

MAJORS TURN TO
ROCK AND METAL FOR
NEW SIGNINGS p.26

NEWS: Fans of the returning **DOGGY** will get a cut of any profits after investing £15,000 in the band's new LP

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NEWS: A Top 40 entry in the US has topped off **GORILLAZ's** breakthrough into the key global territories

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FOR EVERYONE IN THE BUSINESS OF MUSIC 7 JULY 2002

music week

Griffiths' exit stuns BMG

by **Alex Scott**
BMG Entertainment chief Rolf Schmidt-Holtz has stunned his company by sacking BMG Europe president Richard Griffiths after just five months in the role and replacing him with former GSA and Eastern Europe chief Thomas Stein.

The news was delivered to Griffiths last Thursday after he had been summoned to New York by Schmidt-Holtz, the Bertelsmann veteran who was made chairman and CEO of BMG in January. It is understood that although Griffiths and Schmidt-Holtz had had disagreements over the running of the European operation in recent months, the news was a complete surprise. BMG issued a statement last Thursday night saying Griffiths – who is understood to have had four-and-a-half years left to run on his contract – had left by "mutual agreement".

"Richard was stunned. He has been having an ongoing battle with Schmidt-Holtz about all sorts of things including the direction of the company but he had no clue this was

coming," says one senior BMG source. It is understood that one recent area of disagreement concerned proposed management changes at BMG's German unit, which has until recently been BMG's most profitable international division and which is currently headed by Stein's former number two, Christoph Schmidt.

Stein, who will be based in London in his new role, flew to the UK last Friday afternoon to host a meeting of BMG's senior UK and continental European management team. Speaking just before he went into the meeting, he noted that he was "quite busy". One senior UK source says that while everyone was shocked by the news, there is not expected to be any immediate impact on personnel within the UK company, which Griffiths had just restructured. UK-signed artists currently lining up new albums include Five, Spiritualized and Natalie Imbruglia, who delivered her second album last week.

One of the key deals struck by Griffiths during his time at BMG was



Stein: stepping into new role
the acquisition of Cheeky Records, giving the company its worldwide success with the Dido album *No Angel*. Meanwhile, the new album by Cheeky labelmates Faithless is rapidly approaching 1m worldwide.

The news comes as BMG prepares for the worst financial year in its history, with some insiders suggesting that its worldwide losses could run to more than \$200m. It is understood that Schmidt-Holtz's brief from Bertelsmann chief Thomas Middelhoff is to stem the losses and hit ambitious return on sales targets by 2002 in order to pave the way for a possible flotation or possibly even sale. One senior

source says, "There's a deep philosophical divide about where the company should go."

Adding to Middelhoff and Schmidt-Holtz's music woes are BMG's negotiations with Clive Calder, whose Jive unit contributes the largest part of BMG's US market share and who is considering moving Jive's US distribution to a rival, most likely EMI.

Griffiths' departure is the latest in a series of executive upheavals at the major, which lost former worldwide music division chief Strauss Zelnick last November. His successor, Rudi Gassner, tragically died at Christmas before taking up his new role, prompting the arrival of Schmidt-Holtz. At that moment Griffiths was promoted to run Europe while Stein, with whom he had previously shared Europe, was moved to a newly-created worldwide A&R and marketing role in New York.

In his new role, Stein will continue to co-ordinate BMG's worldwide A&R activities in addition to overseeing Europe. His worldwide marketing activities will be assumed by COO Michael Smellie.

Universal deal to put Murlyn on global map

The publishing arm of Swedish hit factory Murlyn Music is stepping up its assault on the world by striking a worldwide representation deal with Universal Music Publishing.

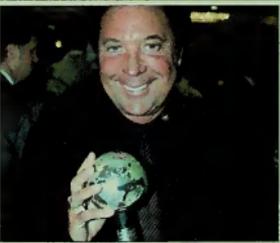
Under the new agreement, which Universal's UK office secured after strong competition from other publishers, Murlyn's songs writers and producers such as Anders "Bag" Bagge, Arnhor Ringsson, Christian "Bloody" Karlsson and David Erikson will be able to draw on Universal's global network. The deal comes just seven months after the Swedish operation signed a joint venture artist development recording deal with Universal labels Polydor in the UK and Interscope in the US.

Producers and writers within the Stockholm-based production house have recently contributed to songs for artists ranging from Jennifer Lopez, Samantha Mumba, S Club 7 and Ronan Keating and have already notched up almost 100 songs this year.

Murlyn's songs managing director Pelle Lidell says he hopes the Universal link will increase their exposure and add to their output.

Tom Jones (pictured) was busy burning down the house again last Friday at London's Inter-Continental Hotel after becoming the 25th recipient of the Silver Clef Award. Jones, whose second Gut album is expected to appear this autumn, joins a hall of fame already including names such as Sir Elton John, Sir Paul McCartney and Queen on the back of one of the most successful periods in his lengthy recording career.

Veteran songwriters Mike Leiber and Jerry Stoller were awarded the Stuart McAllister special achievement award, while Parlophone's Kyle Minogue was the recipient of the International award. Wildcat singer Craig David, enjoying life inside the US Top 20 for the first time this week, was named best new artist as Lalo, who won the live-and-acoustic contest for unsigned acts at London's Ocean venue last month, collected the Inaugural Silver Clef live and uncut award.



Pias top brass plan management buyout

Senior executives at leading European independent music group Play It Again Sam (Pias) are negotiating to buy back the shareholding in the group that they sold to Edel just 18 months ago.

The management buyout plans, confirmed by co-founder and co-president Kenny Gates last week, are understood to be well advanced with Gates and his partner Michel Lambert expected to raise the capital required to fund the purchase of the German group's 74.9% stake within weeks.

Gates would only comment that "it feels like the right time" for the move. However, an MBO would be mutually beneficial to both groups as Edel – currently under pressure from its bankers to service a huge debt – needs the cash. Pias, which has operations in 15 countries including majority stakes in UK companies such as Nudo, Soul2Soul, SMV and Vital alongside Pias Recordings, will also benefit if – as expected – it continues to maintain distribution links with Edel. Labels distributed by Edel or Pias around



Henehan: part of buyout plan
Europe include Mute, XL Recordings and Mushroom.

A UK media analyst comments that the move seems to be a good idea because the Edel/Pias link up in January 1999 has not panned out as expected. He suggests some of the Pias equity would be divided between Gates, Lambert and senior executives in Brussels and the UK such as Pias UK president Mike Henehan and vital boss Pete Thompson.

Meanwhile, Pias UK group finance and commercial director Nick Hartley is being promoted to the new role of chief operating officer of Pias reporting directly to Gates and Lambert.

Edel declines to comment.

SFX expansion continues with Solo acquisition

US live promotions giant SFX has acquired leading UK-based booking agent and promoter Solo in a bid to further its international expansion.

The multi-million pound deal represents the company's latest move to establish itself as a dominant player on this side of the Atlantic, having already captured a 75% share of the concert market in the US. SFX already had a minority stake in Solo as part of a deal with Canadian competitor The Next Adventure, and had previously acquired another of the UK's leading

players, MCP and Barry Claman concerts.

Solo, which was founded by John Giddings in 1986, has built up a reputation for handling big-name stadium artists including David Bowie, Celine Dion, The Corrs, Westlife and S Club 7.

SFX said in a statement that all existing Solo management will continue to run the separately-branded subsidiary. Giddings says the sector has become a lot more professional than when he started. "To stay in the game you've got to join the big

ger game," he says. "Artists aren't content with a nice meal and a hotel, they want the full works. The music industry is the last to legitimise. Up until now it's been a load of individuals making it up as they went along."

SFX Europe – which has hit headquaters in London and is headed by Michael Refino – has also acquired other key European tour promoters and booking agents in its two-year spending spree, including the Netherlands' Mojo and Belgium's Make It Happen.

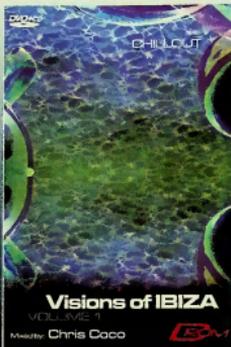
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for tele sales and/or enquiries please call - 01782 566 511



Recognition Media Limited
Units 28-32
49 Effra Road
London
SW2 1BZ

tel +44 (0)207 738 7644
fax +44 (0)207 924 0402
www.recme.com
www.d-rom.com

Recognition Contact Details
Sales and Marketing **Mark Pearce**
Legal and Business Affairs **Garry Ramsden**

mark@d-rom.com
garry@d-rom.com

WWW.D-ROM.COM

Aim and Impala set to go for Napster licensing gear

newsfile

MERCURY PRIZE LINES UP JUDGES
Composers Kate St. John and Trevor Jones are among the new names sitting as judges for this year's Technics Mercury Music Prize. Sunday Times arts and music correspondent Dan Cairns, Daily Mail music editor Adrian Thrills and musician/aranger Sonia Slany have also joined the panel, which is chaired again by Simon Frith.

by Mary-Louise Harding
Aim and Impala are expected to receive up to \$10m (£7m) over the next three years following their ground-breaking licensing deal with US file-sharing company Napster.

More than 150 labels including Mushroom, The Beggars Group, Gut and V2 have already signed up to be included in the opt-in AIM agreement, with Telstar among those understood to be close to signing up. The deal – which runs for a term of three years – will give Aim a majority share of gross revenue, according to sources close to the negotiations.

Napster CEO Hank Barry – who few ever with 20-year-old Napster creator Shawn Fanning to announce the deal at Aim's AGM at Chelsea's Football Club last week – says the licence applies to "tethered" down-

loads (songs which are downloaded by Napster subscribers on to PCs only).

An independent auditor will handle administration for the deal while the potentially disruptive issue of distributing publishing royalties is to be taken on by Napster.

Aim CEO Alison Whether, who wins a place on the Napster board as part of the deal, says the agreement represents the first significant pan-European licensing deal secured for independent labels. "Aim and Impala are neither culturally or economically attuned to long open-ended litigation, but we do live on our rights and the need to access the consumer, so this deal is really very simple."

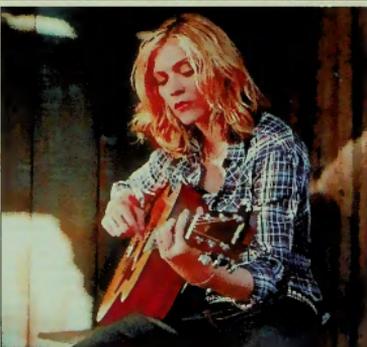
Aim and Impala also have the option of taking a stake in Napster, while the deal includes a favourable-termination clause allowing the organi-



Whether-joining Napster board members will safeguard the value of the licences to match more favourable terms other parties may agree with Napster in the future.

The deal was struck as the legally-embattled Napster learned its attempts to appeal the RIAN injunction granted against it in February had again failed. Barry admitted the Aim deal would help to boost Napster's strength at trial time. Napster has also previously under-

Wamer UK has invested an extra marketing spend of around £100,000 to boost sales of the special edition Music album released to coincide with Madonna's (pictured) Drowned World Tour. The singer's sold-out UK dates at London's Earl's Court, which start this Wednesday, are to be backed up by poster sites around the venue and a BBC documentary being screened tonight (Monday) called There's Only One Madonna. News coverage about the tour is also virtually guaranteed on programmes such as BBC2's Newswatch, Sky News, London Today and GMTV. As previously announced, AOL will have access to selective exclusive news and information surrounding the tour. However, outgoing WEA London marketing director Tony McGuinness says all sites are being given access. "The Internet is an increasingly bigger part of the marketing mix," he says.



Channel 4 wins rights to MTV Europe Awards

Channel 4 has won terrestrial rights for the MTV Europe Awards to give the station its third key music acquisition of the year. The station, which will broadcast a recording of the ceremony in November following MTV's live transmission, has already added the Technics Mercury Music Prize and Smash Hits Pop Winners' Party to its large music portfolio this year. Commissioning editor for music Jo Wallace believes the events are "the icing on the cake" for Channel 4's music coverage. "The events were chosen because they're genuine partnerships," says Wallace. "I started the year bidding for the Mercury Music Prize which I think we can make into a much bigger event and give it a much bigger presence than it currently does. Obviously we also bid for MTV and Smash Hits and we got all three so I'm quite chuffed with that."

Wallace notes Channel 4 is also developing links with key artists including Robbie Williams, whose concert in Cologne next month will be broadcast at a date to be announced by the station.

MUSIC WEEK 7 JULY 2001

HMV backs summer sale with prime-time TV push

HMV has turned the heat up on its traditional "biggest ever" summer sale by placing campaign advertising during Coronation Street for the first time. An ad for its latest nationwide sale, which was launched last Thursday, went out during last Friday's episode of the soap as part of a plot to give the month-long promotion the highest profile possible. Channel 4's Big Brother was also being used, while advertising is additionally running elsewhere on the station, Channel 5 and E4.

HMV marketing director John Taylor says the retailer's move to TV prime-time for the first time outside of Christmas comes as part of its biggest promotional spend to date for a summer sale. "We need to move each one and try to make it even bigger than before. They've been hugely successful over the past two years but we have to find a new audience," says Taylor, who adds the retailer is also taking advantage of lower TV advertising rates caused by the sector's current downturn.



HMV: scoring summer sales lift
HMV is the latest retailer to launch a sale in an environment in which album business continues to spiral upwards from 2000, rising 14.7% year-on-year by the end of last week on artist albums and 10.7% on compilations. Virgin Megastores' Summer Stripdown started on June 24, while VShop is running a dance campaign throughout the summer and starts a two-for-£26 compilations offer later this month.

Virgin Megastores retail marketing manager Kerry Lee says the chain received a big response to its sale last weekend. "It's very difficult to entice people in when the weather is beautiful, particularly with lightweight purchasers of music," she says.

MSN inks Elton deal for pay-per-view webcast

MSN UK is set to announce a deal today (Monday) with Elton John's management Twenty First Artists to offer a pay-per-view webcast of the artist's concert in Turkey on July 17.

The concert – which will be webcast live from the country's Great Amphitheatre at 7.30pm UK time – is being billed by the portal as the first global pay-per-view online music event organised by a UK site.

The event is designed to be streamed at broadcast rates of 100K for £7 and 300K for £10 to a capped audience only to avoid system-overload problems associated with free webcasts such as MSN's Madonna event from Britain last year.

Dave And Dustled and Mediawave are collaborating with MSN on the event.

Morgan wins payout in Musical Youth deal

Former manager and self-styled royalty investigator David Morgan has managed to negotiate Eighties chart-toppers Musical Youth's first record royalties for 18 years from Universal.

The group, who were aged between 11 and 14 when they asked their first hit Press The Button, asked Morgan to research missing royalties of more than £3m they claim had not been paid to them. They had been signed by MCA which, through a chain of acquisitions, is now part of Universal.

The group has agreed an initial "six-figure" payout, but Morgan is continuing his campaign to recover "the full amount."

Morgan says the level of usage of their music in films, compilations and samples by major rappers is astonishing. He also claims the band have never received any payment attached to their collaboration on Donna Summer's Unconditional Love.

He adds, "One of the members is dead while one is in therapy, while the lead singer Michael Grant runs a record label. It's had received royalties their lives could have been so different. They could all have been millionaires."

STARS SOUGHT FOR AIDS BENEFIT
Some of the most imaginative pairings of songs and artists will be made later this year when the world's biggest rock and pop stars interpret well-known songs from musicals. Show 2001: A Musical Odyssey has already approached Madonna, Robbie Williams, George Michael and a host of other stars to perform at the Millennium Stadium in Cardiff on October 20 in aid of the Red Hot AIDS Charitable Trust. However, none has yet been confirmed and the lineup will be officially unveiled on July 10. The event will be screened on BBC1 and simultaneously transmitted on Radio Two.

BPI EXTENDS ROADSHOWS
The BPI is planning to spread its message further into the provinces later this year following the success of its recent series of roadshows. The joint BPI/PRS/PPL roadshows, which took in Glasgow, Liverpool and Bristol throughout June and featured BPI president CEO Tony Wadsworth, Virgin Records president Paul Conroy and producer Pete Waterman, are expected to be repeated in a number of different cities and with some other senior music industry executives before the year's end.

IPC PLANS NME REDESIGN
IPC is "brainstorming" ideas for a redesign of the NME magazine for the indie's 50th anniversary next February. An IPC spokeswoman confirms everything is being reassessed, including format, paper and size, but adds it is "highly unlikely" that the weekly's frequency will be altered.

WOOLWORTHS CORRETT ON FIRE
George Corbett's role as executive chairman of the soon-to-be-demerged Woolworths is hanging in the balance following talk he has attracted over his £1.3m payoff from Railtrack. Former Matalan chairman Angus Munro is understood to be lined up to replace Corbett, who had originally planned to remain at the company until after it split out from the Kingfisher group.

POOLE TAKES NEW BMO ROLE
Mark Poole, who previously handled marketing for BMG Music Publishing's production music division, has been made marketing manager at BMG Music Publishing International to look after the label's new role today (Monday), will handle marketing and promotion across all of the publisher's music division.

YAHOO SHAPS UP LAUNCH MEDIA
Beleaguered Nastyd! is set to be acquired by Yahoo for £12m in cash, equivalent to 92 cents per share while one is in therapy, while the lead singer Michael Grant runs a record label. It's had received royalties their lives could have been so different. They could all have been millionaires."

MUSIC COMMENT

BMG: COMPANY AT THE CROSSROADS?

Richard Griffiths seemed remarkably calm as he took his place at the annual Silver Clef charity lunch last Friday, less than 24 hours after being told that he was no longer president of BMG Europe. But there was only one word to describe the reaction of friends and colleagues: shock.

It was a natural reaction since Griffiths has shaped the UK company totally in his own image, and has been enjoying a streak of success across Europe, most recently with Cheeky artists Dido and now Faithless. Having produced best-yes UK results, he had not been in the European job long enough for his performance to be judged.

Perhaps inevitably one early reaction has been to "blame it on the Germans". This would be wrong, not to say xenophobic, for it is not simply a question of a German company replacing an outsider with one of its own. Set in the context of the executive turmoil that has plagued the company in the past year, there is a more fundamental question of how much Bertelsmann really wants to escape from its traditional, privately-owned past and reinvent itself as a global entertainment powerhouse. This is not so much a question of nationality but of outlook. The issue is where Bertelsmann chief Thomas Middelhoff and his music boss Rolf Schmidt-Holtz want to take the company.

Six months ago Middelhoff's ambitious moves on Napster and EMI suggested he was determined to tear up the rule book, but since then, faced with an increasingly poor financial performance, caution seems to have become the by-word. Part of the problem may be that in order to reinvent itself by throwing off the shackles of private ownership, the company must prepare the way by maintaining an iron grip on costs. But as anyone in music knows, this is a cyclical business which does not always obey rigid financial rules. This industry is ultimately about strong, charismatic executives taking risks and giving their artists freedom to produce great music. That is a message that the suits in Gutersloh would neglect to their own cost.

Alex Scott

PAUL'S QUIRKS

PIRACY: WE MUST ALL BE VIGILANT

It's a few years since music pirates were to be found selling dodgy tapes on every market stall and street corner around the country. Unfortunately the problem certainly hasn't gone away – a fact that was highlighted by the latest report from the IFPI suggesting more than 200m blank CDs were sold in the UK last year, many of them finding their way into the hands of pirates.

Instead of standing on corners they can now be found at car boot sales, local factories, universities, schools, offices and virtually anywhere where more than two people gather to pass the time of day. They have achieved this penetration by using both email and mobile phones to spread their net ever wider. The problem was brought home to us when one of our customers showed us a list he had been given at a car boot sale. Recent releases on the list included albums from REM, Westlife at Wembley (not yet out in the UK), Travis, Blink 182 and the latest Roxi Music and Smiths best-of collections. All these albums, complete with covers and track listings, were priced at £3.00 each. Among the double albums being offered for £5.00 were the Essential Bob Dylan, plus a host of TV-advertised compilations. Not only are these people ripping off the artists, but they are also harming the industry by promoting a message that legitimate CDs are over-priced.

It is estimated that the criminals who operate these schemes harm the music industry to the massive tune of \$4.2bn, but even at a local level the impact can be extremely significant. Every pirate sale is a potential sale lost to a legitimate retailer and, given that every music retailer in the country is under pressure to keep prices competitive, this renewed challenge may be the final straw.

If you have a problem in your area I suggest that you get all the details you can (lists, names and car numbers if possible) and pass them on either to Bard or directly to David Martin at the BPI's anti-piracy unit (0207 8524 4000). It's going to be a long struggle, but together we might just make a difference.

Paul Quirk's column is a personal view



by Paul Williams

Virgin Radio is facing a complete overhaul of its music policy and operational set up as it prepares for life without former owner and long-time breakfast presenter Chris Evans.

Newly-installed programme director Paul Williams has already started tweaking the music output, last week giving heavy rotation to non-traditional Virgin tracks such as Nelly Furtado's I'm Like A Bird and Eddy Grant's Electric Avenue. Its FM and AM services have also been rebranded as Virgin Radio London and Virgin Radio UK, with informed observers suggesting the two frequencies could eventually be given entirely separate outputs.

Ahead of any such moves, the station's presenters last week started recording certain separate links for FM and AM to allow the station to broadcast simultaneously London-specific and national announcements. One source concludes this could be the first step towards separate AM and FM broadcasting which could result in individual breakfast and drivetime shows as well as different musical identities. "In London you would want a

More names join in battle for PRS roles

IMG chairman Ellis Rich and songwriter David Bedford have joined the race to replace Andrew Potter as PRS chairman.

Potter is stepping down from the role having served the maximum two consecutive three-year terms with his replacement due to be unveiled at the PRS AGM at the Radisson SAS Portland Hotel in London on July 12. Meanwhile, Rich and EMI Music Publishing's firm, TV and media director Jonathan Crampton are the only names put forward for two PRS publisher director vacancies, although there are 10 candidates contesting six writer director places. British Academy of Composers and Songwriters chairman Guy Fletcher is standing along with Dominic Sugrati, Nicky Graham, Professor Edward Sproson, Christopher Gunning, Mitch Murray, Andrew Newe, Cathal Smyth, Jonathan Starkey and Richard Stoker.

Festival season bounces back after early fears

The end of the foot and mouth crisis, strong headlining acts, and the promise of sunshine have all added up to a "buzzing" festival season, which is driving ticket sales to record levels this summer.

Already the Mean Fiddler is anticipating a bumper season following the Fleadh's sold-out success on June 16 and the 35,000-plus tickets sold at Homefields (the same as last year), despite the threat from foot and mouth.

Managing director Martin Benn says he is expecting the August 24-26 Reading event to sell out its 55,000 capacity in a matter of "a week or so" and is predicting that the starliner Leeds festival will sell out its 55,000 tickets in the first time in its three-year history.

Virgin Radio prepares for life without Evans



Evans: Virgin stint comes to end slightly more bouncy FM station representing a more cosmopolitan, more musically-aware city, whereas AM would be pitched slightly older," says the source.

The on-air rebrending came in a week which saw the SMG Radio-owned station terminating Evans' contract after he missed six breakfast programmes in a row. Virgin says he was in breach of his contract and it had no option but to terminate it. "It is not just the events of the last week, although his high-profile absence from work has obviously brought it to a head," the statement added.

As expected, Steve Penk has moved straight into the breakfast show seat after joining today (Monday) from Capital FM, instead of taking the drivetime slot as previ-

ously announced. Penk, who is starting a week earlier than originally planned, has most recently been handling weekend breakfast at Capital after being moved from his weekday mid-morning slot at the start of this year.

Evans, who stands to lose a £12.8m share payment from SMG because of his departure, attacked the station management in the national press at the end of last week ahead of his dismissal. He was particularly critical of the management for continually changing the music policy and "poking their noses into the day-to-day running" of his show.

Evans' original breakfast show team had already left the station ahead of their boss, while sources suggest there had been antagonism between the presenter and the new programme director. "Jackson might not have necessarily the experience of dealing with someone like that and that might have riled Chris a little bit," he says.

However, a one-time colleague of Jackson feels the former Capital man has been unfortunate in inheriting a difficult situation on joining the station.

UK lobby builds to ensure adoption of key issues in copyright directive

The UK music industry is gearing up to lobby the DTI and the patent office following the publication of the long-awaited EC copyright directive.

The BPI will be among those aiming to ensure that both the UK patent office and the DTI adopt the directive's key provisions when it becomes integrated with UK law during the next 18 months.

BPI director general Andrew Yates believes UK adoption of the directive is now "the big issue" for the industry body.

He says lobbying to ensure the new rights of making available and communicating to the public are clearly set out within the UK law is absolutely vital.

"From the record industry point of view, these provisions are very key and particularly relevant to

online on-demand subscription services," he says. "We need to make absolutely sure that, firstly, these rights are clear and reliable and all applications are thought through. We also need to have flexibility so companies can decide whether they want to license these rights individually or collectively."

If labels and publishers were required to license the new rights collectively under the law, it could cause confusion over the future roles of PRS and PPL, according to legal sources close to the matter.

Music rights bodies including the MPA and the IFPI fought a long-drawn-out and high-profile campaign in Brussels to ensure the directive gave rights holders legal backup against online piracy, one of the factors that led to its increased delay.

THE SUMMER'S TOP FESTIVALS – AND WHO'S PLAYING

T in The Park	July 7-8	Stereophonics, David Gray, Placebo
Essential	July 14-15	Metro MCs, Isaac Hayes, Sly & Robbie
Knobturn 01	Aug 11	Janino Jankovic, Gilles Peterson, Alpine Stars
Reading	Aug 15-19	Red Hot Chili Peppers, Tenors, Coldplay
Creamfields	Aug 25	Orbital, Fatboy Slim, Gorillaz
Reading Festival	Aug 24-26	Travis, Green Day, PJ Harvey
Leeds Festival	Aug 24-26	Eminem, Marilyn Manson

"We had a fantastic Fleadh mainly because the bill was awesome, Nelly Young is such a big draw and great value for money," says Benn.

Similarly, DF Concerts promoter Geoff Ellis reports that he expects to sell 50,000 tickets for the July 7-8 T in The Park – 2,500 more than last year – and that ticket sales for 2001 are already "eight weeks ahead on last year". Ellis puts the renewed enthusiasm in

the festival programme down to this year's line-ups and also believes the loss of Glastonbury, whose virtual festival is hosted on PlayStation.com received 2m hits during the June 23 weekend, means people are looking for alternative festivals.

That may yet help Ministry of Sound's Knobturn 01 festival of August 11, which is trying to sell out its 55,000 tickets in its debut year.

fRoots title's CD set to boost circulation

fRoots magazine, previously known as Folk Roots, is launching a 13 track covermount CD with its latest double issue published on July 19.

The publication produces double issues in the summer and at Christmas and includes a CD containing musical styles and artists from around the world.

The latest compilation features music from Hungary, Algeria, Belgium, Madagascar and Brazil with genres as diverse as mauri techno to English traditional folk.

"Once again this has been a significant feat of co-ordination with every track having to be individually licensed," says editor Ian Anderson, who founded the title 23 years ago. "We want to include sought-after tracks and the CDs always generate good airplay support from specialist radio shows and this is the magazine's primary focus."

The double issues usually boost the magazine's circulation from 12,000 copies to 14,000 copies and the summer edition is timed to maximise interest around the busy folk festival season. fRoots is sponsoring the Womad event in Reading from July 27-29 and the week-long Sidmouth festival from August 3.

Relaunched Dodgy finance new album with fans' cash

by Steve Hemsley

Fans of Dodgy will share in any profits from the band's new album after investing more than £15,000 to finance its recording.

Real Estate is released on July 23 through the band's own label Boston Records and is the act's first album since the departure of frontman Nigel Clark and ASM's decision not to renew their deal in 1998.

The act retained ownership of their website (www.dodgy.co.uk) and asked visitors to pay between £25 and £1,000 towards the production costs. The album was recorded at T-Pot Studios in Scotland and investors will receive 2% of all profits from the album for every £1,000 they contributed, with those donating £25 being grouped together.

Boston Records is half owned by subscription-based search engine Just35.com, which has raised £12m since it was launched last summer. It is run by Dodgy fan Roger Fenton, who has paid £30,000 towards the marketing and manufacturing costs for Real Estate.

Marketing activity includes adver-



Dodgy: backed by fans

tising in specialist music magazines and the national press, a poster campaign in London and other cities while Just35.com will promote the album on every page of its site which links to a number of high-profile music retailers including Amazon.com.

"The third album Fire Peace Sweet went platinum and there is still huge support for Dodgy. But with a relatively small marketing budget we have to work strategically and see how the project grows," says Boston Records marketing manager Fiona Clarke. Clarke, who is also the band's manager, adds that a single called (We All Need A Little) Lifting will be released at the end of August

or early September if album sales are on target.

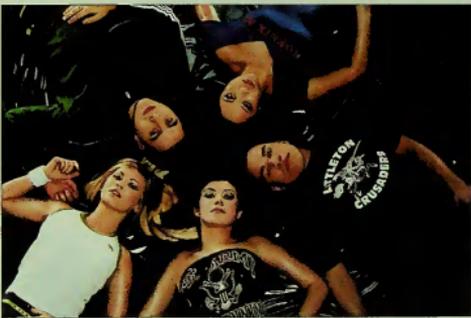
The label was unable to gain access to the 26,000-strong Dodgy database owned by Universal for promotional purposes, but it has generated a list of 5,000 names via the website.

"We tested the water for demand for new Dodgy material last year with the release of the 5,000 limited-edition single Feather Cuts and Monkey Boots and that sold out and received positive feedback from independent retailers," says Clarke.

Radio and TV promotion for Real Estate is being handled by LD Promotion plugger Tony Cooke, who is targeting the new material at Radio One, Radio Two and Xfm and is hoping for airplay on regional radio by highlighting specialist indie shows.

Cooke says, "I was a Dodgy fan and many of the people who are now in influential positions in music radio and TV were as well. We are trying to grow interest in what is effectively a new band but the music is still Dodgy and we are close to agreeing sessions with Xfm and Radio One."

Universal Music TV has joined forces with Woodworks to create a joint online and offline marketing campaign for the Top Of The Pops 2001 Vol 2 compilation which is released today (Monday) and is the first compilation to feature the new Hear 'n' Say single The Way To Your Love. Visitors to the Top Of The Pops 2001 Volume 2 album website (www.umbt.co.uk/top) can download a voucher for a £2 discount at Woodworks. UMTV's TV and new media marketing director Karen Meekings says the strategy will enable the company to measure the effectiveness of the online campaign in real sales terms. Woodworks has advertised the online offer in store, while UMTV is targeting 100,000 pop fans via an email which links to the site and has also launched an SMS campaign to highlight the location of the voucher. In addition, an online campaign driving traffic to the website from key internet portals and teen sites is being handled by the Vital Media Group. The website for the 40-track double-CD album has been designed by Brand Theory and features interactive content. The album will be supported by extensive offline marketing including TV advertising on Channel 4, Channel 5 and ITV with press ads in Top Of The Pops magazine and Star.



Survey of eight to 16 age group uncovers encouraging trends

Children are more willing to experiment with new music than, they were three years ago.

Further data released by media research agency Mediastream from its School Children's Attitude Monitor (SCAM) survey of 8- to 16-year-olds reveals that two-thirds of children have access to the internet - compared with 25% in 1998 - and 80% is in turn more willing than ever to listen to different music genres. The survey also shows that children will purchase new music they discover on a compilation album.

MediaCom proprietary research manager Mick Mernagh says, "The internet and compilations introduce new music to a young audience which has the spending power to follow up with multiple purchases of artist singles and albums."

The survey also revealed that 50% of 8- to 12-year-olds would buy a single they liked even if they

already had the track on a compilation. This is despite other findings which show some children are buying fewer singles, preferring to wait until compilations are released.

"The DJ culture is fuelling demand for different mixes, while kids are becoming fanatical about the artists they like and want to own different versions of a single. For instance, Madonna's youngest fans love to collect different mixes or formats of her material," says Mernagh.

UMT TV marketing VP Stan Roche says the perception held by artists and managers of the compilation album is changing. "They are beginning to understand the power and value of inclusion on a high-quality compilation. They realize they are potentially being featured for five to 10 seconds in a commercial break, in 35 different countries worldwide, backed by a huge media spend," he says.

Radio station of the year award goes to Emap's Radio City 96.7

Emap's Radio City 96.7 in Merseside has been voted commercial radio station of the year at the mt Commercial Radio Awards.

It beat Centre FM in Tamworth and national speech station TalkSPORT for the honour after the judges praised Radio City's music programming for the way it interacts with its listeners. The commercial radio programmer of the year prize went to Andrew Jeffries at the Capital Group's Beat 106 in Glasgow, which had increased its advertising revenue and its audience reach among the 15- to 24-year-old demographic.

Jeffries beat Classic FM's Roger Lewis and Radio City 96.7's Richard Maddock to the award, which comes just two weeks before he joins Chrysalis Radio as programme director of Galaxy 105 in Leeds.

Other categories saw Kiss 100 breakfast show host Bam Votum commercial radio presenter of the year, while 104.9 Xfm's Zane Lowe



Jeffries: radio programmer award was named presentation newcomer of the year.

The award for marketing excellence went to Galaxy 102.2 in Birmingham for its promotion called Radiators, which is based around ITV's Popstars programme, while GWR's digital pop station Core took the new media prize.

A special award was given to Lee Ross, who has presented on BRMB in Birmingham for 25 years.

The London event last Thursday was organised by the Commercial Radio Companies Association and was attended by more than 400 radio executives.

PEPSI CHART TO SUPPLY RING TONES

The Pepsi Chart, which is produced by Unique and aired by 95 commercial radio stations, is launching a ringtone service from this coming Sunday covering the newly-announced Top 10 songs. The Pepsi Chart Hotline will allow listeners to download any of the Top 10 songs as ringtones to their mobile phones at a cost of 50p per minute.

GWR PICKS UP PRESTIGIOUS AWARDS

GWR's Classic FM won two gold awards at the New York Festivals International Radio Programming and promotion awards held at the Manhattan Penthouse on June 21. Independent production company Wise Broadcast was also among the prize winners, taking gold for its three-part African Four documentary Under African Skies and bronze for its three-part David Bowie documentary aired on Radio Two.

WORDLOPP TO USE PRINGLES BRAND

Proctor & Gamble snack brand Pringles has linked with Wordlopp to launch an Ibiza micro-site. The site, www.wordlopp.com/pringles, is part of the Pringles' marketing campaign surrounding its sponsorship of MTV Europe 2001. The Downbeat is branded "A taste of Ibiza" and will include DJ mixes and interviews, Ibiza webcasts and dance track ringtones.

NET SHOPPING STATISTICS REVEALED

A survey into internet shopping habits by Ipsos-UK claims that 47% of users have bought products online and 45% have purchased music or videos. Entertainment sales trail books (19%) and flights/holidays (16%), but the majority of those buying music believe the internet offers value for money, the survey reports.

VIRTUAL MUSIC APPOINTS DOWLING

Virtual Music Stores, which is trailing its digital distribution and marketing service with HMV, has appointed Paul Dowling as its commercial marketing director. He joins from global strategy and branding agency Pittard Sullivan and will report to managing director Adam Turner.

R2 COMMISSIONS UNIQUE

Independent production company Unique has been commissioned by Radio Two for a third series of Phil Collins Big Band Shows, which will air from August 20. Unique is also recording an eight-part series for the BBC station hosted by Sir Andre Previn which is due to be broadcast from around May next year.

THIS WEEK'S BPI AWARDS

U2's All That You Can't See... Leaving Behind goes three times platinum, while Janet Jackson's Renaissance album receives a platinum award and The Best Summer Holiday 2001 compilation gets a silver gong.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change
Top Of The Pops*	10,074	up 2000
Top Of The Pops 2*	3,381	53.6
The Pepsi Chart*	2,063	46.6
CD:UK*	1,800	2.6
Top Of The Pops*	1,215	-8.4
Live And Kicking	715	n/a
Popworld	549	n/a
Exclusive	316	0.6

*combined totals. Source: Mediacoem EMG (Barb data) for w/e 10 June 21 2001.

Young Scottish hopeful becomes first signing for EMI:Chrysalis' Pell

EMI:Chrysalis A&R manager Alan Pell has made his first signing since joining the company six months ago from Mercury Records by completing a deal with 17-year-old Scottish singer/songwriter Esther Duffin. Duffin — daughter of Wet Wet Wet musician Graeme Duffin — is managed by GR Management, which also manages Texas, and is published by BMG Music Publishing. A spokesperson for EMI:Chrysalis says the company will develop Duffin for the remainder of this year and is unlikely to release any material until 2002.

Duffin is currently working on tracks for her debut album with songwriter Sandy Jones (who is also published by BMG) and Glasgow-based production and management company Blue Ice Music. Blue Ice is headed by songwriter Ian Johnston, who is looking to expand the operation after receiving £4.5m investment from "outside the music industry".

Already on the books at Blue Ice are 12 songwriters and 10 artists, along with several producers, engineers and programmers. "It's about letting talent blossom in a top quality studio environment," says Johnston.

Among the acts currently being developed are Scottish duo Pacifica, who recently featured at number one on popscene's download chart and previously scored a Top 10 hit in 1992 when they were signed to Capital Radio and Teletext Records joint venture label Wildstar.

The Music (pictured) are one of three of Hut Recordings' newest signings to be included on a compilation celebrating 10 years of the label. The collection, simply called *Hut Recordings 1994-2004*, features key songs in the label's history — including Smashing Pumpkins' 'I Am One', The Werve's 'History', Placebo's 'Nancy Boy' and Embrace's 'All You Good Good People' — alongside less established artists such as Crackout and The Burn. A contribution from David Gray from his brief period with the label has also been included following his recent success with *Int/Est West*. Hut, which was named after the security hut at the entrance to its parent company Virgin Records, has released more than 60 albums in its 10-year history. Meanwhile, The Music's management company Coalition says the band are currently considering a number of publishing offers.

XL publishing arm scores worldwide Universal deal

by James Roberts

XL is planning to step up the pace at its fledgling publishing arm Hero Music after striking a worldwide administration deal with Universal Music Publishing.

Although Hero Music has been operating in an embryonic form under the XL group of companies for almost a year, XL co-owner Richard Russell says the new partnership will allow the company to grow to the next level.

"We are focused on credible writers with a long-term outlook on things. It will reflect XL by not really being involved in pop music, being more about finding interesting things. It's about building grassroots signings. I don't think we will be competing with the majors on signings," he says.

The deal follows Universal's recent acquisition of Momentum Music, the publishing company part-owned by XL co-owner Martin Mills. However, Russell says the timing is more of a coincidence. "We can offer really hands on A&R experience, focus and vision on the creative side, but really needed someone like Universal there to handle all the other aspects," he says.

Universal Music managing director/executive VP Europe Paul Connolly adds, "I've admired what Richard Russell and his team have achieved with the record company and I'm greatly looking forward to similar success with our publishing venture."

Matt Edwards, who has overseen the birth of Hero Music, has been named creative manager of the new joint venture. "What we



Mum & Dad: signed to Hero Music

offer as an indie publisher under the XL umbrella is very attractive to artists on a creative tip. This deal means we have the syncs, legal support, worldwide collection taken care of, plus we have Paul Connolly shouting about things," says Edwards.

Writers and writer/producers already on the Hero Music roster include Kiplet K, Mum & Dad, Zongorin and Blue States.

Meanwhile, Edwards says he has big expectations for Joe Robinson, who co-produced Body Drawn Boy's album and produced Affie's album. "He is an amazing producer who brings a lot to the table in terms of writing," he says.



New Song Europe team ready for action

Sony Music Europe has officially confirmed the long-expected structure of its new European A&R team, which was created under the recently-expanded role of Sony Music Entertainment senior VP of A&R Dave Massey.

Former M&A A&R manager Nick Feldman has joined the company as A&R director, while Ricardo Fernandez moves from Columbia's European regional office (which he joined in 1998 from Columbia US) as European A&R liaison. Joining Annie Roseberry in an A&R consultancy role is Charlie Rapino, the producer known for his work with Take That, Kylie Minogue and Ger Halliwell.

The team will co-ordinate all Sony Music Europe's A&R activities and will aim to enhance relationships with new producers, songwriters and artists. "I am delighted to have such a creative and experienced A&R team working together with me and all our A&R people in the region," says Sony Music Entertainment Europe president Paul Burger. "Our challenge now is to make



Sony Music Europe A&R team: Fernandez, Rapino, Burger, Massey, Feldman, Roseberry

records that we not only in their home country, but also around Europe and the rest of the world."

Massey adds, "The A&R challenge in Europe is enormous. There is some wonderful music being made and I believe that with Nick, Ricardo, Annie and Charlie we now have a group of executives with the experience and passion to work with a wide range of artists to make records that will have truly international appeal."

news file

TOMMY BOY AND PACHA THE COMPILATION DEAL

Tommy Boy UK has struck a deal with International club Pacha to release a branded compilation *The Latin Sound Of Pacha*, marking the first release to be A&Rred directly by the UK arm of the company. Pacha — which has 22 branches worldwide — will support the release with a series of promotional events while club resident DJ Kiko Navarro has mixed the album. Tommy Boy has also signed singles deals for two of the tracks included on the compilation — *Join Me Brother* by Afro Musa and *Nonie Tambora* by Raffi Gum featuring Mirreala.

CATATONIA TO PERFORM FOR RADIO CYCDE

Radio Clyde is hosting a low-key gig by Catatonia this Thursday at The Lighthouse art gallery in Glasgow. The show also serves as a warm-up for Catatonia's *In The Park* performance this coming Saturday. Their comeback single *Stone By Stone* is released through Blanco Y Negro/WEA on July 23.

NAME CHANGE ORDERED FOR SUMMER AFTENM

Forthcoming *Relentless* release *Summer Fun* by Underdog Project has been forced to change its name to *UG Project* because of the similarity with the Underdog alias used by producer Trevor Jackson, who is currently preparing his own *Playground* album for Source Records. Meanwhile, *Relentless* has signed a European licensing deal with US rap label S10, which plans to get *Crunk Up* by Lozzy, which it plans to release on August 27.

LOUISE WINDS DOWN EMI DEAL WITH BEST OF

Louise Rodinapp has recorded three new tracks, including a cover of *Stuck In The Middle With You*, for inclusion on a forthcoming greatest hits collection, her last album under her current contract with EMI. The collection, due for release in September, will include hits from both Eternal and solo periods of her career.

MOBO UNRISENS BEGINS IN EARNEST

Entries are being invited for this year's Mobo Unrisens contest, with judging due to commence on July 30. *Radio One's* Alex Jones-Donnelly and Tim Westwood are among the judges set to select 90 acts from the initial entries. A total of 24 acts will go on to perform at showcase events in Glasgow, Manchester and London in September, with the winner collecting the prize of a single deal with *Go Beat* at the Mobo awards itself. Last year's winner *Corise* subsequently signed to East West and supported Missy Elliott at her *Brixton Academy* show last month.

HAYES IN STUDIO WORKING ON EP

Source Records' critically acclaimed singer-songwriter Gemma Hayes is currently in the studio in Buffalo, New York with David Fridman (Mogwai, Mercury Rev) working on tracks for a new EP and debut album. Hayes' next single, an EP entitled *4.35 AM*, is due for release next Monday (July 9).

MV PLAYLIST

Fahan Hassan — Walkaway

(Columbia) Impressive new Sony signing (demo), UD Project — Summer Jam (Relentless) These summer vibes will be unavoidable (single, August 20); Five — Let's Dance (RCA) The pop comeback of the year (single, August 5); Björk — Hidden Place (One Little Indian) Never fails to surprise (single, July); Felix Da Housecat — Silver Screen Shower Scene (City Rockers) Cinematic madness (single, July 9).

Angel signs Me One to Salvation Songs

Former Island Records A&R director Nick Angel has signed UK alternative soul artist Me One to his Warner-Chappell administered publishing company Salvation Songs.

The former Island Records artist, who is currently writing with Lynden David Hall and Artful Dodger collaborator Lifford on tracks for his second album, is the second signing to Salvation. Angel established the company by signing Elbow, whose debut album has sold around 30,000 copies since May.

Meanwhile, in his role as music supervisor for Working Title films, Angel has been completing the soundtrack to the Marcus Adams-directed film *Long Time Dead*. The *Avanchics*, Ed Case, St Germain and Krust are among the artists set for inclusion on the soundtrack, which will be released through Telink/Loud. Following the double platinum success of Working Title's Bridget Jones diary soundtrack, Angel is to work on the soundtrack to the *All G* film, due for release next year.

Universal's man with a plan

Grabbing a few days' holiday before he officially moves into his new Sussex office (Monday), Universal UK's incoming chairman/CEO might have been expected to take things easy. Think again. A lunch with S Club 7's everglide Simon Fuller, meetings with other key artist managers, a trip down to the studio with Trevor Horn, a BPI council meeting—there was little sign last week that Lucian Grainge was taking time off.

But then that should not come as a surprise to anyone who knows him, for Grainge—mobile phone clamped constantly to his ear—is nothing if not driven. "He's always been ambitious—after all, he's a nice Jewish North London boy," says Maurice Oberstein, the man who gave him his first job, mischievously. And right now he is starting the job he has been driving towards for most of his 22-year career.

Grainge inherits a company that is the undisputed UK market leader, racking up an unbelievable 25% share last year. The structure he inherits is that fashioned by his predecessor John Kennedy following PolyGram's merger with Universal and its subsequent union with Vivendi. However, Grainge has already been getting his hands dirty since being appointed deputy chairman 18 months ago.

In particular this has meant bringing a new focus to Universal Island following the departure of managing director Marc Mirost in January last year. Starting with the success of Soul2ice, the company has gained momentum with acts such as U2, Shaggy and Blink 182. Key moves include hiring former Polydor head of radio promotion Ruth Parrish to head promotions and transferring Jason Levy from Poly to work alongside incumbent general manager Mark Crossingham in the role of general manager marketing; both have in turn recruited new teams to support them. Meanwhile, a series of domestic A&R initiatives—including buying a 50% stake in Salsia Records—have coincided with the recruitment of Grainge's old friend Nick Gattfield, initially in a consultant A&R role.

Change has also been underway at Mercury, where managing director Howard Berman has now focused on the company's A&R activities around the twin engines of Def Jam/Def Soul with Talvin Lou and the more traditional Mercury label. Def Jam/Def Soul's launch and the arrival in the UK of US A&R executive Julia Johnson are significant indicators that the coming year intends to make itself a truly international force.

Throughout this period the team at Polydor, founded around the twin label structure led by David Joseph and Greg Castelli, has continued to fire on all cylinders, developing local artists such as S Club 7 and Cynthia Youmans, as well as breaking international hits by acts including Erminie, D12, Limp Bizkit and Nelly Furtado. Perhaps most notable has been its ability to sell artists internationally, and in particular into the US, something it did not manage to achieve during previous runs of success in the mid-Nineties with acts such as Lighthouse Family, Cast and Shed 7.

In short Grainge inherits a position—bolstered by Universal's classical, TV and sports marketing arms which together account for around a third of the UK company's turnover (excluding Britannia)—that puts him in a very different situation to that of any of his counterparts at the other majors. However, he is still faced by a number of needs, some structural and some creative.

Although the managing directors chairs at Polydor and Universal Island have been empty for more than a year, Grainge insists that he does not intend to follow the centralised model currently being implemented at BMG. "I need 30 MDs, absolutely. You know why? Because I know how good I was with hindsight as an MD. I know what the job is like and what my contribution was and that's what I expect



Grainge: 'I want to get this right—I have to get this right. I'm a long-term player'

CV: LUCIAN GRAINGE

2001: February 29, 1960
1979: Joins April Music/CBS as a song plugger, being promoted to head the creative department 18 months later
1982: hired as director and general manager of RCA Music (now BMG Music).
1984: Joins MCA as director of A&R
1986: hired by PolyGram Music Publishing chief David Hookman to launch a UK publishing arm. As managing director, he worked with to acquire catalogues and songwriters Björk, Suede, Metallica, East 17, Dina Carroll, Lighthouse Family, Van Morrison and Spice Girls writers Biff & Matt. The start-up got itself among the UK's top three publishers within five years.
1993: hired by PolyGram UK chairman Roger Ames to join Polydor as general manager of A&R and business affairs. A&R men Colin Barlow and Paul Adam move with him, as does the Wildcard label set up at PolyGram Music.
1997: Grainge promoted to managing director of Polydor in March. Polydor's team wins the A&R Award at the Music Week Awards.
July 1998: Polydor restructures into Polydor UK and Polydor Associated Labels.
Dec 1999: Grainge promoted to deputy chairman of Universal Music UK, while retaining the Polydor managing directorship.
June 2001: Grainge named as chairman and chief executive of Universal Music UK, officially taking up the role on July 1.

of a managing director, to make that contribution to their business and to their people," he says.

Grainge declines to go into detail, but it is understood that—just as his favourite football team, Arsenal, had to look abroad for a new manager—so he has not restricted his search for candidates to the UK. And he is unrepentant about the length of time it has taken. "I have always played the long game and never panicked. If I can't find the right person I'd rather have no one in the job because I know how much damage putting the wrong person into a company can do. It has also given people in the companies the opportunity to have record turnover, record success and more artists signed and more artists in the charts than they have ever had before. And I'm so proud of them."

It is a telling comment, for it underlines both his unshakable self-confidence coupled with the way he seeks to motivate his teams. Others might call it arrogance, but none can dispute his record at getting things done, nor the loyalty and respect he commands from those he groups around him.

It is a loyalty that transcends a habit some perceive in him of taking all the credit, and it is based on mutual respect. "He has always hired good people and is open-minded about that rather than having favourites. Some people bring a team together through

friendship but Lucian does it by success. His line is, this is where it's happening, this is where you want to work," says Simon Fuller, who was approached by Grainge after he split from the Spice Girls and subsequently delivered him S Club 7.

"Lucian can snip and bark at the smallest thing, but you can be like that and still retain loyalty and success then so what? There's a soft side that not many people see, a side that's very loyal. If he respects someone and trusts them he will give them all they need to go to bigger things or blow it."

Some who have got on the wrong side of him regard him as a bully, and Grainge himself admits he likes constantly to push his teams. "I like raising the bar. If this was a long jump I'd like everyone to beat their own personal record every month," he says.

One friend says his real challenge now will be to delegate more: "His biggest problem is going to be letting his managers manage and not involve himself in every signing and rating."

Certainly in his new role his time will be more thinly spread because of the sheer size of an empire that spans frontline labels, classical, Universal TV, distribution, Ireland and Britannia. Kennedy largely managed the empire by delegating key creative areas to Grainge while involving himself in the minutiae of the rest of the business, not to mention

bigger picture issues such as pricing, parallel imports, BPI business—and latterly the OFT inquiry. This could not be in stronger contrast to his successor—"Lucian doesn't do detail—he has a very short attention span"—but he's not interested in," says one person who has worked with him closely. As a result, insiders suggest that Grainge is likely to recruit someone internally to take care of areas of the business such as distribution and Britannia.

Structure aside, the overriding task is to focus on the company's A&R activities both to insulate it against the inevitably cyclical nature of the music business and to create artists with long-term careers and international potential that will in turn give the UK more leverage within Universal's global machine. Although he will not admit it publicly, that would in turn raise Grainge's standing and eventually open up broader international career prospects.

"It's all about A&R. With a strong domestic roster and good artists and good music you can sell a dream: the dream of having a good marketing department to do advertising and the dream of having hit records to the marketing people," says Grainge.

These are the sort of remarks that one might expect from an executive who started his career in A&R—and one who rates among his biggest buzzes to date listening to Dave Stewart playing new Eurythmics tracks done the phone after he had signed their publishing. It is also the sort of remark that casts him in the mould of other current Universal executives such as worldwide chief Doug Morris, Interscope boss Jimmy Iovine and Island/Def Jam's Lyle Gold.

Grainge himself, however, has moved on from the days of spending time in the studio or picking songs himself. "He's not an A&R man, he's an all-round record executive," says Go Beat founder Peter Unger-Hamilton, who has worked with Grainge and his team on acts including Gabriel. "He doesn't try to be an A&R guy so it's very easy to work with him; if I have got a hit he will recognise it. He's cool in the sense of saying bollocks to politics, whatever we need to do to make this artist successful will do."

It is a ruthlessly focused approach that Universal veterans suggest has all the hallmarks of someone tutored at the school of Maurice Oberstein and Roger Ames, the successor PolyGram chairman who preceded the lawyerly Kennedy. "I was 25 when I was reporting directly to Bob. He was at his absolute peak and I was in short pants," recalls Grainge. "What I learnt the most was what is important and what is not. He could out-straight through it. The question was, is it a hit? And Robert was exactly the same."

It is his lethal focus on hits that brought Polydor in earlier years numerous success with domestic and foreign acts. However, while no one doubts Grainge's companies' ability to churn out hits, some observers question their ability to develop long-term artists.

It is a criticism Grainge recognises, albeit with a gruff-out count. "I think it's absolutely right. The reality is that what the labels have done is to follow the market," he says. "Part of it is about the perception of what a long-term artist career is, part of it is the reality of the talent the market has produced."

In the longer run, the biggest challenge of all will be to increase Universal's UK market share towards the 30% target he doubts has been in his sights while developing career artists to stand alongside the likes of U2 and the Bee Gees. For now, however, he is concentrating on the immediate job at hand. "I want to get this right—I have to get this right. I'm a long-term player," he says. "This contract has been incredibly good to me unbelievably supportive. And I know what I have to do."

It is not just people within Universal who will be scrutinising his every move. **AJAX Scott**

RETAIL FOCUS: 45s

by Karen Faux

Although turnover is up on the previous year's trading, 45s partner Chris Manna reports that it is becoming harder than ever to sustain decent levels of profitability. The indie store has been in its current location just off Gloucester's main High Street for the past three years and was recently dealt a blow when Sainsbury's opened opposite.

"As a result we have had to drop all our chart albums to £9.99," says Manna. "The only way we can afford to offer CDs at these prices is to source them from importers after the first couple of weeks of release. You are talking about a difference in dealer price of between £5.99 and £8.40."

A problem for Manna is that dealer prices have gone up but discount deals have remained the same and he feels that indie stores get very little support from the major record companies these days.

"When it comes to major label product, it gets sold in blind," he says. "The only reps we see are those from companies such as Vital, Pinnacle and SRD, all of whom are very good."



45s: boosting business with garage and hip-hop sales

Fortunately 45s does not rely on mainstream releases for sales and the most important part of its business is dance music. Garage and hip hop are both booming locally and Manna reports that dance 12-inches account for more than 50% of turnover, followed by T-shirts and CDs.

"When it comes to garage, people around

45s' UK GARAGE TOP 10

- Go DJ Jam'n (Dingo Beats)
- Closer 12K Mr R's (Dext)
- More Less More Soul So Solid Crew (So Solid Beats)
- Bad Boy Smoke (Naughty)
- TNT Renard (Moist)
- Buddah Reservoir Dogs (Reservoir Dogs Inc)
- Blue Funk DJ Lewi (Moist)
- Aaliyah Aaliyah (white label)
- Shlimmy No.1 DJ Ras Kwami (Shimmy)
- Get Your Freak On Mind Mugzaz (white label)

here tend to favour breakbeat rather than the vocal stuff," says Manna. "House music is not at all popular and indie music has been a no-go area for some time."
This week 45s has been a healthy take-up for singles from Usher, Deterium and Static Revenger while Mista-teq, DJ Pied Piper, 112 and 2Pac are still selling well from previous

weeks. Albums most in demand include Blink 182, Cradle of Filth and Limp Bizkit, and there is a lot of interest in the forthcoming set from Korn.

The development of a website is high on the agenda and Manna intends to construct this himself with help from his partner Beverley Dene. "We would rather do this ourselves as we've got a fairly good idea of how we want it to look," says Manna. "We reckon it could substantially boost sales for vinyl and for T-shirts, which are pretty strong at the moment."

The current lease on Manna's store has another two-and-a-half years to run and he anticipates that turnover will continue to rise during that time. "Business has been really hectic recently and we're now getting a lot of customers by word of mouth," he says. "Having said that, there is always the problem of trying to increase turnover to keep up with the rise in rent and rates. In this business it seems that everything in the world goes up but CD prices come down."
45s Record Shop: 64 Northgate Street, Gloucester GL1 1LS, tel and fax: 01452 309445

IN-STORE NEXT WEEK (from 9/7/01)



Windows - Slayer, Super Furry Animals;
In-store - Ibiza Promised Land, Slayer, Super Furry Animals, Ratchmaninov, Coates, Lonestar, Wheatons, Dave Navarro, Damage, Tahiti 80, Nitin Sawhney, Proud Mary, Basement Jaxx, Owen, Sains, Latin Essential, Ed Harcourt, The Best Northern Soul Alliance, Prefab Sprout, Union Underground, Terence Blanchard, Sparklehorse, Afro Celt Sound System, St Germain, Kate Rusby, Echoberry, Becky Taylor, ELO, Handel, Van Hal, Boris Duglosof, Danny Howells, Lee Coombes, Barry 11; **Press ads** - 4 Musk, Ram Raiders, San Carlo, DJ Tiesto, Ratchmaninov, Rialto, Damage, Proud Mary, Tahiti 80



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



Single - Super Furry Animals: **Windows** - D12, N'Sync, Robbie Williams, Texas, Wyckel Jean, Ash, Elbow, Aaliyah, sale;
Press ads - Elbow, Texas, Witness



Album - Tomb Raider; **Windows** - Friends Series 7; **In-store** - Best Holiday 2001 Album...Ever, Mojo spotlight on Chrysalis; **Listening posts** - Peppercorn, Weezer, two; Harmonia Mundi CDs for £15 to Classical Card Holders



Windows - Tower 15th Anniversary promotion; **Listening posts** - Kid 606, Darren Emerson, Tito Lopez, Dawn Upshaw, Goldfrapp, Ed Harcourt, Proud Mary, Chadwick



Windows - Ash, N' Sync, Super Furry Animals, Wyckel Jean, Chilled Bites; **In-store** - D12, Super Furry Animals, Witness, Ari, Dreamstates, Usher, Sia; **Press ads** - Aaliyah, Ian Van Dahl, Super Furry Animals, Nitin Sawhney, Sunset Ibiza



In-store - Madonna, James, Independent Women, MTV Dance, Party In The Park, Best Summer Holiday 2001...Ever, Basement Jaxx, Artful Dodger, Pure Hip Hop



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



In-store - Beach Boys, three CDs for £18, two CDs for £10, five Naxos titles for £20, Nascent promotion; **Listening posts** - Ash, James, Sunshine, Streptophones



Singles - Robbie Williams, Super Furry Animals, **Windows** - Ash, D12, Texas, Wyckel Jean; **In-store** - Avalanches, Goodfellas, N' Sync, Nirvan Van Dahl



Selecta listening posts - Victor Malloy, Tricky, Moloko, Nitin Sawhney, Fred, Press ads - Waxwings, Boxharp, Johnny A, Tuesday Morning, Fluxus, Host, Astroid 4, Joe Strummer



Singles - OPM, Wheatos, Blink 182; **Albums** - James, Sunshine; **In-store** - Bonnie Tyler, Max Power



Singles - N' Sync, Robbie Williams, **Album** - Dreamstates; **In-store** - N' Sync, Robbie Williams, Dreamstates, Best Dance 11, Party In The Park, Wyckel Jean, Usher, Tomb Raider, R&B Masters, James, Madonna, free poster with Bellefire, £2 internet voucher with TOTP Summer 2001, two CD singles for £5 on Zander and Ash; **Press ads** - Manah Garra, Ricky Martin, James, Madonna

ON THE SHELF

STEVE BREWER,
owner, Round Sounds,
Burgess Hill, Sussex



ON THE ROAD

DAVE HEFFERNAN,
Prime Distribution field sales
rep for the South & South West

"Father's Day provided a very good sales opportunity this year and we shifted a lot of Billy Joel and The Eagles albums around it. Other strong releases for us in recent weeks have been D12, Blink 182, Travis and Muse. We may miss out on supermarket pop, but these kind of acts do great business for us.

Discount campaigns are a very important part of what we do and account for a large proportion of our turnover. Our established multi-buy deal offering three CDs for £21, or £17.99 each, now takes up the entire centre aisle of the store and has more than 2,000 CDs. It is currently benefiting from some temporarily discounted titles from Virgin and Universal and the biggest sellers include Air, Game N' Roses, Placebo, Snoop Dogg, Ice Cube and NWA.

We are also running a two-for-£10 or £5.99 each promotion which is based on MUSIC WEEK 7 JULY 2001

Universal Spectrum and EMI Gold titles and our chart promotion, offering two CDs for £25, is still going strong. This was so successful when we launched it in January to counter the seasonal sales lull, that we decided to keep it on.

The deal combines a chart album with a back-catalogue title for the price and has helped to hold up our chart sales in the wake of stiff competition from neighbouring supermarkets. While chart CDs are offered more cheaply in somewhere like Tesco, if they buy them from us they can also get a back-catalogue album for £10.99, which would normally cost them around £14.99.

The nu metal scene is big here and there is a lot of interest in the forthcoming album from Korn. It's great that the quality of releases is keeping us so busy but at the same time we want to try and find time to develop our website which will carry our whole stock listing."

"I concentrate on the dance side of our business and July is shaping up to be very busy for singles. Pre-sales are massive for the new offering from Negocian and there is also a buzz around forthcoming releases from N'N'O, Thomas Krome, Shokabaku and Tribulation Part 2. US labels Yoshitoshi and Red Melon, which we distribute exclusively for the UK, also have forthcoming 12-inches that promise to fly.

There is also a constant flow of exciting dance product released through our in-house labels Primate, Primal, Primal Rhythms and Endangered Species, which all have dance specialisations. These include sought-after track releases on Endangered Species and exclusive US labels span Wave Music, Chaz Music and Armand Van Helden's Arnez Recordings and we also distribute for European label Combined Forces.

The new Faithless album, Outrospective, is

keeping us busy through our vinyl distribution deal with BMG and looks set to build on the success of the hit single 'We Came 1'. A mix album on Primal Rhythm, titled Last D's on Earth, by Space D12, is also doing strong business in a wide range of stores.

Big things are expected of the new album from AtJazz on Mantis Recordings, when it comes out on July 9. Press reviews have been stacking up and pre-orders have been stacking up. In a jazzy house vein we have The Rural's Sweeter Sounds, on Penguin, which should deliver a perfect summer job.

I came into this in October last year to replace a rep's service to a large area of Oxford, Reading, Portsmouth and Cardiff all come within my catchment and stores in these towns appreciate the face-to-face contact. Dance music is going through a buoyant phase if sales in my area are anything to go by, and there is a lot coming up to keep stores buzzing."

CLASSICAL news

NEW SCHUBERT RELEASE FROM BOSTRIDGE

Schubert's Lieder have proved a rich source of inspiration for many outstanding artists over the years, not least Classical Brit Award-winner Ian Bostridge (pictured). The charismatic tenor says that he wouldn't have been a singer but for the Austrian composer and his 600-plus songs. His special relationship with Schubert has again been documented by EMI Classics, with a second album of



Lieder set for release on July 9. Bostridge's brand of intelligent musicianship has secured his place as one of the most acclaimed and respected of modern singers, a status supported by a strong EMI campaign surrounding the Schubert release and a related marketing push to raise the singer's UK profile. The album's launch is preceded on July 8 by a South Bank Show special on the singer, who will also be the subject of feature articles in *The Guardian*, *Sunday Telegraph* and *Sunday Herald*. Bostridge is scheduled to perform live on Radio 3's *In Tune* programme and appear in interview on Classic FM's newnight strand.

Radio advertising on Classic and full-page ads in *Gramophone* and *International Record Review* provide further components of the marketing mix for the Schubert release, which also serves as the catalyst for a mid-price campaign on Bostridge's EMI back catalogue until September 28. This summer sees Bostridge at the Edinburgh Festival, where he performs works by Britten at the Usher Hall on August 12, and at the Proms to mark the centenary of composer Gerald Finzi on August 29.

"We're delighted with the profile given to Ian in his forthcoming *South Bank Show*,"

says EMI Classics marketing director Barry McCann. "This also gives us the perfect opportunity to follow the programme with the release of his new disc and give it the biggest push we have ever given to one of his recordings." He adds that the campaign will also serve to generate interest in forthcoming Bostridge releases including Janáček's *The Diary Of One Who Disappeared*, accompanied by Thomas Adès and Britten's *The Turn Of The Screw*, conducted by Daniel Harding.

LOWER PRICE BELTS CPO INCREASE SALES

Select has pioneered CD price restructuring for releases from the German independent CPO. The Österreichische Musikverlag, which boasts an eclectic classical catalogue strong in rare and obscure repertoire, agreed to discount more than 60% of its titles in the UK to sell at the low mid-price retail point of around £6.49 per unit. Those recordings were removed from sale for three months and reintroduced at the lower price, complete with their original artwork, notes and catalogue numbers.

According to Select marketing director Barry Holden, the revision in CPO's pricing policy has had a positive effect on sales and turnover. He points to the consumer attraction of affordable recordings of works by, among others, Frankel, Hindemith, Alma Mahler, Krenke, Siegfried Wagner and Pettersson. "The effects have been quite dramatic, raising the label's profile and putting a lot more CPO product on people's shelves," says Holden. "A specialist label of that sort risks being lost at upper mid-price. The overall financial turnover in the UK has risen by 50% in the period since we began discounting last year, which puts more money in the label's pockets and, ultimately, allows us to put more money back into marketing."

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

ALBUM of the week



BERLIOZ: Les Troyens. Heppner, De Young, Lang, Mingardo, Mattel, Hilling, Tarver, London Symphony Chorus and Orchestra / Davis. (LSO Live LSO0009 (4CD)). Surety the classical bargain of the year and quite possibly the best opera recording too, Sir Colin Davis's live recording of *The Trojans* was made during acclaimed performances at the Barbican Centre last December. The LSO's principal conductor has lived with this monumental work since the early Sixties, making an award-winning recording of it for Philips. His latest interpretation on disc is even more dramatic and vivid than its predecessor, underpinned by definitive insights into Berlioz's score, outstanding sound and inspired music making from all concerned. Marketing for the release includes ads in *The August* and full-colour posters and other PoS material for retailers.



REVIEWS

for records released up to July 16 2001



BRAMHS: Quartet for piano, violin, viola and cello in C minor, Op. 90; Quintet for piano, two violins, viola and cello in F minor, Op. 34. La Gaia Scienza, (Winter & Winter 910 052-2). "Brahms had a horrible problem with women," notes Stefan Winter in the brief but telling notes to this release, adding that Clara Schumann was the particular cause of his "love/grief". The composer's passionate turmoil is reflected strongly in eloquent and deeply-felt performances by La Gaia Scienza, who articulate the clarity and vigour of Brahms's writing. **BRUCKNER:** *Symphony No. 7*. SWR Radio SO / Kurt Sanderling, (Hänssler Classic CD 93.027). Kurt Sanderling is one of the great interpreters of the Austro-German romantic repertoire and a link with such conductors as Furtwängler, Walter and Kleopfer. The 89-year-old conductor's inspired live Bruckner recording

with the very fine Stuttgart radio orchestra is striking, haunting and impassioned. Advertised in the specialist classical press.

MAXIM VENGEROV — VIOLIN CONCERTOS: Including concertos by Tchaikovsky, Glazunov, Bruch, Mendelssohn, Prokofiev, Shostakovich, Sibelius, Nielsen, Vengerov, etc. (Teldec 8573-85052-2 (4CD)). Russian violinist Maxim Vengerov's Teldec recordings established his reputation as one of the great artists of his generation. This release from the archives offers eight concertos. It is backed by advertising in the national and specialist press. **WOOLRICH: The Barber's Timepiece; Oboe Concerto; The Ghost in the Machine; Viola Concerto.** Daniel; Tomter; BBC SO / Brabbins. (NMC D074). Contemporary classical label NMC offers the first album devoted to large-scale works by John Woolrich, among the UK's most distinctive composers. The Barber's Timepiece confronts mechanical rhythms with long-breathed melody; The Ghost in the Machine rests on layers of strict rhythm and freer tunes. Two concertos add to the artistic success of this release.

SCHUBERT LIEDER
IAN BOSTRIDGE | JULIUS DRAKE

VOLUME II

RELEASE DATE: 9TH JULY 2001 (CDC 5 57141 2)

This second volume of Schubert Lieder presents an adventurous and imaginative selection of 21 songs

"If it weren't for Schubert, I wouldn't be a singer" (Ian Bostridge)

MARKETING

- Radio advertising: Classic FM
- Press advertising: *Gramophone*, *IRR*
- Instore poster displays
- Mid-price campaign on back catalogue for limited period

PROMOTION

- Classic FM: 'Record of the Week'
- Newnight interview
- BBC Radio 3: 'In Tune' - 'Live' performance
- Features in *Guardian*, *Sunday Telegraph*
- South Bank Show profile on Ian Bostridge to be broadcast on ITV, Sunday 8 July

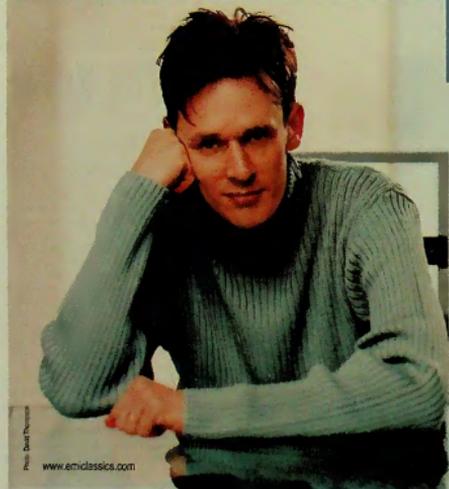


Photo: David Thompson

www.emiclassics.com

SINGLE

of the week

OXIDE & NEUTRINO: Devil's Nightmare (East West OXIDECD7J). Predictably added to the Radio One

C-list last week. **Oxide & Neutrino** continue their attack on the charts with this third single from their debut Top 10 album *Execute*. The superb Devil's Nightmare — which also features on East West/Elektra's *Tomb Raider OST* — should be perfectly positioned to enhance both the album and the duo's popularity this summer.



ALBUM

of the week

THE BETA BAND: Hot Shots II (Regal RE0059). Beta Band's second album

comes, usually with the full endorsement of the band themselves. The organic, cosmic basking sound of its eponymous predecessor and *The Three EPs* is here been largely washed away here, in favour of a ghostly, understated approach which marries live instruments and trademark harmonies to discreetly programmed foundations.



SINGLE reviews



RECORDED: CAST: Desert Drought (Polydor 5871752). It appears

Cast have decided to jazz up their act with this lively, fresh-faced single from their new album *Beetroot*.

Infused with funky percussion and an upbeat tempo, the stand-out vocals of John Power remain at the forefront of the group.

DAVID GRAY: Sail Away (East West/IHT EW234CD). A reworking by Biffco's Richard Stannard and Julian Gallagher, this offers more of Gray's trademark soul-searching sound. This fourth single in the triple-platinum album, *White Ladder*, is a classic

wistful lyrics and stirring strings.

1 GIANT LEAF FEAT. SPEECH & NENEH CHERRY: Braided Hair (Palm Pictures PPCD7056). With echoes of Arrested Development's hippy rap style, this has singalong appeal. Speech and Cherry complement each other's vocals, while the slick production makes for a cool mix.

COSMIC GATE: Fire Wire (Data DART24CDSP). Hard house meets trance on this harsh track featuring a squelched, filtered reverb. Already featured on several club mix albums, and a particular Judge Jules favourite, it is listed at Radio One.

NITIN SAWHNEY FEAT. ESKA: Sunset (V2 WR5016768). The soulful vocals of Eka Munungg dominate this plain-but-effective track, the first single from Sawhney's recent *Prophecy* album. R&B influences mix with gently lilting tablas and strings courtesy of the English Chamber Orchestra.

RECORDED: DA HOOL: Meet Her At The Love Parade 2001 (Manifesto HOOLJ11). DJ Hooligan returns with a remix package of Love Parade just in time for the event of the same name in Newcastle. Pete Heller and Fergie provide strong new versions. Already a favourite with DJs Pete Tong and Judge Jules, it is listed at Radio One.

SEAFODD: Cloaking (Infectious INFEC03CD/S). Relocating to New York for the past year has helped Seafodd, who recorded their new album in the city that is home to their heroes, Sonic Youth. These three new tracks reveal they are more than their inspirations, with Cloaking being above-standard indie fare which has attracted plays from Radio One's Steve Lamacq.

MAGOO: East Polar Opposite Cab Dream (Global Warming WARND013P). One-time Chemical Underground label-mates with Mogwai and The Delgados, Magoo may have changed labels, but their sound remains firmly entrenched in indie. This interesting single is noisy and weird in places, while in

others it is compelling, even poppy. **HOMELIFE:** Strangers EP (Seedpod/Wonderly HL050). Homelife is a collective of musicians headed by ex-Yago member Paddy Steer. This track has many different sounds and musicians jostling for input, resulting in a controlled otherworldly beauty.

KING ADORA: Friday Night Explodes (Mercury RQ0014). King Adora are sounding more polished and more chart-savvy with each release, and this track looks set to better the Top 30 performance of their previous single, *Bionic*. A support slot for Queens of the Stone Age will have helped build support for the newcomers.

KACI: Tu Amor (Curb CUB7C1). Following the same vein as Kaci's debut single, this is another polished Latin-favoured pop track. A support slot for the new market, this 13-year-old US singer is let down slightly by the material, although it

platforms her forthcoming debut album well.

SUGABABES: Soul Sound (WEA London LONCD460). The UK's coolest girl band return with their latest slice of fresh pop. Produced by manager Ron Tom, this evokes the classic Sixties girl bands and long holidays by the beach. Already breaking through in Europe, Sugababes look like

continuing their run of hits with this summer's Radio One *B-listed* track.

LUCY PEARL: Without You (Virgin VSCD1805). This single follows line-up changes after the departure of female vocalist Dawn Robinson soon after their

debut gigs and album launch. Now Without You is set to place the group firmly back on the top-end urban agenda.

BADNARSH & SHRI: Signs (Outcaste OUT3CD). Badmarsh & Shi have been gaining momentum due to their frenetic live show and accomplished second album, *Signs*. The single is a cover of Tenor Saw's

canoncial classic, smothered in rich strings. Bonobo and Dom 1 provide strong mixes.

THEY MIGHT BE GIANTS: Boss of Me (Restless/PIAS PIASREST002CD). Taken from the recent hit TV show, *Malcolm in the Middle*, this brash theme tune reintroduces the group who scored the early Nineties hit *Bandage* in Your Soul. The video has already enjoyed rotation on the Box and the soundtrack album is released on July 30.

RECORDED: MARIAH CAREY: Loverboy (Virgin VUSCD211). Sampling elements of Carole's Candy, Mariah also enlists the help of Larry Blackmon and Thomas Jenkins. Radio One has *B-listed* the track, although it lacks the strong melodies and pop sensibility of some of her biggest hits.

NIKKA COSTA: Like a Flower (Virgin

VUSCD211). Costa — daughter of producer Dan Costa (Frank Sinatra) — experiments with a fresh retro guitar sound. Signed to Dom Troner's Virgin imprint, the singer is supporting Back on three UK dates.

RECORDED: K-GEE: Stay True/Getting It On (Instant Karma KARMA6CD). This second single from the former All Saints producer sees him in fine form. A double A-side that reflects his R&B and hip-hop roots, it should comfortably outlive his number 21 debut single last year.

THE HUMAN LEAGUE: All I Ever Wanted (Pavillon BTM 12). The League are in classing-sounding form on their first single for five years, an analogue synth-driven pop tune with their trademark vocal interplay. Unfortunately the single is weak, and they will need more tracks up their sleeve if they want to scale the heights of yesteryear.

DIONNE RAKEEM: Sweeter Than Wine (Pure Silk VUSCD1809). Having caused a stir on the R&B circuit, this debut single has been picked up by Radio One with a *B-listing*. Likely to be a hot summer anthem among the Ayla Napa crowd, this infectious R&B tune may well be able to capitalise on a full-on production.

FULL INTENTION PRESENTS SHENA: I'll Be Waiting (Ruffin RUFFINT7CD). Michael Gray and Jon Peam join forces with US producers Blaze and vocalist Shena for this dreamy house track. Boosted by a nagging bassline, it should be filling dancefloors in Ibiza and beyond this summer.

BLUE STATES: Elix Therapia (Memphis Industries MI012). Summer holiday memories come flooding back with this Greek-flavoured track from Andy Dragazis' acclaimed album *Nothing Changes Under The Sun*. Header that a night on the ouzo. /



RECORDED: U2: Elevation (Universal-Island CID780). U2's ability constantly to challenge critics' preconceptions and to push the accepted tenets of rock construction is once again re-established with this cut from *All That You Can't Leave Behind*. A featured track on the soundtrack to the movie *Tomb Raider*, this should give the band a further Top 10 hit. It is *B-listed* at Radio One and is receiving heavy plays everywhere else.

RECORDED: DAVID AXELROD: David Axelrod (Mo Wax MWRA14CDP). It is quite a coup for Mo Wax to pick up the much-sampled Axelrod's first record since his album of country cover versions six years ago. This collection of unreleased rhythm tracks from 1968 was overlaid with new orchestral and spoken-word compositions last year, and will be manna to hipsters and anyone looking for funky sounds to sample.

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Indies seek to strike a hard bargain with Napster

Little over two years after being launched, the Association of Independent Music (AIM) confirmed its place on the international stage last week after inking a "substantial" licensing deal with hitherto people's pirate Napster.

The agreement, signed on behalf of its members and those of its year-old European sister organisation Impala, inevitably provided some strong PR for both AIM and Napster, but the underlying significance of the deal stretches far beyond a few newspaper headlines.

Founding AIM member and Beggars Group chief Martin Mills hails it as an important milestone because it represents the first time that independents have joined together to strike a collective licensing deal on their own behalf.

This view – which is particularly significant given AIM's ongoing discussions with the BPI about their future relationship – is echoed by Patrick Zelnick, the former Virgin France chief who now runs his own Naïve label and is vice president of Impala. "Increasing concentration in the physical world is making it more and more difficult for our members to get access to consumers," he says. "Domination of new economy content delivery is happening even quicker than it did in the old economy, and this deal between the independents and Napster is about fighting against concentration and for diversity."

Indeed, following the announcement of the deal last week indie label sources were suggesting that the agreement sends a clear message to MusiNet and Duet/Pressplay, the rival major label-controlled online subscription services, that indie labels are capable of finding access to digital markets on their own terms.

It is understood that Sony and Universal's



Done deal: LR Napster founder Shawn Fanning, AIM head of legal affairs Helen Smith, AIM chief executive Alison Wenham and Napster interim CEO Hank Barry

subscription joint venture, Pressplay, has already approached many larger indies offering licensing contracts that are heavily biased in favour of their owners. In fact one well-placed label source goes so far as to claim that Pressplay's proposed terms are so onerous that the contract would make fascinating reading for the European Commission, which has launched an investigation into MusiNet and Pressplay.

The Napster deal, which has been under negotiation for four months and was only finally signed at 4am last Saturday morning, is no less significant for Napster. Although clearly not as impactful as a settlement with a major record company, a deal that gives the former sworn enemy of copyright owners potential access to tracks by artists like Moby, Basement Jaxx and Ash should make its forthcoming subscription service a more attractive proposition to consumers. AIM

chief executive Alison Wenham revealed at last week's press conference that the service could officially launch in late July, although Napster interim CEO Hank Barry would only say a launch would happen this summer.

Perhaps even more importantly, the deal can only help Napster's case in persuading the US courts that it really has transformed from the people's pirate into the labels' and artists' friend. It is not a lone move: after all, a month ago Napster signed a deal with MusiNet under which MusiNet partners EMI, Bertelsman, Warner and Real Networks will offer their subscription content and technology via Napster's site once both the technology is ready and their legal disputes are resolved.

Whatever the subtexts of the deal, it has more tangible significance to the indies who sign up to it. AIM and Impala are

understood to have already received a hefty upfront payment, with further guaranteed sums payable annually producing a deal that is worth \$10m (£7m). Meanwhile it is understood that gross revenues will be split with a majority share going to labels. Barry confirms the deal currently only applies to what are known as "leathered" downloads, meaning that further rates would have to be set if a consumer intends to transfer a track to a portable device or CD from their PC.

Such terms certainly seem financially favourable to indies who sign up, especially when compared with Pressplay and MusiNet, which are understood to have been offering a 50:50 revenue share after deducting substantial costs. Seen from this perspective, AIM appears to have struck a decent deal to ensure its members are recompensed for past infringement, while guaranteeing that they receive income, however small, that they would not otherwise see. And though key issues such as publishing royalty payments have still to be resolved, it is a deal that is nothing if not pragmatic. As Wenham argues, AIM and Impala "are neither culturally or economically attuned to long open-ended litigation, but we do live on our rights and the need to access the consumer".

Moreover, for all Napster founder Shawn Fanning's excitement at giving the Napster community access to Paul Oakenfold and Ash, participating labels will still retain all rights as to when, how and whether they release material via the system.

Ultimately it is not a deal that will alone save the US company. But it does speed up its tentative progress into the legitimate mainstream – and underlines AIM's own coming of age as a promoter of indies' interests. **Mary-Louise Harding**

music week

who's who in the
of the UK
who's who in the UK
who's who in the UK

2002
DIRECTORY

What will be the most important entry in the Music Week 2002 Directory?

Yours, of course!

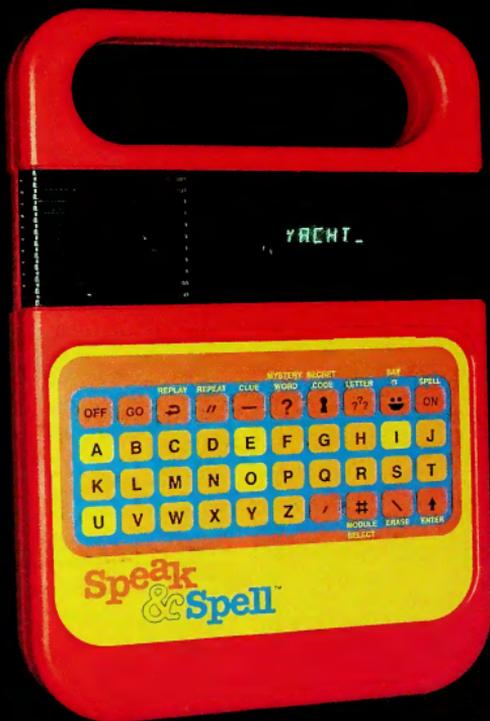
To make the 2002 edition of the Music Week Directory more up-to-the-minute than ever, we are using email rather than fax as our prime research tool.

So you should soon be receiving an email asking you to submit your company details to mwdirectory@ubmint.com.

Absolute deadline for all entries is July 31.

Otherwise we can't guarantee you'll be in there.

If your email address has been changed or updated within the last 12 months – or if you were not listed in last year's directory and want to be in next year's - then please send an email to the above address. If you have any further queries, call Directories Researcher Ed Dodwell on: 020 7579 4271



TOP 75

7 JULY 2001

Pos	Label	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
1	NEW	THE WAY TO YOUR LOVE	Polydor 587145/597148A (U)	Polydor 587145/597148A (U)
2		LADY MARMALADE	Interscope/Polydor 49156/12499154 (U)	Interscope/Polydor 49156/12499154 (U)
3	NEW	U REMIND ME	LaFace/Arista 7423196392/7423186384 (BMG)	LaFace/Arista 7423196392/7423186384 (BMG)
4		ANGEL	MCA (U)-Island MCA20 40257/MCA2 40257 (U)	MCA (U)-Island MCA20 40257/MCA2 40257 (U)
5		THERE YOU'LL BE	Warner Brothers W 56200/W 5650 (TEN)	Warner Brothers W 56200/W 5650 (TEN)
6	NEW	1913	Parlophone CDR 6559/PT 6559 (E)	Parlophone CDR 6559/PT 6559 (E)
7		ALL I WANT	Infima/Telstar CD25A31/BA/CASTAS104 (BMG)	Infima/Telstar CD25A31/BA/CASTAS104 (BMG)
8		ANOTHER DAY IN PARADISE	WEA VCA 32700/WEA 3270 (TEN)	WEA VCA 32700/WEA 3270 (TEN)
9	NEW	ANOTHER LOVER	Arista 7423186341/7423186344 (BMG)	Arista 7423186341/7423186344 (BMG)
10		DO YOU REALLY LIKE IT	Real Gone Music/Real Gone Records 116MS (UMG)	Real Gone Music/Real Gone Records 116MS (UMG)
11		UNTIL THE END OF TIME	Interscope/Polydor 49156/12499154 (U)	Interscope/Polydor 49156/12499154 (U)
12	NEW	MORE THAN THAT	Live 80524/80524B (P)	Live 80524/80524B (P)
13		ALL RISE	Interscope/Sony 49156/12499154 (U)	Interscope/Sony 49156/12499154 (U)
14		DON'T STOP MOVING	Polydor 48704/48704B (P)	Polydor 48704/48704B (P)
15	NEW	BADDEST RUFFEST	East West/West 2330V/WE 2330 (TEN)	East West/West 2330V/WE 2330 (TEN)
16	NEW	HARD TO EXPLAIN/NOW YOUR CITY COPS	Rough Trade RTA0630/RT 06 (E)	Rough Trade RTA0630/RT 06 (E)
17		ROMEO	XL Recordings XL5 132/CD/CL 132 (U)	XL Recordings XL5 132/CD/CL 132 (U)
18		MY WAY	Interscope/Polydor 49156/12499154 (U)	Interscope/Polydor 49156/12499154 (U)
19		WE COME 1	Chesky/Arista 7423186352 (BMG)	Chesky/Arista 7423186352 (BMG)
20		HAVE A NICE DAY	V2 VVR 501628A/VR 501625 (SMP)	V2 VVR 501628A/VR 501625 (SMP)
21	NEW	MILLION MILES AWAY	Columbia 674002/674004 (TEN)	Columbia 674002/674004 (TEN)
22	NEW	GETTING AWAY WITH IT ALL (Messed Up)	Mercy AM0253 (U)	Mercy AM0253 (U)
23	NEW	HAPPY PEOPLE	Incentive/Rain Central 1035/CE/RR 116MS (UMG)	Incentive/Rain Central 1035/CE/RR 116MS (UMG)
24		THANK YOU	Chesky/Arista 7423186342/7423186344 (BMG)	Chesky/Arista 7423186342/7423186344 (BMG)
25		THIS TIME AROUND	Melody CDMLT17/5/CA/MLTY 16 (BMG)	Melody CDMLT17/5/CA/MLTY 16 (BMG)
26		HERE AND NOW/YOU'LL BE SORRY	Dot/Dot 59017/590132A (P)	Dot/Dot 59017/590132A (P)
27		BOOO!	Public Dynamic/Atlantic/Capitol/RCD 389/CS 399 (TEN)	Public Dynamic/Atlantic/Capitol/RCD 389/CS 399 (TEN)
28		ELECTRIC AVENUE	East West/West 2330V/WE 2330 (TEN)	East West/West 2330V/WE 2330 (TEN)
29		PAPERCUT	Warner Brothers W 56200/W 5650 (TEN)	Warner Brothers W 56200/W 5650 (TEN)
30		IT'S RAINING ME	EMI CD/MS 59412/MS 584 (E)	EMI CD/MS 59412/MS 584 (E)
31		RIDE WITH ME	Universal MCA20 40257/MCA2 40257 (U)	Universal MCA20 40257/MCA2 40257 (U)
32	NEW	INNOCENT (FALLING IN LOVE)	Mercury 33118/2 (U)	Mercury 33118/2 (U)
33		SING	Independent ISOM 4835S/50M 4835 (TEN)	Independent ISOM 4835S/50M 4835 (TEN)
34		OUT OF REACH	Go Beat/Polydor GULCD 29/GB/MS 29 (U)	Go Beat/Polydor GULCD 29/GB/MS 29 (U)
35		DIGITAL LOVE	Virgin VSCDT 1810/VSC 1810 (E)	Virgin VSCDT 1810/VSC 1810 (E)
36		NO MORE (BARKY I'M A DOG)	EMI 67122/67127A (TEN)	EMI 67122/67127A (TEN)
37		CLOSE TO YOU	Mercury MCA20 320/MS/CS 32 (U)	Mercury MCA20 320/MS/CS 32 (U)

Pos	Label	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
38		BEST FRIENDS	Island/Uni-Island CD 77005/775 (U)	Island/Uni-Island CD 77005/775 (U)
39		IT'S OVER NOW	Full Duppy/Arista 7423184912/7423184914 (BMG)	Full Duppy/Arista 7423184912/7423184914 (BMG)
40		DAYDREAM IN BLUE	Instant Karma KARMA 7CD/KARMA 7MC (TEN)	Instant Karma KARMA 7CD/KARMA 7MC (TEN)
41		ONAS AS GING	Atlantic DT 1762/DT 176A (TEN)	Atlantic DT 1762/DT 176A (TEN)
42		HEARD IT ALL BEFORE	Atlantic AT 01000/AT 0100 (TEN)	Atlantic AT 01000/AT 0100 (TEN)
43		ROCK DA FUNKY BEATS	Xorahab/Xorahab XHG CD/CS/KHG CS (UMG)	Xorahab/Xorahab XHG CD/CS/KHG CS (UMG)
44	NEW	01.2 - ANGELS & SHADOWS	Shadow Shadow SHADOW 1500/ISPO 1500/VS 1500 (U)	Shadow Shadow SHADOW 1500/ISPO 1500/VS 1500 (U)
45		FREE	Interscope/Polydor 49156/12499154 (U)	Interscope/Polydor 49156/12499154 (U)
46		FIESTA	Virgin 825214/825214A (P)	Virgin 825214/825214A (P)
47		NEVER ENOUGH	Positive CDTV 156/CTV 156 (E)	Positive CDTV 156/CTV 156 (E)
48		MUSAK	Positive CDTV 156 (E)	Positive CDTV 156 (E)
49		THE MUSIC IN YOU	Positive CDTV 156 (E)	Positive CDTV 156 (E)
50	NEW	YOU ARE ALIVE	Positive CDTV 156 (E)	Positive CDTV 156 (E)
51		JONATHAN DAVES	Jeepster JPR025 022 (SMP)	Jeepster JPR025 022 (SMP)
52		PURE AND SIMPLE 2	Hyundai 5910002/591004 (U)	Hyundai 5910002/591004 (U)
53		WOODOO	Incentive CEN1 7603CS (SMP/TEN)	Incentive CEN1 7603CS (SMP/TEN)
54		LET U GO	Kombour 0117285 KTR (U)	Kombour 0117285 KTR (U)
55		SURVIVOR	Columbia 6717302/671734 (TEN)	Columbia 6717302/671734 (TEN)
56		UP MIDDLE FINGER	East West OXIDE 880D/OXIDE CS (TEN)	East West OXIDE 880D/OXIDE CS (TEN)
57		IT WASN'T ME	MCA/Uni-Island 1588022/MCA/CS0202 (U)	MCA/Uni-Island 1588022/MCA/CS0202 (U)
58		WHO'S THAT GIRL	Interscope/Polydor 49156/12499154 (U)	Interscope/Polydor 49156/12499154 (U)
59		LOVIN' EACH DAY	Polydor 5876912/587694 (U)	Polydor 5876912/587694 (U)
60		LIFETIMES	Soma SOMA 100005 (U)	Soma SOMA 100005 (U)
61		NEWBORN	Testa Media/Mushroom MUSIC 9205CS (SMP)	Testa Media/Mushroom MUSIC 9205CS (SMP)
62		WHOLE AGAIN 2	Innocent SIN0X 24/SINC 24 (E)	Innocent SIN0X 24/SINC 24 (E)
63		IN 10	Deviant DWNT 4020CS (U)	Deviant DWNT 4020CS (U)
64		CLINT EASTWOOD	Parlophone CDR 6552/PT 6552 (E)	Parlophone CDR 6552/PT 6552 (E)
65	NEW	GODLESS	Capitol CDML 829 (E)	Capitol CDML 829 (E)
66		PLAY UP	EMI CD/MS 59412/MS 584 (E)	EMI CD/MS 59412/MS 584 (E)
67		GET UP FREAK ON	East West/Elektra 72000C/7205 (TEN)	East West/Elektra 72000C/7205 (TEN)
68		OCEAN SPRAY	Epit 871253/871253 (TEN)	Epit 871253/871253 (TEN)
69		SO FRESH SO CLEAN	LaFace/Arista 7423184912/7423184914 (BMG)	LaFace/Arista 7423184912/7423184914 (BMG)
70		WHAT'S YOUR FANTASY	Def Jam 5728/42 (E)	Def Jam 5728/42 (E)
71		UPSIDE DOWN	Stochkrom/Polydor 158842/158844 (U)	Stochkrom/Polydor 158842/158844 (U)
72		IMITATION LIFE	Warner Brothers W 56200/W 5650 (TEN)	Warner Brothers W 56200/W 5650 (TEN)
73		MODERN AGE	Rough Trade Records RTA0630/RT 06 (E)	Rough Trade Records RTA0630/RT 06 (E)
74		LULLABY	Virgin VSCDT 1795CS/1798 (E)	Virgin VSCDT 1795CS/1798 (E)

Pos	Label	Title	Artist (Producer) Publisher (Writer)
81		4	Archie & Babes
82		5	Archie & Babes
83		6	Archie & Babes
84		7	Archie & Babes
85		8	Archie & Babes
86		9	Archie & Babes
87		10	Archie & Babes
88		11	Archie & Babes
89		12	Archie & Babes
90		13	Archie & Babes
91		14	Archie & Babes
92		15	Archie & Babes
93		16	Archie & Babes
94		17	Archie & Babes
95		18	Archie & Babes
96		19	Archie & Babes
97		20	Archie & Babes
98		21	Archie & Babes
99		22	Archie & Babes
100		23	Archie & Babes

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7 JULY 2001

CHART COMMENTARY

by ALAN JONES

Poloyd registers its fifth number one (out of 15) in 2001, and its second in a row as Hear'Say's *The Way To Your Love* debuts. **Christina Aguilera**, **Lil' Kim**, **Mya** and **Pink**'s *Lady Marmalade*. The latter record – which also loses its US chart throne this week after five weeks at the top – continues to sell in near-identical quantities to the All Saints version which topped the chart in 1998. The Saints sold 106,956 copies on week one, and 71,125 on week two, while Christina and Co started with a slightly better 109,405 and remain slightly ahead, with a second week 71,542. If they continue to mirror All Saints, they can expect to sell more than 430,000 copies of the single.

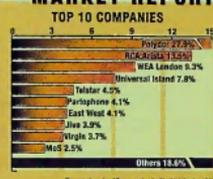
The record which knocks *Lady Marmalade* off the top of the US chart – **Usher's U Remind Me** – is not quite strong enough to do likewise here but still makes a strong debut at number three for the young Arista artist. His last single – **Pop Ya Collar** – charted higher, at number two, but sold fewer copies,



Hear'Say enjoyed the highest ever first week sales for a new act back in March, when their debut single *Pure & Simple* sold a phenomenal 548,823 copies. Things have quietened down somewhat since then for the group and their second single, *The Way To Your Love* sold just 75,514 copies last week. That is less than half the 160,000 first day total of *Pure & Simple* – but, on a quiet week, still enough for it to debut at number

one, making Hear'Say the second act to have two number ones this year, the first being **Shaggy**. The release of *The Way To Your Love* has also had a disappointingly small effect on the group's debut album *Popstars*, which slips three notches to number 35 this week – the lowest position of its 14-week history, though with more than 680,000 copies sold to date it remains the second biggest seller of the year, trailing only **Dido's No Angel**.

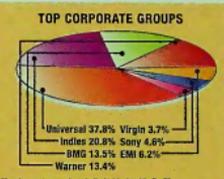
MARKET REPORT



Figures shown top 10 companies by % of total sales of the Top 75, and corporate groups shown by % of total sales of the Top 200



with a first week tally of 40,700 compared to U Remind Me's opening 56,500. When the **Backstreet Boys** debuted at



number eight with *The Call* in March, it gave the boy band their 13th consecutive Top 10 hit – a record for a US group. But the run

appears to be over, as their follow-up *More Than That* debuts at number 12 this week. It is rare for a band to chart its first two Top 75 hits in the same week but that is what New Yorkers **The Strokes** do this week. Causing a great deal of excitement in the pop press, the band's new single pairing *Hard To Explain* and New York City Cops debuts at number 16, while their *Modern Age* EP, which was released in January, debuts at number 74. The EP debuted at number 78 on its first week – and spent 17 weeks in the Top 200 before making the Top 75 this week.

It is only three and a half years since **Dave Bowers** made his chart debut with *Another Level* but already has 11 hits under his belt – all Top 10s. Bowers had seven hits with *Another Level*, before gunning on two hits with the Trusteesters. He finally went it alone in March, when he reached number nine with *Shut Up And Forget About It*. His latest single is *Another Lover*, which also debuts at number nine.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributed)
1	NEW	HARD TO EXPLAIN/NEW YORK CITY COPS	The Strokes	Rough Trade INTADISCO 023 (V)
2	NEW	MORE THAN THAT	Backstreet Boys	Jive 9252342 (V)
3	1	ROMEO	Basement Jaxx	XL Recordings XLS 132CD (V)
4	NEW	INGENUITE (WALLING IN LOVE)	Dellefem feat. Leigh Nash	Network 231162 (V)
5	2	HAVE A NICE DAY	Stevie Nicks	12 VNR 91028 (JMWV)
6	5	HERE AND NOW/YOU'LL BE SORRY	Steps	EMI/Jive 9201332 (V)
7	NEW	012 - ANGELS & SHADOWS	Omni Trio	Moving Shadow SHAD00150D (SRD)
8	NEW	THE MUSIC IN YOU	Monday feat. Delores	Perfecto PERF0025 (JMWV)
9	6	FIESTA	R Kelly	Jive 9252342 (V)
10	4	LET U GO	ATB	Kontour 0117235 KTR (V)
11	3	JONATHAN DAVID	Belle & Sebastian	Jester/J JPC05 022 (JMWV)
12	NEW	LIFETIMES	Slam feat. Tyrene Palmer	Soma SOMA0025 (V)
13	7	10 IN 01	Members Of Mayday	Debut DUNT 420DS (V)
14	12	MODERN AGE	Strokes	Rough Trade Records INTADISCO 010 (V)
15	8	NEWBORN	Muse	Mushroom Music SDC05X (JMWV)
16	NEW	UP ALL NIGHT/TAKE CONTROL	John B	Merthelwood
17	15	THRU YA YEA	De La Soul feat. De Alcas Xivrist	Tommy Boy TB020222 (V)
18	NEW	NEW YORK BOY	Gloss	Nude NU0503 (JMWV)
19	NEW	ATLANTIS	Moving Fusion	Ram RAMM03 (JMWV)
20	NEW	NIGHT STALKER	Altitude	UK Record (JMWV)

All charts © DN

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	THE WAY TO YOUR LOVE	Hear'Say	Polydor
2	NEW	LADY MARMALADE	Christina Aguilera, Lil' Kim, Mya & Pink	Capitol
3	NEW	U REMIND ME	Usher	LaFace
4	1	ANGEL	Shaggy feat. Ray J	MCA/Universal
5	2	THREE YOU'VE BE FINE	10	WEA
6	15-2000	CALL	The Backstreet Boys	Polydor
7	4	ALL I WANT	Hot Chick	Internal/Island
8	NEW	ANOTHER DAY IN PARADISE	Sheryl Crow	WEA
9	NEW	ANOTHER LOVER	Dave Bowers	Island
10	10	DO YOU REALLY LIKE IT?	St. Paul Pope & The HCs	Real Gone
11	4	ALL RISE	Incubus	Atlantic
12	NEW	DON'T STOP MOVIN'	50 Cent	Aftermath
13	11	THANK YOU	Christina Aguilera	Capitol
14	NEW	HAVE A NICE DAY	Stevie Nicks	Meridian
15	NEW	SING	Travis	Meridian
16	NEW	ROMEO	Basement Jaxx	XL Recordings
17	17	RIDE WITH ME	Nelly feat. City Squad	Island
18	NEW	GUT OF REACH	Emilie Autumn	Go Easy/Polydor
19	NEW	ELECTRIC AVENUE	Eric Burdon	East West
20	NEW	ANOTHER CHANGE	Ernie Bennet	Deliver
21	NEW	UNTIL THE END OF TIME 2	Interstate/Polydor	Interstate/Polydor
22	NEW	THIS TIME AROUND	Pink & Shell	Meridian
23	NEW	DIGITAL LOVE	Janet Jackman	Virgin
24	NEW	MORE THAN THAT	Backstreet Boys	Jive
25	NEW	NO MORE (BABY I'M A DO BIGHT)	Jay-Z	EPIC
26	NEW	I'M LIKE A BIRD	Nelly feat. P. Diddy	EastWest/Polydor
27	NEW	BODILICIOUS	Bethany Mott	Columbia
28	NEW	A LITTLE RESPECT	Janet Jackman	Columbia
29	NEW	WE COME 1	Funkadelic	Cherry/Linn
30	NEW	PLAY	Janet Jackman	EPIC
31	NEW	ETERNITY/THE ROAD TO MANDALAY	Winters & Wilton	Onyx
32	NEW	WHAT TALK YOU SO LONG?	Emma Bunton	Virgin
33	NEW	I DON'T WANT A LOVER	DOTI Texas	Mercury
34	NEW	YOU ARE ALIVE	Ernie Bennet	Frankie
35	NEW	SURVIVOR	Destiny's Child	Columbia
36	NEW	HAPPY PEOPLE	Static Revolver	Internal/Island
37	NEW	ALL FOR YOU	Janet Jackman	Virgin
38	NEW	BADDEST KIFFEST	Richard Dink	East West
39	NEW	WHO'S THAT GIRL	Ernie Bennet	Internal/Island
40	NEW	MY WAY	Long Batts	Internal/Island

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World Music - issue dated 21 July
An in-depth look at the UK World Music market - the key record companies, artists signed, and recent commercial successes.

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Booking deadline: Friday, July 6

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Booking deadline: Friday, July 13

7 JULY 2001

CHART COMMENTARY

by ALAN JONES



Few dance acts have the clout to register top five positions with their first two albums but the Basement Jaxx have managed just that, following up their number four 1999 debut *Romeo* with a number five entry for their latest eclectic selection, *Rooty*. The highest new entry to the albums chart this week at number five, *Rooty* sold nearly 27,000 copies to beat the 22,500 first-week figure achieved by *Romeo*. *Rooty* includes the

current hit single *Romeo* and is the second dance album on XL Recordings to reach the Top 10 in three months, beating the number eight position of the *Avalanches' Since I Left You 10* weeks ago. *Rooty* apparently is the description of the group's music given by a Japanese journalist, and has subsequently become the name given to the Brighton duo's secret club nights, as well as their album.

A further 32% dip in sales of *Travis' The Invisible Band* week on week is not enough to prevent it from remaining number one for the third time. The album sold just under 53,000 copies last week, to bring its 20-day tally to 330,000, enough for it to climb to number 12 in the year-to-date chart. *D12's Devils Night* also remains unmoved at number two while suffering a 36% dip in sales. And the top three is completed by *Shaggy's Hot Shot*, which climbs 5-3 despite a 15% decline.

Notwithstanding these negative numbers, overall artist album sales jumped by 8% last week, helped in no small part by the commencement of HMV's biggest ever sale. The retailer's website lists no fewer than 992 albums whose prices have been massively slashed, and although the sale did not start until Thursday it had predictably major consequences for the chart with – among others – *Eva Cassidy's Songbird* (slashed to £5) jumping 29-13, *Eminem's The Slim Shady*

MARKET REPORT

TOP 10 COMPANIES



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

SALES UPDATE

LP (£6.99) vaulting 141-19, *Madonna's The Immaculate Collection* (£6.99) exploding 44-21 and *The Verve's Urban Hymns* (£6.99)

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART
UK: 45.3% US: 44.0% Other: 10.7%

COMPILATIONS

After narrowly retaining its crown last week, *Capital Gold Legends* has a more comfortable victory in its third week at number one, and managed to reverse its declining sales by selling nearly 32,000 last week – an 8% increase over the previous week. The album – which includes 42 hit singles of the past has now sold 105,000 copies, and is the 10th Virgin/EMI collaboration (three of them with Universal) to top the 100,000 sales mark this year, more than half the overall total of 18. The album which debuts at number two behind it is another Virgin/EMI collaboration, *The Best Summer Holiday 2001 Ever*. Its release perfectly timed to coincide with the hottest weather of the year, it sold more than 27,000 copies last week to narrowly pinch the runners-up slot from *The Chillout*

Session 2. Despite its title, the majority of tracks on *The Best Summer Holiday 2001 Ever* were hits prior to this year, including *Fatboy Slim's Rockafeller Skank* from 1998, *Lou Bega's Mambo No. 5* from 1999 and last year's *Fill Me In* by Craig David. After 1.1 weeks in the Top 10, *Now That's What I Call Music!* 48 dips 10-13. The biggest selling compilation of the year has now sold 828,000, which means it far outstriks its 2000 equivalent, *Now 45* which sold 676,000, and its 1999 equivalent, *Now 42*, which sold 745,000. It is now the biggest selling spring collection in the series' history. Despite that, *Now 45's* lead at the top of the 2001 rankings continues to shrink, with runner-up *Bridget Jones's Diary* outselling it by 10,000 last week to increase its overall sales to 680,000.

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (Distributor)
1	NEW	ROBBO	Bassment Jaxx	XL Recordings XLCD 143 (V)
2	4	SONGBIRD	Eva Cassidy	Bill Street/Horizon 621066 (HOT)
3	1	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 9300 (DMP)
4	2	JUST ENOUGH EDUCATION TO PERFORM	Benjamins	V2 VVR 191508 (DMP)
5	7	SINCE I LEFT YOU	Avantchicks	XL Recordings XLCD 138 (V)
6	8	FREE ALL ANGELS	Ash	Infectious INFECT1000CD (DMP)
7	NEW	MOVE ON UP	Caris Mayfield	Sequel SEQUEL030 (P)
8	3	PROPHET	Nitin Sawhney	V2 VVR 191512 (DMP)
9	NEW	HITS FROM THE FRONTLINE	Edy Grant	Music Collection MCCC0398 (I)
10	NEW	TRUE LOVE – A COLLECTION	Al Green	Music Collection MCCC 39 (DISC)
11	NEW	GO PLASTIC	Savagelasher	Warp WARP007 (P)
12	NEW	PLAY	Moby	Muse MOC0100M 172 (V)
13	NEW	LIVE UP YOURSELF	Bob Marley	Music Collection 10881 (DISC)
14	19	ECHO PARK	Feeder	Echo ECHD034 (P)
15	16	SHOWBIZ	Muse	Mushroom MUSH 5900 (DMP)
16	8	STEP TACULAR	Missa	Eba/Live 051942 (P)
17	11	FELT MOUNTAIN	Goldfrapp	Muse MOC0100M188 (V)
18	18	ENJOY THE MELODIC SUNSHINE	Cosmic Rapp Riders	Pegaton MOC01500 (P)
19	5	BITTER SUITES TO SUCUBI	Cradle Of Film	Snuggly MUSIC CDF 8010 (P)
20	16	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 956 (P)

MUSIC WEEK 7 JULY 2001

ALBUMS FACTFILE

1971 classic *Tapestry*. With prices slashed to £2.99, they return to the chart at 22 and 24 respectively, the Specials album charting for the first time in more than 20 years after selling 11,000 copies. *Tapestry* charted as recently as 1996, and is the remastered, expanded version of the album which sold more than 35,000 copies last year, and has already sold a further 27,000 copies in 2001, 10,500 of them last week.

With eight straight Top 10 albums under his belt as lead singer of Wet Wet Wet it was inevitable that Marti Pellow's debut solo album *Smile* would arouse some interest last week. But coming more than three years after the group's last record, and following Pellow's disappearance from the scene to concentrate on battling substance abuse, it is quite a triumph that the album managed to sell more than 25,000 copies to secure a number seven debut. The last *Wet Wet Wet* album 10 sold at number two with sales of 42,000 on its first week.

MARKET REPORT

TOP 10 COMPANIES

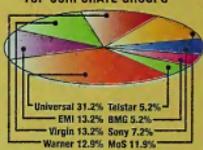


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75

SALES UPDATE

VERUS LAST WEEK: +4.7% YEAR TO DATE VERUS LAST YEAR: +11.0%

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.3% Compilations: 24.7%

THE YEAR SO FAR...

TOP 20 COMPILATIONS

TRW	UK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMVIR/UNIVERSAL																	
2	2	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY																	
3	3	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND																	
4	4	THE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI																	
5	5	CRUELLED ICEBIZ	VARIOUS ARTISTS	WSM																	
6	6	5 NEW WOMAN 2001	VARIOUS ARTISTS	VIRGIN/EMI																	
7	20	THE LOOK OF LOVE – THE BURT BACHARACK	VARIOUS ARTISTS	WSM/UNI/V																	
8	1	I LOVE M'S	VARIOUS ARTISTS	VIRGIN/EMI																	
9	9	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMVIR/UNIVERSAL																	
10	8	THE NEW PEPST CHART ALBUM	VARIOUS ARTISTS	VIRGIN/EMI																	
11	10	BREAKDOWN – VERY BEST OF EUROPHIC DANCE	VARIOUS ARTISTS	BMG/TELSTAR																	
12	11	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMVIR/UNIVERSAL																	
13	12	THE ANNUAL – SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND																	
14	13	NOW DANCE 2001 – PART 2	VARIOUS ARTISTS	VIRGIN/EMI																	
15	15	SMASH HITS SUMMER 2001	VARIOUS ARTISTS	EMVIR/UNIVERSAL																	
16	14	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV																	
17	15	PASSION	VARIOUS ARTISTS	WSM/UNI/V																	
18	16	CAPITAL GOLD LEGENDS	VARIOUS ARTISTS	VIRGIN/EMI																	
19	17	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV																	
20	18	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV																	

© 2001 Last week's position represents chart from three weeks ago

7
july
2001

THE OFFICIAL CHARTS

music week

7
july
2001

singles



- 1 THE WAY TO YOUR LOVE**
Hear Say
Polydor
- 2 LADY MARMALADE** Christina Aguilera/La Kim/MylPink Interscope/Polydor
- 3 U REMIND ME** Usher
LaFace/Arista
- 4 ANGEL** Shaggy feat. Rayvon
MCA/Uni-Island
- 5 THERE YOU'LL BE** Faith Hill
Warner Brothers
- 6 19/2000** Gorillaz
Parlophone
- 7 ALL I WANT** Mis-Teeq
Interno/Island
- 8 ANOTHER DAY IN PARADISE** Brandy & Ray J
WEA
- 9 ANOTHER LOVER** Dane
Arista
- 10 DO YOU REALLY LIKE IT** D.J. Pied Piper
Releasess/MoS



- 7 11 UNTIL THE END OF TIME 2** Pac
Interscope/Polydor
- 12 MORE THAN THAT** Backstreet Boys
Jive
- 13 ALL RISE** Blue
Innocent
- 14 DON'T STOP MOVIN'** S Club 7
Polydor
- 15 BADDEST RUFFEST** Backyard Dog
East West
- 16 HARD TO EXPLAIN/NEW YORK CITY COPS** The Strokes
Rough Trade
- 13 17 ROMEO** Basement Jaxx
XL Recordings
- 10 18 MY WAY** Limp Bizkit
Interscope/Polydor
- 11 19 WE COME 1** Faithless
Cherry Red



THE OFFICIAL UK CHARTS
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BIG FISH BIG FISH

THE BIGGEST NAMES IN DANCE ON
EUROPE'S BIGGEST MUSIC SITE THIS SUMMER



SUMMER OF DANCE
www.dotmusic.com/specials/summerofdance

dotmusic
what's your sound?



1 THE INVISIBLE BAND

- 1 THE INVISIBLE BAND**
Travis
Independiente
- 2 DEVILS NIGHT** D-12
Shady/Interscope/Polydor
- 3 HOT SHOT** Shaggy
MCA/Uni-Island
- 4 NO ANGEL** Dido
Cheeky/Arista
- 5 ROOTY** Basement Jaxx
XL Recordings
- 6 JUST ENOUGH EDUCATION TO PERFORM** Stereophonics
V2
- 7 SMILE** Marti Pellow
Mercury
- 8 OUTROSPECTIVE** Faithless
Cheeky/Arista
- 9 SURVIVOR** Destiny's Child
Columbia
- 10 THE VERY BEST OF** The Eagles
Elektra



- 3 11 ORIGIN OF SYMMETRY** Muse
Mushroom
- 19 12 GORILLAZ** Gorillaz
Parlophone
- 29 13 SONGBIRD** Eva Cassidy
Blix Street/Hot
- 8 14 THE GREATEST HITS** Eddy Grant
Ice/East West
- 12 15 CHOCOLATE STARESH AND THE HOT DOG** Limp Bizkit
Interscope/Polydor
- 11 16 TAKE OFF YOUR PANTS AND JACKET** Blink 182
MCA/Uni-Island
- 20 17 HYBRID THEORY** Linkin Park
Warner Brothers
- 13 18 THE ULTIMATE COLLECTION** Billy Joel
Columbia
- 11 19 THE SHINY** LP Entenam
Interscope/Polydor

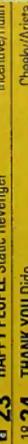
12 20 HAVE A NICE DAY Stereophonics



12 21 MILLION MILES AWAY The Offspring



12 22 GETTING AWAY WITH IT (ALL MESSED UP) James



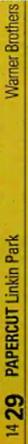
12 23 HAPPY PEOPLE Static Revenger



18 24 THANK YOU Dido



15 25 THIS TIME AROUND Phats & Small



17 26 HERE AND NOW/YOU'LL BE SORRY Steps



16 27 8000! Sticky feat. Ms Dynamite



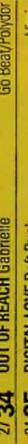
19 28 ELECTRIC AVENUE Eddy Grant



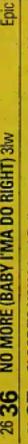
14 29 PAPERCUT Linkin Park



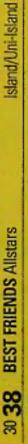
20 30 IT'S RAINING MEN Geri Halliwell



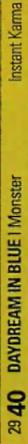
25 31 RIDE WITH ME Rally feat. City Spud



11 32 INNOCENTE (FALLING IN LOVE) Deleem feat. Leigh Nash



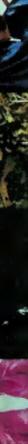
28 33 SING Travis



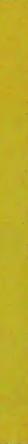
27 34 OUT OF REACH Gabrielle



24 35 DIGITAL LOVE Deft Punk



26 36 NO MORE (BABY I'MA DO RIGHT) 3W

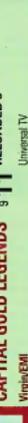


21 37 CLOSE TO YOU Mari Pellow



compilations

1 CAPITAL GOLD LEGENDS 9 11 RELOADED 3



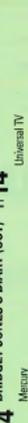
2 THE BEST SUMMER HOLIDAY 2001 EVER



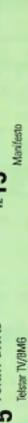
3 THE CHILLOUT SESSION 2



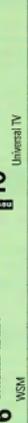
4 BRIDGET JONES'S DIARY (OST)



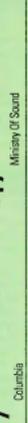
5 FUNKY DIVAS



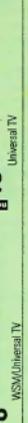
4 6 CHILLED IBIZA



7 INDEPENDENT WOMAN



8 THE LOOK OF LOVE - THE BIRTH BACHAGACHA



9 PURE HIP HOP



10 SMASH HITS SUMMER 2001



7 19 MUSIC - THE DEFINITIVE HITS COLLECTION 2



18 MTV DANCE



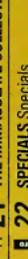
14 20 THE ALBUM



18 20 ONE LOVE - THE VERY BEST OF Bob Marley And The Wailers



44 21 THE IMMACULATE COLLECTION Madonna



17 22 SPECIALS



17 23 RISE Gabrielle



15 24 TAPESTRY Carole King



16 25 BEST OF ROXY MUSIC



16 26 THE ESSENTIAL Bob Dylan



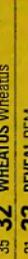
24 27 NOT THAT KIND Anastacia



14 28 AMNESIAC Radiohead



23 29 1 The Beatles



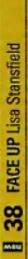
27 30 DISCOVERY Duff Punk



30 31 WHITE LADDER David Gray



35 32 WHEATUS Wheatus



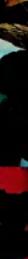
21 33 REVEAL REM



32 34 STANKONIA Outkast



31 35 POPSTARS Hear'Say



26 37 ANTHOLOGY - THROUGH THE YEARS Tom Petty & The Heartbreakers



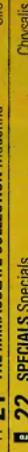
11 38 FACE UP Lisa Stansfield



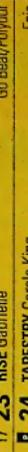
18 20 ONE LOVE - THE VERY BEST OF Bob Marley And The Wailers



44 21 THE IMMACULATE COLLECTION Madonna



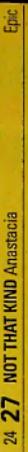
17 22 SPECIALS



17 23 RISE Gabrielle



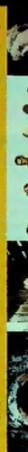
15 24 TAPESTRY Carole King



16 25 BEST OF ROXY MUSIC



16 26 THE ESSENTIAL Bob Dylan



24 27 NOT THAT KIND Anastacia



14 28 AMNESIAC Radiohead



23 29 1 The Beatles



27 30 DISCOVERY Duff Punk



30 31 WHITE LADDER David Gray



35 32 WHEATUS Wheatus



21 33 REVEAL REM



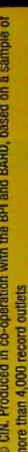
32 34 STANKONIA Outkast



31 35 POPSTARS Hear'Say



26 37 ANTHOLOGY - THROUGH THE YEARS Tom Petty & The Heartbreakers



11 38 FACE UP Lisa Stansfield



AWARDS
Horizontal & Vertical Charts

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Best New Singles

THE OFFICIAL UK CHARTS SPECIALIST

7 JULY 2001

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	OUR KID EH	Shiraz	Columbia 553442 (TEN)
2	16	GOOD FEELING	Thelast	Independents 150MCI1 (TEN)
3	3	MOON SAFARI	Air	Virgin CDV294 (E)
4	9	PAVARTO/TO/OMINO/GI/CARRERAS	Various	Emporio 6MT13229 (DISC5)
5	2	THE BODYGUARD (OST)	Various	Arista 762278696 (BMG)
6	4	CHEATY KETS	Ergygnics	RCA 921426 (BMG)
7	6	TRACY CHAPMAN	Tracy Chapman	Elektra 9367742 (TEN)
8	5	BACK TO FRONT	Lionel Richie	Polydor 530082 (E)
9	7	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 6FL1206 (E)
10	8	THE SINGLES COLLECTION	Spartan Ballet	EMO-Chrysalis/CCO149 (E)
11	13	USE YOUR ILLUSION 1	Guns N' Roses	Geffen/Polydor 6F702415 (E)
12	10	UNAN HYMNS	The Verve	Dot 021475 (E)
13	10	DOOKIE	Green Day	Reprise 53629522 (TEN)
14	14	USE YOUR ILLUSION 2	Guns N' Roses	Geffen/Polydor 6F702420 (E)
15	17	SELL, SELL, SELL	David Gray	EMI Catalogue CDEM3239 (E)
16	16	DUDE RANCH	Blk 192	MCA/Uni-Island MCO11824 (E)
17	12	BROTHERS IN ARMS	Dave Stryker	Virgin 824952 (E)
18	11	IN UTERO	Nirvana	Geffen/Polydor 6E124536 (E)
19	20	DESTINY'S CHILD	Destiny's Child	Columbia 485822 (TEN)
20	15	LEFTISM	Lafeld	Higher Ground/Hand Hands HANCO25 (TEN)

© CIN

BUDGET

This	Last	Title	Artist	Label (distributor)
1	4	HITS FROM THE FRONTLINE	Eddy Grant	Music Collection MCCO238 (DISC2)
2	7	TRUE LOVE - A COLLECTION IN THE SUMMERTIME	Al Green	Music Collection MCCO 378 (DISC5)
3	2	HEARTBREAKERS	Carol D'Amore	Simon CRM8255 (E)
4	5	THE BEST OF	113ex	Music Collection MCCO030 (DISC1)
5	6	YOU REALLY GOT ME - THE BEST OF LOVE SONGS	Kinks	Select SELL0596 (P)
6	10	YOU REALLY GOT ME - THE BEST OF LOVE SONGS	Camden 7432161912 (BMG)	
7	8	SING THE BLUES	Expansions	Geffen/Polydor 6F704308 (E)
8	9	FAVOURITE CLASSICS	Nirvana	Columbia CRM82552 (DISK)
9	13	CASTLES IN THE SKY	Jan Van Dael	Dot Dr 02330413 (Import)

© CIN

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LADY MARMALADE	Christina Aguilera/Lil' Kim/Mýa/Trick	Interscope/Polydor 495912 (E)
2	2	U REMIND ME	Usher	LaFace/Arista 742183832 (BMG)
3	3	ANGEL	Shaggy feat. Rayon	MCA/Uni-Island MCO214057 (E)
4	3	ALL I WANT	Mýa-Teq	Interscope/Teletel CD5TAS3184 (BMG)
5	4	UNTIL THE END OF TIME	2 Pac	Interscope/Polydor 4959181 (E)
6	5	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA WEA 327C1 (TEN)
7	6	ANOTHER LOVER	Dance 74321863412 (BMG)	
8	6	ALL RISE	Blue	Innocent SINGC 23 (E)
9	9	RIDE WITH ME	Nelly feat. City Squad	Universal MCT5149252 (E)
10	7	IT'S OVER NOW	112	Puff Daddy/Arista 74311849112 (BMG)
11	10	NO MORE (BABY I'MA DO RIGHT)	315W	Atlantic AT 0160C2 (TEN)
12	12	HEARD IT FIRST BEFORE	India.Arie	Motown/Uni-Island TMCO2 1958 (E)
13	13	VIDEO	Gabriel	Go Beat/Polydor 6DL CD 33 (E)
14	11	PIESTA	R Kelly	Jive 922142 (P)
15	15	COLD AS ICE	MOP	Elektra 6711782 (TEN)
16	17	FREE	Mýa	Interscope/Polydor 4957001 (E)
17	14	WHAT'S YOUR FANTASY	Ludacris	Def Jam 572842 (E)
18	19	PURPLE HILLS	D-12	Shady/Interscope/Polydor 061497582 (Import)
19	18	WHO'S THAT GIRL	Eve	Interscope/Polydor 4957672 (TEN)
20	19	PLAY	Jennifer Lopez	Elektra 6712722 (TEN)
21	17	GET UP FREAK ON	Missy Elliott	East West/Elektra E 7206C2 (TEN)
22	23	THRU YA CITY	De La Soul feat. DeVil's Christ	TMC/Boyz TBCO 2222 (P)
23	20	IT WASN'T ME	Shaggy feat. Ricki	MCA/Uni-Island 1958022 (E)
24	22	SO FRESH SO CLEAN	Outkast	LaFace/Arista 742183492 (BMG)
25	21	SURVIVOR	Destiny's Child	Columbia 4711782 (TEN)
26	24	RING RING RING	Aaron Solt	Def Soul 568404 (E)
27	25	ALL FOR YOU	Jani Jackson	Virgin VUS1161 (E)
28	26	LAPDANCE	Ned's Feet, Lee Harvey & Vita	Virgin VUS109 (E)
29	27	BOW WOW (THAT'S MY NAME)	Li Bow Wow	So So Def/Columbia 5799812 (TEN)

© CIN. Compiled from data from a panel of independents and specialist monitors.

MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	SON YOUNG The Couch Tour	Universal Video 523013 (E)
2	4	EMINEM - E	Universal Video 523043 (E)
3	2	STEPS: Live At Wembley	Jive 922095 (E)
4	2	BUNK BIK: The Urbans Chronicles	VVL 075240 (E)
5	5	PAUL McCARTNEY: Live At The Caverns	Direct Video 300333/300334 (E)
6	5	CARRERAS/TO/OMINO/GI/PAVARTO: The 3 Tenors - Paris 1998	Universal Video 526122 (E)
7	10	CAROLIN: Hip Hop Playlist In Smoke	Capitol Music 150525 (E)
8	3	SHANIA TWAIN: The Greatest Collection	Universal Video 0157033 (E)
9	8	THE EAGLES: Hell Freezes Over	Direct Video 300333/300334 (E)
10	6	BARBRA STREISAND: Timeless	SMJ Columbia SA332 (E)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	I NEED YOU	LeAnn Rimes	Warner Bros 65781630 (TEN)
2	2	BREATHIE	Faith Hill	Warner Brothers 247372 (Import)
3	4	COME ON OVER	Shania Twain	Mercury 170027 (E)
4	3	INSIDE OUT	Tasha Vandross	MCA Nashville 170292 (E)
5	5	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170092 (E)
6	6	THE WOMAN IN ME	Shania Twain	Mercury 522462 (E)
7	7	LITTLE SPARROW	Dolly Parton	Sanctuary SANC074 (P)
8	8	SET THIS CIRCUSS DOWN	Tina Turner	Capitol/Label 52526294 (E)
9	10	LOVELY BILL	Lonestar	Gravitas/BMG 01663782 (BMG/BMG)
10	9	PART II	East River Pipe	Grapevine/Arista 7432185432 (BMG/BMG)
11	11	FLY	Dixie Chicks	Capitol 0151912 (TEN)
12	11	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 33421321A (TEN)
13	12	TIRIO II	Harris/Jordan/Parton	Asylum 75562272A (TEN)
14	12	FAITH & INSPIRATION	Daniel O'Donnell	Epic 489822 (TEN)
15	15	WIDE OPEN SPACE	Dixie Chicks	Epic 489822 (TEN)
16	16	STEEPS & STRIPES	Brooks & Dunn	Arista Nashville/Capitol 74232432 (BMG/BMG)
17	17	RAINBOW CONNECTION	Willie Nelson	Island/Uni-Island 548102 (E)
18	14	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 506862 (TEN)
19	17	WILD & WICKED	Shania Twain	RIP/RWC/1213 (BMG)
20	20	WESTERN WALL - THE TUCSON SESSIONS	Linda Ronstadt/Emmylou Harris	Warner 755294402 (TEN)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	ORIGIN OF SYMMETRY	Muse	Minicore MUSH 933C (DINVP)
2	2	TAKE OFF YOUR PANTS AND JACKET	Blk 192	MCA/Uni-Island 113872 (E)
3	4	HYBRID THEORY	Larkin Park	Warner Brothers 33247752 (E)
4	3	CHOCOLATE STARSHINE AND THE HOT DATE	Linkin Park	Interscope/Polydor 495922 (E)
5	5	WHEATUS	Wheatus	Columbia 458645 (E)
6	6	ONE WILD NIGHT - LIVE 1985-2001	Bon Jovi	Mercury 585852 (E)
7	9	PARACHUTES	Coldplay	Parlophone 527762 (E)
8	7	SUPNIGHT	Rodriguez	Rodriguez RW 9835 (E)
9	10	NOISE BOACH	Steve Reich	DreamWorks/Polydor 4959222 (E)
10	8	MACHINE	Stacy X	Warner Brothers 33247942 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	UP ALL NIGHT/TAKE CONTROL	John B	Metalheadz MET11 041 (SRD)
2	2	ATLANTIS	Moving Fusion	Ram RAMM 33 (SRD)
3	3	HAPPY PEOPLE	Static Revenger	Incentive/Rain/Centru 111 (DIN)/TEN
4	2	ALL I WANT	Mis-Telq	Inferno/Telstar 125T5194P (SRD)
5	1	U REMIND ME	Usher	LaFace/Arista 742183832 (BMG)
6	6	MAYHEM/GATEMAN	Digital & Spirit	Phantom Audio PHAX002 (SRD)
7	3	BOODI!	Sticky Note, My Egozote	finPublic Demand/Sonic Circles EP399 (TEN)
8	4	MUSAK	Trisco	Positiva 12TV155 155 (E)
9	5	LIFETIMES	Slam Tent, Tyrone Palmer	Soma SOMA 1678 (V)
10	11	OBSESSION/TEAR OUT MY HEART	Future Cut	Metalheadz MET 1694 (SRD)
11	12	HYROD	Warrior	Incentive/CENT 267 (DIN)/TEN
12	7	10 IN 1	Members Of Mayday	Deviant DWNT 423X (V)
13	10	91.2 - ANGELS & SHADOWS	Omni Trio	Moving Shadow SHAD0W 110 (SRD)
14	13	DIGITAL VIDEO	Def Tech	Virgin VST 180 (E)
15	11	IT'S OVER NOW	112	Puff Daddy/Arista 74321849112 (BMG)
16	20	THRU YA CITY	De La Soul feat. DeVil's Christ	Tommy Boy TRV 2222 (TEN)
17	16	WAITING	Discofox 9723 (P)	
18	16	BLUE FUNK	4	Moist MOIST05S (ESD)
19	18	SPUNTK	Stylus Trouble	Junior BRG 0142 (ADD)
20	10	LUCKY PRESSURE	Poni Size/Reprazent	Talkin Loud TLXJ 64 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ROOBY	Basement Jaxx	XL Recordings XLLP 142X/CD 142 (E)
2	1	DEVILS NIGHT	D12	Ward/Warrior/Polygram 65 (E)
3	0	GO PLASTIC	Squarepusher	Ward/Warrior/Polygram 65 (E)
4	4	JAGGED LITTLE THORILL	Jagged Edge	So So Def/Columbia - 5532442 (E)
5	5	SEBENE BIG	Def Tech	Son - 50NCD091 (KDS/PI)
6	6	METALHEADZ PT'S PLATINUM BREAKZ '00	Various	Warner Bros 65789441 (E)
7	7	THE ARTFUL DODGER PT'S REWIND '00	Various	Warner Bros 65789441 (E)
8	8	PURE HIP HOP	Various	BMG/Sony/Telstar 111 (DIN)/TEN
9	2	OUTROSPECTIVE	Faithless	Chevy 7432185432 (BMG/BMG)
10	3	CAFE DEL MAR VOLUMEN OCHO	Various	Manifesto - 086592 (E)

© CIN



CHART COMMENTARY

by ALAN JONES

AIRPLAY FACTSHEET

Alisha's Attic enjoyed great support from Radio Two for their last single **Push It** At the **Aside**, **topping the most-played list** with the song even though it only reached number 24 on the **CIN** chart. Their upcoming follow-up **Pretender Got My Heart** is enjoying even more support from the station, where it was played 22 times last

week to jump 23-d on its most-played list. **Sadly, Radio Two is almost alone in its admiration for the song**, which was aired only 17 times by the remainder of the **Music Control** panel last week. **Radio Two provides an astronomical 99.23% of the audience which owns the disc** a number 30 debut on the **airplay chart**.

AT A GLANCE WEEKLY MARKET SHARES



Figure shows the 10 companies by % of total airplay of the top 50, with supporting shares by % of total airplay of the top 50.

We have reached the halfway point of the year and 26 airplay charts which have been compiled so far in 2001. Shaggy has, incredibly, been number one on 12 of them. He spent seven weeks at number one with **It Wasn't Me**, and is now in his fifth week on top with **Angel**, which pulled in another bumper audience of 92.3m and received 2,659 plays last week. It increases its lead at the top by a couple of million plays but that, in fact, is misleading because former runner-up **Have A Nice Day** by The Stereophonics has been overtaken by **Christina Aguilera, Lil' Kim, Mya and Pink's** **Lady Marmalade** which was 20m behind Shaggy last week but now trails by just 11m. Having ended **Angel's** three-week run atop the sales chart last week, it now seems poised to do the same on the **airplay chart**.

Debuting side by side on the sales chart at

15 and 16 respectively, **Backyard Dog's** **Baddest Ruffest** and **The Strokes' Hard To Explain** show in very similar quantities. Both suffered from fairly limited airplay, though the former was given much greater support by **Radio One**. Indeed, its total of 97 plays on the station in the last three weeks is the highest for any disc. Over the same period, **Hard To Explain** has had just 18 spins, 40 of them last week. **Radio One** makes a huge difference to the overall audiences enjoyed by the records, with **Baddest Ruffest** currently at number 32 on the **airplay chart** with an audience of 23.7m, while **Hard To Explain** is 53 places lower at number 125 and 6.5m listeners. Aside from its **Radio One** plays, **Hard To Explain** was aired 17 times by **KFM**, and just 22 times by all other stations on the **Music Control** panel. In the circumstances its sales performance was excellent and proves

that while radio support is important, the fact the music press got behind it in a big way was crucial to its success. The **RMC** - whose James O'Leary magazines about the **Strokes** at length in the current issue, describing their debut as the 'best for about a million years' - has been one of their biggest supporters, and demonstrates that whatever its current views, it can still pack a marketing punch.

As a new convert to **DAB**, I was amused to switch from **GWR's** classic rock station **Planet Rock** to its clubbed sister **Core** in the early hours of Sunday morning to find them simultaneously featuring songs featuring the same vocalists, namely **Bobby Kimball**. On **Planet Rock**, **Kimball** was fronting **Topo** and just hit **Hold The Line** while on **Core** he was sampled from the same group's **I Won't Hold You Back** on **Roger Sanchez's** **Another**

Chance. It is fair to say **airplay** for the week on **Hold The Line** was minimal but **Another Chance** surges 12-8 on the **airplay** chart this week, and tops the pre-release **airplay chart**. A former number one club hit, it was aired 1,534 times by stations on the **Music Control** panel last week (**Planet Rock** and the **Core** not being among them) with 33 spins from **Radio One** and 32 from **Capital FM** making the largest contributions to its firepower. The record is released today (**Monday**) and should have no problem emulating its **airplay** success on the **CIN** chart.

After a number two **airplay** hit with **Independent Women** and a number one with **Survivor**, **Destiny's Child** are at it again, with **Bootylicious** enjoying 76-17 this week to become the highest new entry to the **Top 50** on the **airplay** chart this year. Its surge comes as **Survivor** sits 25-44.

MTV THE BOX

Rank	Title	Label
1	4 PURPLE HILLS D-12	Parlophone
2	152900 Gorillaz	Virgin
3	LADY MARMALADE Christina Aguilera/Lil' Kim/Mya/Pink	Polydor
4	BOOTYLICIOUS Destiny's Child	Columbia
5	ELEVATION 12	Universal/Island
6	2 SING TRAVIS	Independent
7	RIDE WITH ME Neely feat. City Squad	Universal
8	ANGEL Shaggy feat. Rayon	MCA/Universal
9	A LITTLE RESPECT Whetstus	Columbia
10	ROMED Basement Jaxx	XL Recordings

Most played views on MTV UK/Media Research Ltd w/e 5/7/2001
Source: MTV UK

THE BOX

Rank	Title	Label
1	1 PURPLE HILLS D12	Parlophone
2	ETERNAL FLAME Atomic Kitten	Interscope/Pink
3	LADY MARMALADE Christina Aguilera/Lil' Kim/Mya/Pink	Polydor
4	50 WHAT IF...? Damo Damo	BMG
5	4 ALL OR NOTHING D-12	JRCA
6	ANGEL Shaggy feat. Rayon	MCA/Universal/Island
7	18 192000 Gorillaz	Parlophone
8	THE DEVIL'S NIGHTMARE Oxide & Neutro	East West
9	BOSS OF ME They Might Be Giants	PIAS/Relentless
10	BOOTYLICIOUS Destiny's Child	Columbia

Most played views on the Box, w/e 27/6/2001
Source: The Box

STUDENT TOP 10

Rank	Title	Label
1	IMITATION OF LIFE REM	WEA
2	ROMED Basement Jaxx	XL Recordings
3	THAW YOU UP	Cherrytree/Arts
4	11 BORN MUSE	Mushroom
5	SING TRAVIS	Independent
6	YA DON'T SEE THE SIGNS Mark B & Blade	Wordplay/Source
7	DONT STOP MOVIN' S Club 7	Polydor
8	COLD AS ICE MPJ	Epic
9	GOOD SOULS STARS	Chrysalis
10	DEEP DOWN & DIRTY Stereo MC's	Universal/Island

UK end of term student chart for summer 2001
Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Performances: Perfect
Gentleman Wyatt Jear; The Road To Mandalay Robbie Williams; Sometimes Ash
Video: The Way To Your Love Hear/Say
Final line-up 30/6/2001

THE PEPSI CHART

Performances: Justaposed With U
Super Fury Artists; So What #1 I Dama; H'Pipo
Video: The Way To Your Love Hear/Say
Video: Don't Let The Light Nelly Furtado
Package: Inlay
Final line-up 3/7/2001

POPWORD!

Video/Interviews/performance: Shereen; Static Revolver; Big Dig; U2; Blackstreet Boys; Destiny's Child; Boyz n the Banda; Super Fury Artists; Jennifer Lopez; H'Pipo
Final line-up 3/7/2001

RADIO ONE PLAYLISTS

A-LIST Ride With Me Neely feat. City Squad; Romeo Stagnant 2; Sing Travis; Lady Marmalade Christina Aguilera/Lil' Kim/Mya/Pink; My Way Limp Bizkit; Baddest, Ruffest Backyard Dog; We Come 2 Americas; 25-200 (Southeast MI) Gorillaz; All I Want Shaggy; Another Chance Roger Sanchez; I Video Jaxx; Heaven In A Hatpulse O'Jai; H'Pipo Neely; Angel Shaggy feat. Rayon; Purple Hills D-12; Bootylicious Destiny's Child; Perfect Shaggy feat. Rayon; Dance For Me Sade; The Rock Show Black S102; Justaposed With U Super Fury Artists

B-LIST No Escape! This Beatuz; Another Love; So What #1 I Dama; So What #1 I Dama; Turn Feeder; Empty Robbz Williams; Sometimes Ash; Southeastern Goodfellas; A Little Respect Whetstus; We Need A Resolution Aaliyah feat. Timbaland; Frontier Psychiatrist The Awakeners; Meet Her At The Love Parade 2000; Di Hone; Irresistible Jessica Simpson; Soul Sound Sugarbuds; Elevation 12; Castles In The Sky Van Van Dign; Have A Nice Day (Live Lounge Version) Stereophonics; Slugs

11 plays for week beginning 2/7/2001
* Denotes additions

MTV UK

Playlist Additions: Let Me Blow Ya Mind Eve 100; Gwen Stefani; Blurred Hair One Giant Leap; Some Kind of Bliss Stefani; I Feel Love Deshaun Moore; Inevitable (Remix) Jessica Simpson feat. Lil' Bow Wow; Inside All The People Planet Funk; Let's Get Dirty Redman

Pop single of the week: A Little Respect Whetstus

Albums of the week: none

CAPITAL RADIO

Additions: Flame Atomic Kitten; Castles In The Sky Ian Van Dign; Love You Anyway Da Naza; Pop 'N' Sync; Heaven In A Hatpulse O'Jai; Soul Sound Sugarbuds

VIRGIN RADIO

Additions: Sometimes Ash; Frontier Psychiatrist Awakeners; Have With Me O'Jai; Heaven In A Hatpulse O'Jai; Better Man/The Road To Mandalay Robbie Williams; Justaposed With U Super Fury Artists; Flowers In The Window Steve Taylor; Walk On/Wild Honey 112

GALAXY

Additions: Ain't It Lopic; Take Me Home Sophie Ellis

T4 SUNDAY

Performances: none

T4 MORNINGS

Performances: none

RADIO TWO PLAYLISTS

A-LIST There You'll Be Faith Hill; Drops Of Jupiter (Ten) Ten; All The Time Inc. Kelly Rowland; Believe; The Road To Mandalay/Empty Robbz Williams; Pretender Got My Heart Alisha's Attic; Sell Away David Gray; Loaded Ricky Martin

B-LIST Wheels Grand Love: The Way To Your Love Hear/Say; Another Lover Dams; Angel Shaggy feat. Rayon; Wall Of China Run; Mechanical World Green Colour Score; As If (EP Track) Thea Gilmore; Have A Nice Day Stereophonics; Justaposed With U Super Fury Artists

12 plays for week beginning 2/7/2001
* Denotes additions

Xfm

Additions: All The Way To Rome (We're Gonna Be A Star) RSH; Anta Up MCR; Love You So Good; Let's Go To Bed Super Purr; Fanny; Eighties Fan Camera Obscura; Beachfront Ruby; Thea Ona Detroit 3030

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MAJOR LABELS TURN TO ROCK AND METAL FOR NEW SIGNINGS

As Cradle Of Filth sign to Epic and nu-metal dominates charts around the world, Adam Woods investigates a sea-change in rock.

Former Atlantic Records boss Ahmet Ertegun, who brought British hard rock acts such as Led Zeppelin, Free and Bad Company to vast success during the Seventies, once offered the following rule of thumb: "If a lot of people like something, it's not generally because it's bad." And it is this lesson that the UK's major record companies have been re-learning over the past year as rock music, in its many forms, has once again burst from the confines of the underground and demanded wider attention.

Last month, Epic managing director Nick Raphael made Home Counties black-metalers Cradle Of Filth his first signing since joining the company from Arista. With 1m worldwide sales and seven albums to their name, the majority of them for Music For Nations, the band have quietly acquired the kind of sales potential that would cost a major label millions to build from scratch, and the sort of following that happily devotes its time to filing the Internet with fanites and endless strands of messageboard chat. What they are not, however, is an obvious major label act.

"If you had told Sony a couple of years ago that one day they would be signing Cradle Of Filth, they would have laughed in your face," suggests

Mark Palmer, general manager of Roadrunner Records, home of Slipknot. Raphael's plans for his new charges indicate that they are far from a token metal signing. When asked what he expects the band to achieve as an Epic act, he replies, simply: "Worldwide stardom".

Long-term metal fans scorn those who suggest that metal is making a comeback, pointing out that, as far as they are concerned, it never went away. But few can deny that when a major label managing director confidently predicts global domination for a UK act whose 1994 debut album was entitled *The Principle Of Evil Made Flesh*, something is definitely up. From being a cult quantity two years ago,

metal is now increasingly the province of the majors, who are beginning to invest in sufficient quantities to reap the fruits of indie and overseas A&R. Epic's signing highlights the fact that, in summer 2001, no major label roster can afford to be without a solid rock presence. While Epic was picking up CoF, sister label Columbia added British hopefuls Hundred Reasons to its stable of US acts such as Crazy Town and The Offspring; Limp Bizkit, Papa Roach and Marilyn Manson reside with Polydor, while Universal's Island has recent US album chart-toppers Blink-182; and WEA boasts the Deftones, Linkin Park and an array of veteran acts. RCA recently signed Backyard Babies from Swedish indie MVM Records, while Virgin's I Am imprint, run by legendary metal producer Ross Robinson, showcases breaking acts such as Amen and Van Red.

"The majors are realising that they can sell rock and metal records," says Universal UK International A&R manager Eddie

Ruffelt. He acknowledges that the vast majority of bankable acts are US-sourced at this stage, but suggests that the longer the trend continues, the better the chances for European acts.

"Over the next six months, we will see a huge flow of European rock records," he says. "A band like Rammstein is already selling a couple of million copies of each album, worldwide. There is definitely room for music like that, because it has a completely different sound from the American bands. But obviously the American stuff is perfect for us at the moment, and Polydor and DreamWorks, who have the best metal rosters in the world.

There is no better example of the current corporate weight of metal than Roadrunner founder Cees Wessels' recent decision to put 49% of his company up for sale, at a reported guide price of \$30m. BMG and Warner Music are among those said to be paying close attention. The successful bidder will be buying into such hugely

successful cult acts as Coal Chamber, Fear Factory and Sepultura. But the real carrot is flagship act Slipknot's already-completed second album, *Iowa*, due for release on August 20 through whichever group triumphs. While not (yet) the biggest-selling rock act in the world, Slipknot are the spiritual standard-bearers of the current metal charge. Limp Bizkit, Linkin Park and Papa Roach may have the MTV exposure and the airplay, but Slipknot have the underground cred, even after notching up 2m worldwide sales of their debut album. From a major point of view, the band

represents the largest remaining jewel in an increasingly sparsely-decorated independent metal crown.

For the indies, the cycle is a familiar one. Indeed, the same appears to apply to the fans. On the messageboard of Cradle Of Filth's official fanzine, the mood is surprisingly sanguine. An enquiry about the politics of Cradle Of Filth's move upmarket is met with a roll of the eyes from a regular, who says: "It's been mentioned, like, 7,187,654,386 times, and I think we'll all be very happy to see that Sony gives them even better opportunities. CoF said that →

'The majors are realising that they can sell rock and metal records. A band like Rammstein is already selling a couple of million worldwide. There is definitely room for music like that' — Eddie Ruffelt, Universal UK



Cradle Of Filth frontman Dani: the acclaimed black metal band were snapped up by Epic

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Rock and metal label guide: majors



from American Recordings)
 Mercury: Def Leppard;
 King Adora; Might
 Mighty Bossstones
 Polydor: Limp Bizkit;
 Marilyn Manson; Papa
 Roach; Queens Of The
 Stone Age
 Universal-Island: Blink-182;
 New Found Glory

VIRGIN
 Amen; Iggy Pop; Perry
 Farrell; A Perfect Circle;
 Vex Red

WARNER
 East West: Stone Temple
 Pilots
 WEA: Deftones; Green Day;
 Kid Rock; Linkin Park;
 Metallica; Pantera; Red Hot
 Chili Peppers; Static-X

BMG
 RCA-Arista: Adema;
 Backyard Babies;
 Disturbed; Foo Fighters; Lit

EMI
 EMI-Chrysalis: Dandy
 Warhols; Iron Maiden
 Parlophone: Everclear;
 Dave Navarro

SONY
 Columbia: Aerosmith;
 Crazy Town (right);
 Hundred Reasons (above);
 The Offspring
 Epic: Cradle Of Filth;
 Incubus; Korn

UNIVERSAL
 Island/Def Jam: Slayer;
 System Of A Down (licensed)



Linkin Park: the Warner-aligned nu-metalers have achieved success around the world

Sony gives them complete freedom, and encourages them to go on like they are doing."

So if a niche band can graduate seamlessly onto a major label, where does that leave the indies?

"You would expect indie labels like Music For Nations and Earache to be at the forefront, but they're not, which is a weird thing," says Ruffelt. "MFN must have seen that Cradle Of Filth would be in demand from the majors 12 months ago or more, but they didn't do anything about it."

Ruffelt's view is a harsh one in an industry where the typical marketing spend on a

chart album comes in at between £1m and £2m. And as in every other sector, specialist metal independents are conscious of the fact that their resources are by no means infinite. Even a large independent such as Mushroom Records, which numbers indie/rock crossover Muse, Ash and My Vitriol among its key acts, must measure its investment in meticulous detail.

"The whole rock scene is based around the live circuit, and touring is expensive," says Mushroom managing director Korda Marshall. "Putting a band on a series of sequential support tours costs £2,000-£3,000 a night, and over the course of 90

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Ash: indie-rockers have sold 250,000 copies of *Free All Angels* worldwide

gigs, well, you can do the maths for yourself." Needless to say, on top of these rapidly-mounting development costs, there are recording budgets to find, and if the record is to stand a chance of surviving in the pop market, there will be videos, online promotions, pluggers and above- and below-the-line advertising campaigns to pay for as well.

But just as clear is the fact that if a band is to be successful and credible in the rock world – particularly at the extreme end of the market – the spectre of marketing intervention should be nowhere in evidence. "I still can't believe how many people

come up to me and say, 'What a great idea for a band – nine guys in masks and boiler suits playing extreme metal and doing these confrontational gigs,'" says Palmer. "I can tell you right now, no one tells Slipknot what to do. They came to us as a finished package."

Another band which has managed to remain credible as its popularity has continued to climb is Tool – described recently in *Kerrang!* as "the metal Radiohead". The band exercise strict control over their image and output, and are rewarded with a fanbase of almost religious devotion. Third album *Lateralus*, released in →

Rock and metal label guide: indies

EARACHE

The Haunted; Linea 77; Morbid Angel; Mortis; Ultraviolence; Rabies Caste; Autonomy; Decapitated; December Wolves; Insision; Cadaver Inc; Gandalf; The Berzerker; Garden Of Shadows; December; Corporation 187

ECHO

Cortizone; Feeder

KOCH

Century Media: The Gathering; Lacuna Coil
Koch Entertainment: Slash's Snakepit; Stabbing Westward
SPV: Blohazard; Rollins Band; Motörhead

MUSHROOM

Infectious: Ash; My Vitriol
Mushroom: Muse; Vast

MUSIC FOR NATIONS

Anathema; Candlemass; El Caco; Dispatched; Entombed; Firebird; Hardcore Superstar; Lost Horizon; Neurosis, Opeth;



Spiritual Beggars; Will Haven
Volcano: Bowling For Soup; (Hed)PE; Tool

RHINO

Alice Cooper; Ramones

ROADRUNNER

Coal Chamber; Fear Factory; Machine Head; Sepultura; Slipknot (above); Soulfly; Spineshank; Type O Negative

SANCTUARY

Metal-Is: Bruce Dickinson; Halford; Megadeth; Queensrÿche
Sanctuary Records: Gary Moore;

The Quireboys; Izzy Stradlin;
Styx; Widespread Panic

SNAPPER

Peaceville: Katatonia;
My Dying Bride
Snapper: My Run

V2

The Black Crowes;
Stereophonics

ZTT

Raging Speedhorn (left)



Slipknot

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Rock resurgence leads to huge live demand

Best-selling singles and albums are the wider world's best indication that metal is on the move, but the real measure of an act's success has always been in its ability to pull a crowd.

"If you compare rock bands' album sales to the amount of people who come to their shows, it is incredible," says Metropolis promoter Maga Reveli, whose tours this summer include Slipknot, Linkin Park and the Tattoo The Planet travelling bill, featuring Pantera, Slayer and Cradle Of Filth. "There's bands that have only done 50,000 albums, and they are selling out the Britton Academy on top of a tour of city halls."

In the two-to-three-year cycles of the mainstream music business, any tour not timed to coincide with a product release is both an indulgence and a potential catastrophe. But by the end of this summer, UK audiences will have had a chance to see virtually every rock and metal band of any note, and they are grasping the opportunity in droves.

"In the past 12 months, ticket sales have been very, very good," says Steve Strange of booking agency Helter Skelter, which handles dozens of rock and metal acts, from Slayer to Queens Of The Stone Age. "Admittedly, in the June period, tickets have been a bit slower, just because of the amount of traffic in the marketplace. Everyone from AC/DC to Limp Bizkit (right) has been out there, and the kids have only got so much money to spend."

And with so many dates in the diary, it was perhaps inevitable that there would be a number of casualties. Limp Bizkit provoked outrage by pulling last week's gig at the Milton Keynes Bowl at a week's notice, citing frontman Fred



Durst's back problems.

Two weeks ago, German industrial rockers Rammstein (top right) were forced to cancel their London Astoria gig — only their second UK show, following their 1997 debut at the Highbury Garage — in response to the venue's fears about the band's pyrotechnic display.

Remaining in the calendar are tours from Slipknot, Megadeth, Linkin Park, the Tattoo The Planet line-up and many others, and in spite of the fact that there are

no dedicated metal festivals, the extent to which metal and alternative rock acts dominate this year's Reading/Leeds and T in the Park events leaves little room for complacency.

In fact, as far as the live rock scene is concerned, the only concern is the recurring safety theme, fuelled by crowd incidents at gigs around the world. Three Slipknot fans were injured last year when a member of the band jumped from the balcony into the crowd, while deaths at



the Danish Roskilde and Australian Big Day Out festivals saw calls for a worldwide re-examination of crowd safety procedures.

The task facing bands and promoters is to create the most extreme, energetic spectacle possible, without compromising the safety of the audience. When Limp Bizkit left the Big Day Out festival, the organisers noted that the band played with "sufficient intensity to provoke unprecedented and ferocious crowd activity in front of the stage". Many fans would counter that that is precisely the point. But promoters are keen to dispel any suggestions that rock audiences are exposed to greater risks than those who attend any other type of live event.

"There's a lot less trouble than you would find at a lot of other gigs," says Reveli. "Kids are getting into music younger and younger, to the point where a lot of them are getting picked from concerts by their parents. At the end of the gig, there'll be a queue of people carriers waiting outside the venue to take all these kids home. There are hardly any drunken brawls, and everyone leaves straight away after it has finished."

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May was a US Number One, selling 550,000 copies in its first week. If its chart performance in this country has been less emphatic — a Top 20 entry followed by a fairly rapid slide — the band has no reason to feel unduly having just completed a sold-out UK tour with two gigs at Britton Academy.

Signed to US indie Volcano Records, which is part-owned by the Zomba Group (as usual Clive Calder's operation anticipated the trend by moving into hard rock a few years ago), Tool are marketed in the UK by another Zomba affiliate, Music For Nations. Their records go out under the band's own Tool Discographical imprint, and the inlay card of the new album is entirely wordless. Nonetheless, the band's Top 20 debut was the product of a significant marketing spend on the part of MFN.

In a different, but no less competitive field, Ash have sold 250,000 copies of current album Free All Angels worldwide, and Muse's Showbiz sold 850,000 copies, with a 500,000 initial ship of the follow-up Origin Of Symmetry. Slipknot tour with a 30-tonne set, borne on a fleet of articulated lorries and a 60-man crew. If the majors are buying their way into the rock market, the indies are going to be made to look like the poor relations.

But their key asset, Roadrunner's Palmer believes, is the fact that they are genuine fans of the music they release. "This kind of music is not these people's first love," he says. "You can imagine a memo going round Sony asking who wants to go to a Cradle Of Filth gig and nobody wanting to go. You really can't fake that kind of thing, and that is the danger of signing to a major — they just might not get it."

Others are more supportive, pointing out that basic respect and supportive A&R should out through most communications problems.

"We can't be fans of every sort of music, but the important thing is to be able to respect a band for what they are capable of achieving," says Dougie Dodgson, A&R director of Snapper Music, which signed a one-off deal to release Cradle Of Filth's Bitter Suites To Succubi project in between the end of the band's contract with MFN and their ultimate decision to sign to Epic. "In the rock age, and particularly in the more extreme forms of rock, it is the people creating it who know what they are on about — not necessarily the A&R people."

It remains to be seen what a major label black metal album will sound like, but the leading indies remain confident in their unique ability to offer a notice band all the opportunities they need to develop.

"One of the reasons bands like signing to a label like ours is because they do have a lot of creative control," says Palmer at Roadrunner. "We can't match the financial offer, but we do give a band a free hand."

Conscious of the need to keep pace with the exceptionally critical hardcore rock fanbase, the majors — and Universal in particular — are hoping to have identified the next generation of A&R talent, in the form of the artists themselves. Limp Bizkit frontman Fred Durst, already a vice president of A&R at Interscope, launched his own Universal-backed Flawless imprint in May with a roster consisting of Puddle Of Mudd and Bizkit guitarist: Wes Borland's Big Dumb Face. Meanwhile the Hollywoodized Alien Ant Farm were recently picked up by Papa Roach →

"This kind of music is not these people's first love. You really can't fake that kind of thing, and that is the danger of major bands signing to a metal label — they just might not get it" — Mark Palmer, Roadrunner Records

inger Coby Dick's New Noise imprint, and the Backhouse Gang's Jimmy Pop moonlights for Republic Records in an A&R capacity. Significantly, a part of Epic's deal with Cradle Of Filth is to distribute the band's newly-initiated Abraxaslover imprint. Majors may lack the brand strength of the independent specialists, but their acts do not. "These people are out on the road the whole time, seeing other bands," says Ruffett. "It makes absolute sense to use them as an A&R source, and it's obviously what the kids want."

Everyone agrees that it's all about the kids. But who exactly are they? And why are there so many of them all of a sudden? Clearly, the traditional rock audience is growing, and as it continues to build, it is inevitably changing. As new multi-platinum US acts are flung at the UK charts each month, attracting more and more young fans to the genre, some argue

that the loyalty for which metalists are renowned is in danger of being eroded.

"The typical metal fans — the type you would see at the Burlington Monsters of Rock festivals maybe 10 years ago — they make up a very small proportion of the people we sell records to now," says Palmer. "The

audience is getting bigger, but it is also becoming more fickle, and bands are finding themselves in the same position as a lot of pop groups. If you have a multi-platinum record with one album, it doesn't mean you are definitely going to do it the next time around. Although it's great for a label like ours to have bands who have a chance of getting onto daytime radio, we also have the problem of maintaining that."

But as the media relives its long-term boycott of the metal scene and metal converts continue to come aboard, a backlash seems a long way off.

"No one can read the future, but I don't see this ending any time soon," says Ruffett. "Think of all the people who for years have been saying pop is dead, when it isn't dead in the slightest — it's just not like it was, and that's a good thing. The problem for metal is not the audience, it's the media. A lot of these bands have been around for a long time, but the media has not given them the exposure they deserve. In Europe, the key was the soundtrack to Mission: Impossible 2. People heard songs like [Limp Bizkit's] 'Take A Look Around, and everyone was suddenly thinking 'This is pop music, this isn't just a dark, heavy thing'."

Others remain unconvinced that rock—even in its less extreme forms — has actually been welcomed into the fold on an equal footing with pop.

'I don't think mainstream media will ever tolerate rock. If radio programmers have a choice between a Shaggy record and a Muse record, they will go for Shaggy every time' — Korda Marshall, Mushroom Records

"I don't think mainstream media will ever really tolerate rock," says Korda Marshall. "If radio programmers have a choice between a Shaggy record and a Muse record, they will go for the Shaggy record every time. But it is the fact that it has been ghettoised by mainstream radio and TV that has helped it to develop in the way that it has."

Only as labels attempt to pick up those bands which have thrived in the underground, nourished largely by the live sector and the specialist press, will it be possible to see how cult bands take to the bigger pond. The progress of the dark, heavy Cradle Of Filth will almost certainly provide the next serious test of metal's mainstream credentials.



● Papa Roach: frontman Coby Dick has his own imprint through Interscope



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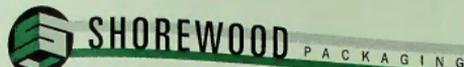
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(1) There was only one subject of conversation at the Silver Clef lunch last week, and you're looking at him. Not content with being the name on everyone's lips, Richard Griffiths (right) then proceeded to bid for everything up for grabs in the charity auction (he officially left his BMG job at 5pm that afternoon), although he only actually ended up with a holiday in Bali (for £7,500) and an Emap media package (£21,000). Sony Europe chief Paul Burger is pictured asking him whether he would be interested in sorting out Sony Germany. (2) Kyle was also in the house, pictured here smiling with EMI chief Tony Wadsworth – before her introduction from David Roche from corporate sister company HMV. Roche, subtle as ever, noted that here name is a cunning anagram for You Like M****. (3) Also on good form were songwriting Titans Leiber and Stoller. The latter (right) observed



wry that the trophy would be perfect for serving Bouillabaisse in, before noting how overwhelmed he and his partner were – “but then I know he’s overwhelmed just walking down the street these days.”

Remember where you heard it: Messrs Marsh, Edwards, Farrow and everyone else involved in the revamped Nordoff Robbins fund-raising committee pulled off an excellent Silver Clef bash on Friday, with the auction alone raising £130,000. Nick “The Captain” Stewart was in fine form as auctioneer, not least because he managed to persuade his outgoing boss to bid for everything. Indeed the first lot set the tone, with successive bids coming in from radio jock Jono (fired by Virgin Radio), Richard Griffiths (BMG) and Jonathan Shallit (Charlotte Church)...Jono had the last laugh on the subject of firings, addressing his former colleague Chris Evans: “It’s all about karma, what goes around comes around. He got rid of me and now someone’s got rid of him – not that I’m bitching...”. Bidding against yourself was the order of the day, while Tom Jones topped everyone by bidding against himself for a silver sexbomb signed by – you guessed it – himself.

Having snapped it up for a bargain £10,000 he then put it back into the auction, where it was bought by underbidder Tony Prince for £9,000...Meanwhile, Windswept’s Bob Grace entered into the spirit by picking up his writer Craig David’s acoustic guitar for £18,500...Sony UK chairman/CEO Rob Stringer and Epic managing director Nick Raphael can confirm the new Michael Jackson album really does exist. They were among the suits at its first European playback in Paris last week. Expect official info this week...Obviously not content with its staggering 32.7% first-quarter market share on singles, EMI Music

Publishing is now hell-bent on completely dominating the Top 10. A week after claiming credits on every one of the top six, it was yesterday (Sunday) looking to stretch its interest to seven of the top eight...Bentley Rhythm Ace’s manager Brummie Craig, superstar DJ Jay Strongman and a bunch of smooths were in attendance last week when Kev Rowland revealed his contribution to the skinhead look at the Burro-hosted pop fashion party which ended with a raffle for copies of The Look and the Sex Pistols’ F*CK Forever...It was surely the football match of the season. No, not this May’s nine-goal UEFA Cup Final thriller, but the mighty tie last week at Paddington Rec ground when HMV took on arch-rival Virgin Megastores. A 16th minute strike from Virgin’s Charles Bernstein settled the tie, though not without a couple of injuries to the winning side. Those HMV boys after years of McLaughlin training clearly play tough...Musical sparks flew at the artist-organised All Revealed night down in London’s Brick Lane, organised as a “protest” about the way in which talent is being ignored by consolidating music majors. Highlights included Sia dueting with Horace Andy on Come On Baby Light My Fire and Faithless’ Maxi Jazz doing an impromptu duet with Robbie Williams...And finally: congratulations to Universal Island’s Mark Crossingham and partner Lisa on the birth of a bouncing baby boy last week.....

KORDA MARSHALL doesn't really need an excuse for a spot of top noh, but when a new Garbage album is just around the corner that's a very reasonable reason for pushing the boat out. This last week with beautiful garbage all packed up and ready for an autumn release date, the Mushroom-infectious chief called up the band and a few mates to chow down at London's Mandarin Oriental Hotel. Sharing Marshall's hors d'oeuvre are, from bottom left and working round clockwise, the Agency's PAUL BOSWELL, The Partnership's MATTHEW AUSTIN, O prime management's PETER MENSCH, SHIRLEY MANSON, Marshall, Plax boss KENNY GATES, Pias Germany's MARCUS SCHAFFER, Pias France's SOPHIE MATHIEU and LAUREN DIDALL, and Mushroom-infectious UK's MIRELLE DAVIS.



CUSTOMER CARELINE
If you have any comments or queries arising from this issue of Music Week, please contact Aija Scott at: email: aconfig@ubinternational.com fax +44 (0)20 8309 7000; or write to - Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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Incorporating Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report
United Business Media International, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.
Tel: (020) 7579 + ext (see right). Fax: (020) 7579 4011.

For direct lines, dial (020) 7579 plus the extension you require. For emails, type its terms as shown, followed by ubinternational.com. Editor: Aija Scott. (020) 7579 4001. Account: Paul Williams (020) 7579 4001. Special Projects Editor: Adam Woods (020) 7579 4001. AMP Editor: James Roberts (020) 7579 4001. Reporter: Myrlandina Harding (020) 7579 4001. Chart Consultant: Alan Jones (020) 7579 4001. Production Editor: Duncan Kelland (020) 7579 4001. Senior Subeditor/Designer: Fiona Robertson (020) 7579 4001. Subeditor: Duane Borel (020) 7579 4001. Head of Information Services: Chris de Walle (020) 7579 4001. Chairman: Simon Ward (020) 7579 4001. New Releases Editor: Owen Lawrence (020) 7579 4001. Editorial Assistant: Claire Bond (020) 7579 4001. UK sales manager: John Biers (020) 7579 4001. Sales executives (see below): William Farley (020) 7579 4001, Scott Green (020) 7579 4001, Charles Williams (020) 7579 4001, Director of Events: Louise Stevens (020) 7579 4001, Events Manager: Anna Jones (020) 7579 4001, Events Assistant: Sarah Marshall (020) 7579 4001, Sales executive: Subscriptions (020) 7579 4001, Anna Spence (020) 7579 4001, Head of Information Services: Mark Lister (020) 7579 4001, Cathy Marie (020) 7579 4001. For United Business Media International Group write to: Adam Clark (020) 7579 4001. Ad production: Jane Hunter (020) 7579 4001. Publisher: Steve Robinson (020) 7579 4001. UK Publisher: Anna Hees (020) 7579 4001. © United Business Media International. 2002. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by information storage or retrieval systems without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper. Member of Periodicals Association, Publishers Association, including New Music Week. Delivery every January, from Music Week Subscriptions, United Business Media, Tower House, Lechlade Road, Market Harborough, Leics. LE15 9PF. Tel: 01535 438877. Fax: 01535 439599. USA Subscriptions: United Business Media, 2175 28th Street, San Francisco, CA 94133. Tel: 415 778 2100. UK & Ireland: 020 7579 4001. Single & 6 issue packs: 020 7579 4001. The Americas: 438877. Fax: 01535 439599. USA Postmaster: Please send address changes to Music Week, 2175 28th Street, San Francisco, CA 94133. Second class postage paid at San Francisco, CA. Postmaster: Please send address changes to Music Week, 2175 28th Street, San Francisco, CA 94133. Printed and published by Stephen & George Magazines, Gosh Hill Road, Dawley, Warrington, Merseyside, England. ISSN 0265-1548.

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RMG Distribution (Ireland) Ltd

Distribution, Sales & Finance: 2 Carrigles, Naas Road, Dublin 12.
Tel: +353 1 4051900 Telesales: +353 1 4051963/4 Fax: +353 1 4051916

Marketing & Promotion: 5-6 Lombard Street East, Westland Row, Dublin 2

Tel: +353 1 6727277 Fax: +353 1 6779386 E-mail: info@rmg.ie

website: www.rmg.ie

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