2). This track from the 18-year-old R&B newcomer receives a two-step reworking by the X Men. A brash catchy chorus and polished appeal makes it one of Go Beat's strongest releases so far this year.

JAMES: Getting Around It (All Messed Up) (Mercury JMC1125). James' decision to develop their new album live — as opposed to recording it beforehand in the studio — benefits from the energy and focus an audience can provide. That energy finds perfect form in this track.

OCEAN COLOUR SCENE: Mechanical

UNRECORDED: TRICKY: Evolution Revolution Love (Anti Ine/Epitaph 5596-251). Sounding as graceful as labelmate Tom Waits and joined by singer/guitarist Ed Kowalczyk (of Live) and rapper Hawkman, Bristol's wayward son returns with a distinctly Madworld attack-escapist, string-driven track taken from forthcoming album Blowback, which gets right under the skin. It is his best work for some time and is supported by a Jake Scott-directed video. **O**

Wonder (Universal Island CID779). On their 12th anniversary, OCS release the second single from their new collection. A standout track on the album which follows their usual formula, this single features Steve White, Mick Talbot and Mark Feltham.

UNRECORDED: RELISH: You I'm Thinking Of (EMI CDEMD 587). Hailing from Northern Ireland — where they have achieved chart success with a Top 10 single and Top Five album — this young soulful trio release their UK debut. Though UK radio has been slow to come on board, their profile will be helped by a show at T In The Park.

NEW FLESH: Communicate (Big Dada BD030). This taste of the album Understanding sees the hip-hop crew team up with Blackalicious frontman Gift Of Gab. Smooth beats, fluid bass and a soulful attitude mix neatly to create a great summer-favoured track. **O**

UNRECORDED: DE LA SOUL: Thru Ya City (Tommy Boy TBCD2223). This double A-side is another great comeback from the veteran rappers. Featuring laidback summery beats, it does not match up to their earlier work but is sure to please fans.

AMEN: The Waiting 18 (Virgin VUSCD0207). Ex-Sex Pistol Steve Jones recently said, "Amen are more pissed off than we ever were," and this goes some way to describe the punk rock intensity of the band. On this single, comparisons with Dead Kennedys immediately spring to mind.

UNRECORDED: TRICKDADDY: Take It To Da House (Atlantic 7567850882). Full of Florida flavour, this KC & The Sunshine Band-sampling rap hit has the pop potential of Nelly. In the absence of mainstream radio support, however, it is unlikely to reach beyond the R&B clubs.

ALBUM reviews

UNRECORDED: MARTI PELLOW: Smile (Mercury 5860032). The first solo album from the former Wet Wet Wet frontman is an eclectic mix of pop and soul tracks which will not disappoint fans. With his usual strong and distinctive vocals, plus a long-running press campaign, it is certain to establish him as a solo artist.

VICTOR MOLLOY: The Musings Of Monsieur Molloy (Inertia INERT-16CD). Jazz, hip hop and soundtracks collide on this debut from Brighton-based Molloy.

This week's reviewers: Simon Abbott, Dugald Baird, Paul Brooks, Claire Bond, Hamish Champ, Rosie Hartnell, Daniel Hesley, Owen Lawrence, James Roberts, Simon Ward and Nick Tesco.



Sleazy, slow-motion grooves meet minimal breaks and wide-screen strings to create a sparse yet satisfying sound.

UNRECORDED: LISA STANFIELD: Face Up (Arista 74321 852122). In an age where pop music has a tendency towards feeling manufactured, Stanfield's latest work is clearly of her own making. With partner Ian Devaney, she fills the album with fresh Seventies-style soul and gospel. **O**

UNRECORDED: BACKYARD BABIES: Making Enemas Is Good (RCA 74321 855612). The Swedish glass-rockers return with this old-school-metal album that reminds the listener that they do actually like sex, drugs and rock'n'roll, along with big hands-in-the-air choruses. Clinch aside, this album has mainstream Guns 'N Roses-type appeal.

UNRECORDED: YAKITI BO: Puzzle (Atmospheres 2349-3). Long overdue for a release in the UK, Puzzle has already sold more than 300,000 units worldwide. French youths Tahiti BO blend offbeat kitschy Seventies rock, funk and dance/pop with thoughtfully modern sensibilities.

SQUAREPUSHER: Go Plastic (Warp WARPDC85). Tom Jenkinson's first album in two years sees the sonic cavalier mangling beats and twisting melodies in his distinctive manner. Although the album comes in plastic, the reality of Go Plastic proves something of a let-down, especially when compared with his extraordinary current single My Red Hot Car.

JAGGED EDGE: Jagged Little Thrill (Columbia 503342). The top-selling US R&B act release their third album. With guest spots from the likes of Nelly and Ludacris, this album flows effortlessly and offers state-of-the-art R&B with uptempo and slower songs. While big on the streets, it will be tough to reach a wider audience.

VARIOUS: Obsessive Sessions Vol. 1 (Obsessive EVSCD22). Obsessive celebrates its first birthday with this eclectic mix of electro, breakbeat and West Coast house based around its monthly night at London's The Cross. Tracks from acts such as Slam, Silicone Soul and Modaji give the album a forward-looking edge.

Here new releases

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

UNRECORDED: ED HARCOURT: Here Be Monsters (Heavenly HWNL313CD). Currently the darling of both the music and the mainstream press, 23-year-old Harcourt's songwriting displays a notable maturity on this, his "proper" debut long-player, following last year's mini-album, Madworld. Unashamedly citing influences including Tom Waits, Harcourt's album, co-produced by Death In Vegas' Tim Holmes, is an emotional rollercoaster, one minute upbeat, the next thoughtful, and it improves with every listen.

16 JUNE 2001

CHART COMMENTARY

by ALAN JONES



No change at the top of the singles chart, with Shaggy's Angel retaining pole position with sales exceeding 100,000 for the second week in a row. With 280,000 copies sold in a fortnight, it sprouts 25-11 on the year-to-date rankings, where Shaggy's previous single, It Wasn't Me, continues to lead the way with sales to date of more than 1,225,000. Combined, they make him by far the biggest-selling singles artist of the year. And it is not just singles he is selling - his Hot Shot album dips 1-2 to accommodate the arrival of Rascalflair's new Amnesiac album but sold a further 51,000 copies last week. That is as many as his 1995 Virgin album Boombastic has sold since its release - although it was not Boombastic that cost him his contract. That was down to the failure of the 1997 follow-up Midnite Lover, which spawned the number seven single Piece Of My Heart but which never charted itself and which, to this day, has sold fewer than 2,500 copies.



SINGLE FACTFILE

Last Friday, the London Evening Standard's ES Magazine's 'so now, so then, so over' list nominated 5 Club 7 as now, Hear 'Say as then and Steps as over in the mixed pop vocal group stakes. The latter judgment seems both harsh and premature given the fact that the very same Steps debut at number four this week with Here And Now/You'll Be Sorry. It gives the act their 12th consecutive Top 10 hit, a sequence which extends all

the way back to their second single and which, among British groups, is beaten only by the Beatles and the Rolling Stones - exalted company for a group 'so over'. It is also Steps' 11th straight top five hit, a sequence bested only by the Beatles. Here And Now/You'll Be Sorry is Steps' fifth double A-side, and both tracks are taken from the group's latest album Buzz, which contains five hits and has sold 663,000 copies to date.



The first single from the upcoming Urban Renewal compilation, where hip-hop and R&B stars tackle Phil Collins songs, is Brandy &

Ray-F's Another Day In Paradise. Pairing the talented brother and sister, both of whom star in the TV series Moesha, it debuts at number

five after selling more than 46,000 copies. It therefore eclipses the number 22 debut of the original, charted by Collins in 1989. But that was back in the day when records climbed the chart on a regular basis and Another Day In Paradise was no exception, moving 22-22-being denied pole position only by Lisa Stansfield's All Around The World. Another Day In Paradise is not the only Collins solo track turned into a hit duet: Westlife and Mariah Carey topped the chart last September after doing the same to Another All Odds - and on the Urban Renewal album This Must Be Love becomes a two-hander featuring Dena Bowser and Kelis while in The Air Tonight has Lil' Kim sparring with a sample of Collins himself. The Manc Street Preachers are the first act to have three hit singles this year, their number 15 debut with Ocean Spray following up the simultaneous number eight and nine hits So Why So Sad and Found that Soul In March.

INDEPENDENT SINGLES

Rank	Title	Artist	Label	Distribution
1	ROMEO	Basement Jaxx	XL Recordings	XLS 13200 (P)
2	HERE AND NOW/YOULL BE SORRY	Steps	Epic/Universal	EPIC0120132 (P)
3	NEW BORN	Massive Attack	Mushroom	MUSH 300353 (IMV/P)
4	HOME	Coast 2 Coast feat. Discovery	Religion	RI02895 RLG (V)
5	THE CUSH	Raging Speedhorn	ZTT	010403X (IMV/P)
6	NO FLOW	Lisa Roxanne	Palm Pictures	PPCD 70542 (IMV/V)
7	REVOLUTION	Coldeux	Ninja Tune	ZENCO S88 (ITN)
8	STAR 69	Fee Boy Slim	Shine	SKINT014XCD (IMV/P)
9	I HAVE SEEN	Zeno 7	Ultimate Dilemma	LDC0025 (IMV/P)
10	LET'S ROCK	E.Trax	Tiny Tim	TINY 15620 (ADD)
11	SANCTUARY	Jimmy Van M	Bedrock	BE001 015 (V)
12	MR WRITER	Strophophonics	V2	VYR 5015138 (IMV/P)
13	7 YEARS	Chac	Duty Free	DF0220 (V)
14	HAVE MERCY	Justin Robertson	Bugged Out	BUG0201 (P)
15	WHITE BOY WITH A FEATHER	Jason Downes feat. Mik	Pepper	320412 (3W)
16	YA DON'T SEE THE SIGNS	Mark B & Blade	Wordplay	W003050 019 (V)
17	OVER THE RAINBOW	Ena Cassidy	Bisla Street	BLR 0116 (IMV/P)
18	INTOXICATE	Nick Serendice & Tom Harding	NuAve	NUP0213 (ADD)
19	LOST VAGUENESS	Utah Saints	Echo	ECHJ1053 (P)
20	DRIFTING	Mojibates	Portent Plus	PORTENTPLUS001 (P)

PEPSI Chart

Rank	Title	Artist	Label	Distribution
1	ANGEL	Shaggy feat. Rayven	MELO	MELO 010
2	DO YOU REALLY LIKE IT	IT Ft. Jay-P & The Vics	Mercury	Mercury 010
3	WE COME 1	Faithless	CherryRed	CherryRed 010
4	HERE AND NOW	Steps	Epic	Epic 010
5	ANOTHER DAY IN PARADISE	Brandy And Ray F	W&A	W&A 010
6	ROMEO	Basement Jaxx	XL Recordings	XL 010
7	DON'T STOP MOVIN'	5 Club 7	Polygram	Polygram 010
8	ALL RISE	Boyz n the Bay	Island	Island 010
9	CLOSE TO YOU	Keane	Mercury	Mercury 010
10	SING TO ME	Indigo	Indigo	Indigo 010
11	ELECTRIC AVENUE	Easy Star	Ear/Mut	Ear/Mut 010
12	THANK YOU	Don't Stop	Island	Island 010
13	RIDE WITH ME	Red Hot Chili Peppers	Island	Island 010
14	OUT OF REACH	Radiohead	Capitol	Capitol 010
15	NO MORE (BABY I'M A DOG)	3W	Epic	Epic 010
16	LADY MARMALADE	Day After Tomorrow	Island	Island 010
17	HAVE A NICE DAY	Shaggy	Mercury	Mercury 010
18	PLAY	Smokie	Epic	Epic 010
19	NEVER ENOUGH	Busta Rhymes	Mercury	Mercury 010
20	IT'S RAINING MEN	6ix 9	EMI	EMI 010

aura
horizontal bar culture

Released 18th June 2001
Essential Summer Listening

Distributed by BMG and Biscuit Music Entertainment
For information contact Biscuit on:
Tel: +44 (0) 207 235 3300 Fax: +44 (0) 207 235 3301
e-mail: info@biscuit.com or www.biscuit.com

16 JUNE 2001

CHART COMMENTARY

by ALAN JONES



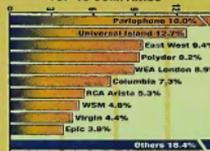
After taking 10 months to reach number one, **Shaggy's** *Hot Shot* album is immediately dethroned, losing pole position to **Radiohead's** *Amnesiac*. But the Shaggy album sold more than 51,000 copies last week to bring its overall sales to 368,000 – almost all of them were achieved this year, and as a result the album jumps 11.9 on the year-to-date rankings.

Anthology – Through the Years debuts at number 14 to become the highest charting **Tom Petty & the Heartbreakers** album since Greatest Hits reached number 10 in 1993. The arrival of Petty's album brings to six the number of "best of" sets in the Top 15 – the highest tally of the year – and there are also new entries lower down for **The Very Best of The Smiths**, which debuts at number 31, and **The Best of Tubular Bells**, which returns **Mike Oldfield** to the chart at number 60.

The Best of Tubular Bells combines tracks from no fewer than six previous Tubular Bells albums released by Oldfield. Returning to the

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales, of the Top 15 total albums

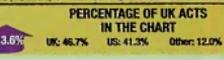
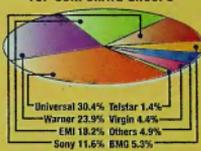


ALBUMS FACTFILE

Recorded at the same sessions that yielded their 2000 chart-topper **Kid A**, **Radiohead's** *Amnesiac* emulates its predecessor by debuting at number one on the album chart. *Amnesiac* cannot, however, match the first week sales of **Kid A**, which opened with a 133,000 total. *Amnesiac* starts with a modest sale of 90,500. Released a mere eight months after **Kid A**, *Amnesiac* makes the group the first act to have two number one

albums in the 21st century, and will be looking to do the same in America where, according to early sales reports, it is neck-and-neck for pole position with the debut album by **St. Lunatics**. **Kid A** yielded no singles in Britain and suffered as well, with sales to date of little over 300,000 compared to the million plus tally of **OK Computer** but *Amnesiac* has already surrendered one single, **Pyramid Song**.

TOP CORPORATE GROUPS



there has always been a reliable way of boosting chart fortunes but low sales and position of the latest album suggest that it

may be time to call a halt. The Classical Brits helps **Russell Watson** and **Decca** laboratories **BMD** to continue their

chart form. **Watson's** *The Voice* rises 25-18 while **Bond's** *Born Sporn* rises 38-23 following **TV's** screening of the awards. **TV** exposure also helps **Barry White's** *The Collection* to jump 189-51, with a 226% surge in sales week-on-week.

Madonna's *Music* logged the lowest chart position of its nine month history last week, when it slipped 36-42. It recovers to number 30 this week, with sales up week-on-week by 37%, as a result of being issued as an enhanced CD which features bonus mixes of her latest single, *What It Feels Like For A Girl*.

Folk singer **Kate Rusby** made her chart debut last week, when her fourth LP, *Little Lights*, debuted at number 75 after selling nearly 2,800 copies. It slips to number 90 this week but should continue to sell, as her last album, *Sleepless* has managed more than 24,000 copies without ever charting for the singer, who began a tour of America last weekend. **Rusby** finances her own Pure label which her parents run out of a bedroom.

COMPILATIONS

Bridge's *Diary* is the number one compilation for the sixth time in a row, with sales last week of a little over 40,000 giving it a 25% cushion over **Smash Hits** *Summer 2001*. *Diary* has sold a hugely impressive 594,000 copies to date, and has spun off four hit singles – **Geri Halliwell's** number one *It's Raining Men*, **Gabrielle's** number one *Out of Reach*, **Aaron Souch's** number 14 *Ring Ring Ring* and **Dina Carroll's** *Someone Like You*, which debuts at number 38 this week. The latter track – a cover of a **Van Morrison** song the Irish troubadour included on his 1987 album *Poetic Champions Compose* – may have suffered somewhat from the high sales already achieved by the album, as it is **Carroll's** lowest charting single for exactly a decade, narrowly beating the number 39 peak

attained by **Naked Love's** *Just Say You Want Me* in this very week in 1991. As well as being the second biggest selling compilation of the year (behind **Now! 48**, which has sold 785,000 copies), **Bridge's** *Diary* is by far the biggest selling multi-artist soundtrack of the year, with the hip-hop heavy **Save The Last Dance** in second place with just 75,000 sales.

With no vital new releases hitting the shops last week, compilation sales contracted by 1.0%, with the Top 10 albums simply shuffling about with the solitary exception of the pure pop selection **Pure & Simple**, which dives 7-11 to be replaced in the upper echelon by **Ayla Napa – The Album 2001**, a new **Ministry of Sound** compilation which debuts at number nine, selling nearly 15,000 copies.

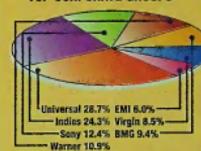
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales, of the Top 15 total albums

TOP CORPORATE GROUPS



COMPILED: SHARE OF TOTAL SALES
Artist share: 74.8%
Compilations: 25.4%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distribution)
1	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101538 (JMWV)
2	2	SONGBIRD	Eva Cassidy	Bitza Street/PT 021045 (HOT)
3	9	SINCE I LEFT YOU	Avantchicks	XI Recordings MLD 138 (IV)
4	5	LITTLE LIGHTS	Kate Rusby	Pure PRNC 02 (DIR)
5	6	FREE ALL ANGELS	Ash	Infectious INFECT1002 (JMWV)
6	4	LATERALUS	Tool	Tool Discealed/1021032 (JMWV)
7	11	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR00016 (JMWV)
8	7	ECHO PARK	Feeder	Echo ECHD38 (IV)
9	3	EXACT	Depeche Mode	Mute CSD11UMM 130 (P)
10	16	SHOWBIZ	Muse	Mechromon MUSJ 5902 (JMWV)
11	15	ENJOY THE MELODIC SUNSHINE	Classic Rough Riders	Poptone MCS0152 (P)
12	15	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 101492 (JMWV)
13	10	ASLEEP IN THE BACK	Ebony	V2 VVR 101822 (JMWV)
14	6	PERSEVERE	Pupacurians	Persevere PERSECCO 04 (KO)
15	14	PLAY	Mate	CSD11UMM 172 (IV)
16	12	THE HOUR OF BEWILDERBEAST	Seddy Drown Bay	XI Recordings TNO0132 (IV)
17	21	YESTERDAY WENT TOO SOON	Feeder	Echo ECHD28 (P)
18	20	FELT MOUNTAIN	Goldfrapp	Mute CSD11UMM 88 (IV)
19	20	TIME AFTER TIME	Eva Cassidy	Bitza Street 02 20027 (HOT)
20	23	VERTIGO	Droove Armada	Pepper 063032 (P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

TR	CD	TITLE	ARTIST	LABEL
1	1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
2	2	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	3	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
4	5	THE ALBUM	VARIOUS ARTISTS	IRGIRNEMI
5	4	NEW WOMAN 2001	VARIOUS ARTISTS	IRGIRNEMI
6	10	LOVE 8'S	VARIOUS ARTISTS	IRGIRNEMI
7	7	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
8	6	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	IRGIRNEMI
9	11	CHILLED Ibiza	VARIOUS ARTISTS	WCM
10	17	BREAKDOWN - VERY BEST OF EUPHONIC DANCE	VARIOUS ARTISTS	EMG/TELSTAR TV
11	10	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
12	12	THE ANTHAL - SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
13	11	NOW DANCE 2001 - PART 2	VARIOUS ARTISTS	IRGIRNEMI
14	13	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
15	14	PASSION	VARIOUS ARTISTS	WMSUN/AM TV
16	15	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	16	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	17	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
19	18	BRIT AWARDS 2001 - ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
20	19	THE LOOK OF LOVE - THE BEST OF RACHAEL	VARIOUS ARTISTS	WMSUN/AM TV

16
june
2001

THE OFFICIAL CHARTS





 WWW.MUSICWEEK.COM

THE OFFICIAL UK CHARTS

SUPPORTED BY

worldpop.com

Singles



- | | | |
|----|--|----------------|
| 1 | ANGEL
Shaggy feat. Rayvon | MCA/Uni-Island |
| 2 | DO YOU REALLY LIKE IT DJ Pried Piper | Relentless/mos |
| 3 | WE COME 1 Faithless | Cheeky/Anista |
| 4 | HERE AND NOW/YOU'LL BE SORRY Steps | Ebu/Jive |
| 5 | ANOTHER DAY IN PARADISE Brandy & Ray J | WEA |
| 6 | ROMEO Basement Jaxx | XI Recordings |
| 7 | DON'T STOP MOVIN' S Club 7 | Polydor |
| 8 | ALL RISE Blue | Innocent |
| 9 | CLOSE TO YOU Marri Pellow | Mercury |
| 10 | SING Travis | Indipendiente |



- | | | |
|----|---|---------------|
| 5 | 11 ELECTRIC AVENUE Eddy Grant | Ice/East West |
| 6 | 12 NEWGORN Muse | Mushroom |
| 7 | 13 LULLABY Melanie B | Virgin |
| 8 | 14 THANK YOU Dido | Cheeky/Arista |
| 9 | 15 OCEAN SPRAY Manic Street Preachers | Epic |
| 10 | 16 NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy/Positiva | EMI |
| 11 | 17 IT'S RAINING MEN Geri Halliwell | Universal |
| 12 | 18 RIDE WITH ME Nelly feat. City Squad | Universal |
| 13 | 19 NO MORE (BAYB Y MA DO RIGHT) 3W | Epic |

16
june
2001

albums





 WWW.MUSICWEEK.COM

THE OFFICIAL UK CHARTS

SUPPORTED BY

worldpop.com



- | | | |
|----|--|-----------------|
| 1 | AMNESIAC
Radiohead | Parlophone |
| 2 | HOT SHOT Shaggy | MCA/Uni-Island |
| 3 | THE GREATEST HITS Eddy Grant | Ice/East West |
| 4 | NO ANGEL Dido | Cheeky/Arista |
| 5 | THE VERY BEST OF The Eagles | Elektra |
| 6 | REVEAL REM | Warner Brothers |
| 7 | RISE Gabrielle | Go Beat/Polydor |
| 8 | ONE LOVE - THE VERY BEST OF Bob Marley And The Wailers | Tuff Gong |
| 9 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics | V2 |
| 10 | SURVIVOR Destiny's Child | Columbia |



- | | | |
|----|---|--------------------|
| 11 | NOT THAT KIND Anastacia | Epic |
| 12 | THE ESSENTIAL Bob Dylan | Columbia |
| 13 | THE ULTIMATE COLLECTION Billy Joel | Columbia |
| 14 | ANTHOLOGY - THROUGH THE YEARS Tom Petty & The Heartbreakers | MCA/Uni-Island |
| 15 | 10,000 HZ LEGEND Air | Virgin |
| 16 | HYBRID THEORY Linkin Park | Warner Brothers |
| 17 | ONE WILD NIGHT - LIVE 1985-2001 Bon Jovi | Mercury |
| 18 | THE VOICE Russell Watson | Decca |
| 19 | CHOCOLATE STABESHA AND THE HOT DOG Limp Bizkit | Interscope/Polydor |

Sorry!

"due to our new Summer of Rock, Ozzfest, ACDC and other special projects, we haven't had time to bring you an advert this week. Normal service will resume soon....."

Thanks Dotmusic Creative Team

P.S. Feel free to check them out.....



 what's your sound?

16 JUNE 2001

KISS FM COOL CUTS CHART
as heard on The Paul Oakenfold Night show on Kiss 100 and Easy 100 City Network

1	AFRICA Chemical Brothers	Virgin
2	CASTLES IN THE SKY Ian Dahi	No Life
3	HAS IT COME TO THIS The Streets	Locked On
4	21ST CENTURY LOVE Weekend Players	Multiply
5	SUN SHINX LUNA	Incentive
6	WE LOVE YOU Sunmorf	Grooveslacks UK
7	UNDERGROUND Rhythm Masters	Neo
8	AUSTIN'S GROOVE Kid Creme	Subliminal
9	JOTENERGIZER Juy Kinkkad	Nulifez
10	I FEEL LOVE Depeche Mode	Mute
11	GOD'S CHILD EP BBT	White Label
12	BALMES Ian Pooley	V2
13	ILL CONCEPTS Street Preacher	Blo
14	LOSING CONTROL Saad & Palash	Andyuey
15	STREY TRINGS Si Gernale	Blue Note
16	KARMA Taramella	Whoop!
17	THE MIGHTY MI6 Brothers Love Dubz	Deade
18	EVERYBODY'S FEELIN' Angel Moraes	Audis Delance
19	UNDERGROUND SOUND Pitch Black	Rhythm Syndicate
20	PLEASE SAY Mekon	WCS

URBAN TOP 20

1	5 WIMED Indie	Motown
2	ALL I WANT Mi-Teeg	Interna/Telstar
3	WITHOUT YOU Lucy Pearl	Virgin
4	TESTA R Kelly feat. Jay-Z	Jive
5	SATISFIED Rhona	Epic
6	DANCE FOR ME Siqog	Def Soul
7	WITHOUT YOU Lucy Pearl	Virgin
8	HEARIN & HELL Muzai	Concept Music
9	UNTIL THE END Of Time 2Pac	Interscope
10	ANOTHER DAY IN PARADISE Brandy & Ray J	WEA
11	JAGGED LITTLE THRU LU SAMPLES/Jagoo feat.	So So Def/Columbia
12	ANOTHER LOVER Dana	Arista
13	HOW YOU KNOW India T	Dieme
14	HEARD IT ALL BEFORE Sunshine Anderson	Sweilite
15	ANGEL Shaggy	MCA
16	WHO'S THAT GIRL? Eve	Interscope
17	SURVIVOR (I CAN'T LIVE) Destiny's Child	Columbia
18	ONE MINUTE Man Micky Elliott feat. Ludacris	Elektra
19	HOW DO I MOVE? Getaway Special	Island Blue

CLUB CHART TOP 40

1	HAPPY PEOPLE Static Revenger	Virgin
2	SOMEONE LIKE YOU/GOOD TO ME Dina Carroll	Manifesto
3	PROMISED LAND Joe Smooth	Global Cuts
4	SOMEBODY SHORTE vs. Black Legend	Etanal
5	RISE Sound Provifers feat. Michelle Shellers	AMP-PM
6	SWEET MUSIC Roger Sanchez	Defected
7	NOTHING WITHOUT ME Manchild	BNV
8	LIVE TO TELL Lucrezia	One Little Indian
9	7TH DAY (I WILL BE THERE) Mr Phillips	Logic
10	LOVE WILL BRING US BACK TOGETHER Dark Flower	Echo
11	SUPERSTING Cygnus X	Xtravaganza
12	SAV WHAT'S ON YOUR MIND Dario G	Manifesto
13	TWISTED/TERROR Fuse	Columbia
14	CASTLES IN THE SKY Ian Van Dahl	NoLife
15	ELECTRIC AVENUE Eddy Grant	East West
16	LIFETIMES Slam feat. Tyrone Palmer	Soma
17	ARE YOU SATISFIED Victor Calderone feat. Deborah Cooper	Tommy Boy Silver Label
18	SUMMER JAM The Underdog Project	Kantor Records
19	NEVER ENOUGH Boris Dlugosz feat. Roisin Murphy	Positiva
20	KEEP ON DANCING DJ Frank Delour feat. Leslie Carter	Grooveslacks
21	KEEP CONTROL Sono	Code Blue
22	MUSIK Trisco	Positiva
23	BALMES (A BETTER LIFE) Ian Pooley feat. Esthero	Interna
24	BUTTERFLIES Transpico Tools	V2
25	ASTOUNDED Bran Van 3000 feat. Curtis Mayfield	Grand Royal/Virgin
26	SOUND HEAVEN Goodfellas	Direction
27	VOODOO Warrior	Incentive
28	UNTIL THE LIGHT Of-Dast Project	Reign
29	LET U GO ATB	Kantor
30	WHITE BIRD White Bird	white label
31	PLASMID Vita Boe Inhibitors	Future Groove
32	ENERGY Flow Vibe	Disinfective
33	SWEETER THAN WINE Dionne Raakeem	Virgin
34	GIRLS PLAY TOO Frances James & DJ Face	AMP-PM
35	FEEL WHAT YOU WANT Kristine W	Champion
36	OCEAN SPRAY Manic Street Preachers	Empic
37	GIVE IT UP Selena	Go Beat
38	THE UNDERGROUND SOUNDS OF AUSTRALIA Various	Perfecto

CLUB CHART BREAKERS

1	ANGEL Shaggy	MCA
2	THE MUSIC IN YOU Monobey feat. Delores	Perfecto
3	THE REAL LIFE Raven Maize	Perfecto
4	TRUST IN ME Shanks & Bigfoot	Clinical
5	COME TO ME East Town	Champion
6	WAZZ! SAX IN SPACE Deep FM	Slip N'Slide Blue
7	JARRED Spacetime	Decepher
8	LIGHT A RAINBOW Takan	Slinky
9	SUN SHINX LUNA	Incentive
10	IRRESISTIBLE Jessica Simpson	Columbia

Breakers are the 10 records outside the Top 40 which have registered the most measured DJ reactions. The Club Chart Top 40 (including breakers), Urban, Pop and Cool Cuts charts can be obtained from www.demusic.com. To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (020) 7940 8699

CHART COMMENTARY
by ALAN JONES

Victor Djs are proving they can keep up with the latest crop of young pretenders by suddenly delivering a cartload of chart contenders. Armand Van Helden has been very quiet of late but he just completed a new song, which is already exciting those who have heard it, although it has not reached the clubs yet. Victor Calderone's classy *Ave You Satisfied* has arrived, however, and hits the club chart this week at number 19, with guest vocals from Deborah Cooper. Meanwhile, Roger Sanchez has the week's highest new entry, debuting at number seven with Another Chance, which shows the 5-Man has been absorbing French influences in order to stay current. But topping them all is Todd Terry, whose *Sound Design* label has also issued the Gysmen single *Barabarin*, which has mixes by Terry and Masters At Work. *Barabarin* jumps 5-1 this week, leaving *Static Revenger* in runners-up position for the second straight week with *Happy People*, which features Detroit veteran Dennis White, and was reportedly one of the biggest hits of the Winter Music Conference in Miami. On the Pop Chart, Eddy Grant's *Electric Avenue* holds firm for the third straight week, with only a slight downturn in support in the past seven days. No move at number two, either, with *Allstars' Best Friends* just 3-1 behind Grant. Gysmen's *Barabarin* adds highest new hours on radio on this chart to its Club Chart number one posting... Unusually, the *Liberty Chart* is the most active of the three with 12 new entries pouring into the Top 40 - half of them in the Top 20. There is no change at the top, where *Indie.Arie's* *Video* again rules the roost but U Remind Me by Usher merges 12-2 and could take over next week. Meanwhile, *Silky Elton* debuts a chart record by holding four chart positions simultaneously. Her upcoming single's one Minute Man enters the list at number 19, while the current *Get U Freak On* - which recently spent 20 weeks in the Top 10 - slides 16-40. The track *Lokshets* (I promoted separately to promote the album *Miss U...*) So. Asides a few weeks ago even though it is not scheduled for single release, *lips 28-35*. The album itself makes its debut at number 31, having just been serviced in a double-vinyl edition.

POP TOP 20

1	ELECTRIC AVENUE Eddy Grant	East West
2	BEST FRIENDS Allstars	Universal Island
3	ANGEL Shaggy	MCA
4	SAV WHAT'S ON YOUR MIND Dario G	Manifesto
5	SOMEONE LIKE YOU/GOOD TO ME Dina Carroll	Manifesto
6	LIVE TO TELL Lucrezia	Logic
7	I DON'T WANT A LOVER 2010 Texas	Mercury
8	LET U GO ATB	Kantor
9	LOVE IS IN CONTROL Sheena Easton	Universal
10	HERE & NOW Steps	Jive
11	THIS TIME AROUND/RESPECT The Coxsack Fans	Multiply
12	BARABARIN Gysmen	Sound Design
13	TRINGS AWAY DJ Lucy feat. Aydenne	Pure
14	PROMISED LAND Joe Smooth	Global Cuts
15	AUST CAN'T GET ENOUGH Eye To Eye feat. Taka Bone	Xtravaganza
16	HAPPY PEOPLE Static Revenger	Incentive/Relle
17	IRRESISTIBLE Jessica Simpson	Columbia
18	SOMEBODY SHORTE vs. Black Legend	Etanal
19	SO YOU REALLY LIKE TO Put Put The Vistas D Committee	Rebel/Sonnet
20	TRUST IN ME Shanks & Bigfoot	Clinical

Robert Miles
gank
NEW ALBUM 11 2001
FEATURING: BILL LASWELL, TRILOK GURTU, NITIN SAWHNEY, DHURUBA GHOSH, NINA MIRANDA, MARQUE GILMORE AND THE LONDON SESSION ORCHESTRA
www.robert-miles.com

THE RESULT IS SPLENDID! -6/10 WAX
"FABULOUSLY BE-BITTING" ALBUM OF THE WEEK OUR UPDATE
"ENTER GLEEFULLY INTO MILES' BRAVE NEW WORLD... 4/5 CD"
ROBERT MILES
gank
NEW ALBUM 11 2001
FEATURING: BILL LASWELL, TRILOK GURTU, NITIN SAWHNEY, DHURUBA GHOSH, NINA MIRANDA, MARQUE GILMORE AND THE LONDON SESSION ORCHESTRA
www.robert-miles.com

ROBERT MILES
PATHS
THE SINGLE OUT 09.07.01
FEATURING NEW MIXES BY:
FSOL, JAH WOBBLE,
KV5 & ALEX HAAS
sat

CHART COMMENTARY

by ALAN JONES

Coming within a million impressions of becoming the first record to top the 100m audience mark this year, Shaggy's Angel was played 2,586 times and heard approximately 99,482,000 times on the UK airwaves last week. Although it probably won't match the long-term airplay logged by Shaggy's last single It Wasn't Me, and is likely set for fewer copies, it has defeated the 90m peak audience of its predecessor.

Angel, though, still has not matched the 2,645 plays total that It Wasn't Me logged. The reason why Angel is getting a significantly broader audience despite slightly lower support is down to Radio Two which, after a slow start, has really embraced the track, airing it 18 times last week, and generating more than 15m of its audience. It only gave It Wasn't Me a couple of spins. Radio One loves them both, and is also giving

● Melanie B falls short of the Top 50 on the CN1 singles chart for the second time in five solo releases with Lullaby. It is not likely to do airplay prospects for the single much good either, although the song has reversed a previous decline to climb 74-52 on the airplay chart this week, its highest position to date.

major support to Angel at the moment, with 31 spins there placing it at number three on the station's most-played list.

Robbie Williams did not have a track in the Top 50 of the airplay chart last week, the first time this year that he has been absent. He is missing again, as his most recent hit, Let Love Be Your Energy, slides 52-74 but he will likely return next week, as radio embraces Eternity, which is scheduled for release as a double A-sided single with The Road To Tomorrow. Eternity was serviced to radio on Wednesday but a technical disaster prevented it from getting its intended first play on the all-programme breakfast shows. Despite this setback it logged 68 plays and an audience of well over 10m to capture 80th place on the chart. It wouldn't have made the Top 50 this week anyway, and the delay just means its rise next week will be all the bigger.

● The middle section of the Top 50 of the airplay chart is very strong last week but is now weak. One of the consequences of that is that 1 Monster's Daydream In Blue dipped 34-37 last week even though it increased airplay by 8%. This week, it climbs to number 30, although it sheds 6% of its audience.

We Come 1, the first single from the eagerly awaited new Faithless album Outrospective, lands highest debut honours on the CN1 singles chart, where it sneaks ahead of fellow mixed gender group Steps' double A-side to debut at number three.

It therefore matches the recent chart peak of Thank You by the group's occasional member Dido, who appears on just one track on the album. But the two tracks' airplay performance is very different with Thank You reaching number one while We Come 1 has had to struggle for acceptance. It edges up 27-25 this week but is very likely to do so, as its audience dips from 30.6m to 25.8m, primarily because Radio One reduced exposure from 27 plays to 23. Following its retail success, it should bounce back next week, however.

In America, Faith Hill's new single There

You'll Be is the fastest growing hit on three formats, making mercurial rises on the Top 40, Country and Adult Contemporary airplay charts. And now the song, from the soundtrack of the number one box office hit Pearl Harbor, is making progress here. It moves 67-24 this week, with 584 plays and an audience of over 23m securing it the honour of being the highest new entry to the Top 50. The latest Diane Warren composition to take a hold, it received the vast majority of those plays from CHR stations on the ILR panel with the crucial addition of 20 plays from Radio Two. While that may not sound like a huge amount compared to the 92 plays that Shaggy got to top the Atlantic 252 chart, it is considerable for Radio Two, which probably plays more different songs in a week than any UK station, and which aired only 45 songs more than once last week.

AIRPLAY FACTSHEET

AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by % of GB's ad spend in the Top 10, and corporate group shares by % of total audience of the Top 10.

MTV

Rank	Title Artist	Label
1	LADY MARMALADE Christina Aguilera/L'Orn	Kim/Mya/Pink
2	RIDE WIT ME Nelly feat. City Spud	Universal
3	ANGEL Shaggy feat. Rayvon	MCA/Universal-Island
4	DNKT STOP MOVIN' S. Duro 7	Universal
5	MY WAY Limp Bizkit	Interscope/Polydor
6	ANOTHER DAY IN PARADISE Brandy & J11	WEA
7	THANK YOU Dido	Cheeky/Arista
8	DO YOU REALLY... DJ Pieder/Masters Of Ceremony/Beats	Cherry/Anista
9	SING Travis	Independiente
10	HAVE A NICE DAY Stereoantics	V2

Most played videos on MTV UK/Media Research Ltd w/e 14/6/2001
Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	ALL OR NOTHING O-Town	JMCA
2	LADY MARMALADE Aguilera/L'Orn/Kim/Mya/Pink	Interscope/Polydor
3	ANGEL Shaggy feat. Rayvon	MCA/Universal-Island
4	THE WAY TO YOUR HEART Hear'Say	Polydor
5	MY WAY Limp Bizkit	Interscope/Polydor
6	ROCK SHOW Black 132	MCA
7	UNTUNED GIRL Westlife	ICMA
8	UPON THE END OF TIME 2Pac	Polydor
9	MORE THAN THAT Backstreet Boys	Jive
10	A LITTLE RESPECT Wheatbus	Columbia

Most played videos on The Box, w/e 6/6/2001
Source: The Box

STUDENT TOP 10

Rank	Title Artist	Label
1	SING Travis	Independiente
2	ROMEO Basement Jaxx	XL Records
3	OCEAN SPRAY Manic Street Preachers	Epic
4	PYRAMID SONG Radiohead	Parlophone
5	152000 Corliz	Parlophone
6	3 NEW BORN Usher	Taste Media/Mushroom
7	IMITATION OF LIFE REM	Warner Bros
8	THANK YOU Dido	Cheeky/Anista
9	DAYDREAM IN BLUE 1 Monster	Showbiz/Instant Karma
10	WE COME 1 Faithless	Cheeky/Anista

UK student chart for w/e 10/6/2001
Compiled by Student Broadcast Network, based on UK student radio share returns

CD UK Performances

Have A Nice Day Stereoantics; Eternal Flame Albany Kitara; Dance For Me Stereo; Desert Drought Cast; You'll Be Sorry Steps; Angel Shaggy feat. Rayvon; Videos: Laverday Marsh Carey; Package: Five; Final lineup 9/6/2001.

THE PEPSI CHART

Performances: Have A Nice Day Stereoantics; The Way To Your Love Hear'Say; This Time Around Phats & Smallz; Angel Shaggy feat. Rayvon; Videos: Perfect Gentlemen Wyckl Jan; Package: Black 132; Final lineup 12/6/2001.

POPWORLD

Performances: M+Trop; Public Domain; The Alice Band; Black 132; Artists: Phats & Smallz; Final lineup 10/6/2001.

TOTOP

Performances: Angel Shaggy feat. Rayvon; You'll Be Sorry Steps; We Come 1 Faithless; Another Day In Paradise Brandy & J11; Close To You Mya; Performer: New Born Mus; Bootylicious Destiny's Child; Draft: lineup 15/6/2001.

T4 SUNDAY

Performances: Sometimes Ash; Reach Pipe Weezer (ft.); Turn Dislike (ft.); Package: The

T4 MORNINGS

Performances: The

RADIO ONE PLAYLISTS

A-LIST

Call As You Rode: Ride Wit Me Nelly feat. City Spud; Romeo Basement Jaxx; Thank You Dido; Do You Really Like It? Piped; The Masters Of Ceremony; Angel Shaggy feat. Rayvon; Sing: Travis; We Come 1 Faithless; Lady Marmalade Christina Aguilera/L'Orn/Kim/Mya/Pink; Daydream In Blue 1 Monster; My Way Limp Bizkit; Free My: Have A Nice Day Stereoantics; Reddest, Ruffest Backdrop God; Digital Love Dan Pink; We Come 1 Faithless; Skatoo (feat. Lil' Kim); Gettin' All I Want M+Trop; Heard It In Both Sides Sunshine; Another Chance Roger Sanchez; 3 Unlimited Ma Usher

B-LIST

Don't Stop Me Now: C+C; Never Enough: Bosh; Disgust feat. Robin Murphy; All Rise Here: Ocean Spray Manic Street Preachers; New Born Mus; Happy People State: Reservoir; Video Idea Acid; Rock Show Black 132; Fleets & Rely feat. Jazzy; Powercut Linkin Park; 10 in 10 Members of Mayday; Heaven is a Hellfire: OpM; Dance For Me Stereo; H+Pee Weezer; Exchange (ft. Mykang) Remy; Eddy Grant; Be Fresh So

© Deities additions

RADIO TWO PLAYLISTS

A-LIST

Sing: Travis; One Day At A Time The Alice Band; Angel Shaggy feat. Rayvon; Have A Nice Day Stereoantics; Whole New Sound C+C; There You'll Be Faith Hill; Daydream In Blue 1 Monster; © Perfect Blue Deities

B-LIST

Close To You Mya; Let's As For A Reason: Deez Nuts; Baby's Arms Scotty; Chills; Wheelz Grand Drive; Thank You Dido; Someone Like You C+C; Control; Video Idea Acid; The Way To Your Love Hear'Say; © Another Love Dore

C-LIST

Let's Just Call It Love Line Stereoantics; Get And Now Steps; Out Of Reach Gophers; Get

C-LIST

Don't Stop Me Now: C+C; My Dynamic; Little Bit Of Me; One Day At A Time The Alice Band; A Revolution Aiyah feat. Timbaland; Southside Goodies; Until Miles Away The Offspring; Please Don't Send Me Away Matthew Gray; Nard To Explain The Sirens; A Little Respect Williams; Sometimes Ash; Frontier Psycholites The Avalanches; Signs Badman & Shi; The Way To Your Love Hear'Say; Perfect Gentlemen Wyckl Jan; Animal Cannibal Multi-Historical Society; I'm Stopped To U Superw; Fury Animals; Flowers In The Window; Steve Tinn

D-LIST

Pr1 plays for week beginning 11/6/2001
© Deities additions

C-LIST

A Gulp Swims; I Forget Linn Riches; So Really Want To Believe New Lineations; Symptom Of My True Main; Frank; Lullaby Melodie; Isolation Of Life; Cookey And Kiss Anistasis; Cowboy Dreams Pralah Spring; 'Til I'm Talking Back (ft. Drea) The Gimmex; 'I Don't Want A Lover Today; Ultra Lights (ft. Kate Rusby); 'Wail Of China Rung

D-LIST

Pr2 plays for week beginning 11/6/2001
© Deities additions

MTV UK

Playlist: Additions: 19-2000 Gorilla; Another Love: Dore; Purple Pills D12; Perfect Bliss: Redfines; Like A Feather: Vela Cozza; Pop 'N' Sync: Another Chance Roger Sanchez; Evolution Revolution Ticky

Albums of the week: The Invisible Band Tracks; Take Off Your Pants And Jacket Black 132

CAPITAL RADIO

Additions: The Way To Your Love Hear'Say; Eternity Robbie Williams

VIRGIN RADIO

Additions: Call Away David Gray; Drops Of Me (ft. Me) Train; Elevation U2

GALAXY

Additions: The Moon Black Ninjas; New Day Parade Came 141; One On One Notbing Exotic

Xfm

Additions: The Writing 2B Arrant; Street Gang; 40; Howl; Linnex; The Moon Black Ninjas; New Day Parade Came 141; One On One Notbing Exotic; 77; Check It Out; Fingerting; Dirty Four Star; Song From Hope Street David; Future Shock; D

Convergence; Stone By Stone Caravan; Running Out Of Time; Phat; White Bones Priest Of Industry; Memory Returns; Into The Heart Of Delusion Snowpary

RECOMMENDED CATALOGUE NEW RELEASES

PET SHOP BOYS:
Pleasea (Parlophone)
535042Z, Actuality
(535062Z)
Intropective
(535067Z) Loosely linked to the 10th anniversary of the release of the Pet Shop Boys' debut album, EMI has put together an exemplary set of reissues of the duo's first six albums - all remastered, all packaged with a 36-page booklet and all expanded to two-CD sets by the addition of more than an hour's bonus material - demos, remises, live cuts and other rarities - with no premium on price. Further exclusive content is available free from the Pet Shop Boys' website when the site is accessed with any of the bonus CDs inserted in the CD-Rom drive.

PET SHOP BOYS:
Behaviour
(Parlophone)
535013Z, Vinyl
(5350112Z), Biengul
(5350112Z) Listening to all of the material on the six expanded PSB reissues takes 12 hours and is a suitably varied and extremely enjoyable experience. Previously unheard gems such as songs gifted to Tina Turner, Dusty Springfield, Liz Minelli and Kylie Minogue provide interesting twists, while a plethora of extended mixes provide ample evidence of their understanding of dance music, and numerous good reasons why they have had more hit singles than any duo in chart history.

THE DELLS: The Best of The Dells
(Spectrum 544495Z)
The Dells are a veteran soul group who registered two dozen hits on the US Hot 100 (and even more R&B hits) in the Sixties and Seventies but made their solitary foray into the UK chart in 1969 with the melody of I Can Sing a Rainbow/ Love is True. This album resurrects 18 of their finest performances, many of which use intricate vocal interplay with the group's soprano and baritone.

VARIOUS: Blues & Soul: The Soul Years Vol. 10 (Connoisseur BASTY 01), Vol. 11 (BASTY 01), Vol. 12 (BASTY 012) Concluding the 12-album set based on BASTY's annual poll, the last three volumes include the hits of 1966-67, 1968-69 and 1969-99. As with the rest of the series, little-known or hard-to-find tracks are scattered among the more familiar cuts. Three highlights are the late Roger Troutman's woodpecker love song I Wanna Be Your Man; the Mac Band's Rotten Are You Are, an early and memorable BayFaze song; and There's Nothing Like This, proof that blues & soul has pedigree too, from Otis.

DISTRIBUTORS

AMC - 0480 001 871 102
AMC - 0480 001 871 210
AMC - 0480 001 871 219
AMC - 0480 001 871 228
AMC - 0480 001 871 237
AMC - 0480 001 871 246
AMC - 0480 001 871 255
AMC - 0480 001 871 264
AMC - 0480 001 871 273
AMC - 0480 001 871 282
AMC - 0480 001 871 291
AMC - 0480 001 871 300
AMC - 0480 001 871 309
AMC - 0480 001 871 318
AMC - 0480 001 871 327
AMC - 0480 001 871 336
AMC - 0480 001 871 345
AMC - 0480 001 871 354
AMC - 0480 001 871 363
AMC - 0480 001 871 372
AMC - 0480 001 871 381
AMC - 0480 001 871 390
AMC - 0480 001 871 399
AMC - 0480 001 871 408
AMC - 0480 001 871 417
AMC - 0480 001 871 426
AMC - 0480 001 871 435
AMC - 0480 001 871 444
AMC - 0480 001 871 453
AMC - 0480 001 871 462
AMC - 0480 001 871 471
AMC - 0480 001 871 480
AMC - 0480 001 871 489
AMC - 0480 001 871 498
AMC - 0480 001 871 507
AMC - 0480 001 871 516
AMC - 0480 001 871 525
AMC - 0480 001 871 534
AMC - 0480 001 871 543
AMC - 0480 001 871 552
AMC - 0480 001 871 561
AMC - 0480 001 871 570
AMC - 0480 001 871 579
AMC - 0480 001 871 588
AMC - 0480 001 871 597
AMC - 0480 001 871 606
AMC - 0480 001 871 615
AMC - 0480 001 871 624
AMC - 0480 001 871 633
AMC - 0480 001 871 642
AMC - 0480 001 871 651
AMC - 0480 001 871 660
AMC - 0480 001 871 669
AMC - 0480 001 871 678
AMC - 0480 001 871 687
AMC - 0480 001 871 696
AMC - 0480 001 871 705
AMC - 0480 001 871 714
AMC - 0480 001 871 723
AMC - 0480 001 871 732
AMC - 0480 001 871 741
AMC - 0480 001 871 750
AMC - 0480 001 871 759
AMC - 0480 001 871 768
AMC - 0480 001 871 777
AMC - 0480 001 871 786
AMC - 0480 001 871 795
AMC - 0480 001 871 804
AMC - 0480 001 871 813
AMC - 0480 001 871 822
AMC - 0480 001 871 831
AMC - 0480 001 871 840
AMC - 0480 001 871 849
AMC - 0480 001 871 858
AMC - 0480 001 871 867
AMC - 0480 001 871 876
AMC - 0480 001 871 885
AMC - 0480 001 871 894
AMC - 0480 001 871 903
AMC - 0480 001 871 912
AMC - 0480 001 871 921
AMC - 0480 001 871 930
AMC - 0480 001 871 939
AMC - 0480 001 871 948
AMC - 0480 001 871 957
AMC - 0480 001 871 966
AMC - 0480 001 871 975
AMC - 0480 001 871 984
AMC - 0480 001 871 993
AMC - 0480 001 871 002
AMC - 0480 001 871 011
AMC - 0480 001 871 020
AMC - 0480 001 871 029
AMC - 0480 001 871 038
AMC - 0480 001 871 047
AMC - 0480 001 871 056
AMC - 0480 001 871 065
AMC - 0480 001 871 074
AMC - 0480 001 871 083
AMC - 0480 001 871 092
AMC - 0480 001 871 101
AMC - 0480 001 871 110
AMC - 0480 001 871 119
AMC - 0480 001 871 128
AMC - 0480 001 871 137
AMC - 0480 001 871 146
AMC - 0480 001 871 155
AMC - 0480 001 871 164
AMC - 0480 001 871 173
AMC - 0480 001 871 182
AMC - 0480 001 871 191
AMC - 0480 001 871 200
AMC - 0480 001 871 209
AMC - 0480 001 871 218
AMC - 0480 001 871 227
AMC - 0480 001 871 236
AMC - 0480 001 871 245
AMC - 0480 001 871 254
AMC - 0480 001 871 263
AMC - 0480 001 871 272
AMC - 0480 001 871 281
AMC - 0480 001 871 290
AMC - 0480 001 871 299
AMC - 0480 001 871 308
AMC - 0480 001 871 317
AMC - 0480 001 871 326
AMC - 0480 001 871 335
AMC - 0480 001 871 344
AMC - 0480 001 871 353
AMC - 0480 001 871 362
AMC - 0480 001 871 371
AMC - 0480 001 871 380
AMC - 0480 001 871 389
AMC - 0480 001 871 398
AMC - 0480 001 871 407
AMC - 0480 001 871 416
AMC - 0480 001 871 425
AMC - 0480 001 871 434
AMC - 0480 001 871 443
AMC - 0480 001 871 452
AMC - 0480 001 871 461
AMC - 0480 001 871 470
AMC - 0480 001 871 479
AMC - 0480 001 871 488
AMC - 0480 001 871 497
AMC - 0480 001 871 506
AMC - 0480 001 871 515
AMC - 0480 001 871 524
AMC - 0480 001 871 533
AMC - 0480 001 871 542
AMC - 0480 001 871 551
AMC - 0480 001 871 560
AMC - 0480 001 871 569
AMC - 0480 001 871 578
AMC - 0480 001 871 587
AMC - 0480 001 871 596
AMC - 0480 001 871 605
AMC - 0480 001 871 614
AMC - 0480 001 871 623
AMC - 0480 001 871 632
AMC - 0480 001 871 641
AMC - 0480 001 871 650
AMC - 0480 001 871 659
AMC - 0480 001 871 668
AMC - 0480 001 871 677
AMC - 0480 001 871 686
AMC - 0480 001 871 695
AMC - 0480 001 871 704
AMC - 0480 001 871 713
AMC - 0480 001 871 722
AMC - 0480 001 871 731
AMC - 0480 001 871 740
AMC - 0480 001 871 749
AMC - 0480 001 871 758
AMC - 0480 001 871 767
AMC - 0480 001 871 776
AMC - 0480 001 871 785
AMC - 0480 001 871 794
AMC - 0480 001 871 803
AMC - 0480 001 871 812
AMC - 0480 001 871 821
AMC - 0480 001 871 830
AMC - 0480 001 871 839
AMC - 0480 001 871 848
AMC - 0480 001 871 857
AMC - 0480 001 871 866
AMC - 0480 001 871 875
AMC - 0480 001 871 884
AMC - 0480 001 871 893
AMC - 0480 001 871 902
AMC - 0480 001 871 911
AMC - 0480 001 871 920
AMC - 0480 001 871 929
AMC - 0480 001 871 938
AMC - 0480 001 871 947
AMC - 0480 001 871 956
AMC - 0480 001 871 965
AMC - 0480 001 871 974
AMC - 0480 001 871 983
AMC - 0480 001 871 992
AMC - 0480 001 871 001
AMC - 0480 001 871 010
AMC - 0480 001 871 019
AMC - 0480 001 871 028
AMC - 0480 001 871 037
AMC - 0480 001 871 046
AMC - 0480 001 871 055
AMC - 0480 001 871 064
AMC - 0480 001 871 073
AMC - 0480 001 871 082
AMC - 0480 001 871 091
AMC - 0480 001 871 100
AMC - 0480 001 871 109
AMC - 0480 001 871 118
AMC - 0480 001 871 127
AMC - 0480 001 871 136
AMC - 0480 001 871 145
AMC - 0480 001 871 154
AMC - 0480 001 871 163
AMC - 0480 001 871 172
AMC - 0480 001 871 181
AMC - 0480 001 871 190
AMC - 0480 001 871 199
AMC - 0480 001 871 208
AMC - 0480 001 871 217
AMC - 0480 001 871 226
AMC - 0480 001 871 235
AMC - 0480 001 871 244
AMC - 0480 001 871 253
AMC - 0480 001 871 262
AMC - 0480 001 871 271
AMC - 0480 001 871 280
AMC - 0480 001 871 289
AMC - 0480 001 871 298
AMC - 0480 001 871 307
AMC - 0480 001 871 316
AMC - 0480 001 871 325
AMC - 0480 001 871 334
AMC - 0480 001 871 343
AMC - 0480 001 871 352
AMC - 0480 001 871 361
AMC - 0480 001 871 370
AMC - 0480 001 871 379
AMC - 0480 001 871 388
AMC - 0480 001 871 397
AMC - 0480 001 871 406
AMC - 0480 001 871 415
AMC - 0480 001 871 424
AMC - 0480 001 871 433
AMC - 0480 001 871 442
AMC - 0480 001 871 451
AMC - 0480 001 871 460
AMC - 0480 001 871 469
AMC - 0480 001 871 478
AMC - 0480 001 871 487
AMC - 0480 001 871 496
AMC - 0480 001 871 505
AMC - 0480 001 871 514
AMC - 0480 001 871 523
AMC - 0480 001 871 532
AMC - 0480 001 871 541
AMC - 0480 001 871 550
AMC - 0480 001 871 559
AMC - 0480 001 871 568
AMC - 0480 001 871 577
AMC - 0480 001 871 586
AMC - 0480 001 871 595
AMC - 0480 001 871 604
AMC - 0480 001 871 613
AMC - 0480 001 871 622
AMC - 0480 001 871 631
AMC - 0480 001 871 640
AMC - 0480 001 871 649
AMC - 0480 001 871 658
AMC - 0480 001 871 667
AMC - 0480 001 871 676
AMC - 0480 001 871 685
AMC - 0480 001 871 694
AMC - 0480 001 871 703
AMC - 0480 001 871 712
AMC - 0480 001 871 721
AMC - 0480 001 871 730
AMC - 0480 001 871 739
AMC - 0480 001 871 748
AMC - 0480 001 871 757
AMC - 0480 001 871 766
AMC - 0480 001 871 775
AMC - 0480 001 871 784
AMC - 0480 001 871 793
AMC - 0480 001 871 802
AMC - 0480 001 871 811
AMC - 0480 001 871 820
AMC - 0480 001 871 829
AMC - 0480 001 871 838
AMC - 0480 001 871 847
AMC - 0480 001 871 856
AMC - 0480 001 871 865
AMC - 0480 001 871 874
AMC - 0480 001 871 883
AMC - 0480 001 871 892
AMC - 0480 001 871 901
AMC - 0480 001 871 910
AMC - 0480 001 871 919
AMC - 0480 001 871 928
AMC - 0480 001 871 937
AMC - 0480 001 871 946
AMC - 0480 001 871 955
AMC - 0480 001 871 964
AMC - 0480 001 871 973
AMC - 0480 001 871 982
AMC - 0480 001 871 991
AMC - 0480 001 871 000
AMC - 0480 001 871 009
AMC - 0480 001 871 018
AMC - 0480 001 871 027
AMC - 0480 001 871 036
AMC - 0480 001 871 045
AMC - 0480 001 871 054
AMC - 0480 001 871 063
AMC - 0480 001 871 072
AMC - 0480 001 871 081
AMC - 0480 001 871 090
AMC - 0480 001 871 099
AMC - 0480 001 871 108
AMC - 0480 001 871 117
AMC - 0480 001 871 126
AMC - 0480 001 871 135
AMC - 0480 001 871 144
AMC - 0480 001 871 153
AMC - 0480 001 871 162
AMC - 0480 001 871 171
AMC - 0480 001 871 180
AMC - 0480 001 871 189
AMC - 0480 001 871 198
AMC - 0480 001 871 207
AMC - 0480 001 871 216
AMC - 0480 001 871 225
AMC - 0480 001 871 234
AMC - 0480 001 871 243
AMC - 0480 001 871 252
AMC - 0480 001 871 261
AMC - 0480 001 871 270
AMC - 0480 001 871 279
AMC - 0480 001 871 288
AMC - 0480 001 871 297
AMC - 0480 001 871 306
AMC - 0480 001 871 315
AMC - 0480 001 871 324
AMC - 0480 001 871 333
AMC - 0480 001 871 342
AMC - 0480 001 871 351
AMC - 0480 001 871 360
AMC - 0480 001 871 369
AMC - 0480 001 871 378
AMC - 0480 001 871 387
AMC - 0480 001 871 396
AMC - 0480 001 871 405
AMC - 0480 001 871 414
AMC - 0480 001 871 423
AMC - 0480 001 871 432
AMC - 0480 001 871 441
AMC - 0480 001 871 450
AMC - 0480 001 871 459
AMC - 0480 001 871 468
AMC - 0480 001 871 477
AMC - 0480 001 871 486
AMC - 0480 001 871 495
AMC - 0480 001 871 504
AMC - 0480 001 871 513
AMC - 0480 001 871 522
AMC - 0480 001 871 531
AMC - 0480 001 871 540
AMC - 0480 001 871 549
AMC - 0480 001 871 558
AMC - 0480 001 871 567
AMC - 0480 001 871 576
AMC - 0480 001 871 585
AMC - 0480 001 871 594
AMC - 0480 001 871 603
AMC - 0480 001 871 612
AMC - 0480 001 871 621
AMC - 0480 001 871 630
AMC - 0480 001 871 639
AMC - 0480 001 871 648
AMC - 0480 001 871 657
AMC - 0480 001 871 666
AMC - 0480 001 871 675
AMC - 0480 001 871 684
AMC - 0480 001 871 693
AMC - 0480 001 871 702
AMC - 0480 001 871 711
AMC - 0480 001 871 720
AMC - 0480 001 871 729
AMC - 0480 001 871 738
AMC - 0480 001 871 747
AMC - 0480 001 871 756
AMC - 0480 001 871 765
AMC - 0480 001 871 774
AMC - 0480 001 871 783
AMC - 0480 001 871 792
AMC - 0480 001 871 801
AMC - 0480 001 871 810
AMC - 0480 001 871 819
AMC - 0480 001 871 828
AMC - 0480 001 871 837
AMC - 0480 001 871 846
AMC - 0480 001 871 855
AMC - 0480 001 871 864
AMC - 0480 001 871 873
AMC - 0480 001 871 882
AMC - 0480 001 871 891
AMC - 0480 001 871 900
AMC - 0480 001 871 909
AMC - 0480 001 871 918
AMC - 0480 001 871 927
AMC - 0480 001 871 936
AMC - 0480 001 871 945
AMC - 0480 001 871 954
AMC - 0480 001 871 963
AMC - 0480 001 871 972
AMC - 0480 001 871 981
AMC - 0480 001 871 990
AMC - 0480 001 871 999
AMC - 0480 001 871 008
AMC - 0480 001 871 017
AMC - 0480 001 871 026
AMC - 0480 001 871 035
AMC - 0480 001 871 044
AMC - 0480 001 871 053
AMC - 0480 001 871 062
AMC - 0480 001 871 071
AMC - 0480 001 871 080
AMC - 0480 001 871 089
AMC - 0480 001 871 098
AMC - 0480 001 871 107
AMC - 0480 001 871 116
AMC - 0480 001 871 125
AMC - 0480 001 871 134
AMC - 0480 001 871 143
AMC - 0480 001 871 152
AMC - 0480 001 871 161
AMC - 0480 001 871 170
AMC - 0480 001 871 179
AMC - 0480 001 871 188
AMC - 0480 001 871 197
AMC - 0480 001 871 206
AMC - 0480 001 871 215
AMC - 0480 001 871 224
AMC - 0480 001 871 233
AMC - 0480 001 871 242
AMC - 0480 001 871 251
AMC - 0480 001 871 260
AMC - 0480 001 871 269
AMC - 0480 001 871 278
AMC - 0480 001 871 287
AMC - 0480 001 871 296
AMC - 0480 001 871 305
AMC - 0480 001 871 314
AMC - 0480 001 871 323
AMC - 0480 001 871 332
AMC - 0480 001 871 341
AMC - 0480 001 871 350
AMC - 0480 001 871 359
AMC - 0480 001 871 368
AMC - 0480 001 871 377
AMC - 0480 001 871 386
AMC - 0480 001 871 395
AMC - 0480 001 871 404
AMC - 0480 001 871 413
AMC - 0480 001 871 422
AMC - 0480 001 871 431
AMC - 0480 001 871 440
AMC - 0480 001 871 449
AMC - 0480 001 871 458
AMC - 0480 001 871 467
AMC - 0480 001 871 476
AMC - 0480 001 871 485
AMC - 0480 001 871 494
AMC - 0480 001 871 503
AMC - 0480 001 871 512
AMC - 0480 001 871 521
AMC - 0480 001 871 530
AMC - 0480 001 871 539
AMC - 0480 001 871 548
AMC - 0480 001 871 557
AMC - 0480 001 871 566
AMC - 0480 001 871 575
AMC - 0480 001 871 584
AMC - 0480 001 871 593
AMC - 0480 001 871 602
AMC - 0480 001 871 611
AMC - 0480 001 871 620
AMC - 0480 001 871 629
AMC - 0480 001 871 638
AMC - 0480 001 871 647
AMC - 0480 001 871 656
AMC - 0480 001 871 665
AMC - 0480 001 871 674
AMC - 0480 001 871 683
AMC - 0480 001 871 692
AMC - 0480 001 871 701
AMC - 0480 001 871 710
AMC - 0480 001 871 719
AMC - 0480 001 871 728
AMC - 0480 001 871 737
AMC - 0480 001 871 746
AMC - 0480 001 871 755
AMC - 0480 001 871 764
AMC - 0480 001 871 773
AMC - 0480 001 871 782
AMC - 0480 001 871 791
AMC - 0480 001 871 800
AMC - 0480 001 871 809
AMC - 0480 001 871 818
AMC - 0480 001 871 8

RINGTONES BECOME FIRST DOWNLOADABLE MUSIC SUCCESS STORY

As paid-for internet music services stumble, companies offering mobile phone ringtones are booming. Toby Lewis investigates the implications for the music industry of a growing phenomenon.

Still considered by many to be annoying and worthy of ridicule, mobile phone ringtones have begun to acquire a strange kind of prestige in recent months. While some much-trumpeted paid-for web music services continue to stumble, phoning the public's imagination and becoming the first music downloads to add real value to copyrights.

While recorded product languishes in a digital rights deadlock, the comparatively straightforward ringtones sector has, since March 2000, had its own legitimate rights structure, administered by the MCPS.

Anyone who has travelled on public transport since then will attest to the fact that, as far as ringtone suppliers are concerned, business is good. And those who have been left with half the top 40 rattling around their brain after a 20-minute train ride can be reassured that they have evidently only been exposed to the top end of the market, as retailers themselves are vehement that there is a huge difference between a good and a bad ringtone.

"You should be able to recognise it as the melody of the tune," says musician Antony Westgate, who through his firm Westgate Productions provides tones for SomethingGRB.com. "If you can't, it

doesn't work and should not be used."

But as pop mogul Pete Waterman complained on a recent investigation of tone sharks by BBC documentary *Hard Cash*: "Some of them are rip-offs. Some of them are blatantly nothing like the tune."

Gary Van Til of Mobiletones.com, which distributes tones and phone logos for the Ministry Of Sound as well as several big football clubs, explains that the sub-standard versions offered by some of its competitors are a product of both inadequate tone programmers and financial corner-cutting. "Ringtone companies must pay to send the SMS message containing the tune to each user," says Van Til. "The odds are that a simple tone will cost one SMS to deliver, but a more complex piece of work will require two."

It is a matter of taste as to which segment of the song is the most obvious hook, leading the more conscientious dealers to provide the intro, verse and chorus of some songs to avoid customer dissatisfaction. "For Smells Like Teen Spirit by Nirvana we have four different versions," says Van Til.

Prices vary tremendously, from the equivalent of 80p per tone up to as much as £5 or £6 for those customers unlucky enough to get lost in the navigation menu of a £1.50-a-minute premium rate

phone line.

There are still some firms which attempt to provide products for free — notably YourMobile.com, which originally planned to subsidise services via advertising and data mining — but the cost of sending tones tends to preclude the practice of giving away music in the time-honoured internet fashion. Even before web hosting, site design, bandwidth or publishing licences are considered, there is a charge paid by retailers to mobile networks of between 5p and 7p for each SMS message sent. As Simon Wheeler of Beggars Banquet explains: "We are doing an Ed Case promotion with Iobox, and I originally wanted to give the tones away for free, but Iobox's business is in selling them. They would have required us to pay five-figure fees plus charges to give them away, which was outside our budget."

Many insiders argue that the high price of ringtones is restricting the business. "A lot of companies say people don't care about the price but that's rubbish," says Andy Mills, director of Ringtones.co.uk, which manages a branded service for NME.com, among others. "We valued the price of our ringtones recently and sales went up by 40% overnight."

Contrary to some recent coverage, reports of ringtones being "the next Napster" seem to be unfounded. While there is a piracy concern, the main problem



lies not with consumers avoiding paying but with sites stealing ringtones programmed by their own competitors.

"I'm pretty sure that I've found other companies selling ringtones that I've created," says Ringtone.net's Andy Clarke, who was directly responsible for the success of the Mission Impossible tone — the first tone he ever made available.

On a darker note, though, the recent rash of advertising for ringtone firms in the tabloids is

...Iobox.....

www.iobox.co.uk
 Established: Finland, 1999
 Services: Ringtones, logos, SMS services, mobile games
 Ringtone genres: Virgin top five, classical, oldies, theme music, dance, jazz themes
 Price range: 20 "credits" — equivalent to about £1.20
 Top-selling tone: Celine Dion — My Heart Will Go On
 Unusual tone: Wedding March
 Official promotions: Ed Case — Sound Of The Pirates (Beggars Banquet); Blur — Music Is My Radar (Parlophone); BBMak — Still On Your Side (Telstar)

...YourMobile.....

www.yourmobile.com
 Established: 1999
 Services: Ringtones, logos, e-commerce phone sales
 Ringtone genres: Hits, regional, love songs, oldies, soundtracks
 Price range: free
 Top-selling tone: Papa Roach — Last Resort
 Unusual tone: Bad Boys (theme from TV show Cops)
 Official promotions: none

...iTouch.....

www.itouch.co.uk
 Established: South Africa, 1995, began UK ringtones sales in 2000
 Services: Ringtones, picture messages, operator logos, WAP and SMS services
 Ringtone genres: Chart, sport, Bollywood and bhanga, religious/national anthems
 Price range: max £3 each on a £1.50-a-minute premium rate line
 Top-selling tone: Shaggy Featuring RikRok — It Wasn't Me
 Unusual tone: Christmas 'Twisted Tones' — joke carols distorted to sound odd
 Official promotions: none

...Ringtones.co.uk....

www.ringtones.co.uk
 Established: 1999
 Services: Ringtones, icons, pictures
 Ringtone genres: Pop, UK top 10, TV/films, dance, sport, Asian themes
 Price range: £1.90 online or up to £2 on a premium rate line at £1 per minute
 Top-selling tones: Eminem — Stan; Shaggy Featuring RikRok — It Wasn't Me
 Unusual tone: Steptoe and Son
 Official promotions: Drum & Bass Arena — breakbeat.co.uk

turn on >>>>>



evidence that a more shadowy side of the British economy is jumping aboard the ringtone bandwagon – often without the required licences.

"It's clearly big business," says Jim Doyle, a music publishing consultant with Responsive Music Services. "Companies are taking out £50,000 ads in the *News Of The World* and many of them are just moving from the sex-line industry into the ringtone industry. If there was money in origami, these people would set up a line to cash in on it."

Some observers suggest, however, that not even the bigger tones firms are all quite as squeaky-clean as they might like to appear. One area in which artists are arguably losing potential revenue is that of operator logos and picture messages. Many firms offer fans the opportunity to buy an electronic graphic for their handset representing their favourite act for around the same price as a ringtone. Common favourites include the names and logos of Eminem, Dr Dre, Coldplay, Limp Bizkit and NSYNC. But as there is no blanket licence available for the copyright in logos, it is up to an individual seller to negotiate the rights – or not, as the case may be.

"What we do is write to every artist's press officer, and say, 'we have made a logo of yours, please let us know if you want us to take it down'," says Susanne Sidwell, Smart Messaging product manager at iTouch.co.uk.

According to Sidwell, only a tiny fraction ever expresses an objection, although whether this is a sign of tacit approval or plain ignorance is hard to gauge. James



Winoar, whose site Tonz.co.uk sells logos taken from big name artists, firmly believes the former to be the case. "The vast majority of artists are quite rightly delighted that their logos will be offered as it will serve to promote their band and effectively give them free advertising," he says.

But the music industry is not famous for allowing interlopers to profit from its assets in the name of promotion, and there are those who believe that artists need to educate themselves while the mobile content market is still in the early stages of development.

"Mobile is going to be so important for the music industry, and ringtones are just the tip of the iceberg," says Michael Ohajura, sales and marketing director at SMS distribution specialist Materna Communications. "Bands are going to start having to assert the rights to their name

'Mobile is going to be so important for the music industry, and ringtones are just the tip of the iceberg. Bands will have to assert the rights to their name and image' – Michael Ohajura, Materna Communications

and image in this space, because when 3G arrives, there is a danger they could be ripped off."

Because there is at present no recorded audio playback involved in a ringtone, the permissions required to sell one are based solely around a publisher's copyright in the song. The MCPS provides a licence on behalf of its 19,000 member publishers, meaning that any company wanting to provide ringtones in the UK can do so legally through an MCPS mandate.

As with the wider debate over music downloading and mechanical fees, there are some who feel that the minimum 10p per download rate could be somewhat limiting. "I think the MCPS charge might be too



The best on stage
from the
best online.

MediaWave, Europe's number one webcasting company, proudly bring you some of the most prestigious concerts around. From Robbie Williams to Madonna & Oasis, only MediaWave have the experience to cram such gigantic acts onto a computer screen. If we can handle this much rock 'n' roll, just think what we can do for your business.



Website: www.mediawave.co.uk Email: music@mediawave.co.uk MediaWave Group Limited. Tel: 020 7618 6540 Fax: 020 7618 8001



DIVERSIFICATION AND B2B DEALS ARE THE KEY TO NET RADIO PROGRESS

Despite the belt-tightening and the high-profile closures of key start-ups, internet radio refuses to die. Adam Woods reports.

Peer-to-peer services may appeal to consumers' instinct for free product, and subscription services clearly hope to satisfy the music industry's need to generate revenue from the internet, but net radio remains potentially the most satisfying collision of commerce and entertainment to be found online.

All these things are relative, of course. While the line-up of the UK's key online radio players remains largely unchanged from a year ago — Chrysalis' PureMix being the sole casualty among the big-hitters — most have doubtless had cause to question their investment at one time or another.

Across the board, advertising revenues have been nowhere near as lavish as was initially hoped, and most internet radio businesses have concluded that they cannot survive without cutting costs or diversifying into other media sectors — or both.

Bruno Brookes' Stormlive last month shed its much-touted eJays and reverted to a purely automated format — although it pledges to reinstate the live element as soon as the market permits it. Capital Interactive, initially an enthusiastic advocate of interactive, personalised radio, has revised its opinion in favour of programmed, genre-specific "lifestyle" stations. US webcaster Launch Media last month



Tom Lalldaw: failure of rivals reinforced Capital's strategy

abandoned its plans for international expansion, closing down its British office, among others, and shedding 60 jobs worldwide.

In the US, the RIAA, acting on behalf of BMG, EMI, Sony and Universal, last week turned its attention to Launch, filing a suit



Jeremy Ledlin: SBN favours mix of AM, FM, digital and internet

which alleges that the broadcaster's popular Launchcast streaming service offers a degree of interactivity not permitted by the US Digital Millennium Copyright Act (DMCA).

But behind the litigation and the belt-tightening, the concept of internet radio refuses to die. In March, a new station was

launched in London, supported by an initial £1m investment. Netfm claims to offer the first genuine synthesis of audio and visual material in a live, DJ-led format.

Stormlive claims to have suffered only a 15% drop in audience since jettisoning its presenters, and has unveiled plans to >

want 2 sell ringtones?

- mobile phone ringtones from web, print and via premium rate telephone numbers
- offer a rebranded version of the mobileringtones.com website
- extend your existing website to offer ringtones
- excellent marketing and revenue generating opportunities for all band, fan club, and record company websites



mobileringtones.com

in association with Zygo Communications Limited

for professional advice on how to sell your tracks as ringtones contact Steve King or Peter Kitson 020 7608 2829
sales@mobileringtones.com • www.mobileringtones.com



Chyra

LAUNCH CHYRA PLAYER

Janet Jackson Album Exclusive

Gabrielles Has The Answer

Chyna Introduces Renee Zellweger

Kills Stealer Team Up With Baby

Chyna's Grammy nomination for "Out of Reach" is a testament to her talent. "It's like, 'You're a baby, but you're not a baby,'" she says. "I'm out of reach when we dance with her to see a new artist."

If you, like many have been, are looking for the next big thing, look no further than Chyna's new album, "Out of Reach". It's a collection of songs that are sure to get your feet on our streets. [Click here to see the album.](#)

She's back, she's better, she's Janet. Janet Jackson's new album, "Control", is a testament to her talent. "It's like, 'You're a baby, but you're not a baby,'" she says. "I'm out of reach when we dance with her to see a new artist."

Your Radio

Press Radio Listen directly to stations featuring highly rated songs by some of your favorite artists.

Set up your LAUNCH.com station now!

Click here to see LAUNCH.com features

MUSIC VIDEOS

INTERVIEWS

Click here >>

LAUNCH.com

The most on-demand videos available online!

Click here >>

netradio.com

the net generation of radio™

Buy, Choose from 250,000 titles.

Listen Learn Buy

LISTEN UP

Choose from over 100 choices of radio.

Start listening now

EMMYLOU & GRAM prize giveaway

WOW 2003 a 31-od giveaway

NEW CHANNEL rockadelic 60s

Net EFM sound surfing

What's On

The Sports File

Details

Help

About Us

Click on your choice of FreshTracks and a trending member of the band. The band's a new hot hot.

Click on your choice of FreshTracks and a trending member of the band. The band's a new hot hot.

► launch further pre-programmed stations while also expanding on- and off-line in as-yet unspecified directions.

Capital has also expressed its intention to diversify, having launched four targeted stations — Chyra, ATK13, G:SN and DanceMasters — in early April. It plans to bring them to the market through partnership deals with prominent consumer sites.

Meanwhile, most national and regional radio stations have long since integrated internet simulcast into their portfolio of broadcast platforms, with brands such as Virgin Radio and Radio One giving particular prominence to their online extensions. The message appears to be that internet radio, while a useful way to reach a white collar section of the daytime audience, cannot pay the bills on its own — yet.

"For us, the lessons learnt by most of our rivals in the last 12 months have really been a reinforcement of our original strategy," says Capital interactive head of programming and production Tom Laidlaw. "It is not live radio. We are not creating 500 genre streams or one single station. We are creating a controlled number of very tightly-targeted lifestyle stations, and that seems to be the way things are going."

"The lessons learnt by our rivals in the last 12 months have been a reinforcement of our strategy" — Tom Laidlaw, Capital Interactive

Even in the United States, where the size of the market and the existence of the CMCA have provided a more favourable environment for growth, the success stories remain largely rare, and enhanced business models are being sought by even the leading players.

"No-one is making money by webcasting in the US," says Mike Wise, chief financial

officer of NetRadio.com, one of the largest net radio services in the States, with more than 100 genre-based channels and between 3m and 4m unique users per month. "But we have gone down a B2B path and struck a deal with [consumer electronics retailer] Best Buy to supply channels of music to their site. The arrangement is that they buy out all the advertising and pay for the distribution of the music."

The latest entrant to the UK market, while essentially a stand-alone internet proposition, will benefit from the patronage of the UKRD commercial radio group, which operates 13 regional radio stations, including Bristol's The Eagle and Pirate FM in Devon and Cornwall.

"They believe the internet is part of the future of radio, and they are prepared to consider us as their internet radio arm," says Netfm chief executive Richard Jacobs. In spite of this, he is aware that the new station must succeed in its own right, and remains confident that it will do so. "We are making money," he says. "We are doing alright. The model is working. We have been scrimping and saving since the very beginning, and by early next year we should be breaking even, and maybe before then."

Those who have already been burned are understandably sceptical. "Good luck to them," says Stormive marketing director James Macdonald. "And I mean that sincerely. We have travelled that road, and it has been a hard road. We tried to run the station as a completely live product, but we found it to be impossible in the current climate."

Clearly, the main casualty of all the streaming has been the interactivity which, until recently, internet broadcasters held up as the defining quality of web radio. And although no personalised services have ever been launched in the UK, those in the States are increasingly feeling the ire of a record industry which is not yet prepared to tolerate anything which bears a

resemblance to music-on-demand.

In addition to the RIAA's lawsuit against Launch Media, 80 members of the US Digital Media Association (DIMA), including Launch Media, MTVi, MusicMatch, XacRadio and Listen.com, have turned to the courts in an effort to force the RIAA to include provision for their interactive services in the terms of the statutory webcasting license due to be negotiated with the US Copyright Office.

In the UK, the only licensing arrangement which currently exists, other than case-by-case deals with specific labels and simulcast loopholes (Stormive, for instance, maintains a channel on Sky Digital, thus legitimising its online copyright usage) is an initiative set up by Aim around a year ago to allow webcasters access to member labels' tracks. Having run as a trial up until now, the guidelines will be extended at Aim's AGM on June 26 to bring online performance royalties to the trade organisation's members for the first time.

"We are going through the process of translating it into some sort of commercial arrangement," says Aim director of business affairs Helen Smith. "But it is as much about administration and access as it is about making money. It is in everyone's interests that these types of service become successful. Just because something is interactive is not a reason for not doing a deal. We just have to figure out what the different levels of remuneration should be, especially since a lot of these services are edging closer to the territory of mainstream sales, rather than just being a passive service."

Laidlaw says Capital's decision to abandon personalised radio trials was based, more than anything else, on a basic rejection of the product and business models.

"I'm not convinced that the public is really ready for that sort of service," he says. "It takes hours to properly train it to work, and I don't know if enough people are prepared to put in that amount of time and

"I don't think anyone can tell which means of distribution is going to come out the winner" — Jeremy Ledlin, Student Broadcast Network

commitment. Also, the per-stream cost of doing personalised radio just didn't add up for us. So it was largely a product design thing. If we'd wanted to do it, I think we could probably have found a way around the licensing issues."

When US technology news site TechTV recently invited an online debate about the viability of net radio, most respondents suggested that the very reason the medium would not replace the traditional wireless version is that internet radio is not yet wireless, and therefore cannot be received in cars.

However, research from the US suggests that almost 40% of all online users listen to music online, and that the same proportion is expected to listen to online radio by 2003. Virtually all online broadcasters find that the majority of their users tune in while at work, while increasing numbers are reported to be taking the habit home with them.

The commercial potential of stand-alone internet radio stations may have been called into question in the past year, but equal the need for analogue services to expand their services onto the net has never been more clear.

"I don't think anyone can tell at this point which means of distribution is actually going to come out the winner," says Jeremy Ledlin, managing director of the Student Broadcast Network, which syndicates its content to 52 UK analogue stations, streams online and is part of a consortium which last week succeeded in its bid for London's third digital multiplex. "There is a very strong argument to say that it will be a combination of AM, FM, digital and internet radio."

tone up >>>>>

Add a string to your bow.....

FACTFILE>>>FACTFILE>>>FACTFILE>>>FACTFILE>>>FACTFILE>>>FACTFILE>>>

OUR CO-BRANDED AND WHITE LABELLED AGREEMENTS PROVIDE SIGNIFICANT REVENUE AND DATA STREAMS FOR OUR RANGE OF PARTNERS AND AFFILIATES WORLDWIDE. THESE INCLUDE RECORD LABELS, RADIO STATIONS, FOOTBALL CLUBS, DANCE BRANDS, ONLINE MOBILE SERVICES, MOBILE RETAILERS, DEDICATED ARTISTS SITES ETC.

- Mobiletones.Com were established in December '99, as a forerunner in the Tone and Logo industry
- We were an initial Licence Holder through the MCPS on day one of license introduction
- Our activities are entirely licensed and we are pro-active in assisting in the elimination of both logo and ringtone related piracy. We have secured sole or exclusive licensed agreements with a range of Brands across the music and sports industries such as Glasgow Rangers, Leeds Utd,

Ministry of Sound etc....

- We have been the exclusive 'pre-release' ringtone supplier for a variety of club and chart hits in the last 18 months.
- Our focus on quality and quantity is unrivalled - over 3000 tones and 2500 logos, including dedicated international content and specific genre material, added to daily by our team of musicians and artists.
- A proven concept and track-record (details available upon request!)

IN OTHER WORDS BY PARTNERING WITH MOBILETONES.COM, WE CAN PROVIDE YOU WITH A BESPOKE SERVICE, FULLY CREATED AND POWERED BY MOBILETONES.COM, THROUGH OUR NAME, YOUR NAME OR ANY OF THE NAMES BELOW!

00stones.com
60stones.com
70stones.com
80stones.com
90stones.com
adctones.com.uk
albtstones.com
albtstonesusa.com
americancelltones.com
americacelltones.com
americaringtones.com
americanringtones.com
arabiantones.com
arabiantones.co.uk
arabiantones.com
asiantones.com
asianparingtones.com
BasketballTones.com
bhaingratones.co.uk
breakbeattones.com
britpopstones.com
broadwaytones.com

calypstones.com
capitaltones.com
cartoontones.com
celltonesusa.com
celltonesusa.com
chartringtones.com
charttones.com
chillouttones.com
classicaltones.com
classictones.co.uk
clubbingtones.com
clubtones.co.uk
clubtones.com
countrytones.com
create-a-tone.com
dancingtones.com
dancetones.co.uk
dial-a-tone.com
discotones.com
drummbasstones.com
easy-ringtones.co.uk
easytones.co.uk

EightiesTones.com
Eminentones.com
Empiretones.com
europastones.com
fantasytones.com
filmtones.co.uk
footballringtones.com
funbtones.com
Gamesstones.com
Gametones.com
garagetones.com
gaytones.com
ggpstones.com
hangstones.co.uk
hardcoretones.com
hard-housetones.com
hardymetaltones.com
hiphopstones.co.uk
housetones.co.uk -
117100
libzstones.com

indietones.com
jazzringtones.com
jazztones.co.uk
jukesboxtones
jungletones.com
kidstones.com
latintones.com
LoungeTones.com
metaltones.com
mobile-logos.com
mobilering.co.uk
movietones.com
multi-text.com
musicomyears.co.uk
musicstones.com
mysterytones.com
name-that-tone.com
name-that-tone.com
newskooltones.com
NinetiesTones.com
NoughtiesTones.com
oldskooltones.co.uk

oldskooltones.com
originaltones.com
otaringtones.com
otatones.com
overheadairtones.com
pdatones.com
picturestones.com
poppingtones.com
progressivetones.com
PunkKingTones.com
PunkTones.com
raptones.co.uk
reggaetones.com
ringtonecharts.com
ringtonecorner.com
ringtones.org
ringtonesfc.com
rmbtones.co.uk
rocknrolltones.com
rocktones.co.uk
RugbyTones.com
sacredtones.com

salsatones.com
seventiestones.com
sexyringtones.com
sexytones.com
shortytones.com
sixtistones.com
skatones.com
socatones.com
soccertones.com
soultones.co.uk
sportsringtones.com
sportstones.com
tdmatones.com
techtotones.com
teentones.co.uk
teentones.com
textatone.com
text-a-tone.com
Textmenotes.com
Textmeup.com
thaitones.com
thai-tones.com

themysterytone.com
thetonebible.com
thetonejukebox.com
tonebible.com
tonecharts.com
tonecorner.com
Toneexpress.com
Tonejukebox.com
Tonesexpress.com
tonesuk.co.uk
topbananaphones.com
triphoptones.com
tvmobiles.co.uk
tvtones.com
twotonetones.com
unsignedtones.com
usacelltones.com
uscelltones.com
winduptones.co.uk
winduptones.com
worldringtones.com
worldtones.com

To find out more please contact us on 01923 800891
Or e-mail partnerenquiries@mobiletones.com



BMG ENTERTAINMENT
INTERNATIONAL
UK & IRELAND

MARKETING MANAGER - DANCE

ARISTA

BMG Entertainment is one of the UK's leading Music Companies. In the dance area our impressive roster includes Faithless, Double 99, Kosheen, Sasha and Dido and our successful labels include Cheeky and NuLife.

If you eat, live and breathe Dance music and can combine working for a major player with a clubbing lifestyle we want to hear from you!

Reporting to the Head of Dance, the Marketing Manager will be an innovative, dynamic individual with proven marketing experience specifically within the dance arena. You should be able to develop and deliver detailed marketing strategies for artists and brands and evaluate their effectiveness in order to keep pushing the boundaries.

Balancing creativity and commercialism with great interpersonal skills will be crucial as you will be responsible for the positioning of new and developing artists. Our ideal person will have experience of brand management together with a sound understanding of the market. Knowledge of the compilations market would be an advantage.

Interested? Then please complete an application form available on www.click2music.co.uk or via email at human.resources@bmg.co.uk and send to:

Human Resources Department (Ref MD001) BMG Entertainment Bedford House
69-79 Fulham High Street London SW6 3JW

Closing date for applications is 25th June 2001

BMG is an equal opportunities employer



NuLife.




WELCOME TO THE THIRD PLACE

Sony Computer Entertainment Europe is responsible for the marketing, sales and distribution of PlayStation and PlayStation 2 in over 80 countries. With worldwide sales approaching 75 million units, PlayStation is clearly established as Sony's most successful product innovation. Following this spectacular success, Sony Computer Entertainment Europe is recruiting a PR professional to play a key role in managing PlayStation's product and market success well into the future.

European PR Manager

In this highly strategic role, you will be responsible for creating and co-ordinating highly effective PR campaigns across a number of international markets, for market leading software titles. It will mean liaising with our developers, product managers and offices across Europe. The only constraint is that your solutions must really capture the imagination of the target market.

Bright, motivated, and brimming with ideas, you must have at least 2 years' PR experience, preferably gained in the music or film sectors. Your excellent knowledge of lifestyle media will help you create consistent and strong plans for our products, and your experience of another entertainment industry will bring to our department new and fresh ideas. Fluency in at least one other European language would be highly appreciated.

To apply, please send your CV and covering letter, stating salary expectations to: Human Resources Department, Sony Computer Entertainment Europe, 30 Golden Square, London W1F 9LD.
Fax to 020 7859 5037. Email to: HRADMIN@scee.net



WANTED

VAN SALES REPRESENTATIVE

A dynamic, goal driven individual is required for mobile van sales of exclusive dance products to an established customer base within the M25 area. The ideal candidate will be educated to G.C.S.E./O level standard, computer literate with DOS and Windows. Have a good knowledge of dance music, be able to work as part of a team. A self starter with good communication skills and a sense of humour. Previous experience preferred but not essential.

RETURNS MANAGER

A highly organised and thorough individual is required to join our dynamic team dealing with cutting edge dance music in a friendly, professional and driven environment. The ideal candidate will be responsible for all returns authorisations, credit notes, liaisons with Key Accounts returns departments and general returns queries. Clerical, PC and communications skills essential. Educated to A/O level standard. Previous experience preferred but not essential.

WAREHOUSE WARRIOR

A trustworthy, hard working team player is required to join a well organised, hard working team of warehouse warriors. The ideal candidate will be required for picking and packing, loading and unloading. A sense of humour and love of dance music essential.

If you have what it takes to fill any of these positions, please send your CV to:

Andy Howarth
InterGroove Ltd
43 Canham Road
Acton, London
W3 7SR

Tel: 020 8749 8860
Fax: 020 8742 9462





Zomba Music Publishers Ltd is part of the world's largest independent music group. Due to continuing expansion of 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 Copyrightent 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,
165-167 High Road, Willesden,
London NW10 2SG.**

Domino Recording Company



seeks a
UK Label Manager

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

We envisage this person to be highly motivated, thorough, attentive to every detail, and to have the capacity to think beyond conventional music industry practices. This person will be charged with the task of marketing our music in a fresh, tasteful and vibrant manner, while respecting the ethos of the label and its artists.

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

A competitive salary is available, depending on ability and experience.

**Harry Martin, Domino Recording Co.,
PO Box 4029, London SW15 2XR
E-mail: harrymartin@eircom.net**

All applications will be treated with the strictest confidence.

Impressive

IMPRESSIVE is a dynamic and expanding PR company covering music, comedy and events. We currently have 2 vacancies:

SENIOR PRESS OFFICER

This post will ideally suit someone with 2-3 years experience in music PR who can be responsible for a range of projects/artists. Must have a good press contacts and be able to handle campaigns.

AND

PRESS ASSISTANT

We are looking for an enthusiastic and energetic person with good organisational, communication and office skills who is keen to work in a music/comedy environment.

To apply please send your CV and a hand-written covering letter to: Emma Elwood, Impressive, 22a Labolla Place, London NW3 4PC or e-mail emma.elwood@which.net

Closing date: Monday 25th June

General Manager, Indie. Thorough understanding and experience of business affairs, finance, production and marketing. Commercially aware. Enig.
Business Affairs Manager. Major. Minimum of 3 years legal experience ideally within the fields of music or media. £30k+pers.
Sales Operations Manager. Music Broadcaster. To oversee, implement and monitor all sales and production processes. Organised, systems orientated with superb communication skills. Advertising/Production exp. £30k.



Management Accountant. We are currently recruiting for management accountants with industry experience to work with majors, indies and management cos. OMA qualified. £40k.
Int. Prod. Manager. European experience to work across broad coastal of artists at international level. Strong presentation skills. Free to travel. Enig.
We are urgently recruiting royalties, copyright and accounts assistants for a number of positions within the music industry. Similar to 12cents experience. £18-£20k.

• 105 Market Street, 4 Paddington Street, London - W1M 3LA •
020 7486 7102 020 7486 7012



HEAD OF PRESS

Exceptional person with a minimum of two years' experience in music PR required for live Records in NW London. Are you bursting with ideas? Do you have a jam-packed contacts book? Do you, familiar with all music genres from pop to blues, hip-hop to indie? Do you enjoy a challenge? If so, we would like to hear from you.

Please forward your curriculum vitae with details of your salary expectations to:

**Emma Harvey, Personnel Manager, Zomba House,
165-167 High Road, Willesden, London, NW10 2SG
Email: emma.harvey@zomba.co.uk**



TELESALES REPRESENTATIVES

SRD, one of the UK's top independent distributors, are seeking specialist tele-sales to join our highly successful South London based sales team. Always on the cutting edge, SRD handles exclusive distributors for many of the leading drum & bass, beats & breaks, leftfield, techno, trance, house, garage, and reggae labels and artists.

The successful applicants will be enthusiastic, self-motivated and dynamic, have a good working knowledge of one or more of the above genres with a strong personality and above all a passion for underground music. Experience of working within a music related sales or retail environment would be a great plus, but is not essential.

Interested? Then please forward your CV with details of your current salary to:

Rachel Gordon SRD 20 Laurence Road London W11 4SD
E-mail: rachel@srddistrib.com Tel: 020 802 2222

Music Business International

As the music industry undergoes some of the biggest changes in its history, MBI and its sister magazines Music Week and Fono 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 business 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: acquiran@musicbusinessinternational.co.uk or write to Sarah Morgan, HR Manager, United Business Media International Ltd, 8 Montague Close, London SE1 9UR or phone 020 7940 8535.

UBM International is an equal opportunity employer.

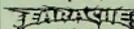
United Business Media
INTERNATIONAL

FINANCIAL CONTROLLER

Leading Rock/Alternative label requires a Financial Controller to take full charge of its accounts and administration, royalty statements and deal with day to day accounting and payroll etc. You will also be required to produce reports, analyse accounts and produce budgets and projections.

Previous music industry accounting experience and a knowledge of Counterpoint preferred. Send CV and current salary details by post to:

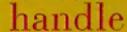
**Digby Pearson, Earache Records Ltd
Suite 1-3, Westminster Buildings, Theatre Square, Nottingham, NG1 6LG**



Or via email to: digby@earache.com

HR RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

- HR MANAGER** £50K
Persuasive & influential HR generalist to add value within global media group.
- VP MARKETING PA** c£30K
Professional PA with full range secretarial and organisational skills to support Senior VP of New Media Giant.
- ARTIST MANAGEMENT SEC** 18K
Amazing opportunity for socially confident young secretary with 'can-do' attitude to build a career in artist management.
- PR MUSIC** 13.5K
Sensational reception role for bright, hungry, passionate school-leaver focused on a career in music.
- HR ADVISOR** 26K
To manage recruitment training and induction process. 100 qualified 3 years+ HR experience.
- ROYALTIES ROYALTIES ROYALTIES** 13-30K
Several positions within majors and indies ranging from trainee to managers.



Permanent and Temporary Music Recruiters 020 7569 9999

PUBLISHING MANAGER

required by successful indie publisher

Must be 'connected' and have industry experience. You will be required to profile and pitch an expanding UK catalogue and to initiate proactive strategies. Knowledge of TV/Sound's would be beneficial as well as royalty admin duties. Candidate must be motivated, passionate about music, organised and prepared to work long hours on occasions.

£13K-28K + bonus scheme

Apply with CV and present salary to:
Box No 94, Music Week, 8 Montague Close, London Bridge, London SE1 9UR

PRESS & PROMOTIONS OFFICER

sought for dance label

Are you enthusiastic, inspired and committed to dance music? We are seeking a creative and conscientious press officer with great contacts, to publicise a broad range of releases and roster of artists. You should be highly organised with previous experience.

Please apply to: Box No. 95, Music Week, 8 Montague Close, London Bridge, London SE1 9UR



MUSIC INDUSTRY TRAINING & CONSULTING

MUSIC INDUSTRY OVERVIEW
• Music Management
• Music Business Law
• Music Marketing
• Music Law
• Music Finance
• Music Accounting
• Music Production
• Music Distribution
• Music Publishing
• Music Royalties
• Music Copyright
• Music Licensing
• Music Business Plan
• Music Business Model
• Music Business Strategy
• Music Business Operations
• Music Business Development
• Music Business Research
• Music Business Analysis
• Music Business Forecasting
• Music Business Valuation
• Music Business Exit Strategy

MUSIC A&R PROGRAMME
• Artist scouting
• Record contracts
• A&R contracts
• Licensing
• Music publishing
• Music law
• Music finance
• Music accounting
• Music production
• Music distribution
• Music publishing
• Music royalties
• Music copyright
• Music licensing
• Music business plan
• Music business model
• Music business strategy
• Music business operations
• Music business development
• Music business research
• Music business analysis
• Music business forecasting
• Music business valuation
• Music business exit strategy

DANCE MUSIC BUSINESS PROGRAMME
• Dance music business law
• Dance music business finance
• Dance music business accounting
• Dance music business production
• Dance music business distribution
• Dance music business publishing
• Dance music business royalties
• Dance music business copyright
• Dance music business licensing
• Dance music business plan
• Dance music business model
• Dance music business strategy
• Dance music business operations
• Dance music business development
• Dance music business research
• Dance music business analysis
• Dance music business forecasting
• Dance music business valuation
• Dance music business exit strategy

(020) 7583 0236

Think Video
Think DVD
Think CD



Think VDC

In-house : Authoring
In-house : Mastering
In-house : Pressing
In-house : Fulfillment

For all your household needs, please contact: Tianna Everett or Aaron Williamson on 020 8903 3345
VDC, VDC House, South Way, Wembley Middlesex, HA9 0HB
web: www.vdcgroup.com
email: enquiries@vdcgroup.com



VDC GROUP