



**NEWS:** A new survey has revealed that kids regard **COMPILATIONS** as better value than singles  
Marketing 5



**NEWS:** Polydor and Interscope are taking a flexible approach to breaking **ROMAN KEATING** in the US  
International 6



**A&R:** Epic has signed a deal to release the cast recording of the **PET SHOP BOYS'** current West End show  
A&R 8

**MUSIC RETAIL: WARNING TO NEW TECHNOLOGY - p.24**

FOR EVERYONE IN THE BUSINESS OF MUSIC 23 JUNE 2001 £3.60

# musicweek

## Kennedy and Grange move up

by Robert Ashton  
Universal UK, chairman/CEO John Kennedy has been promoted to the newly-created role of president and chief operating officer at Universal Music International in the biggest management overhaul since he created the major's current UK structure in 1995.  
At the same time Universal deputy chairman Lucian Grange, who has been groomed as Kennedy's successor since he was made his number two in January last year, will - as expected - assume Kennedy's current role as chairman/CEO of Universal UK and Ireland. Both appointments become official on July 1.  
Former lawyer Kennedy, who has been at the helm of Universal Music

UK for the past five years, will now take on "brood operating" responsibility for all UMI functions and all countries in the world except North America. Around half the regional and country heads will report to Kennedy, who will in turn continue to report to UMI chairman and CEO Jorgen Larsen. Meanwhile, the UK, Germany, France and the Asia/Pacific region plus Universal's global classics business will continue to report to Larsen.  
Kennedy says his role as Larsen's second-in-command will mean splitting the territories and sharing a lot of the workload. "Jorgen's been doing a job without a number two and worked far too hard. I don't know another major that has an executive running the world like this and he will



**Universal team (from left): Grange, Larsen and Kennedy**  
teach me the ropes," he says.  
One of Grange's first tasks will be to examine the management structure across the UK and Ireland operation. Divisions now reporting in to him will include the three UK frontline labels, classics, Universal TV, Ireland, distribution and the Britania

Music Club operation. Mercury and Polydor will continue under their current managing director and two general managers respectively. Meanwhile, Nick Gattfield is set to start work this week at Universal Ireland initially as consultant head of A&R.  
Grange says, "I want the best people and want to continue to provide the best and the most music - it's all about records and people. I want to run this company in the same way a Jimmy Iovine [head of Interscope in the US] or a Lyor Cohen [head of Island Def Jam] can be the head of a music company."  
During the past five years Kennedy has maintained PolyGram's market leading position - Universal now has an unbeatible 27% UK

market share - as well as steering the major through two changes of ownership: first Seagram bought PolyGram in 1998 and then Seagram itself merged into Vivendi last year. "During the takeover it was pretty unsettling time and I remember competitors were taking bets on how soon we'd lose ground. But, we haven't fallen. We've grown," says Kennedy.  
Larsen says he is fortunate to be able to share some of his UMI responsibilities with Kennedy. "I'm the number one guy and John is the number two. We're basically sharing our responsibilities," he says. "I will be able to focus more intensively on some of the key markets I will be responsible for as well as on the big globe issues."

Sony S2's Jamiroquai are preparing to unleash their fifth album after appointing Elton John and B\*Witched manager Derek MacKillop of Twenty First Artist as manager to oversee the global promotion and marketing of the project. A Funk Odyssey, the follow-up to 1999's Synkronized, is due for release on September 3, with first single Little L set for the shops on August 13. "I think they have made easily their best record, and everyone that's heard the music so far is in agreement," says MacKillop, who was directly approached by the band's Jay Kay (pictured) to take on the management role. "He is an extremely talented and ambitious artist, and those are very rare to find." Jamiroquai have shifted 16m albums in a nine-year career, with Synkronized accounting for 4m units. Travelling Without Moving from 1996 remains a career-best, selling 7m units worldwide. A Funk Odyssey, which was produced by Kay with in-house Jamiroquai engineer Rick Pope, will be launched with an appearance at Ministry Of Sound's open-air event at Knebworth on August 21.



## TOTP's Lee move is Done & Dusted

Top Of The Pops producer Lee Lodge is leaving the BBC programme to join web and TV production company Done & Dusted.  
Lodge, who leaves the BBC at the end of this month, will produce music events at Done & Dusted, which has undertaken projects for events and artists including Brit Awards, MTV, Craig David, Madonna and Robbie Williams in the three years since its launch. Among Lodge's first assignments in his new role will be working on D&D's coverage of this year's Smash Hits Poll Winners' Party.

Along with being responsible for the day-to-day running of the TOTP programmes, Lodge has also overseen a number of specials staged under the brand as well as producing two Montreux-nominated Robbie Williams documentaries. There are currently no plans to replace him.  
TOTP executive producer Chris Cowey says Lodge's new job is a great opportunity for him to further his TV education. "TOTP will continue its development and I've every confidence Lee will be back one day," he says.

## Expanding Koch shifts distribution to BMG

Koch International UK has struck a new distribution deal via BMG as it attempts to emulate the recent success of its US sister company and launch its own record label operation.  
Koch Records opened its A&R account last week, picking up the Supernaturals, who enjoyed seven Top 40 hits while signed to Parlophone's Food imprint. An album is already recorded and will be released later this year or early in 2002. The development comes on the heels of Koch's rising US profile with acts such as KR\$-One, Fredro Starr, Bobby Digital (aka Wu Tang Clan founder RZA) and Slush's Snakepit, as well as the World Wrestling Federation and Pokémon compilations.



**Supernaturals sign up:** the band are joined by Simon Carver, Koch sales and marketing director (top right), Gerry McManus, band manager (front left) and Patani (front right)  
"There is a mass of talent out there awaiting the public arena and the current void created by the majors has provided companies like ourselves with an enormous opportunity to become extremely creative," says Koch International UK

managing director Rashmi Patani. "This has worked in America and it will work for us in the UK."  
Under its deal with BMG's Bertelsmann Distribution Services (BDS), Koch will continue to handle sales and marketing on behalf of third-party labels such as SPV, See For Miles and Silver Screen. It becomes the first division of Koch International to outsource its physical distribution. The company's logistics operation in Basingstoke will now focus purely on distributing Koch's multimedia product.  
The privately-owned Koch group is headquartered in Austria and was the world's fourth biggest independent in 1999 with a turnover of \$250m, according to last year's MBI Independents Report.

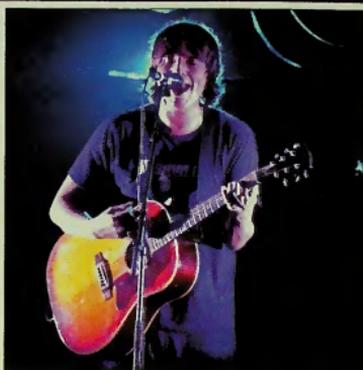
**BASEMENT JAXX**  
**ROOT**  
THE ALBUM OUT JUNE 25  
DUSTY SPRINGFIELD & BRITNY LYNX, MUMFORD & BUSH, CMC  
PLAYING LIVE AT BRISTOL ACADAMY JUNE 15TH



All that glitters ain't gold.

**More and more wall space remains bare in your office.** Pirate copiers make sure that gold albums are an endangered species. But this does not have to be: key2audio, the new fully functional copy protection for audio CDs, brings back the good old days of gold. How? the CD with key2audio protection is not displayed on any computer system. Unlike other protection systems, CDs with key2audio protection are guaranteed playable on any CD player. With no loss of sound quality. **Protect your originals, protect your profit.**

EMI is set to have no fewer than four of its UK acts playing in New York next week as two more, Radiohead and The Beta Band, tour on the other side of the country. "It is a coincidence that so many of our UK artists are playing in one week but it's indicative of the commitment our US labels have to the UK roster," says EMI International director of UK repertoire Kevin Brown, who has eight of his acts in total visiting the US. The company is making the most of a New York gig featuring a double bill of Doves and Stanshall (pictured) by flying key UK media to the event. Meanwhile, Food singer-songwriter Matthew Jay is supporting Dido on tour. Radiohead and The Beta Band have paired up for selected US dates, and Coldplay complete their current US visit with a show next week at New York's Radio City Music Hall, preceded by a slot on the David Letterman show. Gorillaz are also in the US next week to promote the Virgin US launch of their eponymous debut album, while Idlewild are in New York doing promotion.



## Astoria shows go on under new ownership

Property group Comco Holdings says its acquisition of the Astoria venue in central London last week will not affect events being staged by leaseholder Mean Fiddler.

The company acquired the venue from Delancey property group for £2.2m in a 50:50 joint venture with a private investor with no links to the music industry. Comco joint chief executive Nigel Ross says, "We are one of the leading discotheque and nightclub landlords in the country and it is a field we are very comfortable with." Comco also owns the buildings housing Cream in Liverpool and The End and Fabric in London.

Mean Fiddler's current lease runs until 2008, although the long-term future of the venue remains unclear due to Railtrack's interest in the site as a key part of London's crossrail development.

## NEWS WIRE

**BRANSON EXTENDS VIRGIN FILING**  
Richard Branson's Virgin Group last week confirmed it had mortgaged its 51% stake in Virgin Atlantic in exchange for an extended loan of £37m to fund acquisition and development in its emerging and evolving businesses such as VShop and Virgin Mobile.

**WEA WITHDRAWS MADONNA ALBUM**  
WEA was last week forced to withdraw copies of the special edition of Madonna's album after it realised it carried no sticking alerting consumers to the Certificate 12-rated video for 'What It Feels Like For A Girl' which appears on the additional CD-Rom. The release will be reshipped as soon as it has been restickered.

**UBAO CELEBRATE 21ST ANNIVERSARY**  
UB40 will return to Birmingham NEC on September 13 for a hometown gig to celebrate their 21st anniversary, warm up their forthcoming tour, launch their new album *Cover Up* and raise money for the UN's HIV/Aids programme in Botswana.

**VITAMINIC SNAPS UP FRANCEP3**  
Vitaminic continued its aggressive acquisition on the European online music market last week with the acquisition of French rival FranceMP3.com for a combination of cash (£840,000) and by issuing 250,000 shares.

**MINDER WINS STEWART CASE**  
Minder Music associate company Cavallade Records has been successful in obtaining a judgment against Amnarmare Records for the claimed illicit use of three Rod Stewart tracks on its release *Rod Stewart - A Little Misunderstood: The Sixties Sessions*. Amnarmare brief Tony Morris says the label was misled by a third party into believing the tracks were licensed.

**ONLINE MUSIC SUPPLEMENT**  
The right-hand picture on p29 of the June 16 issue showed Netm chif executive Richard Jacobs, rather than SBN's Jeremy Ledlin as captioned.

# Monti hints at not-guilty verdict in EC inquiry on music pricing

by Mary-Louise Harding  
EC competition commissioner Mario Monti has signalled that his department's ongoing probe into record companies and retailers' CD pricing strategies is likely to return a not-guilty verdict.

Monti's revealing comments arose during a speech last week intended to underline how the European Commission has clawed back its credibility following the allegations of sleaze that led to the entire commission resigning two years ago.

"Last year the [Federal Trade Commission] in the US found widespread practices maintenance activities in the relationship between the major music companies and retailers," Monti told delegates at the third European Competition day in

## SCHUON TO HEAD PRESSPLAY

Universal and Sony last week named Andy Schuon (pictured), the former president of UMG's unsigned web and TV project farmclub.com, as CEO of the two majors' online subscription service Pressplay. Working alongside him



will be COO Michael Bebel, who was previously business development VP of Universal's clubs project. Originally formed as Duet 13 months ago, the new company says its secure digital subscription service will be available by "late summer".

Stockholm last Monday. "We conducted a similar investigation and were happy to note the practices were far less common."

He added that, although there had been "one or two practices found that were a cause for concern", these had "been abandoned as soon as the commission began its investigation". Monti's comments have been wel-

comed by FPI chairman Jay Berman, who says he is "very pleased" by the commissioner's clear vote of confidence in the industry.

In the same speech Monti revealed that the Commission intends to conduct a similar investigation into DVD pricing, "as well as researching allegations that the majors' online subscription alliances

Pressplay (see box) and Musicnet threaten to monopolise the market.

Monti said the competition directorate had received a "significant number" of complaints from "private citizens" regarding higher DVD prices in the EU, compared with the US. Regarding the launch of investigations into Sony and Universal's Pressplay and WMG, EMI and BMG's Musicnet, he said this was designed to ensure that the rapidly-emerging digital music market was provided by a "diversity of service providers".

Berman says he is not worried by news of the online music inquiry. "With five major companies dominating the recorded music market, it's natural that the Commission should take notice as we seek to enter new technology markets," he says.

## Wilson adds Loog Oldham to In The City programme

In The City founder Tony Wilson plans to celebrate the 10th anniversary of the convention by lining up an international roll call of music industry heavy hitters to debate, discuss and debunk this year's big conference issue - Near.

Already Wilson and ITC managing director Warren Bramley have secured Sixties son-e-n-maker and former Rolling Stones manager Andrew Loog Oldham as one of the interviewees at the event. Wilson is also promoting more big names.

"In the first year we had Malcolm McLaren and Peter Grant, who supplied two of the best quotes we've ever had, and I feel we are carrying on that tradition with Loog Oldham," says Wilson. "He's one of the great managers who is still alive."

Bramley explains that the conference - which will be staged at Manchester's Midland Crownie Plaza Hotel from September 29 to October 2 and expects to attract 2,000 people - is taking the theme of Year Zero because it sits well with the event's anniversary and many of the



Loog Oldham: ITC interview

"big ideas" which were forecast last year that have not materialised.

"Last year we were talking about globalisation, dot.coms and mega-mergers between EMI and Warner which just didn't happen or take off as anticipated. We've already had dot.com crashes and the picture has changed so quickly and people need to create new strategies. They've had to go back to square one in some respects, 'near zero'," he says. Bramley adds that the theme can also be applied to the current state of music. "Everyone has got bored of pop and the boy bands so they need to go back and look afresh," he says.

## Barrett set to depart Warner/Chappell job

Warner/Chappell creative international executive director Annette Barrett has quit the publishing company after 10 years because she says she needs a new challenge.

Barrett, who leaves the company at the end of the month, has been responsible for maintaining publishing deals with key artists such as George Michael and Eric Clapton as well as overseeing deals with newly-signed writers such as Eagle-Eye Cherry, Robert Miles, Run DMC and Pam Shyne. "It's time for a change," she says. "I've gone as far as I can go here. It's been fantastic but I need a new challenge."

Barrett, who says she has already had a couple of approaches and plans to stay in publishing, started her career at the end of the Seventies with Carlin. She also worked for State and Virgin Music Publishing before transferring to Dindash within Virgin Records. Prior to joining Warner/Chappell she operated her own press and PR consultancy, handling the likes of Live Aid, headed press at FSR Management and worked as a publicist for Keith Altham on acts including Sting.

# music week has moved

Our new address is:  
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To contact individual members of staff, please use the direct line telephone numbers listed in the staff block on page 31 of this issue

## M W COMMENT

## THE UNWRITTEN UK SUCCESS STORY

As the on-going success of production crews like Murlyn and StarGate suggest, the world has yet to tire of the much-touted "Swedish", or even "Norwegian" sound, if there is such a thing. Indeed even the UK national press has recently picked up on the phenomenon. But a closer look at chart credits around the world suggests that another story is developing which has so far gone unnoticed – and a story that is good news for those working on this side of the water. For while UK artists as diverse as Craig David, Coldplay, Dido, Sonique, SClub 7 and Radiohead have been racking up international sales, so UK writer/producers have been just as busy.

Leading the charge is the Irrespressible Mark Hill, who has reportedly been approached to work with the likes of Britney Spears, Madonna (who has previously favoured Brits William Orbit and then Guy Sigsworth) and Mariah Carey when he is not working with Craig David or even on material for his new label. Meanwhile, Clive Davis turned to Steve Mac and Wayne Hector, the duo responsible for Flying Without Wings, for the forthcoming O-Town single. And, perhaps most surprisingly of all, Adam F has evolved from being a purveyor of jazzy drum&bass into one of the producers of choice for platinum-selling members of the East Coast hip-hop fraternity such as Redman, MOP and LL Cool J. As a listener to his long-awaited new album compilations, this is no prissy coffee table outing, but quality, hard-edged Jeep music. There is no such thing as a "British Sound", even among emerging two-step producers, some of whom may yet rise to follow Hill into the international charts. But diversity is strength. And with new writers and producers queuing up to join the list of established names such as Trevor Horn (who produced Faith Hill's imminent Pearl Harbor smash) and UK-based Pam Shyne (co-writer of smashes like Genie in a Bottle), not to mention the likes of Cathy Dennis and Alison Clarkson (aka Betty Boo), this trend looks set to continue for some time yet. Who knows, it might even make national press headlines one day. *Alex Scott*

## WEBBO

## RADIOHEAD: LIVE AND DANGEROUS

Did you see Radiohead on Later? I'm not the biggest fan in the world and frankly I turned off during the first number. I heard atonal prog rock 30 years ago when I was young and impressionable and thought it was cool. But there was nothing else on and after 10 minutes I turned back. So some of what they played was among the best music I've heard this year – the work of No Surprises being one such moment. It didn't all work. It doesn't when boundaries are being pushed back. The reason I turned back? It was live. Played live, transmitted live. Any courageous unpredictable band or broadcaster doing that deserves your and my attention. I was critical in this column of Later when they showed the tedious hour that plugged Oasis's last stuff. This was very different and to be lauded. Please repeat.

So there I was sitting on holiday, reading To Be Someone, a novel by Louise Voss. Nothing startling about that, but Louise used to work alongside me at Virgin and the novel is about a singer in a band and their journey, told in flashback, through the music business. The novel idea is that each chapter of reminiscence is triggered by a particular track that was relevant at the time (there's even an accompanying CD).

I was asked whether I had recognised myself in it. A touch arrogant (and possibly mortifying) to think I'd be in there. However, it's a good untaxing read. The interesting thing is that you would have thought with its subject matter that the publishers would have made some attempt to plug *Music Week*, get a feature even, take an ad possibly. But no. Maybe they think we can't read. This was reinforced when I heard tales of one of famous music retailer whose responsibilities now extend to a book chain, tearing his hair out with the antiquated practices of book marketing. You should check it out. Maybe you're in there as the model for the English A&R man.

*Jon Webster's column is a personal view*

# Copycat's new peak as copying hardware spreads

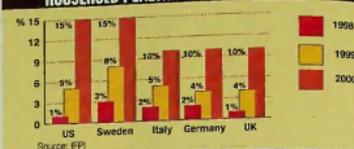
by Mary-Louise Harding  
One in 10 UK households now owns CD copying hardware, according to new data released by the IFPI which shows that global CD piracy has once again soared to new levels.

Speaking as the organisation unveiled the latest annual piracy figures in London last week, IFPI chairman Jay Berman said the rise in CD-R copying operations linked to the millions of illegal music files available online was the main factor making the fight against piracy a more "complicated challenge" than ever before. And he slammed as inadequate efforts by governments in developing parts of the world to combat the "alarming" rise of global CD counterfeiting.

Overall the organisation revealed that sales of pirate CDs and music CD-Rs soared by 25% last year to 64.0m units, driving the estimated value of the global music piracy business up \$100m to \$4.2bn. The organisation estimates that 1.8bn pirate units were sold last year, 65% of which were on cassette, 26% on CD and 9% CD-R. The rise in disc piracy prompted a 14% fall in global cassette piracy to 1.2bn units.

Demand for CD-Rs exploded in 2000, leading to an 80% rise in ship-

## HOUSEHOLD PENETRATION OF CD-RW DRIVES



ments of audio and non-audio blank CD-Rs to retail. In the first five months of this year alone, an estimated 20m blank CD-Rs were shipped from Eastern Europe to Brazil – one of the largest sources of illegal CD production. Meanwhile, pirate CD-R sales worldwide nearly tripled to 165m units, accounting for a quarter of all CD copy.

An estimated 202m blank CDs were sold in the UK last year, according to IFPI-commissioned research by Understanding & Solutions, placing the UK fifth in the table of sales by territory behind the US (\$1,285m), Germany (\$425m), France (\$266m) and Japan (\$204m). Around 30% of CD-R data media is used for home copying, with the majority used for music.

The organisation now has 50 global enforcement officers on the ground in problem areas such as the Ukraine and Russia and has also expanded its anti-piracy unit headquarters in London.

IFPI director of enforcement Iain Grant says these moves have helped increase the number of successes against pirates, although they have not yet been able to reverse the rising illegal trade.

Berman adds that although the IFPI is deploying increased resources in the fight against piracy, its ability to turn the extensive evidence it collects of industrial, often organised, criminal CD manufacturing into punitive action is being hampered due to inadequate co-operation from some local government authorities.

## Harrison to head all Emap's music titles

Emap's radio and music magazine publishing arm Performance has promoted Q and Mixmag editorial director Andrew Harrison to the same post across all its music titles – which include *Mojo*, *Smash Hits*, *Kerrang!* and *numeral* launch *Kingsize*.

The move follows Emap's recent closure of SlyMagazine, following an extended period of financial circulation. Harrison's move has made way for the promotion of *Mojo* editor Paul Trynka to editorial director of both Q and *Mojo*. The post of *Mojo* editor will be advertised.

It emerged last week that IPC, publisher of titles including *NME*, *Muzik* and *Loaded*, has held sale negotiations with AOL Time Warner in a move that would give the US media giant its first major UK foothold. An IPC spokesman declines to comment on any specific approach from AOL Time Warner, which would value the publisher in the region of £1bn.

## V.shop deal expands digital

V.shop is to expand the range of digital music and games available to its customers through in-store kiosks following a deal with digital service provider Tornado.

V.shop business development manager John Crawford says the service will be trailed in-house at the retailer's London head office before being rolled out to a pilot store in two months.

Alm-listed Tornado says it can offer around 80% of the games currently available through v.shop kiosks and will be seeking to offer a similar proportion of top-line music content as the pilot gets underway.

V.shop commercial director Neil Boote says the deal is about positioning the brand as the destination for emerging entertainment product and services, rather than short-term revenue gain. "Having taken the radical decision to put the kiosk infrastructure into v.shop

last year, we are now looking to exploit their full potential," he says.

"That means offering a more interesting experience and a richer product and service offering including digital downloads. For us, the next couple of years will be about learning how to develop and deliver valuable digital services to our customers."

Tornado has previously worked with EMI, Virgin, BMG and V2 Records to offer download promotions and trials on selected artists including BMG's Shea Seger.

Company chairman Neil Ferris says the deal will put a new emphasis on DSPs working with retail brands to offer labels a direct, secure and billable route to consumers. "This is our first breakthrough into retail and it means we now have a significant infrastructure offer to labels when negotiating for content," he says.

● See retail services feature, p24

## BPI targets new 'musically aware' ministers

The BPI has requested meetings with the new secretaries of state at the DTI and DCMS following last week's Government reshuffle which has delivered several "musically aware" ministers.

Director general Andrew Yeates says he has already sent "introductory letters" to trade and industry secretary Patricia Hewitt, who takes over the portfolio from Stephen Byers, and Tessa Jowell, who will be continuing Chris Smith's work with the creative industries. Yeates hopes to develop the avenues of communication that the music industry and the Government have created during its last term of office. "What is very significant is that the DCMS has not been broken up as had been speculated, so that is good



Jowell; working with creatives for us," he says.

Yeates adds that he is also pleased that Kim Howells, who was at Midem last year and in 1999 and has worked closely with the music industry on issues such as piracy, has been given a new role at the DCMS. Howells replaces Janet Anderson to become minister for tourism, film

and broadcasting with direct responsibility for the music industry. A source at the DCMS says that Howells and the minister of state for arts Baroness Blackstone are also likely to co-operate on creative issues.

"Howells is likely to inherit most of Janet's responsibilities and that is good news I think because he has done a lot of work already with music," says Yeates.

Yeates also envisages that Douglas Alexander, the new minister for e-commerce and communications, will be a useful contact for the music industry. "Both Government departments will be relevant on issues such as the copyright directive, piracy and building technology protection 577 laws," he says.

# Kids prefer compilations over singles, SCAM survey confirms

by Steve Hemsley  
Around half of all school children have bought a compilation album in the last year, but less than 35% believe singles or albums represent good value for money, according to new research.

The School Children's Attitude Monitor (SCAM) survey carried out in 35 schools across the country at the end of each term provides an insight into the opinions and music-buying habits of an age group which is a key target audience for music marketers.

The latest study of 500 juniors aged 11-12 and 500 seniors aged 12-18 was conducted at Easter by Mediaco and sponsored by Universal Music, games company Electronic Arts, National Westminster Bank, The Metropolitan Police, Cereal Partners and Boomerang Media.

The findings revealed that senior girls were the most prolific purchasers of compilations, with Now! 47 being the most popular release this year among this age group. More



Eminem: the senior boys' favourite

than 60% of children said they were buying fewer singles because it was cheaper to buy their favourite tracks to be released on chart compilations.

Around half of the children said they needed to hear at least two songs from an artist album before they would make a purchase, while more than 60% of junior boys and 55% of junior girls wait until

albums are discounted. Meanwhile, almost 30% of juniors and 39% of seniors have downloaded music from the internet, according to the survey, with Napster quoted as the favourite website among senior boys. Around 60% of those interviewed said they want to be emailed news and updates about their favourite artists.

The juniors' favourite act at Easter was Hear'Say, while the senior boys preferred Eminem and the girls Westlife, although Shaggy, Craig David and Limp Bizkit also scored highly.

"Much is written about the lucrative teen market, but we must not ignore their younger brothers and sisters who are more cash rich and brand aware than ever before. SCAM allows us to plot trend data and include specific questions that brands want answered in relation to the 'kids' market," says Mediaco proprietary research manager Mick Memagh. Mercury general manager Jonathan

Green says the survey is a useful tool when planning marketing campaigns. "The survey tends to reaffirm things that you feel you need but would like confirmed. The media attention given to specific artists is always a guide, but fashions change so fast. In this age group that you must keep on top of what children like and dislike," he says.

As an extension of the research, Mediaco Research is also promoting its Cool Kids Email Panel to the record industry. The agency has recruited 200 school children from the SCAM database and is offering labels the opportunity to use the service to obtain feedback on a range of issues such as the proposed artwork or tracklisting for a forthcoming album.

"The children are incentivised using a points scheme which allows them to redeem points for gifts, and we usually receive around a 50%/55% response rate to any query within a week," says Memagh.

**MOS RELEASE CHILL FOLLOW UP**  
The runaway success of Ministry Of Sound's The Chill Out Session is spawning a slew of heavily-marketed downtime dance releases. MOS released the follow-up to the 500,000-selling album last week backed by a four-week TV advertising campaign, which placed Mos's three-DVD 21st Century Chill Out, to be released on July 16 supported by advertising in *Muzik*, *Jockey Slut* and *Heat*. A week later *Love Slave* will issue *Sunset Ibiza - Chill Out* Album, supported by TV and radio ads plus poster sites secured in London and in Ibiza from July until September.

**GWO SUNDAY UP SCOT FM**  
The Guardian Media Group (GMG) is buying Scot FM from The Wireless Group for £25.5m. Scot FM broadcasts to more than 2.6m people in central Scotland and was the first regional licence awarded north of the border in 1994.

**NEscape OPTS FOR MTV**  
Nescape has linked up with MTV as part of the coffee brand's campaign in favor of Shes 16-24-year-olds. The global partnership includes on-air, online and product packaging branding while Nescape will be a main sponsor of the MTV Video Music Awards. The deal also includes global advertising, events and web-based radio initiatives.

**VIRGIN OFFERS CHEEKY DISCOUNT**  
Virgin Megastores is promoting a Cheesy Records sampler offering customers a £2 discount on the new Faithless album *Outrospective* released today (Monday). The sampler will be displayed on listening posts.

**EMAP APPROVES GREGORY**  
EMAP Performance has appointed Shaun Gregory as development director. Gregory is currently managing director of Sheffield-based Radio Hallam and his brief is to expand the media group's radio operations via digital and analogue licences. He reports to chief executive Tim Schoonmaker.

**PEPSI RECRUITS TOP POP ACTS**  
Ronan Keating, Samantha Mumba and Atomic Kitten have been recruited to front a Pepsi campaign during the summer. Featuring alongside the likes of Britney Spears and S Club 7, they will appear on exclusive CD-Roms containing music, screen savers, games and interviews which will be available with Pepsi multi-packs.

**THIS WEEK'S BPI AWARDS**  
Shaggy scores a double whammy as his *Hot Shot* album goes two weeks at number one and his Angel single goes gold. Travis' recent album release, *The Invisible Band*, receives a platinum gong.

**HOW TV SHOWS' RATINGS COMPARE**

Programme	this week's % change (000's)	on 2000 % change
Top Of The Pops*	3,673	-6.2
Top Of The Pops 2*	2,277	n/a
CD:UK*	1,886	-16.7
SMTV	1,613	-21.3
The Pepsi Chart*	980	-22.1
Live And Kickin'	937	n/a
Top Of The Pops Plus	758	n/a
Popworld	413	n/a

\*combined totals. Source: Mediametric EMG (Barb data) for w/e May 28/2001.

The gap in BBC TV's music coverage left by the postponement of *Glastonbury* will partly be filled by highlights from Scotland's *T In The Park*. For the first time the festival, which is now in its eighth year, will receive network coverage on BBC Two. Previously it had been shown only on BBC Scotland. Two hour-long highlights programmes will be screened in Scotland on July 7 and 8 when *T In The Park* takes place, with an additional one-hour compilation programme transmitted on BBC Two on Friday June 13 at 11.15pm. Julie Smith, series producer for the BBC's *T In The Park* programming, says the festival has achieved strong viewing figures north of the border and the lack of any *Glastonbury* coverage has raised its profile. Among the acts confirmed to play *T In The Park* are Stereophonics, Coldplay, Texas, Paul Weller, Toploader and Catatonia. Festival promoter Geoff Ellis of Big Day Out says national TV provides a boost for the acts and the sponsors. This is the final *T In The Park* to be covered by the BBC's three-year TV deal and both parties will begin negotiations about possible future coverage later this summer.



## Top consultant predicts boom in wireless marketing by 2006

Music brands are poised to benefit from a surge in wireless marketing once technological, privacy and data protection problems are resolved, according to a new report.

International marketing consultancy Frost & Sullivan predicts the number of wireless ads and alerts sent in Western Europe will hit almost 40bn a year by 2006, with revenues for banner ads rising from \$51.5m this year to \$464.7m and income from interactive alerts jumping from \$102.6m to \$74.4bn.

"Music brands have increased their use of wireless marketing in the last two years mainly through SMS text messaging. Frost & Sullivan suggests that within five years 65% of wireless subscribers will be willing to accept marketing alerts and promotions.

However, research analyst Allison Webb warns that wireless marketing will not become a mainstream medium until the issues of complementary technologies, new



Jam In The Park: SMS campaign

generation mobile phone networks, data protection, consumer acceptance and the style and price of advertising are resolved.

Webb's *Worldpop* has been one of the industry's more prominent practitioners of wireless marketing, recently using a text messaging campaign to promote the Jam In The Park festival in London that was due to take place yesterday (Sunday). "We ran a similar promotion at the Ericsson@homeLands event and more than 25% of people attending used the service," says a *Worldpop* spokesman.

## BBC lines up extensive plot to promote third Tweenies single

BBC Music is spending £75,000 on the marketing campaign for the third Tweenies single in a bid to earn another top five chart position.

The promotional activity supporting the July 23 release of *Lollipop* will focus on national, women's and children's press and on winning blanket retail coverage in the supermarkets and the specialists rather than relying too much on radio airplay.

"We tried hard to encourage radio on the first two singles Number 1 and Best Friends Forever, but without too much success, so this time we will concentrate on other areas," says BBC Music head of music Alan Taylor.

Despite a lack of radio support Number 1 peaked in the top five last November and was still in the Top 75 when Best Friends Forever entered the singles chart at number 12 at the end of March.

BBC Music expects strong TV exposure for the Tweenies during the

## UMI appoints Roche in TV marketing role

Universal Music International has appointed Stan Roche as vice president of TV marketing for UMC3. Roche, who helped set up the TV department at UMI, is promoted from marketing manager and replaces Alan Velle, who is leaving the company to become managing director of WEA in France.

Roche and Velle established a network of UMI TV marketing departments around the world and developed brand projects such as Woman, Respect and Hit For Kids, which were adapted locally. Roche began his career in 1992 with north London reggae label Unicorn Records, joining PolyGram in 1993. He moved to the PolyGram TV marketing division in 1995 and created the million-selling indie series *Shine*.



Tweenies: £75,000 spend

next two weeks with appearances on *The Box*, *MTV*, *CBBC*, *CBCL*, *Choice*, *Disney Channel*, *SMTV*, *Live & Kickin'*, *Top Of The Pops* and *GMTV*. There are also plans to TV-advertise the Tweenies album *Friends Forever* during the school summer holidays. Awareness of both music releases will be raised by a separate high-profile campaign for the Tweenies Live video released by BBC Worldwide on July 23.

# Polydor and Interscope pad flexibility for Keating's US promotional schedule

Radiohead are further adding to their collection of international number one albums as Amnesiac makes its debut at the top in Austria, Canada, Finland and Norway. However, across much of the world the Parlophone release has to settle for the runner-up position, including in Australia where Kid A missed out last October to the official Olympics album and how the follow-up is beaten to number one by the Moulin Rouge soundtrack. Beyond the US, there are other number two debuts for the new album in France, Germany and Italy while Amnesiac enters at three in Portugal and moves 14-3 in the Netherlands.

Atomic Kitten surpass even their incredible four-week UK chart-topping run with Whole Again in Germany where the single holds off a challenge from Parlophone's Gorillaz to spend a fifth consecutive week at the top. In Germany, the release also retains German radio's favourite track while it now conquers the Dutch singles chart with a two-place rise to one. Whole Again holds its place at two in Austria and at three in Australia, though it drops 2-1 in Austria.

The notoriously slow French market lives up to both its reputation and Emma Bunton's latest song title as its radio progress follows the wake of much of the rest of Europe radio by sending What Took You So Long 28-19 up the airplay charts. The track, which claims the French chart's largest increase in audience, also holds at one on fonof's survey of the biggest UK-sourced hits on European radio with BMG's Dido remaining at two with Thank You. The Bunton track is one of two Virgin releases on the one top 20 which features five indie hits, four BMG tracks, three from Universal and EMI, two from Warner and one from Sony.

Fathead, who broke in continental Europe long before achieving chart success back home, are making excellent progress with their first BMG-issued single We Come 1, climbing 15-4 in the Netherlands, debuting at 19 in Finland and Norway, 13 in Portugal, 27 in Germany and 18 in Sweden, while becoming the highest new entry at 18 in Switzerland.

Gerl Halliwell's It's Raining Men, which has been a sales success across much of Europe, is now starting to make a notable impact with the continent's radio programmers, including rising 15-9 on the German airplay chart and entering at 34 in France. In Belgium it moves to the top of the airplay listings, while it continues to perform strongly at retail, holding at one in Italy, four in Switzerland, five in Germany and six in Austria and Spain, while climbing 6-4 in Belgium and 7-6 in Denmark.

Sales of Depeche Mode's Exciter album are holding up far better on the continent at large than they are at home. The Murle release was last week heading speedily towards the exit door of the UK Top 75, but in Germany, where it topped the chart, it gently slips 13, while remaining a Top 20 fixture in Austria, Belgium, Finland, Italy, Sweden and Switzerland.

by Paul Williams  
Roman Keating's summer diary is still waiting to be filed as Universal plays a tactical waiting game over the singer's bid for US stardom.

His UK record company, Polydor, and its US partner, Interscope, have deliberately left blank most of his promotional schedule over the next three months to give them as much flexibility as possible in plotting the artist's US campaign. Though he made his first North American trip last week for the Roman album, the date of his return will depend on how quickly the first single, 'Lovin' Each Day, takes off at radio.

"The Americans are very much being led by radio at the moment," says Polydor international product manager Alex Myers. "They want to push the buttons as they're right as the radio story unfolds. There's



Keating: single currently at US radio no masterpiece here. It's all about how it reacts in their market."

Last week's trip, which follows 'Lovin' Each Day' touring to radio on May 14 and appearing commercially on June 5, was primarily aimed at introducing Keating to key players in a territory where his profile is low compared with the rest of the world. The visit included a dinner and acoustic performance for MTV and VH1

executives, while last Wednesday he was due to be a star guest in Canada at a party to mark Virgin Atlantic's inaugural flight to Toronto.

His expanded summer plans, whose few certainties include Party In The Park at London's Hyde Park on July 8, is matched by his Interscope release schedule. Roman is album release scheduled for August 7, but again Myers says this will depend on the single's radio progress. This is confirmed, though, is that the album's track listing will be different from its Interscope opt-out for fewer tracks as well as one recording not on the standard album. This track may well further his affiliation with Gregg Alexander, co-founder of Life Is A Rollercoaster and 'Lovin' Each Day, as a cover of 'Somebody You'll Know' by Alexander's former outfit,

the New Radicals, is being considered.

Despite a tough battle ahead to break a singer who has only previously brushed the lower reaches of the Billboard 200 with Boyz n the Trap, Polydor is confident there is a gap in the US market waiting to be filled by him. "There's no one doing what he does over there," says Myers.

Keating is just the latest artist in a growing relationship between Polydor and Interscope. The US label has supplied artists such as Eminem and Limp Bizkit to the UK company while Polydor this year has given Interscope Stateside chart success with its acts the Bee Gees, Samantha Mumba and Sheryl Crow. "We get their great rock bands which we don't produce very well and they get our acts."



The BPI is stepping up its efforts with Virgin Retail to help push UK acts in the US with a series of in-store performances across the retailers' 58 megastores. Twisted by Art Blakey and Jazz Messengers and NuCLE act Black Box Recorder are among the first to sign up for the initiative, which runs throughout July and extends a previously announced Best of British promotion with the retailer. BPI international committee chairman Paul Birch, who instigated the campaign, is hoping to make both the promotion and in-store performances annual fixtures. "We've had diminishing share in the US market for quite some time. There seems no better way to improve our position than to go straight to the end of the supply chain to the retailers and that's really how this came about." Birch adds that the tie-up with Virgin means a UK-owned retailer as well as UK artists will benefit, while he is now hoping to extend the idea to other retailers and other overseas territories. Meanwhile, he notes UK acts visiting the US are set to be hit by visa changes, introduced on June 1, which mean the virtual ending of 49-hour visa turnaround. Instead, anyone requiring what the US's Immigration and Naturalisation Service calls "premium processing" will now have to pay a \$1,000-per-application charge plus the standard \$210 fee.

## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	UK COMP.
1	1	What Took You So Long (Emma Bunton) (Virgin)
2	2	Thank You Dido (Cherry/Atlantic)
3	1	It's Raining Men Gerl Halliwell (EMI)
4	3	Whole Again Atomic Kitten (Innocent)
5	5	What's Your Sign (Roxette) (Polygram)
6	5	Send Them (Indochina)
7	6	Upstream Get Wealthy (RCA)
8	8	Here With Me Dido (Cherry/Atlantic)
9	12	Electric Avenue Eddy Grant (Cap/West)
10	9	Supreme Robb & Velton (Chrysalis)
11	10	Don't Stop Movin' S Club 7 (Olympic)
12	11	Rise For Cover Sugababes (London)
13	13	Have A Nice Day Superheroes (V2)
14	14	Dream To Me Dario G (Mercury)
15	17	1800 Bamnashaj (Jax Records)
16	18	Walking Away Craig David (Mercury)
17	15	Desire On Depeche Mode (Polygram)
18	19	10 Do You Really...? 21 Pilgrimage/Of Corneas (Polygram)
19	18	Chris Eastwood Gorky (Parlophone)
20	20	We Come 1 Fathead (Cherry/Atlantic)

Chart based on the 20 most popular US-based tracks on fonof's survey of the biggest UK-sourced hits on European radio. UK Top 100 per cent of 300 albums in 1999. For subscription list, call: Mail Manager on 0207 946 8572

## GAVIN US ALTERNATIVE TOP 20

UK	US	UK COMP.
1	1	It's Been Awhile Steve (Epic/Rel)
2	2	Hush Pupa Weezer (Geffen/Interscope)
3	3	The Rock Show Bruce 182 (MCA)
4	6	Solomon Told (Klezon Recordings)
5	4	Breakdown Tenille (Atlantic)
6	7	Crawling Lisjak Park (Warner)
7	5	Die Inevitable (RCA)
8	14	Days Of The Week Stone Temple Pilots (Atlantic)
9	10	Demotion 12 (Interscope)
10	12	Far Up Close 41 (Island/World)
11	9	Your Disease Siala (Island/World)
12	13	My Way I'm Not (Polygram)
13	8	The Space Between Dave Matthews Band (RCA)
14	11	Sheep On Depeche Mode (Polygram)
15	16	Deep Into Your Nuts (Epic/Rel)
16	15	1800 Bamnashaj (Jax Records)
17	20	Outside State (Epic/Rel)
18	15	Rumor Of The Week Amfiteatroff 144 (Island/World)
19	18	Drops Of Japane Truck (Columbia/HR)
20	17	Hanging By A Moment Littlefield (Decca/Warner)

Chart based on the 20 most popular US-based tracks on fonof's survey of the biggest UK-sourced hits on European radio. UK Top 100 per cent of 300 albums in 1999. For subscription list, call: Mail Manager on 0207 946 8572

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist	Album	Chart Position
AUSTRALIA	single	Woe Anorak Atomic Kitten (Innocent)	2
single	Woe Anorak Atomic Kitten (Innocent)	3	
CANADA	album	Pyromaniac Soul RadhaKro (Parlophone)	2
album	Pyromaniac Soul McCartney (Parlophone)	7	
FRANCE	single	Here With Me Dido (Atlantic)	11
album	Woe Anorak Atomic Kitten (Innocent)	2	
GERMANY	album	Woe Anorak Atomic Kitten (Innocent)	1
album	Woe Anorak Atomic Kitten (Innocent)	2	
ITALY	single	It's Raining Men Gerl Halliwell (EMI)	1
album	Woe Anorak Atomic Kitten (Innocent)	1	
NETHERLANDS	album	Woe Anorak Atomic Kitten (Innocent)	1
album	Amnesiac Radiohead (Parlophone)	3	
album	It's Raining Men Gerl Halliwell (EMI)	6	
album	Amnesiac Radiohead (Parlophone)	13	
US	single	Here With Me Dido (Atlantic)	15
album	Amnesiac Radiohead (Parlophone)	2	

Source: ASCAP SoundScan, Sep/Oct. Media Control, Top 100 Singles, Top 100 Albums, Top 100 CD's, Top 100 Downloads and Downloads

## AMERICAN CHARTWATCH

by ALAN JONES

After two weeks at number one on the albums chart, Staind's Break The Cycle was expected to make way for either Radiohead's (pictured) Amnesiac or St Lunitac's Free City this week. But, powered by the single 'It's Been Awhile', the Staind album sold a further 244,000 copies to extend its stay at number one to three weeks. Radiohead's Amnesiac follows closely behind with 231,000 sales, bettering the 207,000 freshman tally Kid A sold last autumn. St Lunitac's - whose members include Country Grammy star Nelly - debut at number three after selling 196,000 copies of Free City.

Kid A also benefits from the hype surrounding the release of Amnesiac and the onset of Radiohead's North American tour, which opens today (Monday), returning to the chart at number 125, with 6,400 sales last week bringing its overall tally to 859,000. It is no coincidence that three of the 16 copies of the Radiohead tour are in Canada - the band is noticeably bigger north of the border. A good rule of thumb is that sales in Canada are a 10th of those in America, but Kid A sold 44,365 copies there when debuting at number one, and Amnesiac improves on that to tally, selling 48,253 copies last week to secure an easy number one, outselling its nearest competitor by a margin of more than three to one.

Back in the UK, Paul McCartney's Wingspin sales 15-27, while topping the 500,000 sales mark and Dido continues her decline with No Angel falling 29-42. Meanwhile, The Cult return with their first album since their self-titled 1994 effort peaked at number 69. They improve significantly on that

with this week's Beyond God & Evil debuting at number 37 with sales of more than 36,000. The remainder of the UK and Irish acts on the chart suffer a general setback for US, who improve 60-53 with All That You Can't Leave Behind as a result of airplay for the second single, 'Elevator'; BBKak, who re-enter at number 177 with Sooner Or Later; and the soundtrack to the new John Denver movie Swindish, which is mixed and largely produced by Paul Oakenfold, with tracks including The Word by Dope Shmoo, New Born by Mike (Oakenfold/MCA), and Get Out of My Life Now by Planet Perfecto. It debuts at number 125 with 11,500 sales.

On the Hot 100 singles chart, Christina Aguilera, Lil'Kim, Mya and Pink enjoy a fourth week at number one with Lady Marmalade. Craig David's Fill Me In holds at number 41, although it still has to wait, it climbs 5-4 on the sales 75, although its sales activity declined slightly and has to enter the Top 75 on the sales chart. S Club 7's Never Had A Dream Come True remains at number one on the Hot 100. Sarah Brightman's, although weakening airplay, it still enters 28-43 on the sales chart, debuting at number 34, although airplay is lacking and the record remains well short of the Hot 100.



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## newsfile

## LONDON CLOSE TO SIGNING OAK

Oak are understood to be on the verge of signing with London Records. The BMG-published act have been working with Manna Productions, comprising Kevin Bacon and Jonathan Quarby. Manna have recently been producing and mixing in Newcastle with The Lighthouse Family on their forthcoming album for Polydor.

## CHINAWHITE IN LABEL START-UP

London Nightclub Chinawhite has launched a new record label to accompany a new arm of its business. The Aura label will accompany a new chain of bars with the same name, one of which opens in London's Piccadilly in August. The first release, Horizontal Bar Culture, will be a chill-out/ambient compilation.

## SOLID DEAL FOR LOCORRIERE

The Grapevine label has signed former Dr Hook lead singer Dennis Locorriere to a solo deal. Following his eponymous debut solo album earlier this year, the first release for Grapevine is due in the autumn and will be followed by a world tour.

## BELLA UNION SIGNS BUFFY BAND

UK independent Bella Union has signed California act The Devics, who recently featured in the latest series of *Buffy The Vampire Slayer*. The band are currently on a three-month tour of Europe, culminating in a performance at the premier of L'Amore Proibito, the Giuseppe Bertolucci-directed film that features five of their songs. The Devics release their debut album *My Beautiful Sinking Ship* in September.

## MIS-TEEQ IN THE STUDIO FOR DEBUT ALBUM

Telstar trio Mis-Teeq, who were expected to be the highest new entry in this week's chart with *All I Want*, were in north London's Kriminal Gangsta studios last week with *Solid Crew* working on tracks for their debut album. Telstar A&R manager Billy Grant, who was instrumental in signing them and labelmates StarGate, says, "We're not pigeonholing them into any style, it's about running R&B and garage in parallel." Mis-Teeq have already worked with StarGate and London production team Ignorants on tracks for their album.

## HELL IS FOR HEROES IN LONDON DATE

Hotly-tipped London rockers Hell Is For Heroes play London's Monarch this Thursday (June 21). They will be supported by rising Maidenhead act Kid Galahad, who are signed to Ignition Management's (Oasis, Mercury Rev) record label. Kid Galahad, who are currently completing work on their debut album for release early next year, follow their recent critically-acclaimed single *Stealin' Beats* with the new single *Where's My Gold* on July 23.

## PHIL THORNALLEY

Phil Thornalley is signed to BMG Music Publishing and not EMI Music as recently stated.

## HW PLATYUST

*'N Sync* — Pop (Live) Proving that pop is quite possibly the new metal (single, July 2); Adam F — Adam F Productions presents: Kaos (EMI-Chrysalis) An astonishing transformation — well worth the wait (album, tbc); Stanton Warriors — Right Here (XL) Hits the right spot (single, July 2); King Louis — Generation I (Wang, Nude) Melodic Britstardom (album, July 16); India.Arie feat. Super Cat — Video Remix (Motown) Adding flavor to a nu-soul splinter (promo, tbc); Omar feat. Angle Stone — Be Thankful (Oyster) Cool cover finally set for release (single, July 23)

## Epic lands cast recording of Pets' West End show

by James Roberts  
Epic has signed a one-off deal to release the cast recording of the Pet Shop Boys' current West End show *Closer To Heaven*.

The album, which is currently being recorded in London's RAK studios, sees the pop duo reunited with long-time producer Stephen Hague, who last worked with the group on their album *Very* in 1993. Hague is overseeing the transition of the Neil Tennant and Chris Lowe-written songs from show tunes to album tracks.

"The majority of cast recordings are a straight recording off the stage. We're making a pop record that features various members of the cast. The songs are handled differently in the show for dramatic purposes," he says.

Among the tracks under consideration at *Closer To Heaven*'s first single is *Positive Role Model*, which features Paul Keating. "There are some really strong singers and great personalities involved," says Hague. "Working with theatrical performers is great in the studio as they just step up to the mic and do it. Sometimes it UK is to be toned down as what might work on stage isn't always appropriate in the studio."

Tennant himself, who with Lowe performs the basic tracks, also sees Keating's potential as a solo artist. "It's that's what he wants to do in life, then he could certainly do it," he says. "With many due to be completed in July, the project is set to be released in September, by which time *Closer To Heaven* will have run for three months in London. The international release of the album will be supported by the rollout of the show, which is set to be taken to a number of cities around the world.



Pet Shop Boys: reunited with Hague

"We have investors in the show from Germany, Sweden, Mexico and New York and I think all of them did so on the basis that they would get a local production, but I think the album will stand up in its own right anyway," says Tennant.

The project marks the reunion of Tim Penna, managing director at the Really Useful Company — which is producing *Closer To Heaven* — and the Pet Shop Boys, with whom he previously worked during his time at EMI Records. "The last time I did a project like this with the Pet Shop Boys was with *Dusty Springfield*. We're hoping to bring that magic back to this," he says.



## EMI Music expands A&amp;R team

EMI Music Publishing has completed an overhaul of its A&R department with the appointment of three new A&R managers.

Sarah Lockhart, formerly head buyer for distributor Essential Direct's garage department, previously worked for the company on a part-time basis and was instrumental in EMI's signing of the publishing to Pined Piper's recent number one *You Really Like It?* and Miss Dynamite, who features on *Sticky's Boo*, which was set to debut in the Top 20 on Sunday.

Meanwhile, Kenny McGoff has moved over to the publisher from his role in special projects at EMI Records, and Declan Morrell has joined from Warner/Chappell, where he was A&R manager. While there he is credited with his involvement in signing Ronan Keating writer and former New Radicals frontman Gregg Alexander.

"I feel with these new appointments we have captured the cream of the new generation of A&R people in the UK. I am confident they will greatly enhance our signings over the next few years," says EMI Music chair-



New recruits (l-r): McGoff, Lockhart and Morrell  
man and CEO Peter Reichardt.

In addition to Miss Dynamite, who is signed to Polydor as a solo artist, EMI Music has also recently signed Vex Red, a UK-based rock act recording for Ross Robinson's Virgin-affiliated imprint.



New Order: back on tour

## New Order unveil details of first album in 8 years

WEA-London's New Order have announced full details of their first album since 1993's *Republic*, along with news of a small-scale summer gig and an October tour.

Get Ready was A&R'd by Pete Tong and produced by Perfecto's Steve Osborne, who has previously worked with U2, Radiohead and Suede.

The album is released on August 27 and will be preceded by a single, *Crystal*, out on August 23. Other tracks include *Tum My Way*, with a guest vocal from former Smashing Pumpkins frontman Billy Corgan, *Rock The Shack*, featuring Bobby Gillespie and Innes from *Primal Scream*, and the orchestral *Rain Wild*.

The band will play a gig at Liverpool's 2,000-capacity Olympia venue on July 19 as a warm-up for a series of overseas dates, before returning to the UK later in the year for further gigs.

Corgan will take part in at least some of the shows, though keyboard player Gillian Gilbert has temporarily departed, to be replaced by former Marlon and Tallgimmer guitarist Phil Cunningham.

A&R interest is growing in a track featuring the guest vocals of Atlantic Records singer Vanessa Guimaraes (aka Espirita) following strong radio support from Radio One's Pete Tong. Sony's dance imprint Incubed and Cream — which recently signed a new label deal with Parlophone — are among the labels understood to be leading the chase to sign in *Praxis Of Us*, written and produced by Warner/Chappell writer Brian Higgins (widely known for his work on Cher's *Believe* and also the man behind London Record-signed project Moonbaby, which has yet to be released). Chicane's Nick Bracero/Ilce is also involved in the project, which has been recorded in both English and Spanish. Meanwhile, Espirita is currently working with Higgins on her first album for Atlantic, which is expected to be released in early 2002. Espirita was signed to Atlantic by New York-based executive VP Craig Kallman earlier this year and will be released through WEA in the UK. Her previous album *Another Life* was released through Heavenly when the label was affiliated with BMG.

## Servant deal prompts UK launch for French label

Critically-acclaimed London four-piece The Servant have extended their deal with French independent label Recool to cover the UK rather than signing with a major as expected.

Recool now intends to launch a UK arm of the company, including a London office, to accommodate the act, who are fronted by Dan Black, the vocalist who is also set to feature as a guest vocalist on the next Planet Funk single.

Label manager Leslie Dubest says the band signed to the label for the UK following the success they have achieved in the French market. "They liked the work we have done with them in France, where we started from scratch. We haven't over-marketed them and they just want to do it," he says.

Last November Recool issued an album comprising the first two Servant EPs, *Mathematics* (released in the UK through Splinter) and *With The Invisible* (which was not released in the UK).

The best-selling UK label is planning to release *Mathematics/With The Invisible* in September to build on Black's rising profile.

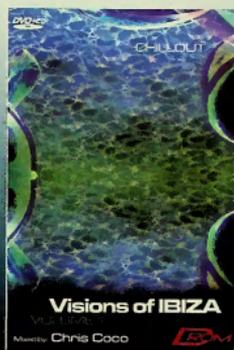
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## CLASSICAL — EDITED BY ADAM WOODS

### CLASSICAL NEWS by Andrew Stewart

#### CIN STARS CONFIRM BRITS BOOST

Anecdotal evidence concerning the growing popularity of classical music gathered from record company focus groups and marketing surveys has been underlined by hard CIN figures for classical sales.

The CIN statistics, coming a week following the television transmission of the Classical Brit Awards, make comparison of average sales during the five weeks prior to the awards (chart weeks 17 to 21 inclusive) and the week following the TV broadcast (week 23). Sales of Classical Brit-nominated titles

also saw a general upturn in the week of the awards ceremony itself. Sales of albums by award winners increased by 344% in week 23, while sales of albums by those who performed on the Classical Brit show rose by 436%. The Classical Brit marketing effect, already noted last year as a significant factor in the spread of interest in classical music, helped boost the entire classical market by 61% in the week following the show's transmission.

Russell Watson (pictured at the awards) and Bondi, who received high levels of media exposure before and after the show, were the main beneficiaries of the Classical Brits. Sales of Watson's debut album *The Voice* surged by 634%, sufficient to propel the disc from position 91 (in week 17) to 18 on the artist album chart. Bondi's polished contribution as Classical Brit performer had an even greater impact on sales of their album *Born*, delivering an 1844% increase and propelling the all-female string quartet from outside the top 200 (in week 17) to 23 on the artist album chart.

Although the show's mainstream classical artists fared less well, their relative sales success was certainly

welcome news to label marketing executive. Triple Classical Brit-award winner Sir Simon Rattle's acclaimed recording of Mahler's Tenth Symphony registered a 418% increase in sales, with EMI Classics also seeing a 261% rise in sales of Kennedy Plays Bach. Angela Gheorghiu's Verdi *Hornets* for Decca was boosted by a 201% sales increase, while Classical Brit Young British Artist Freddy Kempf and the independent BIS label benefited by a 133% rise in sales of the pianist's Beethoven Piano Sonatas album.

#### TELARC BREAKS FORMAT GROUND

Telarc's release of Tchaikovsky's 1812 Overture represents the first simultaneous launch of a new recording in the SACD and DVD-A discrete six-channel surround sound formats as well as on more traditional CD.

In the late Seventies the American label Telarc set recording history with the release of the first digital recording, a disc of Tchaikovsky's 1812 Overture and other orchestral showpieces that became a measure of audio performance for hi-fi enthusiasts for much of the following decade. Telarc's commitment to sound quality has remained a feature of the company, which can also boast a healthy catalogue of recordings acclaimed for their artistic as well as audio excellence.

For the new recording, three 13th-Century canons, owned and manned by the Fifth Virginia Regiment, were used for the multi-tracked recording of the 1812 Overture, with bells from Cleveland, the Kiev Symphony Chorus, a children's choir and the Cincinnati Pops Orchestra added to the mix. As with its original digital predecessor, this release is being heavily marketed as a demonstration disc for owners of SACD and DVD-A playback equipment and as a reason for other audiophiles to upgrade their systems.

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## ALBUM of the week

#### THE RADIANT VOICE OF BARBARA BONNEY:

Includes songs and arias by Dowland, Purcell, J.S. Bach, Mozart, Donizetti, Grieg, R. Strauss, Lloyd Webber, Provin etc. (Decca 468 818-2). This aptly titled compilation offers a bonus item in the first release of the re-presentation of the Rose from Strauss's *Der Rosenkavalier*, recorded at the same time

as Renée Fleming's acclaimed *Strauss Heroines* disc. Barbara Bonney's light lyric voice makes great play of nuance and expressive subtlety, qualities that ideally suit the wide range of repertoire presented here. The soprano guest presented the BBC's recent coverage of the Cardiff Singer of the World Competition and is set to perform in the City of London Festival on June 26.

## REVIEWS

#### For records released up to June 30, 2001

**SIBELIUS:** Symphonies Nos 2 and 4. CDSSO/Oramo (Erato 8573-85776-2). The City of Birmingham Symphony Orchestra, like most of its UK rivals, may well be cash starved but it is certainly prospering artistically under the guidance of its Finnish chief conductor Sakari Oramo. If anything, the orchestra is playing with a tonal richness rarely heard under Oramo's Classical Brit award-winning predecessor Simon Rattle and there is plenty of character and depth about Oramo's interpretations, revealing fresh insights in the familiar Second Symphony and presenting the Fourth's bleakness with gripping honesty.

**HANDEL:** *Armilino*. Genaux, McGreevy, Labelle, Custer, etc. Il Compiesso Barocco/Curtis (Virgin Veritas VCD 5 45461-2) (2CD). Armino is one of three Italian operas newly composed by Handel

for his 1736 season at Covent Garden. The work's plot concerns the defeat of the Roman general Varo by the German prince Armino, his former prisoner. Armino was cancelled after only six performances and was not heard again until 1972. This world premiere recording was made following a performance last July in Italy with Alan Curtis's impressive cast and period instrument band making the best case for a fine neglected work. Its release is backed by a full-page ad in *International Record Review*.

**WALTON — THE STRING QUARTETS: String Quartet in A minor 1947; String Quartet 1922. The Emperor Quartet (Black Box BBM1035).** Although William Walton's early string quartet has been recorded before, this version from the Emperor Quartet was informed by the group having access to the composer's original manuscript and other sources. The commitment to this music is immediately impressive, especially so in the uncompromising, frenetic finale of the 1922 quartet. The disc includes a hot link to the Black Box website for access to extra notes, bonus tracks and other information.

MUSIC WEEK 23 JUNE 2001

# SINGLE of the week

**'N SYNC:** Pop (Jive 9252282). Sounding something like a record Michael Jackson could yet release this year, Pop is a conscious step towards a more credible sound for the all-conquering pop quartet. Hiring electronics wizard B to produce the track is all part of the process. Perhaps 'N Sync will now become more famous for their music than member Justin Timberlake's relationship with a certain label-mate.



# ALBUM of the week

**TRICKY:** Blowback (Anti Inc./Epitaph ANT126566). The infamously erratic Tricky resurfaces on a new label.



Blowback is a coherent affair influenced by the US rock scene. An array of guests appear including Alanis Morissette, Cyndi Lauper and members of Red Hot Chili Peppers, which should raise his US profile. However, these guests do not drown Tricky's unique vision, and he is still capable of delivering intriguing work.

## SINGLEReviews

**RECOMMEND** **BLINK 182:** Rock Show (MCA MCSD040259). While their spiky punk spirit remains, Blink 182 have boosted the pop edge to their sound, which should win them new fans. Rock Show — a standout from their current album Take Off Your Pants and Jacket — has an unmistakable video to match the hooky sounds. It is B-listed at Radio One.

**WHEATU:** A Little Respect (Columbia XPDC1365). In this new take on the 1988 Erasure hit, the track remains as catchy as ever. It is currently B-listed at Radio One and the group still riding high due to their recent hit Teenage Dirtbag, it is sure to continue their success.

**RECOMMEND** **ROGER SANCHEZ:** Another Chance (Defected DFCT35CD). The Spaniard takes another crack at chart success with the summery track that matches the likes of Mogjo in the arnhem states. Its mix of Eighties-style synths and vocoded vocal have won it an A-listing at Radio One and should make it his biggest chart hit to date.

**WEEZER:** Hash Pipe (Geffen 497564-2). Weezer return with a slightly harsher guitar sound, not unlike the more accessible Queens Of The Stone Age tracks, that is still bubble-wrapped with pop credibility. It is A-listed at Radio One. Weezer play a handful of UK dates in July to build support for their new album and their Reading/Leds Carling Weekend appearance at the end of August.

**SKINNY:** Morning Light (Cheeky/Arista 74321 862402). As a longstanding member of the Cheeky family, Paul Herman has already had a successful year as he co-wrote four tracks on Dido's debut album. Morning Light continues the theme of his debut album Weekend which delved into a post-club world of chemical-linged regret.

**SPARKLEHORSE:** Gold Day EP (Capitol C0LD1KX31). This sprightly follow-up 20-minute EP features the lead track, Gold Day, which is taken from the recent album 'It's A Wonderful Life and features Mark Linkous' trademark folk vocals alongside guest vocals from The Cardigans' Nina Persson. **ECOBASS FEAT RATAK:** The Weakest Link (House Of Blue CDANN0001). It was inevitable that someone would pick up on this opportunity for a novelty track. This cut samples Anne Robinson catphrases such as "you are the weakest link. Goodbye." Their Shortkutz dancefloor success is likely.

**RECOMMEND** **HAVEN:** Beautiful Thing (Radiate 017). One of last year's punk indie signings deliver the goods with this EP.

their first full release following a limited four-tracker earlier this year. While much of the media is already convinced — Jo Whaley, Steve Lamacq and Xfm have already shown support — an extensive tour in July will help spread the word to the record-buying public. **DAMAGE:** So What If I (Cooltempo CDCL357). Penned by part of Westlife's hit machine (Steve Macc and Wayne Hector), this is the fourth single to be taken from their Since You've Been Gone album. B-listed at Radio One, this smooth R&B ballad will build on their increasing pop profile.

**RECOMMEND** **SISQO:** Dance For Me (Def Soul/Mercury SISQD1). Mr Thang returns with the first single from his Return of the Dragon album. Already A-listed at Radio One, it has all Sisqo's edgy trademarks. Though not as immediate or as novel as Tera Norg, it proves his ability yet again. **JESSICA SIMPSON:** I'm Real (Columbia 6714102). Following her debut as a Britney sound-and-look-alike, Simpson's new image comes attached to a Lopez-style track written by the Marjyn team. The Jermaine Dupri remix featuring Lil' Bow Wow is C-listed at Radio One.

**RECOMMEND** **FEEDER:** Turn (Echo ESCD116). Having recently released their most successful album to date, Feeder continue their roll by unleashing this accomplished fourth single. Remaining true to their rock roots, it has a mellow hook and will benefit from current exposure on Radio One's B-list.

**GOODPELLAS:** Soul Heaven (Direction, Sony 6713852). Filtered disco riffs again on this scorching cut from Italy's Biol & Martini featuring vocals from Lisa Millet. The thumping radio mix is in techno don Dave Clarke, while B&M and Class A contribute more garage-favoured versions. **RECOMMEND** **JOE SMOOTH:** Promised Land (Global CUTS GC71). Championed by DJ's such as Pete Tong, Eric Morillo and Alistair Whitehead, this remixed Summer Of Love house classic is receiving strong club support. It has topped M4's Club Chart. **EDP FEAT. ASHLEY SLATER:** Sweet Music (Scorpio SO059-1). Sounding familiar due to its earlier promotion on the group's own label BNL, this is a smooth summer tune which could be mistaken for Phats & Small. Now picked up by the Virgin label, it has a catchy hook that will prove popular in both clubs and the mainstream.

**OPM:** Heaven Is A Halpaine (Atlantic AT0107CD1). The Californian skate kids release this quirky and infectious single. Following the release of their debut album earlier this year, it may help to push the threesome into a more commercial position.

**RECOMMEND** **THE BETA BAND:** Broke (Regal RECORD01). This confident return from the Beta Band bodes well for their forthcoming second album. Squares was due to be the first single from Broke But The band's debut was an identical sample on I Monster's Daydream In Blue forced a rethink. The band — who have lost none of their pastoral psychedelic charm — have lined up extensive summer gigs.



helped by an A-listing at Radio One. **KINGS OF CONVENIENCE:** Failure (Source SOURCES036). The fifth single from the duo's acclaimed debut album Quiet Is The New Loud offers a more robust performance than on previous efforts, backed by a brace of cover versions and a remix by fellow Bergamens Rovinsky. **RECOMMEND** **SOUL PROVIDERS FEAT. MICHELLE SELLERS:** Rise (AM-PM CDAMP1147). After scoring club success on its original release on Azuli last year, this soulful garage track now receives a major-label outing on AM-PM. Rich & Martini provide the uplifting lead mix, while Steve Lawler blends a darker progressive version.

## ALBUM reviews

**PEPPERCORN:** Free Love (Arista 74321869092). This eclectic album delivers a soulful sound from a new UK artist. Avoiding the R&B stereotype with a more folkly acoustic edge, Peppercorn manages to offer quirky lyrical hooks with a stance not dissimilar to early Alanis Morissette. It is an accomplished debut, which is neatly followed by the catchy forthcoming single Hyper-ventilating.

**JAMES:** Please to Meet You (Mercury 586 1462). The predictable becomes too familiar once the novelty of searching for the Brian Eno touch has worn off. However, the former Roy Music member, avant-garde musician and producer of Bowie and U2, fails to offer any obvious audible clue as to why he continues to work with the band. Expect a Top 20 fanbase-led entry. **DAVID GRAY:** The Eyes 92-94 (Hut CDHUT57). Hut's attempt to recoup on its early-Nineties investment in everyone's current favourite furrowed-browed singer-songwriter, this is a collection of his stripped-down early work, including his first single, Birds Without Wings. Gray fans will thrill to these acoustic tinkles.

**MIDGE URE:** Move Me (Curb CURCD100). The first release since 1996's Breathe, this highlights Ure's trademark rock/pop sound and is sure to please fans. The album includes the comeback single Beneath A Spiesberg Sky with its laidback beats and Ure's distinctive melodic vocals. **VARIOUS:** Snowboys Presents The Return Of The High Hat (Echo OCHOOD009). This excellent compilation put together by Mark 'Snowboy' Gotprower from floor-fillers at

his Jazz and Latin club The Hi-Hat brings the very best of the genres to the listeners. Standouts include Jimmy Bosch's Viento Frio and Jess Pastorious' 'On-the-Box'. **PERFECT DOMAIN:** Hard Superstars (Xtra Hard X2H4CD). Platforming their hip-hop/hard house mix, the group release this debut album on the Xtravaganza imprint. Including their two Top 20 hits, the dance act may be able to continue their crossover success, supported by spots at dance festivals including Homelands and Gaterasher Summer Sound System.

**MOLOKO:** All Back To The Mine (Echo ECHD37). The quirky dance duo keep up the pressure while they record their fourth album by releasing this double CD of remixes. In addition to Mousse T's Moroder-favoured mix of Sing It Back, it includes surprising reworkings from Herbert, François Kervarick and Todd Edwards.

**DARIO G:** In Full Colour (Manifesto SEFC8D2). Paul Spencer and vocalist Ingrid Stamsbury follow the Top 10 hit Dream To Me with this mix of pop-gear and laidback melodies. While the songwriting is strong throughout, it lacks the edge to stand out in the crowded dance market.

**VARIOUS:** Kool It (Harmless HURTC023). Latin stars get funky on this 15-track CD featuring cuts of soul and jazz classics. La Lupe pursy her way Eartha Kitt-style through Peggy Lee's 'Fever', while Joe Bateman takes on Isaac Hayes' 'Theme From Shaft' and Ray Barretto swings his way through Germain's 'Summertime'. **VARIOUS:** Aura — Horizontal Bar Culture (Bianco Music HBC6001). Based around the new bar launch from the stable of London's Chinawhite, this 15-track CD of lazy tunes is the perfect soundtrack to serious lounging. Tracks from King Koba, Supreme Beings Of Leisure and Afterlife add to a refreshing summertime cocktail. **VARIOUS:** Reactivates 18 (React REACT0203). Volume 18 of the long-running Reactivates series is another collection of hard house and trance. Compiled and mixed by Darren Pearce, it includes tracks from Three Divas, Push and Mauro Picotto.

## Near new releases

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

Mark 'Snowboy's' reviewers: Dugald Baird, Phil Brooke, Claire Bond, Mary-Louise Harding, Owen Lawrence, James Roberts, Simon Ward, Nick Tesco and Adam Woods.



**RECOMMEND** **SIA:** Healing Is Difficult (Long Leaf Brother LBSF1). Australian singer Sia follows last year's Top 10 hit Take Up Her Grants with this debut album of quirky funk topped by her unmistakable whistling. This special edition Zero 7 album will help her profile, as will the excellent Wookiee mix of Little Man and Different. Greg progressive house mix of Drink To Get Drunk is one she is currently receiving club plays.



23 JUNE 2001

### CHART COMMENTARY

by ALAN JONES



**S**agey's Angel registers its third week at number one to become the longest running of his four chart toppers to date. Angel sold nearly 76,000 copies last week to take the title, beating the two-week reign of his 1993 hit Oh Carolina. He spent just one week at number one with Bombastic (1995). It Wasn't Me also reigned for just one week earlier this year, although it is far and away the biggest-selling hit of the year, with 1,133,000 sales. Angel moves to number 10 for the year, having sold more than 355,000 copies to date.

2Pac scored just two hits in his lifetime but has charted a further nine since he was killed in 1996. His latest, Until The End Of Time, debuts this week at number four, equalling the 1985 best of the song in both samples and recreates, Mr Mister's Broken Wings. Lionel Richie celebrates his 52nd birthday on Wednesday and gets an early present in the form of a number 34 debut as his latest single I Forgot. It is the fourth Top 40 hit thus far lifted from Richie's current album Renaissance, the first LP by the veteran to spawn that many hits since Can't Slow Down

### SINGLE FACTILE

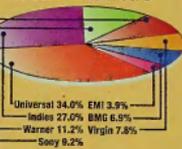
The Stereophonics register their second straight number five hit with Have A Nice Day emulating Mr Witter. The latter track debuted at five in March with first-week sales of nearly 69,000 but Have A Nice Day managed a more modest 36,000 last week. Both tracks are taken from the group's current album Just Enough Education To Perform, which has sold 375,000 copies since its release 10 weeks ago - a good start, although it has some way to go to catch up with their

last album, Performance & Cocktails, which has sold more than 1,432,000 copies since its 1999 release. The band have now had a dozen hits, with half of them reaching the Top 10. Their biggest first-week sale came in 1999, when Just Looking sold 77,500 copies while debuting at four. Previously overshadowed by the success of fellow Welsh bands Catatonia and the Manics, they are now the top band from Wales, based on recent chart performance.

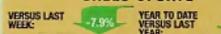
### MARKET REPORT



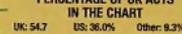
### TOP CORPORATE GROUPS



### SALES UPDATE



### PERCENTAGE OF UK ACTS IN THE CHART



issued last October. It moves 88-87 this week. The BBC record label has been releasing singles sporadically for 28 years and registered its first 3m seller on Tuesday, when Bob The Builder's Can We Fix It? topped the mark. The single - which spent three weeks at number one last December - sold 853,151 copies last week, and has gone on to spend 22 weeks in the Top 75. It sold just 805 copies last week to take its overall tally to 1,000,725.

Atomic Kitten's Whole Again dips 30-38 this week but becomes the first girl group disc to spend 20 weeks in the Top 40, beating the old record of 18 weeks set by the Spice Girls Wannabe. Meanwhile, new girl groups Altarna and Alice Band make disappointing first appearances in the chart, with the former's Best Friends arriving at 20 while the latter's One Day At A Time debuts at 52. Beating them both by some distance, UK urban girl group Me-ekw's All I Want bows in at number two with more than 47,500 sales.

### INDEPENDENT SINGLES

This Week	Title	Artist	Label	Chart Position
1	HAVE A NICE DAY	Stereophonics	V2 VVR 501040 (DMV/P)	5
2	1 ROMEO	Basement Jaxx	XL Recordings XL 1320D (V)	6
3	FIESTA	R Kelly	Jive 925214 (P)	7
4	HERE AND NOW/YOU'LL BE SORRY	Steps	Ebu/Live 1001372 (P)	8
5	19 IN 01	Members Of Mayday	Deviant DVNT 423DS (V)	9
6	NEWBORN	Musa	Mushroom MUSH 8205X (DMV/P)	10
7	SPUTNIK	Styke Trouble	Juniar BRB 04C (ADD)	11
8	OTOPRA	Soldrigo	Maine COMUTE 254 (V)	12
9	HOME	Coast 2 Coast feat. Discovery	Religion 012695 RLG (V)	13
10	STAR 69	Fabrizio Sun	Skint SKINT194CC (DMV/P)	14
11	NO FLOW	Lisa Rossante	Palm Picture PPCD 70542 (DMV/P)	15
12	MR WRITER	Stereophonics	V2 VVR 501538 (DMV/P)	16
13	THE GUSH	Raging Speedhorn	ZTT GIR 04ACX (DMV/P)	17
14	THE BEGINNING	Ocean Peters/The Edison Factor	Nakazee NUK90343 (ADD)	18
15	MODERN AGE	Strokes	Rough Trade Records RTA10520 010 (V)	19
16	LET'S ROCK	E-Top	Tip Top TTY 0552 (ADD)	20
17	OVER THE RAINBOW	Eva Cassidy	Big Street/Hot Hit/Hits (ADD)	21
18	WHITE BOY WITH A FEATHER	Jason Downs feat. Milk	Pepper 9202442 (P)	22
19	DREAM ON	Dezode Mode	Muric LCC0BNG3 (V)	23
20	MESSAGE FOR JOJO	Bernard Butler & Edwyn Collins	Selams SETC0084 (V)	24

At charts © ON

### PEPSI Chart

This Week	Title	Artist	Label	Chart Position
1	ANGEL Prissy feat. Rayven	MC/AT/Cherry	21	21
2	ALL I WANT	Me-ekw	22	22
3	DO YOU REALLY LIKE IT THAT WAY	Reflexions	23	23
4	UNTIL THE END OF TIME 2	Interscope/Parlophone	24	24
5	HAVE A NICE DAY	Stereophonics	25	25
6	MY WAY	Luca Bardi	Interscope/Parlophone	26
7	ANOTHER DAY IN PARADISE	Brands And Ray J	WBA	27
8	WE COME 1	Finesse	Donkey/BMG	28
9	DON'T STOP MOVIN'	S Club 7	Parlophone	29
10	ALL RISE	Immortal	30	
11	TRANK YOU	Slip	Indie/indie	31
12	SING TONS	SL Recordings	32	
13	ROMEO	Basement Jaxx	Epic	33
14	ELECTRIC AVENUE	Easy Street	Easy Street	34
15	LADY NAINALAE	Ayubayo feat. Kenyatta	Interscope/Parlophone	35
16	OUT OF REACH	Quincy	Go Beat/Parlophone	36
17	DIGITAL LOVE	Easy Street	Virgin	37
18	RIDE WIT ME	Baby's First, Cay Starr	Island	38
19	NO MORE	Barry (Mr A) DORIS	Epic	39
20	PLAY	Jamiroq	Lopes	40

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23 JUNE 2001

# CHART COMMENTARY

by ALAN JONES



The release of new albums by Travis and Blink 182 and gift-buying for Father's Day helped artist album sales to a hefty 29% increase last week. Father's Day is traditionally the poor relative of Mother's Day, but there is growing evidence that it is finally beginning to generate substantial extra traffic for record shops, not least the market-beating improvements posted by albums such as the Very Best Of The Eagles, The Ultimate Collection by Billy Joel, The Essential Bob Dylan, Paul McCartney's Wingspan and the Beatles' 1.

Major artist compilations continue to arrive at a rate usually seen only in the final quarter of the year, with the Best Of Roxie Music debuting at 12, and the Very Best Of Dina Carroll at 15 taking the number of this titles in the Top 15 to a year's best tally of seven. One of the most successful is Eddy Grant's The Greatest Hits, which has held a Top 10 place for six weeks in a row and sold its 200,000th copy on Saturday, although the

## MARKET REPORT TOP 10 COMPANIES



Figures show the 10 companies by % of total sales and corporate group share by % of total sales of the Top 20 albums



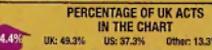
remix of Electric Avenue which sparked the deal has performed less well than anticipated. The success of The Greatest

## ALBUMS FACTFILE

It took 13 weeks for Travis' last album *The Man Who* to climb to the top of the album charts, reaching the 200,000 sales mark at the same time. Their follow-up, *The Invisible Band*, reached both targets on Sunday after just one week in the shops. The Man Who sold just 29,000 copies in its first week but has become one of the biggest albums of all time despite its slow start, with sales of 2,355,000 to date. The first

Travis album, *Good Footing*, was an even slower starter, with just 7,700 copies sold the week it made its chart debut in 1997. It registers its highest chart position since that time this week rocketing 127-13, primarily as a result of a Woolworth's "perfect pair" offer pricing it at £4.99 when purchased with *The Invisible Band*. The Man Who is subject to no such inducements but still manages to improve 52-5.

## TOP CORPORATE GROUPS



Hits is all the more encouraging given the massive number of rival compilations on the market, one of which – a double – was

in the Virgin sale at £5.99 last week. The Eagles album, which sold an impressive 54,000 copies last week, will undoubtedly also have been helped by the re-formed band's hugely successful tour which has been drawing sell-out crowds and rave reviews. The Very Best Of The Eagles jumps 5-3 this week, beating the number four peak position posted by an identically-titled 1994 forerunner and becoming the group's highest-charting album since *Hotel California* reached number two in 1976.

A couple of weeks ago, the Stereo MC's returned after an eight-year absence and this week sees the return of another act many thought had gone for good. Zoom is the first new album by ELO since *Balance Of Power* 15 years ago, although a splinter group – Electric Light Orchestra Part Two – has charted in the interim. Zoom was conceived, written, produced and performed by ELO's principal producer Jeff Lynne and debuts this week at number 34.

# COMPILATIONS

After six weeks as the nation's best-selling compilation, the soundtrack album *Bridget Jones's Diary* is finally dethroned, moving 1-2 to accommodate the arrival at the summit of *Capital Gold Legends*. Although its reign is over, *Bridget Jones's Diary* remains a big seller, with a week-on-week decline of a little in excess of 2,000. It sold nearly 38,000 copies last week to bring its overall total to 632,000.

Possibly given the nod by record buyers as a result of the Father's Day effect, *Capital Gold Legends* sold nearly 44,000 copies, ironically performing best not in the station's London home but in the Scottish borders, Wales and the West Country, with Scottish sales being particularly buoyant even though none of *Capital Gold's* six UK franchises are in the country. The 42-track double album features oldies radio staples

such as Simply The Best by Tina Turner, the Animals' House of the Rising Sun and Baker Street by Gerry Rafferty as well as becoming the third Virgin/EMI compilation to feature Eva Cassidy's *Over The Rainbow*. Launched by BMG, Sony, Telstar and Warner as a new rival to the Now brand, Music – The Definitive Hits Collection got off to a shaky start earlier this year when the first album in the series reached number four.

In three months it has turned first-week sales of 26,000 into a cumulative total of 84,000. Volume 2 has to settle for a number seven debut this week after selling more than 22,000 copies. The first album jumps 177-17 to join it in the Top 20, primarily because it is being offered at the almost unprecedented price (for a double album) crammed with new hits) of just £3.99 when bought with the new album in Woolworth's.

## MARKET REPORT



Figures show the 10 companies by % of total sales and corporate group share by % of total sales of the Top 20



# INDEPENDENT ALBUMS

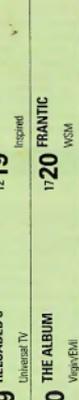
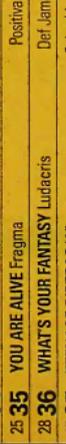
The List	Title	Artist	Label ( distributor )
1	JUST ENOUGH EDUCATION TO PERFORM	Strepitones	V2 VVR 101538 (DMVP)
2	SONGBIRD	Eva Cassidy	Blix Street/Net (22)0045 (HOT)
3	SINCE I LEFT YOU	Avlenches	XL Recordings XLCD 138 (V)
4	STEPHUCALAR	Steps	Eba/Live 051942 (V)
5	FREE ALL ANGELS	Auh	Infectious INFECT100CD (DMVP)
6	SHOWBIZ	Mush	Mutecomm MUSUM 59CD (DMVP)
7	BUENA VISTA SOCIAL CLUB	Ry Cooder	Mus. CDSTUMM 190 (V)
8	EXCITER	Daphne Mader	Pepones MCH0515CD (P)
9	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Ultimate Dilemma UDR00248 (DMVP)
10	SIMPLE THINGS	Zer07	Castic Music NED00 449 (P)
11	GREATEST HITS COLLECTION	Eddy Grant	Teel Discosational 1201132 (V)
12	LATERALUS	Teel	Epitaph 66032 (P)
13	LAND OF THE FREE	Pennywise	Pure PR0010 (D)RR
14	LITTLE LIGHTS	Kate Rusby	Persevere PERSE00CD (M)RO
15	PERSEVERE	Proclaimers	Echa ECH0034 (P)
16	ECHO PARK	Feder	Soma SOMAC025 (V)
17	ALIVE RADIO	Slam	V2 VVR 101582 (DMVP)
18	ASLEEP IN THE BACK	Blow	Mus. CDSTUMM188 (V)
19	FLY MOUNTAIN	Goldfing	Mus. CDSTUMM172 (V)
20	PLAY	Moby	

# THE YEAR SO FAR... TOP 20 SINGLES

THE LIST	TITLE	ARTIST	RECORD LABEL
1	IT WASN'T ME	SHAGGY FEAT. RIKKOK	MCA
2	PURE AND SIMPLE	HEARSAV	FOYCOR
3	WHOLE AGAIN	ATOMIC KITTEN	INNOCENT
4	UPTOWN GIRL	WESTLIFE	RCR
5	GOIN' TO THE SUN	S CLUB 7	FOYCOR
6	TEENAGE DREAM	WHEATIES	COLUMBIA
7	CLINT EASTWOOD	GONJLIZ	PALPHONIA
8	IT'S RAINING ME	GERI HALLIWEAY	EMI
9	DO YOU REALLY LIKE IT	DJ PIED PIPER	RELENTLESS/MG
10	ANGEL	SHAGGY FEAT. RAYFON	MCA/AN ISLAND
11	TOUCH ME	RUI DA SILVA FEAT. CASSANDRA	ARISTA
12	BOLLIN'	LIMP BIZKIT	INTERSCOPE/FOYCOR
13	OUT OF REACH	GABRIELLE	GO BEAT/FOYCOR
14	I'M LIKE A BIRD	NELY FURTADO	DREAMWORKS
15	SURVIVOR	DESTINY'S CHILD	COLUMBIA
16	BUTTERFLY	CRAYZ TOWN	COLUMBIA
17	EVERYTIME YOU NEED ME	FRANJA FEAT. MARIA RUSIA	POSITIVA
18	ALWAYS COME BACK TO YOUR LOVE	SAMANTHA NUNBA	WILD CARD
19	MS JACKSON	OUTKAST	LAFACE/ARISTA
20	WHAT TOOK YOU SO LONG	EMMA BUNTON	VIRGIN

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





# compilations

**SLAM 'ALIEN RADIO'**  
 Positive Education  
 The LIFETIMES  
 CARCO TOURISTS

Released 11th June 2001

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

# THE OFFICIAL UK CHARTS SPECIALIST

23 JUNE 2001

## MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	2	OUR KID EH	Shirleybas	Columbia 800482 (TEN)
2	1	THE BODYGUARD (OST)	Various	Atlantic 78228092 (BMG)
3	NEW	MON SAFARI	Air	Virgin CO2948 (E)
4	NEW	GREATEST HITS	Eurythmics	RCA 107486 (BMG)
5	5	BACK TO FRONT	Lizell Richie	Polygram 530192 (U)
6	3	TRACY CHAPMAN	Tracy Chapman	Elektra X360742 (TEN)
7	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/PolyGram 6815286 (U)
8	6	THE SINGLES COLLECTION	Spandau Ballet	EMI Chrysalis 652148 (E)
9	NEW	PARADITTO/DOMINO/CARRERAS	Various	Emporio EMTC02 (E)
10	9	DOCKIE	Green Day	Reprise 53645522 (TEN)
11	7	IN UTERO	Ninewa	Geffen/PolyGram 682458 (U)
12	10	BROTHERS IN ARMS	Guns N' Roses	Vertigo 824892 (U)
13	NEW	USE YOUR ILLUSION 1	Guns N' Roses	Geffen/PolyGram 68204415 (U)
14	NEW	USE YOUR ILLUSION 2	Guns N' Roses	Geffen/PolyGram 68204420 (U)
15	NEW	LETTEM	Higher Ground/Hard Hands HANU2022 (TEN)	
16	8	BACK TO SCHOOL (MINI MAGGIT)	Deftones	Mercury 83624822 (TEN)
17	NEW	BACK TO SCHOOL	Davey Gray	EMI Catalogue C26E2755 (E)
18	NEW	GOOD FEELING	Travis	Independents IS0M1 CD (TEN)
19	17	LIDD	Destiny's Child	Dusty Company M00X1000 (V)
20	16	DESTINY'S CHILD	Destiny's Child	Columbia 498332 (TEN)

© CN

## BUDGET

This	Last	Title	Artist	Label (Distributor)
1	NEW	IN THE SUMMERTIME	Various	Crimson CHMCD245 (UK)
2	1	THE BEST OF THE GREAT TENORS	Various	Musik Digital C0068 (DISC)
3	6	THE BEST OF	MCA/Island MCB0 1598 (U)	
4	5	YOU REALLY GOT ME - THE BEST OF	Kinks	Selven SCL0050 (P)
5	3	SING THE BLUES	Simpsons	Geffen/PolyGram 67134309 (U)
6	2	FAVOURITE CLASSICS	Various	Crimson CHMCD202 (UK)
7	7	MOTOWN GREATBUSTERS - VOLUME 3	Various	Spectrum 551412 (U)
8	11	HITS COLLECTION	Duany Springfield	Spectrum 5375482 (U)
9	14	HEARTBREAKERS	Daniel O'Donnell	Musik Collection MCD403 (DISC)
10	12	THE BEST OF	T Rex	Musik Collection MCD403 (DISC)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ANGEL	Shaggy feat. Rayvon	MCA/Island MCST0 40257 (U)
2	NEW	ALL I WANT	Mis-Teq	Inferno/Telstar CDSTAS3194 (BMG)
3	NEW	UNTIL THE END OF TIME	2 Pac	Interscope/PolyGram 675871 (U)
4	2	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA WEA 327031 (TEN)
5	3	ALL RISE	Bliss	Innocent SINC00 28 (E)
6	NEW	FREXIA	R Kelly	Jive 823244 (P)
7	NEW	RIDE WITH ME	Nelly feat. City Spid	Universal MNC14025 (U)
8	5	NO MORE (BABY I'M DO RIGHT)	WV	Epic 671272 (TEN)
9	10	OUT OF REACH	Gabriel	Go Beat/PolyGram 60 CD 38 (U)
10	7	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 91000 (CD)
11	9	COLD AS ICE	MOP	Epic 671192 (TEN)
12	8	WHAT'S YOUR FANTASY	Ludacris	Def Jam 529842 (U)
13	6	FREE	Interscope 674500 (TEN)	
14	13	GET UP FREAK ON	Mya	East West/Elektra E 726630 (TEN)
15	12	PLAY	Jennifer Lopez	Epic 671222 (TEN)
16	15	SURVIVOR	Destiny's Child	Columbia 671172 (TEN)
17	14	WHO'S THAT GIRL?	Shaggy	Interscope 674500 (TEN)
18	19	IT WASN'T ME	Evyette feat. Rakim	MCA/Island 158022 (U)
19	11	SO FRESH SO CLEAN	Outkast	LaFace/Arista 7432183622 (BMG)
20	18	RING RING RING	Aaron Hall	Def Soul 589802 (U)
21	20	ALL FOR YOU	Jamie Jackson	Virgin V57181 (E)
22	17	LAPDANCE	Nerd feat. Lee Harvey & Vita	Virgin V5502 196 (E)
23	16	NO FLOW	Lisa Rossano	Palin Pictures PPG3 70542 (MNV/V)
24	23	BOW WOW (THAT'S MY NAME)	Loon (Bow Wow)	So So Def/Columbia 670882 (TEN)
25	22	KARMA HOTEL	Spooks	Artemis/Epic 6709212 (TEN)
26	24	SNOOP DOGG	Snoop Dogg	Priority PTY00 134 (E)
27	21	DON'T TALK	Jon B	Epic 671272 (TEN)
28	26	STRAIGHT UP	Chante Moore	MCA/Island MCST0 40256 (U)
29	25	MS JACKSON	Outkast	LaFace/Arista 7432183622 (BMG)
30	25	RENDEZVOUS	Draig David	Wildstar CWX16 36 (BMG)

© CN. Compiled from data from a panel of independents and specialist multiples.

## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	I NEED YOU	LaAnn Rimes	Capitol/London 857367032 (TEN)
2	2	BREATHE	Faith Hill	Warner Brothers 247326 (Impart)
3	3	COME ON OVER	Shania Twain	Mercury 1700212 (U)
4	4	INSIDE OUT	Trisha Yearwood	MCA Nashville 1700202 (U)
5	5	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 1700922 (U)
6	6	THE WOMAN IN ME	Shania Twain	Mercury 522092 (U)
7	7	LITTLE SPARROW	Jelly Payne	Sanctuary SANC004 (P)
8	8	SET THIS CIRCUS DOWN	Paul Patter	Grapevine/Arista 7432183482 (BMG/BMG)
9	11	LOVE WILL ALWAYS WIN	Reba McEntire	Capitol/London 857362512 (TEN)
10	10	LOVEY GILY	Warner Bros 53647321 (TEN)	
11	12	FAITH & INSPIRATION	Grapevine/BMG 078677652 (BMG/BMG)	
12	13	AMERICAN III - SOLDIERY MAN	Rita SZEDIC 711 (BMG/C)	
13	15	STEEPS & STRIPS	Columbia 500892 (U)	
14	13	WIDE OPEN SPACE	Brooks & Dunn	Arista Nashville/Grapevine 7432183252 (BMG/BMG)
15	15	I FINALLY FOUND SOMEONE	Dave Chalk	Epic 488402 (TEN)
16	14	FLY	Lorie Morgan & Sonny Kershaw	KCA/Grapevine 743218402 290 (E/CA)
17	17	WILD & WICKED	Dave Chalk	Epic 49501912 (TEN)
18	18	RED DIRT GIRL	Shania Twain	RHP RHPCD1122 (BMG)
19	19	I AM SHLEY LYNNE	Emorylou Harris	Grapevine GRAC0 18 (BMG/CA)
			Shelby Lynne	Mercury 545712 (U)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	NEW	TAKE OFF YOUR PANTS AND JACKET	Blink 182	MCA/Island 11212 (U)
2	1	HYBRID THEORY	Linkin Park	Warner Brothers 336473922 (TEN)
3	2	CHOCOLATE NIGHTSHIRT AND THE HOT DOG...	Interscope/PolyGram 4903782 (U)	
4	3	ONE WILD NIGHT - LIVE 1985-2001	Blondie	Mercury 506852 (U)
5	NEW	MACHINE	Stacy X	Warner Brothers 336473922 (TEN)
6	4	BEYOND GOOD AND EVIL	The Who	Atlantic 459602 (TEN)
7	4	PARACHUTES	Chad Young	Parlophone 527782 (E)
8	NEW	AN EDUCATION IN REBELLION	Unison Underground	Columbia 458802 (U)
10	7	INVEST	Papa Roach	Dreamworks/PolyGram 450232 (U)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	BOODI	Sidy feat. My Dynamic	BMG Public Demand/Social Circles FC189 (TEN)
2	NEW	ALL I WANT	Alesia Tex	Interscope/Telstar 125TA318249 (BMG)
3	NEW	LUCKY PRESSURE	Roni See/Reprazent	Talkin Loud TLXK 64 (U)
4	NEW	10 IN 01	Members Of Mayday	Deviant DVNT 428 (V)
5	NEW	UNTIL THE END OF TIME	2 Pac	Interscope 675871 (U)
6	NEW	ROCK DA FUNKY BENT	Public Domain feat. Chuck D	Xtreme/Interscope 3205 10 (MNV/TEN)
7	NEW	FESTA	R Kelly	Jive 923241 (P)
8	NEW	DIGITAL LOVE	Daft Punk	Virgin V57 101 (E)
9	NEW	CHAMPION SOUNDZ LP SAMPLER	Various	Trouble On Vinyl 7016 (SRD)
10	2	ASTOUNDING	Bran Van 3000 feat. Curtis Mayfield	Virgin V05T 154 (E)
11	4	NEVER ENOUGH	Boris Dlugosz feat. Rosin Murphy	Positive 12TV 156 (E)
12	3	WE COME 1	Faithless	Cheeky/Arista 743218584 (BMG)
13	5	BORISLUBER 2000/JUNGLE/JUNGLE	Total Science	Mechanicals MCD 74029 (SRD)
14	NEW	NEVER GONNA COME BACK DOWN	BT	Ministry Of Sound MOSBT TTR 0MV/TEN)
15	1	ROMEO	Basement Jaxx	XL Recordings XL 132 (V)
16	NEW	SPUTNIK	Stylos Troupe	Junior BKG 0142 (ADD)
17	14	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 9100T (TEN)
18	NEW	LET'S GROOVE	George Morel	Positive 12MO RE001 (PM)
19	17	SO FRESH SO CLEAN	Outkast	LaFace/Arista 7432183631 (BMG)
20	NEW	LET'S GROOVE	E-Trax	Tidy Tidy TDD 15573 (ADD)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	TRUE PLAYAZ - PLAYAZ 4 REAL	Various	True Playaz -TPRPL004 (SRD)
2	NEW	WHAT'S IT GONNA BE	Nesha	Reinless/REIN 12T -DMV/TEN)
3	NEW	GANGSTER CHRONICLE - BEST OF	London Posse	Wordplay WORD007T- (U)
4	NEW	DANNY RAMPLIN - LIVE GROOVE DANCE PARTY	BT	Universal TV 529522 (U)
5	NEW	THE CHILLOUT SESSION 2	BT	Ministry Of Sound -MOSM2 (DMV/TEN)
6	NEW	DISCOVERY	Daft Punk	Virgin VX 2940 (E)
7	NEW	SINCE I LEFT YOU	Avanchales	XL Recordings XLPL 030 CD 138 (U)
8	NEW	MALPRACTICE	Redman	Def Jam 548311/548312 (U)
9	NEW	PUB SELECTOR	Various	Universal TV 529520 (U)
10	NEW	TRUE PLAYAZ - PLAYAZ 4 REAL	Various	True Playaz TPR004 - (SRD)

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## TV

TV	LV	Title	Label Cat No.
1	3	BON JOVI: The Crush Tour	Universal Video 553303
2	1	CARRERAS/DOMINGO/PARAVOTTI WITH LEVINE. The 3 Tenors - Paris 1998	Universal Video 525232
3	2	VARIOUS: Friends And Friends	Universal Video 71162
4	2	STEPS: Live At Wembley	Jive 923265
5	NEW	SHANIA TWAIN: The Platinum Collection	Universal Video 525863
6	NEW	BLINK 182: The Overth Chronicles	WV 023943
7	6	EMINEM: E	Universal Video 521423
8	NEW	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 913853
9	4	BARBRA STREISAND: Times	SMV Columbia 540022
10	7	VARIOUS: Hip Hop Concert Up In Smoke	Epic Video 95195

18

## MUSIC VIDEO

This	Last	Title	Label (Distributor)
11	5	ROMAN KATING: Live At The Albert Hall	VV 042323
12	11	MADONNA: What It Feels Like For A Girl	Warner Music Inc. 82303733
13	8	S CLUB 7: Kiss As One	And 04743
14	5	VARIOUS: Wow! Live Gumbo To Steps	SMV Columbia 201062
15	NEW	MAGIC STREET PREACHERS: Loving The 20th Century	Direct Video 055256
16	12	THE EAGLES: Hell Faves Over	SMV Columbia 49710
17	17	BLINK 182: Complete Video Anthology 1918 - 2000	Universal Video 055843
18	NEW	SHAKA TWAIN: Live	Video Collection MVD 07
19	NEW	MADONNA: In Bed With Madonna	Warner Brothers 035185
20	NEW	LED ZEPPELIN: Song Remains The Same	

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# MUSIC RETAILERS WARM TO IN-STORE TECHNOLOGY

After the successful launch of V.Shop, other retailers are incorporating more digital technology into their stores. Steve Hemsley reports.

"Whether you are on the steamroller or you are part of the road" — that was how internet magazine *Feed* summarised the revolution in digital technology in 1995. Over the last six years music stores have arguably not only been driving the retail sector's steamroller, but they have continued to soup the machine up in an effort to make it go as fast as possible.

Virgin Entertainment Group launched its high-tech V.Shop concept in 2000 and now has 97 stores promoting what it describes as TMT retailing (telecommunications, media and technology), offering music, video, games and hardware including MP3, DVD, and MiniDisc as well as the Virgin Mobile phone range. Virgin Megastore is testing its Virgin Space internet and music cafe idea at three outlets, while HMV was the first to trial CD-burning kiosks. Even family favourite Woolworths is experimenting with multimedia terminals in 50 of its 800 stores, offering internet access at £1 for 20

minutes, with free access to the Woolies website to encourage consumers to buy from the chain's music database.

Tower and HMV are also investing large sums in new technology to try and retain consumer interest in such a competitive market. Yet retailers are still some way off providing a service that they and their customers can be completely satisfied with. Technology has improved the experience of shopping for music, but retailers have had to accept there will be little financial return in the short-term.

Virgin allocated around £20m to revitalise its UK Price stores by transforming them into V.Shops. Just last week the retailer announced a deal with digital service provider Tornado Group to develop music and computer game downloads to be offered through in-store kiosks. BMV, EMI and V2 have already announced their involvement in Tornado's own trials. Yet the company's own research has revealed that, although customers are impressed by the

touchscreen kiosks, there have been complaints that the chain has moved away from the traditional record shop environment too quickly.

"We are having to take a punt on long-term prospects, but the research told us that perhaps we did not have the product density that some people wanted, and maybe the musical authority was lacking," says commercial director Neil Boote. "We are now looking to rebrand the kiosk area and change the look of the screens to communicate the benefits better. One problem was that people using the kiosks were turned off by the registration process, so this feature is going to have to become more user-friendly. We will also change the racking to create more of a browsing experience."

But, as demonstrated by the Tornado trial, the kiosks, provided by Scottish company ePoint, remain fundamental to the V.Shop concept, while Boote says the question of which features are installed into which stores around the country ultimately comes down to the space available. The largest V.Shop, in Bristol, is around 3,000sq ft and has five kiosks while the smallest outlets, such as those located in airports, only have three.

The news that V.Shop is attempting to improve the browsing experience is of interest to Tower Records' managing director and senior European VP, Andy Lown. He claims that, in towns where Tower and V.Shop compete side by side, Tower's sales have improved.

"I respect the way V.Shop has tried to leverage the Virgin brand through new technology, but our experience clearly indicates that customers still want to browse for a wide selection of products and want CDs in their hand," says Lown. "First and foremost, Tower customers demand deep catalogue, and range is the key. If someone is looking for Blind Lemon

Jefferson you either have it or you do not, if you haven't got it, no number of gimmicks will disguise that fact."

Like its rivals, Tower remains committed to new technology and is experimenting with digital download kiosks. According to Lown, Tower regards downloads as simply another format that the chain can offer. In this way, when customers search for a title they are offered the option to purchase the CD, cassette, DVD or digital download.

"The internet is the greatest invention of the last 20 years and a tool which music retailers must exploit to boost their brands," says Lown. Internet access is offered in most Tower stores, and the company even allows consumers to surf its competitors' sites claiming they would do so anyway away from its stores.

In May, Tower ran a website-only sale over a weekend covering more than 500,000 items. Customers were sent a promotional email beforehand and online sales increased by 150% on the previous weekend without cannibalising traditional store sales.

There are many ongoing trials and pilot schemes taking place within the industry. HMV, for example, has spent the last 12 months testing the digital distribution and marketing service Virtual Music Stores (VMS), which is defined as a low-emission broadcaster

because it uses satellite rather than internet technology. This is an important research and development project for HMV and the two companies are working closely together to iron out any bugs.

Consumers choose from a list of tracks using a console. The music is then pressed in-store and provided as a packaged CD. An album can be recorded in 40 minutes. When VMS was launched in HMV last year tracks were available at £2 each, yet without widespread record company support the

**"Research told us that perhaps we didn't have the product density that some people wanted, and maybe the musical authority was lacking"**  
— Neil Boote, V.Shop

**"Range is the key. If someone is looking for Blind Lemon Jefferson you either have it or you don't. No number of gimmicks will disguise that fact"** — Andy Lown, Tower

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## Stop, look and listen

The humble listening post has come a long way since the Eighties when it was first introduced in large numbers to promote CDs in-store. In the early days listening stations used analogue technology, but in recent years digital systems have taken over and music fans have been introduced to touch-sensitive, instant track access and intelligent headphone control.

Research commissioned by Lift (UK) claims that CD sales can triple in stores that have its HIT listening stations installed, while retailers insist that, despite the arrival of other new technology, in-store listening posts remain a beacon for new music and are an essential marketing tool for big releases.

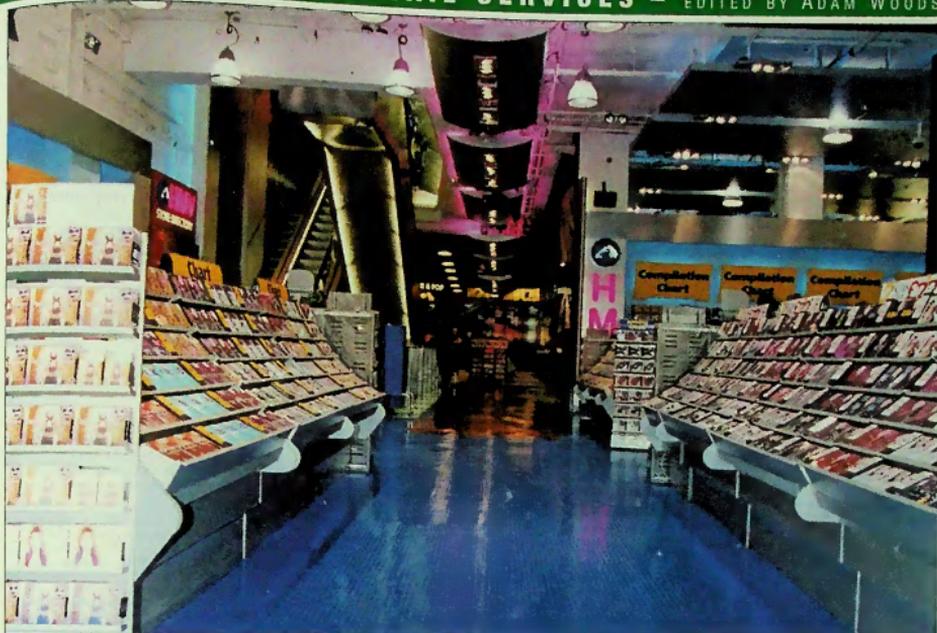
For 2001 Lift has launched the Lift-Scan Station to promote big catalogue albums. The server can store a retailer's entire back catalogue as MP3 files and each station's hard drive has the capacity to hold up to 22,000 tracks for instant access.

Meanwhile, Micro Video Services is promoting PC-linked listening posts that use Music Machine digital software imported from Israel. This advanced system has many features including a function which allows stores to print management reports and analyse how many hits each album receives, as being tested in HMV's Oxford Street store.

Port Talbot-based Black Box is planning to bring its V.Shop hard-disk listening posts to market, having designed and fitted the units specifically for the retailer in the space of just 12 weeks last year.

"We have made quite a few modifications since then, because we turned round the original model in such a short time," says Black Box director Mike Bridgewater.

The units have a storage capacity of 1,200 whole albums in MP3 format, which customers can access either through a search facility or by scanning the barcode of a CD. This effectively means that V.Shops can offer their entire stock



HMV: CD-burning will be rolled out across the chain when an acceptable model can be found

catalogue was weak and interest from customers waned.

In response, VMS has cut the cost of track to between £1 and £1.50 and has been proactive in winning additional retail and label support. WH Smith has begun a trial of VMS in Bracknell and in July tests are expected to start in Woolworths and WMC. A promotional partnership to advertise the trial stores has been agreed with radio group GWR.

VMS managing director Adam Turner adds that lengthy talks with record companies have resulted in BMG agreeing to join the trials while he claims two other majors are also about to sign deals.

"There has been a lot of hype about new technology and in some cases those promoting new ideas have forgotten that any concept must work at a retail level," says

Turner. "We accept that without the support of the record companies our business is dead, but the deals being put in place with the majors will give us access to more than 50% of available catalogue."

HMV installed VMS technology in its relaunched Oxford Street flagship store, thereby neatly ensuring the opening gained strong press coverage focusing on how the outlet was the future of retailing. The retailer is reluctant to comment on the success of any of its in-store trials since then, but a spokesman admits it has yet to find a CD-burning model that it is totally happy with. "CD burners provide consumers with access to tracks they cannot buy in-store and when we do find a system it will be rolled out across the chain," he says.

HMV has its own views on what works and what does not work in store and it



V-Shop: commissioned custom listening posts from Black Box

through the listening posts. A suitcase-sized server stores the data and each one of these can support five units. The system

also features a CD-Rom drive so that music which is not already stored in the memory can be played through the listening posts.

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disagrees with rival Virgin Megastore on the issue of whether music retailers should be providing multimedia café areas. HMV says its customers would expect any spare room in its stores to be given over to new formats such as DVD.

Yet the Virgin Space concept, where customers are offered food and drink while they surf the internet and buy music, is an added-value feature which is working. Brand and marketing manager Andy Kendrick says overall foot traffic has increased in the three stores where the idea has so far been launched.

At London's Oxford Street Megastore, for instance, Virgin Space takes up 4,000sq ft and contains 100 computer terminals, while the café area also contains a 32ft purpose-built stage for artist PAs. Customers get access to the internet, video mail and are provided with personal headphones so that they can listen to music while searching the web.

Kendrick says the concept developed at Oxford Street will be rolled out to all the large city Megastores later this year. "This is something which does not suit the smaller stores because if the economics are to work you need at least 50 or 60 terminals," he says.

"We are targeting people who are familiar with the internet and there is evidence we are generating music sales from those who visit us at lunchtime to access their personal emails."

Future developments planned for Virgin Space include exclusive online events where customers sit at terminals in Megastores around the country can interact with an artist, while Virgin is assessing the possibility of renting out the café areas to third party companies for staff training sessions in the evenings.

The interactive multimedia kiosks (IMK) which allow the public to access the internet has begun to change the face of retailing, according to a report by new media analysts



Virgin Space: Virgin Megastores' new concept has generated sales as people spend time surfing the internet and relaxing in the café

Frost & Sullivan.

It says the number of IMKs located at retail will grow from 4,000 now to 18,000 by 2003. The company does not break the figures down for music stores, but research analyst Michelle Bone says music chains are among the most active installers.

"Music retailers have supported the technology, but in many ways the kiosks are still viewed as marketing gimmicks and stores have yet to see any real financial

return from the technology," she says. "Making them profitable is the real test."

Bone adds that the high cost of the hardware remains another obstacle for retailers to overcome and is the main reason why independent music stores are reluctant to install kiosks. "The multiple retailers must continue to work with the manufacturers to get the product offer right in terms of user-friendliness, the use of visually-enticing features and easy

navigation," she says. "Only then will other stores be able to justify the investment."

In-store technology has developed as the demand for information from customers has grown. The question of whether music retailers would sell as much music without kiosks and other gimmicks is probably irrelevant as the large music chains are so far down the digital road that it is unlikely they would be able to turn around their steamroller even if they wanted to.

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