



NEWS: Music in the movies comes under focus as **IN THE CITY** reveals its themes for 2001

News 4



NEWS: New HITCLIPS gadget set to target the pocket music pound in tandem with top stars

Marketing 5



A&R: New KYLIE material heralds more contemporary feel for her second Parlophone album

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MUSIC ONLINE: WILL THE MAJORS MAKE IT HAPPEN? - P.34

FOR EVERYONE IN THE BUSINESS OF MUSIC 18 AUGUST 2001 £3.60

MUSIC WEEK

Makeup caps C4's autumn bill

by Mary-Louise Harding
Channel 4 has finalized a deal for terrestrial rights to the MTV Europe Awards this autumn following a multi-million cash boost to its music budget.

A prime-time Saturday night slot is being promised for the MTV Awards show as part of an autumn schedule which Channel 4 hopes will establish it as the home for music on terrestrial TV.

The channel has secured rights to Madonna's 'Drowned World Tour', and plans to screen one of the concerts in a prime-time Saturday slot early next month. This deal comes a month after it secured the terrestrial rights for the Mercury Music Prize, following a nine-year tenure with the BBC.

However, the jewel in the crown is the MTV Europe Awards, which will be screened at 9pm on Saturday November 10 and is set to feature headliners Dido, Destiny's Child and Janet Jackson. Last year's Stockholm show was broadcast by ITV.

Channel 4 will now be delivering an estimated 148 hours of music programming in the run-up to Christmas, excluding T4's music slots. In comparison, BBC 1 and 2's combined music output is estimated at just 90 hours from now until December.

Jo Wallace, the head of the 4Music strand, believes that Channel 4 is now far ahead of its rivals in terms of breadth and depth of music programming. She adds, "I



can't think of anyone else who can offer live coverage of up and coming acts such as The Moll Historical Society and The Strokes on 4Play, to mainstream pop on PopWorld, to up-and-coming black music on Flava, to

dance with our Cream collaboration on Ibiza TV and finally big names performing live such as Madonna and Robbie Williams."

The autumn 4Music season will be kicked off with a "revitalised" weekly 4Music Wednesday night series - which runs for 26 weeks from August 22. Wallace says the 4Music move into the "richer audience" autumn season reflects the channel's commitment to the show.

"4Music's importance in the overall output of the channel has escalated significantly," she says. 4Music's flagship show Flava is to be hosted by new buzz Polydor MC signing Miss Dynamite with co-presenters Spice, Swanie Trig and Specialist Moss and will feature "fresh, new talent" live perfor-

mances and interviews, rather than big urban names.

In turn, The Jo Whitley Show has received a complete makeover with live performances reintroduced to the new format. The show may also be renamed when it appears on screens in October. London Live DJ Sean Rowley is also set to return to the channel with an "all new" show featuring up and coming acts, while a new series of Promoters, featuring classic artists including George Clinton, is expected.

Also planned are highlights from the Reading and Creamfields's festivals, as well as further free outdoor Channel 4-hosted music events featuring Paul Oakenfold and the Awlanches on Clapham Common and Tavin Singh in Bradford.

U2 are set to make £6m gross from the UK leg of their 39-date tour of Europe, which kicked off at Manchester's MEN Arena on Saturday. Some 162,000 tickets have already been sold for the 10-date spin around Britain, which also takes in two nights in Birmingham on Tuesday and Wednesday - with Keltis supporting - and four nights at London's Earl's Court from Saturday (18). Again Keltis will support the Irish band on the first London date, with support on the following three nights coming from PJ Harvey, Nelly Furtado and J172. Promoter John Giddings, head of European touring at Clear Channel Entertainment (formerly SFX), says ticket sales have been as swift as Madonna's recent tour, with worldwide ticket grosses expected to top \$130m.



Jobs go as Pias prepares Edel buyback

Seven UK staff at Play It Again Sam (PIAS) have lost their jobs as the Belgium group begins a process of rationalisation and restructuring in readiness to buy back the majority of its shares from German owner Edel.

The middle management staff from the marketing, A&R and finance departments were made redundant from the UK team last week.

The move comes as Pias co-founders Kenny Gates and Michel Lambert finalise a deal to raise €5m (£3.12m) from an undisclosed

Swiss company to fund the purchase of Edel's 74.9% stake. An Edel source suggests the management buyout, first mooted in June after only 18 months under the ownership of the German record group, could be completed within four weeks.

Gates says it has to be realistic. "We feel that the prevailing economic climate doesn't justify an expansion strategy," he says. "We need to be cautious, building our artist and A&R rosters at a realistic pace and budget."

Robinson dances back with Sony label deal

Kevin Robinson, the former director of UK dance label Positiva, has struck a joint-venture deal to establish his own label, Illustrious Records, in partnership with Sony Music.

Illustrious - which will plug into the Epic promotions, sales and marketing streams, but centre around its own creative team - will be a "broad-based" label, with its roots in dance.

While Robinson does not rule out the possibility of licensing in one-off dance hits - "If something comes up that excites me, I will go with it," he says - he stresses that long-term album projects are the priority.

Robinson says he hopes to pitch the label between the pop sensibility of Positiva and the credible edge of XTC. It will be a label which will be able to provide a home to a



New team (from left): Raphael, Stringer and Robinson
range of acts such as the Vengaboys or Fragma on one side, and Groove Armada or Zero 7 on the other, he says.
The label's first three signings will be album acts, starting with the Rome-based duo Jolly Music.

"If we are considered a great dance label within the next few years that is fine," he says. "Within a few years after that, if we are considered a great all-round

label, that will be great." Robinson says his first priority is to finalise his three-strong team and start work. "First of all, I want to get in the building, get my team together and start work on the three album projects," he says.

Robinson's arrival within the Sony fold was confirmed on Friday (10).

Robinson says he was impressed by the "enthusiasm, passion and vision" of new Epic managing director Nick Raphael, who was instrumental in bringing him to the company, and Sony Music UK chairman/CEO Rod Stringer.

Raphael says, "This is filling a gap for Sony - because we haven't really had a strong presence in the dance market - but for me, it is about getting a real A&R talent into the company."

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- Ian Van Dahl** for an incredible single that just won't leave the top ten
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DEUTSCHE BA

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The first new material for 17 years from recently-reformed Eighties electronic duo Soft Cell will see the light of day next month, with the release of a new Some Bizarre compilation, God Shaped Hole is one of 14 tracks on the album I'd Rather Shout At A Returning Echo Than Kid That Someone's Listening, scheduled for September 10 through Pinnacle. Some Bizarre A&R manager Andy Pettit adds that further Soft Cell release activity will follow in October, with a Some Bizarre/Mercury remix album, which is expected to feature DJ versions of Marc Almond and Dave Ball's biggest hits 'Tainted Love' and 'Say Hello Wave Goodbye.' "This is them sticking their toes back into the water and we are expecting some action at radio," adds Pettit. "We're still working on the removers, but they'll be high profile." Soft Cell will support the material with a tour starting in October. Some Bizarre, which has licensed the Leeds pair's material to Mercury since Soft Cell's early days (when the label was called Phonogram), adds that a brand new Soft Cell album is also being readied for release in spring 2002.



Worldpop set to review chart sponsorship deal

The Official Chart sponsor, Worldpop.com, is reassessing its support for the national rundown after a change of strategy has made music content a lower priority to the internet start-up.

Worldpop.com struck a ground-breaking three-year sponsorship deal – thought to be worth around £4m – with the BPI in April last year.

However, it is now reinventing itself as an interactive marketing company, after raising £5.1m in second-round funding earlier this year. This will see it shift its strategic focus from being a music website to a provider of marketing services for entertainment companies.

Managing director Geoff Smith says that Worldpop.com is "reviewing" the chart contract. He says he has begun discussions with the BPI and CIM about continuing the current level of support.

news file

BPI TO HOLD B1 MEETING

The BPI is inviting 150 members and other interested parties to a meeting with Radio One controller Andy Parfitt and editor Alex Jones-Donnelly on September 13.

PARK PLAYS DOWN EXPRESS REPORTS

Former Capital Radio director of programmes Richard Park has denied reports that he is planning to launch radio stations for Express Newspapers owner Richard Desmond, after the group became a client of his fledgling consultancy. Park, who still consults for Capital, says he is advising the Express on "music and celebratory issues" and that cross-media ownership would scupper any plans by the Express to become a major radio player.

ONA JUDGING BEGINS

The battle to win the best pop, rock and dance website crowns commences today (Monday) at London internet café Cyberia, with the first round of judging for the second annual Online Music Awards. Music and new media professionals will meet every day this week to decide the winners in each of the 18 award categories, including best artist website.

RIAA SEEKS NAPSTER RULING

The RIAA and US publishers' association NMPA has filed for summary judgment finding Napster liable for copyright infringement, with a view to avoiding a lengthy trial procedure. The hearing is set for October. Meanwhile, the US Justice Department is understood to have launched an anti-trust investigation into the major label-controlled subscription services Pressplay and MusiKnet.

XL AND VIRGIN LEAD MUZIK SHORTLIST

XL and Virgin acts are set to dominate the Muzik Awards 2001, with three nominations each going to XL's Avanchaz and Basement Jaxx and Virgin's Air and Daft Punk. Anisa, Columbia, East West, Polydor and Positiva are shortlisted for the MIVSponsored best major label award.

Record UK shipments buck worldwide sales downturn

by Robert Ashton

The continuing UK economic "miracle", low mortgage rates, consumer confidence and a strong release schedule have helped deliver record second-quarter album deliveries and buck the downward sales spiral experienced by other world markets.

The BPI figures, for April to June, also indicate a turnaround in sales trends, with quarter two recording bigger figures than quarter one for the first time in more than five years.

The 46.1m units shipped in the second period this year – up 8.9% on the same period in 2000 and accounting for 20% of total value of £254.6m – puts quarter two up

£14.6m on the £239.2m total sales in the first three months of the year.

Chris Green, BPI director of research and information, says this represents a significant shift. "Normally the first, second and third quarter contribute approximately 20% of sales, with 40% coming in the last three months. Last year they both contributed 19.1% of sales, but for the previous four quarter one has outstripped quarter two sales," he says.

Much of the improvement was helped by a 17.9% increase in album value during the period – up to £227.6m – on the back of a raft of strong new releases from acts such as Stereophonics, Travis,

UK RECORD SHIPMENTS

| | Apr-June 2001 | Apr-June 2000 | % change |
|---------------|---------------|---------------|----------|
| Singles units | 14.7m | 17.0m | -13.7% |
| value | £26.7m | £29.8m | -10.3% |
| Albums units | 46.1m | 42.3m | +8.9% |
| value | £227.8m | £193.3m | +17.9% |
| Total value | £254.6m | £223.1m | +14.1% |

Source: BPI

Shaggy, REM and Destiny's Child.

Universal Music commercial director Steve Gallitt believes the UK's ability to grow, while other markets such as Japan, Germany and the US are currently struggling, is attributable to a mixture of a buoyant economy and "very good product backed by very good marketing".

Sales in the US have fallen 5% in the first six months of the year.

Gallitt adds, "People seem to have money in their pockets, but at Universal we've also had the Shaggy album and two massive hits. Record companies in general are trying to make more seasonal opportunities right through the calendar."

Green adds that this increasing tendency to spread releases more evenly over the year and schedule best of albums outside the traditional Christmas period has also had an impact on the latest figures.

However, the BPI figures show the singles sector still continues to struggle. Total unit sales fell 13.7% to 14.7m, with the value down 10.3% to £26.7m.

Virgin US hit by Carey delay and review of Priority label

Virgin Records America suffered two blows last week when it was forced to reschedule the release of Mariah Carey's album *Glitter* and also revealed that it was examining the future of its US label Priority.

The decision to move the *Glitter* release date to September 10 comes after intense speculation about Carey's health. However, Virgin declares that Carey is now making "great recovery progress" and will promote the album and its associated film of the same title.

Carey's recovery is in contrast to ongoing doubts about the viability of Virgin's urban label Priority Records as a standalone operation. One scenario is that the label will be folded into EMI Capitol's urban division.

An internal memo from EMI Recorded Music co Ken Berry said "no decisions have yet been reached" as to the label's future, but he expects to make a decision by the end of the month. It continued: "I have been discussing what moves we could make to strengthen the capabilities of both companies, with particular emphasis on Priority's expansion beyond rap and R&B."

Ministry targets US growth after £24m cash injection

The Ministry of Sound (MoS) is preparing to mount a major assault on the US market after raising £24m last week.

The music and media empire acquired the cash by selling around 20% of its business – valuing the company at more than £120m – to private equity group 3i.

3i has a limited track record of music investments, having previously invested in Worldpop.com and the now defunct music and entertainment distributor Sharba.

As part of MoS's latest move, music group managing director Matt Jagger has hired former US agent and House of Blues marketing director Chris Stephenson as head of its US operation. He will use the cash injection to fuel the group's rapid expansion into the burgeoning dance scene there.

The dance company, which has a predicted operating profit of £10m for the current financial year, also confirmed it has taken on former Ginger Mice co-head David Campbell as deputy chairman and head of media



Jagger: bringing in Stephenson – a title previously held by James Bethel.

The company's web operations have been dogged by problems, forcing a restructuring and a round of redundancies this year within its media department – which also produce the mass-circulation *Ministry* magazine. However, the label operations – which account for 85% of revenues – have prospered, particularly with the rise in popularity of UK-produced dance music in the US.

The company's largest live event, Knotwork 01, was due to attract 55,000 people to Stevestage at the weekend.

LARRY ADLER

1914 - 2001

'One of the greatest musicians of the 20th Century'

YOU WILL BE DEARLY MISSED

Jonathan Shalit

ENJOY MUSIC ON TV WHILE IT LASTS

As there ever been more music on TV? I can't remember a time when there was. Channel 4's deal to snap up rights to MTV's EMAs this November is only the tip of the iceberg. Coming off the back of announcements about the Top Of The Pops Awards and ITV's Record Of The Year show, it looks like we are all going to get a lot more help selling records this autumn. To be honest, though, this wealth of programming comes off the back of a pretty busy spring and summer period.

Tell me, can anyone remember a single Saturday night going by without some "best of 1977" or "Top 10 rock acts"-style magazine show in the schedules? I can't think of one. Frankly, you can't turn on the TV without seeing Slade, Leo Sayer, David Cassidy or Kate Thornton peering out of your TV. Music is pretty fashionable with TV commissioners right now. But, just as night follows day, it will go out of fashion too. And, the difficulty for the music industry is the natural tendency to rely on these opportunities for free exposure. TV loves music right now for a number of pretty straightforward reasons. For one thing it ties in with the celebrity obsession which allows *Hello!* and *OK!* to sell so many magazines. But, more than that, music provides cheap programming. Let's not kid ourselves. When recession bites and advertising revenues slump, the TV producer's mantra is very simple: "cheap teley, cheap teley, cheap teley..." And, in that climate, music is manna from heaven.

I know all this sounds distinctly "bah, humbug". Don't get me wrong, it is great that music is accounting for so much airtime. But let's not become too grateful to the TV channels. Let's not forget, these are the same people who - over the past decade or so - have consistently moaned about the low TV audience figures which music delivers. They will drop music as soon as the time is right - for them. Let's enjoy music on TV while it lasts. But let's not rely on it too much.

Martin Talbot

PAUL'S QUIRKS

R2: A WHISPER NOT A SCREAM

It may be my age, but does anyone else find that listening to Radio 1 for more than 10 minutes during the early morning or afternoon shows is enough to drive you to search for an alternative. It's not the music that's the problem - as my taste is fairly wide after years of listening to new bands and artists as a retail buyer - but it's the presenters. They appear to be getting ruder and more insulting as time goes on. They seem to treat the music as incidental or as an unimportant link between sections of their show that highlight their comic genius. If Radio One is supposed to be the premier music channel for young listeners, why don't they concentrate on playing new music and leave the banal comments and childish vulgarity to people like Chris Evans who did it properly?

Thank goodness then for Radio Two, where most of the presenters have been through the mill and come out the other side with an appreciation of exactly what their listeners want to hear. The chat is still there in most cases but it isn't crude and offensive. And the music, which covers most genres, seems to be central to the shows.

Terry Wogan chatters away but was probably responsible for Eva Cassidy reaching number one in the album charts earlier this year. Johnnie Walker and Steve Wright attract some interesting guests and entertain as well as playing some great music.

For me, though, Bob Harris is the pick of the bunch with his laidback style, superb choice of music, intelligent comment and structured presentation. On his country show on Thursdays and his Saturday late night show he seems to be able to mix the new and the old seamlessly, while offering an insight into the artists and the music at the same time.

What a pity he doesn't have a TV slot, as I for one would love to see Alison Krauss and Lucy Kaplansky share a stage with Incubus, Weezer or Travis.

I just wonder if people buy music despite the Radio One DJs, whereas Radio Two fans purchase because they feel they can trust the judgement of their favourite presenters.

Paul Quirk's column is a personal view

Key acts line up for conference season

The majors' key acts for Christmas and 2002 are reading themselves for this autumn's sales conferences, as details of three further events were unveiled last week.

With the Sony and Virgin conferees having already taken place, Universal/Island is the next major to line up its sales event and has booked north London's Shaw Theatre for Monday September 3.

A spokesman would not reveal details of the acts that are scheduled to make an appearance, but says they will be "big league". He adds, "It will contain a mix of presentation and artist performance."

EMI is taking over the Top Of The Pops studios in west London's Riverside Studios complex on September 4 to announce its sales plans for the next few months and year.

Meanwhile, September 10 sees BMG at London's Mermaid Theatre. According to a spokesman, the major has "booked some of our key artists for the day."

Big names go head-to-head in late summer chart showdown

Retailers are preparing for a late summer chart clash, with a string of key UK artists set to go head-to-head with their single releases during the coming month.

Today's [Monday] single release schedule features simultaneous releases from heavy-hitting artists including Five, Jamiroquai, New Order and Sophie Ellis-Bextor.

The release schedule for September 3 is busier still: Artful Dodger, Bob The Builder and Fatboy Slim are among the artists contending for the number one high-profile acts lining up to release their singles on the same day, sources expect certain releases to move to a less competitive date.

Virgin Retail senior product manager for singles, Richard Bridge says, "These extremely busy weeks are generally unplanned and entirely coincidental."

I would think it likely that several of the titles currently on the schedule for September 3 will move their release date in the next week or so."

Bridge notes that Virgin have already changed the release date for Victoria Beckham's new single, Not Such An Innocent Girl, from September 3 to 17. Sony had originally planned the new Michael Jackson single for the same day, although the company has now taken its release off the schedule.

While bumper head-to-head weeks can work against individual artists, Bridge says they are a good-send for retailers. "We'd expect to see a definite increase in trade during these busy weeks, so from the retail perspective it can only be seen as a good thing," he says. "It drives customers into our stores and can increase the volume of our sales by as much as a third."

ITC to scrutinise music's role on the silver screen

by Robert Ashton

Film, image, style and the creative packaging of artists will be put under the spotlight at next month's in The City, with leading director Michael Winterbottom leading a debate on music's place in the recording process.

Winterbottom, whose credits include the critically acclaimed *Welcome To Sarajevo* and the soon-to-be-released film about the Manchester music scene, *24 Hour Party People*, will be joined by comedian and actor Steve Coogan at the 10th anniversary event.

Producer Howie B and leading image makers have also confirmed their appearance, as the ITC puts the final touches to its panels for the September 29 to October 2 conference at Manchester's Midland Crown Plaza.

ITC managing director Warren Bramley says around one-fifth of the top 100 *Billboard* albums were soundtracks last year, and films have now become one of the best pieces of cross-promotion for music. "Film people say their films are great promotional tools and boost the careers of the music makers," he says.



Howie B: part of creative debate

"However, artists argue that film should pay more for music because, without songs, movies would be rubbish. We want to debate the value of music in film. Also, the music industry can learn lessons from the film industry, such as the way Hollywood uses website marketing so effectively following the success of Blair Witch."

With a nod to this tie-up between image and music album designer Mark Farrow, who courts Spiritualised and Pet Shop Boys among his clients, will join music photographer Evan Spencer in a discussion about the creative element

surrounding artists on the Sunday (September 30).

As part of this "creative" discussion, Howie B will discuss his work as a producer for acts including Björk and U2. "What we want to list are all the elements that surround artists, photographers, producers and designers and find out what their contribution to the overall package is," says Bramley.

At the same time, ITC is staging a second annual summit in conjunction with Aim. Bramley says the event will include - across three panels - the role of compilations, a sample clearance masterclass and licensing to majors. It will include contributions from Taliskin Loud A&R director Paul Martin, trust@home founder Lynn Kosgrove, Atlantic editor Tom Whitwell, Skint boss Damien Harris and Manifesto's head of A&R Luke Neville. Coldcut's Jon Moore and Ninja Tune managing director Peter Quicke will also be interviewed.

ITC has also confirmed the style-conscious Roxy Music as one of the first acts on the live bill. Spiritualised have also confirmed to play on Monday (October 1).

Adler memorial service set for October date

Artists and executives will get the chance to pay their last respects to Larry Adler at a private memorial service in London next month.

The service for the veteran harmonica virtuoso, who died last week aged 87, is planned to take place at Soho's Arts Theatre at 4pm on October 9.

Last Friday, a number of musicians, industry executives and Adler's manager Jonathan Shallit - who is organising the memorial - attended his north London funeral.

Adler had stipulated that the ceremony, at Golders Green Cemetery, should be a low-key affair, with the family keen to play down ideas of a "showbiz" send-off. His son Peter says, "So many people were showing that in the end I had to open it up to everyone."



Among friends: Adler, front, with from top left, Martin, Shallit and Sting

The Memorial Concert in October, organised in conjunction with Sir George Martin, is likely to "involve all Larry's musician friends, getting up and doing ditties" in tribute.

Adler had outlived most of his contemporaries, including Duke Ellington, Benny Goodman and George Gershwin, but spent the

last years of his life collaborating with the likes of Sir Elton John, Sting, Kate Bush, Peter Dinklage, Sinead O'Connor and Sir George Martin. In 1994, he became the then oldest artist in UK chart history to be awarded a gold disc, after sales of his *Glory Of Gershwin* album topped *Long John Silver* at number two in the charts.

Shalit was credited with "rediscovering" Adler in his late fifties. "I met him at a gig at Pizza in The Park in London," he recalls. "I offered him a lift home and he started telling me all these anecdotes about Gershwin and Duke Ellington. I knew he had to do something together."

Sting described Adler as "one of the youngest old people I've ever met."



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FOR EVERYONE IN THE BUSINESS OF MUSIC



Polydor's marketing department is laying into a potential 10m TV audience later this year by linking with Sky to transmit Hear-Say's (pictured) live in TV concert. Hear-Say — live in your living room will be only the second Sky Box Office music concert this year and will be shown live from the Manchester MEN Arena at 9pm on September 23. Head of Sky TV events Marc Connelly says the potential audience for Sky music concert this year will be about five millions June 1998 concert, with 5.5m UK homes accessing Sky and another 4m hooked up to cable. Connelly also says Sky will be working closely with Polydor general manager David Joseph to ensure cross-promotional opportunities and special features, such as a birthday party for Suzanne, to be included in a half-hour access-all-areas programme at 8.30pm the same night. Connelly expects to stage two more pay-for-view music shows from Sky before the end of the year.

newsfile

FOSTER'S LINKS UP WITH CAPITAL
 Courage lager brand Foster's is linking with the Capital Radio Group in a £500,000 promotion giving listeners the chance to win a two-week "No Worries" trip to a mystery island. The promotion, which will run throughout August, will be broadcast on Dr Fox's breakfast show on 95.8 Capital FM, A.M.'s breakfast session and the drivetime slots on Southern FM, Fox FM, Power FM, Red Dragon and BRMB.

V2001 MERCHANDISE GOES ONLINE
 V2001 merchandise is being offered online to fans and festival-goers before the August 18-19 event for the first time through an exclusive deal between official merchandisers Blue Grape, the festival promoters — SJM Concerts, Metropolis Music, DF Concerts, MCD Promotions and Wembley TV, the hosts and designers of the V2001 website at www.vfestival.com.

TOUCH TELEPHONES POP STAR VOICEMAILS
 Mobile telephone users can arrange to have Atomic Kitten, Steps or Five answer their phones under a deal with mobile content supplier Touch. The bands are among a number of groups, TV personalities and film stars who are providing exclusive voicemail messages to a range of handset model and network operators.

ANNA BURLES JOINS UNIQUE BOARD
 Production company Unique is appointing head of content Anna Burles to the board. In her new role, Burles will report to production managing director Pipa Sands, but will continue to be responsible for developing business through the group's content arm theBlueBox.

BORDERS OPENS NEW KINGSTON STORE
 US retail chain Borders is opening a new 28,000 sq ft superstore in Kingston-upon-Thames in November and has appointed Brighton store general manager Lee Chalmers to run it. The new store will offer a range of books and music and is also aiming to recruit a classical music specialist.

HUT USES INNOVATIVE MARKETING
 Hut Recordings is utilising an innovative CD fingerprinting technique to help the marketing push behind the September 3 release of Embrace's If You've Never Been. The technology — Compact Disc Rights Detection — will enable anyone who bought the debut album The Good Will Out to exclusively stream the new album two weeks before release and also pre-order it online.

THIS WEEK'S BPI AWARDS
 The Now That's What I Call Music! 49 compilation goes two-time platinum and Nickel Back's The Electric Blue gold. Records to receive silver awards include the albums Simple Things by Zero 7, Paper Scissors Stone by Catatonia, Right Now by Atomic Kitten and The Heaven Is A Hellfire single by OPM.

HOW TV SHOWS' RATINGS COMPARE

| Programme | this week | % change on 20/00 |
|---|-----------|-------------------|
| Top Of The Pops* | 3,088 | -25.0 |
| Top Of The Pops II | 2,610 | n/a |
| CD:UK* | 1,294 | -60.4 |
| SNV1 | 1,282 | -49.9 |
| The Popal Chart and Dr Fox Chart Update | 1,280 | -21.4 |
| Live And Kicking | 645 | n/a |
| Popworld (Sun) | 362 | n/a |
| Top Of The Pops Plus | 303 | n/a |
| Exclusive (Sun) | 211 | -57.1 |
| Exclusive (Times) | 210 | n/a |

*Excludes blues. Source: MediaScan EMG (Barb data) for w/e July 23 2001.

Budgets set to open up for children's market

Director Tony Guzman says that HitClips are not being marketed as rival format to CD or MP3, but rather as "a collectable, a gadget, a 'wow' and, consequently, a new promotional vehicle for labels trying to tap into the pre-teenage market. Each clip costs £3.99 — roughly the same as for a CD single — with further £7.99 required for a personal player (or £9.99 for boombox). Guzman adds, "The 12-year-olds we're looking don't look at a HitClip and think they would be better off paying the time for a CD. They will no doubt see it as a cool thing — they're small, they're nifty and gadgety. And we're not trying to compete with CD sales; we're hoping the labels will be it purely as a promotional opportunity, a different way of promoting a song or artist."

Woolworths initially plans to stock three HitClips — Britney Spears' Lucky, S Club 7's Natural and Destiny's Child's Survivor — in the music and CD sections of stores, but also hopes to capture toy buyers in addition to music shoppers.

"We consider them to be more of a toy than a music product," says a Woolworths spokesman. "But if the current level of interest keeps up, we will be looking at supplying more tracks."

In the US, where HitClips were launched last year, the products have held the top three places in the Youth Electronics Toys sector. If they prove as popular a promotional tool in the UK, Tiger plans to roll them out in Europe by the beginning of 2002.

Zomba aims to boost commercial potential with Songfinder CD-Rom

Zomba Music Services is set to launch a CD-Rom-based music search and licensing tool aimed at advertising agencies in a bid to step its repertoire's commercial potential.

Dubbed Songfinder, the software is to be given free to advertising agencies, creative shops and production companies which focus on heavy use of original artist recordings in commercials.

The first version of Songfinder features almost 500 songs from across the Zomba publishing catalogue including titles made famous by Britney Dion, Shanita Twain, Britney Spears and Bon Jovi. The CD-Rom features 45-second audio clips and full lyrics.

"These can be searched by genre and mood as well as artist and song title via a search function designed by new media agency Forma. It has developed 15 different search criteria, including relevant phrases to suit products' positioning and strapline.



Shanita Twain: on new CD-Rom

The software also contains functions to synchronise licence requests to all relevant parties in a bid to speed up the process and encourage heavier usage of SNV1.

Film, TV and media head at Zomba Richard Kirstein says the service is first in for the UK commercial publishing industry. "We have included many features requested by clients during development and are confident that Songfinder will be adopted across the advertising industry," he says.

follows a similar format to Big Brother. In addition to music bedded — background music during segments in the show — Sony casts are also likely to appear throughout the series.

Sony, Channel 4 and Initial hope to capitalise by targeting the postpub

to promote productions." Universal UK provided evidence of the viability of associated music releases when the Big Brother double CD shifted 40,000 units almost overnight.

Bar Wars begins a nine-week run on September 28.

ENJOY MUSIC ON TV WHILE IT LASTS

Has there ever been more music on TV? I can't remember a time when there was.

Channel 4's deal to snap up rights to MTV's EMAs this November is only the tip of the iceberg. Coming off the back of announcements about the Top Of The Pops Awards and ITV's Record Of The Year show, it looks like we are all going to get a lot more help selling records this autumn. To be honest, though, this wealth of programming comes off the back of a pretty busy spring and summer period.

Tell me, can anyone remember a single Saturday night going by without some "best of 2007" or "Top 10 rock acts"-style magazine show in the schedules? I can't think of one. Frankly, you can't turn on the TV without seeing Slade, Leo Sayer, David Cassidy or Kate Thornton peering out of your TV. Music is pretty fashionable with TV commissioners right now. But, just as night follows day, it will go out of fashion too. And, the difficulty for the music industry is the natural tendency to rely on these opportunities for free exposure.

TV loves music right now for a number of pretty straightforward reasons. For one thing it ties in with the celebrity obsession which allows *Helllo* and *OK!* to sell so many magazines. But, more than that, music provides cheap programming. Let's not kid ourselves. When recession bites and advertising revenues slump, the TV producer's mantra is very simple: "cheap teley, cheap teley, cheap teley..." And, in that climate, music is manna from heaven.

I know all this sounds distinctly "bah, humbug". Don't get me wrong, it is great that music is accounting for so much airtime. But let's not become too grateful to the TV channels. Let's not forget, these are the same people who - over the past decade or so - have consistently moaned about the low TV audience figures which music delivers.

They will drop music as soon as the time is right - for them. Let's enjoy music on TV while it lasts. But let's not let it too much.

Martin Talbot

PAUL'S QUIRKS

R2: A WHISPER NOT A SCREAM

It may be my age, but does anyone else find that listening to Radio One for more than 10 minutes during the early morning or afternoon shows is enough to drive you to search for an alternative. It's not the music that's the problem - as my taste is fairly wide after years of listening to new bands and artists as a retail buyer - but it's the presenters. They appear to be getting ruder and more insulting as time goes on. They seem to treat the music as incidental or as an unimportant link between sections of their show that highlight their comic genius. If Radio One is supposed to be the premier music channel for young listeners, why don't they concentrate on playing new music and leave the banal comments and childish vulgarity to people like Chris Evans who did it properly?

Thank goodness then for Radio Two, where most of the presenters have been through the mill and come out the other side with an appreciation of exactly what their listeners want to hear. The chat is still there in most cases but it isn't crude and offensive. And the music, which covers most genres, seems to be central to the shows.

Terry Wogan chatters away but was probably responsible for Eva Cassidy reaching number one in the album charts earlier this year. Johnnie Walker and Steve Wright attract some interesting guests and entertain as well as playing some great music.

For me, though, Bob Harris is the pick of the bunch with his laidback style, superb choice of music, intelligent comment and structured presentation. On his country show on Thursdays and his Saturday late night show he seems to be able to mix the new and the old seamlessly, while offering an insight into the artists and the music at the same time. What a pity he doesn't have a TV slot, as I for one would love to see Alison Krauss and Lucy Kaplansky share a stage with Incubus, Weezer or Travis.

I just wonder if people buy music despite the Radio One DJs, whereas Radio Two fans purchase because they feel they can trust the judgement of their favourite presenters.

Paul Quirk's column is a personal view

Key acts line up for conference season

The majors' key acts for Christmas and 2002 are readying themselves for this autumn's sales conference as details of three further events were unveiled last week.

With the Sony and Virgin concert series having already taken place, Universal/Island is the next major line up its sales event and it booked north London's Shaw Theatre for Monday September 3.

A spokesman would not reveal details of the acts that are scheduled to make an appearance, but they will be "big league". He adds, "it will contain a mix of presentation and artist performance."

EMI is taking over the Top Of The Pops studios in west London's Riverside Studios complex. September 4 to announce its sales plans for the next few months a year.

Meanwhile, September 10 at the BMG at London's Mermaid Theatre. According to a spokesman, the music has "booked some of our key artists for the day."

ITC to score role on

by Robert Ashton

Film, image, style and the great packaging of artists will be put to the spotlight at next month's ITC in City, with leading director Mick Winterbottom leading a debate film's place in the recording process. Winterbottom, whose credits include the critically-rated *Welcome to Sarajevo* and the soon-to-release film about the Manchester music scene, 24 Hour Party People, will be joined by comedian and actor Seb Coogan at the 10th anniversary event.

Producer Howie B and lead image makers have also confirmed their appearance, as the ITC puts final touches to its panels for September 29 to October 2 conference at Manchester's Midland Crown Plaza.

ITC managing director Ward Bramley says around one-fifth of Top 100 Billboard albums were soundtracks last year, and films have become one of the best outlets of cross-promotion for music. "If people say their films are great promotional tools and boost the careers of the music makers," he says.

Adler memorial

Artists and executives will get a chance to pay their last respects to Larry Adler at a private memorial service in London next month.

The service for the veteran horn player, who died last week aged 87, is planned to take place at Soho's Arts Theatre, 4pm on October 9.

Last Friday, a number of musicians, industry executives and Adler's manager Jonathan Shalli who is organising the memorial attended his north London funeral.

Adler had stipulated that the ceremony, at Golders Green Cemetery should be a low-key affair, with the family keen to play down ideas of a "showbiz" send-off. His son Peter says, "So many people were phoning, that to be and I had to open it up to everyone."

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- Opinion columns from leading figures in the music business

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friends, getting up and doing ditties" in tribute.

Adler had outlived most of his contemporaries, including Duke Ellington, Benny Goodman and George Gershwin, but spent the

and he started telling me all these anecdotes about Gershwin and Duke Ellington. I knew we had to do something together."

Sting described Adler as "one of the youngest old people I've ever met."

Mobile phones are festival essentials

Mobiles are more important to festival-goers than band merchandise or a front-row position for Starsailor, according to a new survey which indicates that mobile phones are their most essential piece of kit.

Deutsche Telecom-owned Orange, which is set to sponsor this month's Reading and Leeds festivals, says its research shows 81% of 16- to 24-year-olds believe their mobile phone is the one item they could not survive without at a festival.

Virgin Mobile is also lined up to sponsor this weekend's V2001, with a branded Trafalgar Park area exclusive to its customers.

Meanwhile, Swedish mobile company Ericsson is understood to be reassessing its involvement with the Ericsson Homelands event. It is thought the company was disappointed with the level of sales generated by its dance music sponsorship activities.



Polydor's marketing department is tapping into a potential 1.6m TV audience later this year by linking with Sky to transmit Hear'Say's (pictured) first live TV concert 'Hear'Say - Live In Your Living Room' which will be only the second Sky Box Office music concert this year and will be shown live from the Manchester MEN Arena at 9pm on September 23. Head of Sky TV events Marc Connelly says the potential audience for Sky music concert this year has trebled since Rob Williams' June 1998 concert, with 5.6m UK homes accessing Sky and another 4m hooked up to cable. Connelly also says Sky has been working closely with Polydor general manager David Joseph to ensure cross-promotional opportunities and special features, such as a behind-the-scenes feature, to be included in a half-hour access-all-areas programme at 8.30pm the same night. Connelly expects to stage two more pay-for-view music shows from Sky before the end of the year.

newsfile

FOSTER'S LINKS UP WITH CAPITAL
Corkage lager brand Foster's is linking with the Capital Radio Group in a £500,000 promotion giving listeners the chance to win a two-week 'No Worries' trip to a mystery island. The promotion, which will run throughout August, will be broadcast on Dr Fox's breakfast show on 95.8 Capital FM, Kfm's breakfast session and the drive-time slots on Southern FM, Fox FM, Power FM, Red Dragon and BRMB.

V2001 MERCHANDISE GOES ONLINE
V2001 merchandise is being offered online to fans and festivalgoers before the August 18-19 event for the first time through an exclusive deal between official merchandisers Blue Grape, the festival promoters - SJM Concerts, Metropolis Music, DF Concerts, M2D Promotions - and Wembley TV, the hosts and designers of the V2001 website at www.festival.com.

TOUCH TELEPHONS POP STAR VOICEMAILS
Mobile telephone users can arrange to have Atomic Kitten, Steps or Five answer their phones under a deal with mobile content supplier Touch. The bands are among a number of groups, TV personalities and film stars who are providing exclusive voicemail messages to a range of handset model and network operators.

ANNA BURLES JOINS UNIQUE BOARD
Production company Unique is appointing head of content Anna Burles to the board. In her new role, Burles will report to production manager Pipa Sands, but will continue to be available for developing business through the group's content arm theBluePic.

BORDERS OPENS NEW KINGSTON STORE
US retail chain Borders is opening a new 28,000 sq ft superstore in Kingston-upon-Thames in November and has appointed Brighton store general manager Les Chambers to run it. The new store will offer a range of books and music and is also aiming to recruit a classical music specialist.

HUT USES INNOVATIVE MARKETING
Hut Recordings is utilising an innovative CD fingerprinting technique to help the marketing push behind the September 3 release of Embrace's 'If You've Never Been, The technology - Compact Disc Rings Detection - will enable anyone who bought the debut album The Good Will Out to exclusively stream the new album two weeks before release and also pre-order it online.

THIS WEEK'S BPM AWARDS

The Now That's What I Call Music! 49

compilation goes two-times platinum and Wycle Jean's The Electric Goo goes gold. Records to receive silver awards include the albums Simple Things by Zero 7, Paper Soldiers Stone by Catatonia, Rise Up by Atomic Kitten and The Heaven Is A Hellfire single by OPM.

HOW TV SHOWS' RATINGS COMPARE

| Programme | this week's average | previous week's average |
|---|---------------------|-------------------------|
| Top Of The Pops 1 | 3,088 | 25.0 |
| Top Of The Pops 1 | 2,610 | n/a |
| SNK* | 1,294 | 60.4 |
| CD UK* | 1,282 | 49.9 |
| The Popal Chart and Dr Fox Chart Update | 1,280 | 21.4 |
| Live And Kicking | 645 | n/a |
| Popworld (Sun) | 362 | n/a |
| Top Of The Pops 2 Plus | 312 | n/a |
| Exclusive (Sun) | 211 | 59.9 |
| Exclusive (Teas) | 210 | n/a |

*rounded figures. Source: MediaCom ENG (Barb data) for w/e July 23 2001.

New HitClips gadgets set to storm UK children's market

by Dominic Utton

Tiger Toys, the company behind the Furby toy phenomenon, is about to launch the latest high-tech promotional tool to generate new and build sales among the UK's lucrative 6- to 12-year-old music market.

HitClips are postage-stamp sized chips containing around 60 seconds of music, which can be played on a variety of HitClips players - including a Walkman-style personal player, a "boombox" and an alarm clock.

Tiger, part of the giant Hasbro group, has already linked with a number of labels, including Sony, BMG, Universal, Warner and Jive, to license around 40 tracks and unique mixes of tracks by artists such as Destiny's Child, 'N Sync, Britney Spears, the Backstreet Boys, Baha Men, Aaron Carter, S



Destiny's Child: now on HitClips

Destiny's Child, 'N Sync, Britney Spears, the Backstreet Boys, Baha Men, Aaron Carter, S Club 7 and A Teens. It is now preparing to target traditional toy retailers such as Argos and Woolworths and a number of multiple music retail chains.

Tiger International marketing

director Tony Guzman says that HitClips are not being marketed as a rival format to CD or MP3, but rather as "a collectable, a gadget, a gizmo" and, consequently, a new promotional vehicle for labels trying to tap into the pre-teenage market.

Each chip costs £3.99 - roughly the same as a CD single - with a further £7.99 required for a personal player (or £9.99 for a boombox). Guzman adds, "The 6- to 12-year-olds we're looking at don't look at a HitClip and think they would be better off paying the same for a CD. They will no doubt see it as a cool thing - they're small, funky and gadgety. And we're not trying to compete with CD sales; we're hoping the labels will see it purely as a promotional opportunity, a different way of

promoting a song or artist."

Woolworths initially plans to stock three HitClips - Britney Spears' Lucky, S Club 7's Natural and Destiny's Child's Survivor - in the music and CD sections of its stores, but also hopes to capture toy buyers in addition to music shoppers.

"We consider them to be more of a toy than a music product," says a Woolworths spokesman. "But if the current level of interest keeps up, we will be looking at supplying more tracks."

In the US, where HitClips were launched last year, the products have held the top three places in the Youth Electronics Toys sector. If they prove as popular a promotional tool in the UK, Tiger plans to roll them out in Europe by the beginning of 2002.

Sony hoping to cash in on the latest reality television series

A new reality-style TV show will have its own Sony-backed soundtrack, following an exclusive deal between the major, Channel 4 and TV production company Initial.

Sony is planning to release a double compilation album of music from the new Bar Wars programme, which airs in the autumn. Sony global priority Jamiroquai will be a prominent contributor to the series' music output.

The show, which will produce the show on behalf of Endemol, has previously produced TV music shows such as the Pepsi Chart, the Brits, Baha and Q Awards.

Bar Wars, which will be filmed on a Great Britain and comprises two teams working in a couple of bars, follows a similar format to Big Brother. In addition to music bedding - background music during segments in the show - Sony acts are also likely to appear throughout the series.

Sony, Channel 4 and Initial hope to capitalise by targeting the postpub

audience of 16- to 34-year-olds.

"We want to maximise our ratings, while boosting the show's sales," says Saffi All, Sony project manager for the Bar Wars compilation, which will be released this autumn through Sony imprint Interscope. All adds, "Getting a single in the trailer is important as it fuels single sales, as well as future album sales."

An Initial spokesman says such TV/music crossovers can benefit both parties. "There is certainly potential for earning through targeting audiences. The key thing with associated programme releases is more than simply co-branding. Spin-offs from reality television are broadening the traditional idea of spin-offs as we use multi-platforms to promote productions."

Universal UK provided evidence of the viability of associated music releases when the Big Brother double CD shifted 40,000 units almost overnight.

Bar Wars begins a nine-week run on September 28.

Zomba aims to boost commercial potential with Songfinder CD-Rom

Zomba Music Services is set to launch a CD-Rom-based music research and licensing tool aimed at advertising agencies in a bid to boost its repertoire's commercial potential.

Dubbed Songfinder, the software is to be given free to advertising agencies, creative shops and production companies which focus on heavy use of original artist recordings in commercials.

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These can be searched by genre and mood as well as artist and song title via a search function designed by new media agency Forma. It has developed 15 different search criteria, including relevant phrases to suit products' positioning and strapline.



Shania Twain: on new CD-Rom

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Film, TV and media head at Zomba Richard Kirstein says the service is a first for the UK commercial publishing industry. "We have included many features requested by clients during development and are confident that Songfinder will be adopted across the advertising industry," he says.

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chartfile

Super Furrles' 'time to come' as Rings spins around the world

● EMI-Chrysalis' Robbie Williams is making a firm impression on European radio with his current double A-sided single *Eternity/The Road to Mandalay*. *Eternity* rises six places to reach 10 in the German airplay chart this week and is also the week's highest climber on the Austrian airplay charts, rising from 19-12. The song also makes a strong entry on the Danish airplay charts at 24. Belgian programmers have warmed to the second choice of track, *The Road...*, which is a new entry in the Belgian airplay chart at 15 this week.

● U2 continue to elevate their international presence, especially in Holland where the single *Elevation* jumps 16 places in the sales chart this week to reach number one. U2's Best Of 1990-1995 is also the highest new entry of the week in the Dutch charts. The group's new album *All That You Can't Leave Behind* also rises 15-7 in the Netherlands. All this is also the highest new entry of the week in the Belgian albums charts this week at 17, while the band hold onto the impressive one-two in the Canadian singles chart for a second week with *Elevation Part II* and Part I.

● Innocent/Virgin's Atomic Kitten continue to strengthen their international profile with their two current singles *Whole Again* and *Eternal Flame*. *Eternal Flame* is the highest new entry of the week in the Belgian singles sales chart at 18, while in Holland it is *Whole Again* which makes its airplay position of five. In Germany, the Kittens' album *Right Now* is at 22, while *Eternal Flame* is at 18 and 12 in the German airplay and sales charts respectively. *Right Now* is also the highest new entry in the Austrian albums charts this week at 26, while they hold their airplay position of 21 in Switzerland this week. Atomic Kitten also enter the French airplay chart at 40.

● S Club 7 continue to make a strong growing for Polydor on the continent as *Don't Stop Movin'* enters the Top 10 sales charts at nine. The track also moves up in the Swiss sales charts to reach six, while in Austria the group holds its airplay chart at an especially successful week, entering the Top 10 sales at nine, as well as gaining the highest increase in radio plays. However, S Club 7's success is not limited to central Europe. The track is the highest airplay climber of the week in Norway, where it moves 11-4. *Don't Stop Movin'* also enters the Australian Top 10 sales at eight.

● Carl Hallwell is making the most of international interest in her two Chrysalis singles, *It's Raining Men* and *Scream If You Want To Go Faster*. In Sweden, *It's Raining Men* is the highest airplay climber of the week, rising 10 places to five, while in Ireland *Scream If You Want To Go Faster* is the highest entry on the sales chart at 17. *It's Raining Men* enters the Top 10 airplay chart in France at eight, where the track holds steady on the sales chart at two.

by David Balfour
Sony is looking to make significant international strides with the Super Furrles' new album *Rings Around The World* is released outside the UK on September 17.

While the Super Furry Animals have to date enjoyed greater success in the UK than overseas, Sony International VP Catherine Davies believes the band are now poised to develop their reputation elsewhere. "While the Super Furry Animals have had a relatively low profile outside of the UK, we're so proud and confident in the new record that we believe their time has now come for international success," she says. Davies adds that Sony held back the international release of their new album, aiming to establish a firm foothold in Europe by beginning the promotion of the record overseas.

However, the US element to the



Super Furry Animals: Euro push
story is still on hold while the band negotiate a new label deal there. The group is currently in discussions with a number of labels, including Sony, and expect to reveal a partner by the autumn. "We knew they would take the UK storm when the album was released, so we deliberately held the album release back in the rest of Europe since we felt that a strong UK story would help inspire and motivate our European followers," says Davies. She adds that the group's recent nomination for the Technics Mercury Music Prize has further boosted the campaign outside the UK.

Also, because *Rings Around The World* is the first Super Furrles' album to be officially released through Epic and Sony - the group were previously signed to Creation which was handled outside the UK by Sony's Sine division - Davies adds that the company is able to bring a more cohesive distribution and marketing plan to bear and, therefore, take the group to a much wider audience. She adds that Sony has also now got better experience of handling Super Furry product. "I think they were previously seen as something of a niche act which appeared to support a specific fanbase," she says. "Now we have what is a very appealing album to the fanbase, but also a record with real commercial potential."

Sony hope that the first single, *Juxtaposed With You*, should perform well at European radio, although the campaign for the album will not rely on any one element.

Radio is just one part of the mix. It's important for us to take a multi-pronged approach which makes use of all the tools available," she says.

Davies adds that Sony plans to replicate the band's recent UK Furrymania success with a series of club nights, acoustic and live performances - when the group visit Europe for extensive promotion from late August. The band will also visit Japan for live dates and promotion in October. The album release is further supported by the simultaneous release of a full-length DVD featuring film footage, exclusive remises and bonus tracks.

Paul Oakenfold's US profile is set to explode in the next few months following a sustained attack on the market, which has seen the DJ perform more than 80 gigs in the first half of this year alone. Oakenfold's concentrated drive has enabled him to sell more than 200,000 units of his Perfecto Presents Another World album in the US, where it is now the highest-selling DJ mix album to date. Oakenfold has also enhanced his US profile by recording the entire soundtrack for John Travolta's latest film *Swingers*, which is currently at 23 on the *Billboard* Soundtrack chart, while his latest film-related project is a remix of the Planet Of The Apes theme. This will receive a limited-edition vinyl release in the US. According to Oakenfold's manager Marc Marot, US demand is building in the dance, film and commercial sectors. He says, "We're getting so many requests for soundtracks that we're having to turn them down." Marot adds that Oakenfold is now looking to widen his profile, not just as a DJ and remixer but as an artist in his own right.



UK TOP 20 AIRPLAY HITS IN EUROPE

| Pos | Track/Artist (UK song) |
|-----|--|
| 1 | 2 Thank You So Much (Arctic) |
| 2 | 1 What Took You So Long? Ernie Bennet (Virgin) |
| 3 | 10 Raining Men Carl Hallwell (EMI) |
| 4 | 10 Scream If You Want To Go Faster (Virgin) |
| 5 | 10 It's Raining Men Carl Hallwell (EMI) |
| 6 | 10 Don't Stop Movin' S Club 7 (Polydor) |
| 7 | 10 S Club 7 (Polydor) |
| 8 | 10 Eternity Robbie Williams (Chrysalis) |
| 9 | 10 Whole Again Atomic Kitten (Innocent) |
| 10 | 10 Don't Stop Movin' S Club 7 (Polydor) |
| 11 | 10 Elevation U2 (Interscope) |
| 12 | 10 Eternal Flame Atomic Kitten (Innocent) |
| 13 | 10 All Rise Bruce (Atlantic) |
| 14 | 10 Lovin' Each Day Rianne Rastall (Polydor) |
| 15 | 10 Have A Nice Day Stone Island (Virgin) |
| 16 | 13 Walking Away Craig David (Wizdat) |
| 17 | 12 195000000 (Pirchophon) |
| 18 | 17 Let's Dance Tina Turner (A&M) |
| 19 | 17 Utown Girl Westlife (Poly) |
| 20 | 18 - Out Of Reach Gabrielle (Go Beat) |
| 21 | 18 - Dream To Me David G (Mercury) |
| 22 | 19 - Cookies In The Day Jay Vee Dale (A&M) |

Chart shows the 30 most used airplay tracks on their 5 radio stations in Europe, based on 100 stations in Europe.
Source: Radio Music Information

GAVIN US URBAN TOP 20

| Pos | Track/Artist (US song) |
|-----|--|
| 1 | 11 Fatoumata Keita (J) |
| 2 | 2 Contagious Baby Brothers/DJ Jazzy (Columbia) |
| 3 | 2 Where The Party At? Jugged Eazy & Nelly (Columbia/SPC) |
| 4 | 6 The Real Jamelle Bouie (Epic) |
| 5 | 4 U Remind Me Of Myself (J) |
| 6 | 6 Izzo (K.O.V.A.) Jay-Z (RCA) |
| 7 | 8 Differentieres (Epic) |
| 8 | 9 Don't Minus Man (Gold Mind/EastWest/Epic) |
| 9 | 10 Randy Ayley Mary J Blige (A&M) |
| 10 | 12 I'm A Thug (Tupac) (Capitol/Atlantic) |
| 11 | 11 Area Codes (Various) (Columbia) |
| 12 | 12 - Music (Erica Tenor) (Interscope) |
| 13 | 12 - Pines and Dreams (212) (Boyz n the Bay) |
| 14 | 15 Bad Boys In My P.D. & The Bad Boyz (J) |
| 15 | 15 Get It In Off (Cash) (Mercury) |
| 16 | 14 The Way I Feel (Pitbull) (Epic) |
| 17 | 15 All In Good (Various) (Mercury) |
| 18 | 15 - I'll Be Back (Jay-Z) (RCA) |
| 19 | 15 - I'll Be Back (Jay-Z) (RCA) |
| 20 | 15 - I'll Be Back (Jay-Z) (RCA) |

Chart shows the 30 most used airplay tracks on their 5 radio stations in the US.
Source: Radio Music Information

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABROAD

| Country | Artist/Album (Label) | Chart pos. | Units |
|-------------|---|------------|--------|
| AUSTRALIA | Single Don't Stop Movin' S Club 7 (Polydor) | 12 | 18,000 |
| AUSTRALIA | Single Scream If You Want To Go Faster (Virgin) | 2 | 4,000 |
| CANADA | Single Elevation U2 (Interscope) | 4 | 11,000 |
| CANADA | Album Don't Stop Movin' S Club 7 (Polydor) | 4 | 11,000 |
| FRANCE | Single It's Raining Men Carl Hallwell (EMI) | 2 | 2,000 |
| FRANCE | Album No Angel M.O. (Arista) | 5 | 5,000 |
| GERMANY | Single Don't Stop Movin' S Club 7 (Polydor) | 3 | 18,000 |
| GERMANY | Album Gorillaz Gorillaz (Parlophone) | 5 | 5,000 |
| ITALY | Single Elevation U2 (Interscope) | 4 | 4,000 |
| ITALY | Album The Invisible Side Tina Turner (A&M) | 11 | 11,000 |
| NETHERLANDS | Single Elevation U2 (Interscope) | 1 | 17,000 |
| NETHERLANDS | Album Johnnie Jones OST (Mercury) | 2 | 2,000 |
| SPAIN | Single Elevation U2 (Interscope) | 3 | 18,000 |
| US | Single Fill Me In Craig David (Wizdat) | 18 | 18,000 |
| US | Album Gorillaz Gorillaz (Parlophone) | 23 | 23,000 |

Source: Music Business Worldwide
Includes UK and US chart positions

AMERICAN CHARTWATCH

by ALAN JONES

After just one week at the top of the *Billboard* albums chart, 'N Sync's *Celebrity* dips to number two. Considering the album sold nearly 1.9m copies in its first week in the shops, that is quite a surprise, and it's one which is due in part to a significant dip in sales of *Celebrity* week-on-week - a result of getting for a number of albums in its second week in the 10 years in which *Scout24* has provided the US industry with accurate data. It is also a consequence of the excellent first week sales of the number one debut from the Now That's What I Call Music! compilation, which sold 621,000 copies.

The third Now album to reach number one, *Now 7* sold more copies on its first week than any previous album in the series, beating the \$25,000 tally recorded by *Now 6* in its single six months ago. Ironically, one of the 19 tracks on *Now 7* - they are debut discs in the US - is 'NSYNC's *This I Promise You*. Although the *Now* concept is British, the only UK signings on *Now 7* are Samantha Mumba (Baby Come On Over) and S Club 7 (*Never Had A Dream Come True*).

With Clint Eastwood continuing to enjoy multi-format success, *Gorillaz*' self-titled album is the highest-charting disc by a UK act. It improves 26-23 to

take the prize, while Craig David's *Born To Do It* slips 21-27. David's single *Fill Me In* once again manages to balance declining sales in the US (despite getting scarce) with increasing airplay and is number 18 for the fourth straight week. Another UK act with a hit single is the *WiseGuys*, whose Start The Commotion jumps 51-39, even though their album *The Antidote* fails to capture any airplay 27- on the *Heatseekers* chart, which measures activity on albums by artists without a Top 100 album to their name.

Only Time is only the second top 10 album to their name. *Chartwatch* chart and, although it is made the Hot 100 singles chart, it is having a galvanising effect on her album *A Day Without Rain*, which jumps 35-26. The album has been on the chart for nine months, selling nearly 2.5m copies and is spent close to the number 17 position in which it debuted 11 weeks at number one. *Destiny's Child* Independent Women, but *Boyz n the Bay* (Mercury) 18-18 after just two weeks in pole position. It slides to number five this week, while Alicia Keys more than matches that move in the opposite direction, surging 7-1 with her ballad *Fallen*. Keys' debut album *Songs In A Minor* topped the chart last month, but slips 2-3 even though it sold a further 189,000 copies last week. With *E* (Epic), *Blu* Cantrell, Jennifer Lopez and Destiny's Child immediately behind Keys in the singles chart, it's an all-female, all R&B top five.

Kylie takes contemporary step on new album *Fever*

by James Roberts

Parlophone is confident that Kylie Minogue's second album for the label — which adopts a more contemporary feel following the pure pop comeback of last year's *Light Years* — will broaden her appeal without alienating her existing fanbase.

"We've kept the pop songs and made the production more contemporary," says Parlophone A&R director Miles Leonard. "The last time Kylie went down a modern route, they lost sight of the songs and were more concerned with the people involved. It's always about great songs and that is what we have got on this album."

Leonard says the new collection — titled *Fever* — is a natural progression for the artist. "When we signed Kylie after her time with BMG, the first goal was to re-establish her as a pop artist and make a record — *Light Years* — that her fanbase would like, but also appeal to a new fanbase," he says. "Lyrically and musically, *Fever* has a lot more depth and is more personal to Kylie herself. I think a broader audience will relate to that, as well as the younger pop audience."

A varied team has been enlisted to the task of building *Fever*'s new sound: Cathy Dennis and Rob Davis have contributed the first single *Can't Get You Out Of My Head*, while Tom Nichols and Greg Fitzgerald have coordinated. Whenever You Feel Like It, which was actually recorded for *Light Years* but was held back because it didn't fit stylistically.

Other writers who are pitching in include Greg Fitzgerald and Tom Nichols (who wrote All Saints' *Black Coffee*), as well as Dido collaborator



Kylie: 'more edge than previous album'

rator Pascal Gabriel, Bill Stannard and Julian Gallagher. Among the three tracks from Stannard and Gallagher is *It's In Your Eyes*, which Leonard says marks a watershed for the high-profile producers.

"I think it surpasses anything they have done," he says. "They have really delivered something that is more credible than anything they have worked on — it will appeal in a club as much as it will on radio."

Tom Jones and Catatonia producer Tommy D has also been involved in much of the set. Leonard adds, "With this album we have moved forwards and made something that is more contemporary and has more edge than the previous album, while at the same time keeping the pop sentiment."

With a release date scheduled for October 1, the promotional plan for *Fever* is firming up with an ITV special — *An Audience With Kylie*, scheduled for Saturday October 6 — among the key elements of the campaign.

Continuing the current trend for Eighties nostalgia, Todd Terry has revived the comeback single from Rick Astley (pictured). Astley, 35, is now signed to Polydor for Europe and has completed his first album since 1993's *Body & Soul* (RCA), entitled *Keep It Turned On*, which is due for release in November. The album was being mastered last week at London's Whitfield Street Studios. The first single, *Sleeping*, is a co-write between Astley and Chris Braide and is due to be released in October. Astley's 1987 debut album *Whenever You Need Somebody* — which featured the hit *Never Gonna Give You Up* — sold more than 1.5m copies worldwide and made Astley one of the few UK artists of the era to crack the US market.

to do two tracks for Honey and then Blue Figer, which is when I met Innocent Records managing director Hugh Goldsmith."

The partnership with Innocent developed further, leading to work with Margine McArthur, Altona Kitten and Blue, much of which was recorded in the deceptively-understated studio in the front room of his West London flatshare apartment. It is an environment that was conducive to the atmosphere on the Blue record. "We just vibed — the chemistry is there," he says. "The vocal arrangements and production are world class. I think that's where many UK R&B artists fail."

Surprisingly, for a writer with such a high-profile client list, Ruffin has yet to complete a sub-publishing deal for his own publishing company, RuffandMusic. "I'm still waiting for the right deal to come along," he says.

Another deal also waiting to be completed is one that will allow Ruffin to resume his solo work. "I am talking on new writing and production projects, but my main focus is now on the artist side," he says. "I'm going to take my time and make the right decision."

Aside from a burning desire for solo artist success, Ruffin has other sources of inspiration. "From my uncle singing My Girl and all those classics (Doris' *My Thing*), it's about continuing the legacy of Ruffin."

MOBY MAKES IT ONTO ELLIS-BEXTOR DEBUT
Sophie Ellis-Bextor's debut album *Read My Lips* will now include one of her collaborations with Moby, titled *It Ain't Wounder*. It was originally thought that none of the pair's collaborations would be completed in time for the album, which is released on September 3.

DICKINSON GETS WHEATUST TICKET
Iron Maiden vocalist Bruce Dickinson last week recorded in London's Whitfield Street studio with *Whitesnake* on the band's next single. The new version of *Wannabe* Gangsta, the original of which features on their current eponymous debut album, will be released on November 12.

R&B WRITERS' PROFILE GROWS
Publishing interest is growing in London based production duo BJ and Mike Soul, who have co-written and produced much of the forthcoming album for East West's UK R&B signing Cherise, winner of last year's MOBO unsigned contest. The duo have also produced Beverly Knight's forthcoming single *Get Up* and a number of contributions for Def Jam UK's Aaron Soul. The team have also developed their own R&B girl act, *Hornet*.

SUEDE HIRE FOR NEW ALBUM
Suede have appointed a new keyboard player following the departure of Neil Coding last year. Alex Lee, formerly of *Strangely*, is currently working with the band on material for their fifth studio album, due early in 2002. The band have completed three tracks for the album to date.

CREAM'S US INVASION HALTED
The first US Creamfields festivals in Las Vegas and New York, due to feature the likes of Fatboy Slim, Orbital and Basement Jaxx, have been cancelled due to poor ticket sales. The UK Creamfields will go ahead as planned on August 25.

KUDA B DRAW AGR INTEREST
Major label interest is growing in Kuda B following their London gig last Wednesday. The band share management (Bernie Griffiths' Inclusion Management) with Kid Galahad and have just been confirmed to appear on a seven-date UK tour organised by beer brand Rolling Rock. The tour — which also features *Soft Parade* and *Cosmic Rough Riders* — kicks off on September 20 and includes a date at London's ULU on September 25.

TOMMY BOY SIGNS MASTERS AT WORK
Tommy Boy Music has won the bidding war to sign the new *Masters Of Work* album *Our Time Is Coming*. The album will be released in November and will be preceded by the single *Work In October*.

NOVA CALLS ON BUTLER FOR NEW LP
Bernadette-born singer-songwriter Heather Nova has co-written with Bernard Butler for her forthcoming single *I'm No Angel*. The track is taken from Nova's new album, *Nova*. Nova headlines *Shepherd's Bush Empire* on August 29 ahead of the album release in October.

REACT SOUNDS ARABESQUE DEAL
React has joined forces with London club *Momo's* for the second in the series of *Arabesque* compilations, following the success of the first (which was released through *Gut*). *Arabesque 2*, which has been compiled by DJ Boris, will be released on September 17.

AW PLATINUM
Part One — I'm So Crazy (Crash Records) Showing Paul how to write and produce a single (single, tbc); **INXS** sample (single, tbc); **Wed** — **Itch (I Am)** Ready to rewrite the rock rulebook (single, tbc); **Lifescape** — **Hanging By A Moment (Polydor)** Deserves to climb to train into the Top 10 (single, August 27).



Buffseeds: 'working with great producers'

Fantastic Plastic signs the Buffseeds as work starts on debut album

West Country quartet Buffseeds have signed to Fantastic Plastic, the independent label which is 50% owned by Sanctuary.

The act, who emerged as one of the high-lights from last year's *In The City*, have already begun work on their debut album with Ian Caple (JF72, Tendersticks) and US producer Michael Brauer.

"A number of majors were interested, but their view was to work with a strong independent company with a good infrastructure," says Sanctuary Records Group CEO Joe Cokell. Fantastic Plastic founder Darrin Robson adds, "When they played at *In The City* it was their second gig. Since then they have grown a lot musically and are working with some great producers."

Buffseeds are expected to release a limited EP in November, ahead of their first full single release in the New Year.

The deal marks the continued expansion of Sanctuary's investment in new talent, which includes the acquisition of stakes in the re-emerging Rough Trade and Riverman Records, a partnership between Ministry Of Sound, Riverman Management, 3MV and Sanctuary. The company is expected to confirm further joint venture label deals in the coming months.



PRODUCER PROFILE

To many in the UK music industry, Ray Ruffin is no new kid on the block. Some know Ruffin from his musical roots — he is the son of Motown legend Jimmy Ruffin — while others know of his vocal work in the UK for the likes of George Michael and Take That.

However, Ruffin is currently enjoying what is perhaps one of his most fulfilling periods to date, writing and producing for a new crop of UK talent. Most notable among these is Innocent Records' R&B four-piece Blue. Ruffin has written and produced much of their forthcoming debut album.

Ruffin, 24, first arrived in the UK to spend time with his father before scoring a backing vocal role in the George Michael's touring band. He enjoyed the experience and decided to stay.

"I like working over here," he says. "The top industry people seem to be more accessible and haven't lost it," he says. "The mix of cultures has definitely had an impact on his work." "Because I've been in the UK for a few years I definitely have a UK/US hybrid sound. I have UK pop influences in my music while the vocal side comes from my Motown influences."



Ruffin: Motown influences

Ruffin's current writer/producer status came about as much by circumstance than planning, following a blip in his planned solo career. "I signed an artist deal with Nick Phillips at Universal [pre PolyGram/Universal merger]. I never released anything through that deal and when Nick moved on I did too. Right when the record was supposed to be released, Nick left so I stopped the release."

"After getting out of the Universal deal, I started doing production and writing for people to keep active. It went from strength to strength. Starting with Anastacia, I went on

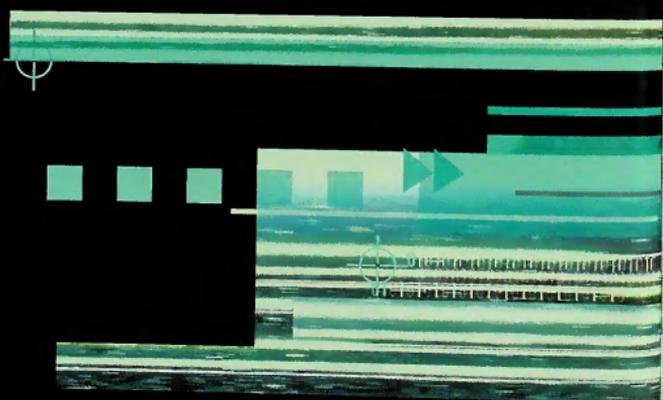
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CD BURNERS AND ROCKING FIRMS LEAD THE WAY AS WAR AGAINST PIRACY INTENSIFIES

As the record companies try to regain ground lost in the MP3 and CD-burning explosion, George Cole looks at the latest anti-piracy techniques.

Copying an audio CD has never been simpler, quicker or cheaper. Many home PCs now come with CD burners as standard and blank CDs can cost pennies when bought in bulk. The latest burners can copy a CD in the time it takes to brew a cup of coffee. Millions of the UK's home PC users also convert audio CD files to MP3 music files using ripper software, and anyone who can't imagine how the music industry feels about that clearly hasn't been paying attention for the last couple of years.

"It is an interesting situation, because you've got different technologies coming together at the same point — something which the music industry did not expect," says John Aquilino, chairman of US technology company Suncomm.

"CD burners are affordable and peer-to-peer networking [like Napster] is widespread thanks to the internet, so anyone with a computer and a telephone line can become a global music distributor," he adds.

The IFPI and RIAA estimate that counterfeit physical media (mainly CDs) costs the industry \$4.2bn per year, adding that recordable CDs now account for 35% of all illegal sales. Little wonder, then, that the recording industry is keen to find a means of reducing the amount of CD copying.

"When you leave your home, you lock the front door, so it is only right that the music

'We're trying to maintain the MP3 experience. We don't want to infringe on consumers' rights. The only difference is that they can't distribute the music' — John Aquilino, Suncomm

industry protects its content," says Thomas Stein, president of BMG Europe. He is not alone in this view, and all of the majors say they are exploring the various technological fixes to copying, although copy-protected discs are limited, as yet, to a handful of market trials.

Phoenix, Arizona-based Suncomm is one of a small group of companies which have been applying themselves to the task of electronically foxing the pirates, alongside Israel's Midbar Technology, Austria's Sony DADC and California's Macrovision.

Each of the new CD copy protection systems have some similarities. First, none of them prevents consumers from making analogue copies on a compact cassette. And all the systems exploit the subtle differences between the CD Red Book standard, the Yellow Book standard for CD-ROM and the Orange Book standard CD Recorders. CD Audio players are basically "dumb" devices that read the header information on a disc and play a continuous stream of data. But CD-ROM drives read data from various sectors on a disc. By adding extra data to an audio CD during the production stage, the copy protection systems can confuse a CD-ROM drive, with the result that either the disc does not play at all or any copied music files become corrupted.

Midbar Technology has developed a copy protection system known as Cactus Data Shield. The system works by modifying data on the audio CD, although the music data is untouched. Like most of CD copy protection systems, Midbar offers music companies



For your ears only: major labels are investing in a number of new methods of copyright protection

several options, allowing them to control the degree to which the music can be played on domestic equipment. CDS-100 produces audio CDs that will only play on audio CD decks — CD-ROM drives cannot read the discs. CDS-200 allows the discs to be played on both audio CDs and CD-ROMs, but the audio files cannot be copied or used with ripper software to make compressed music files such as MP3. A third option, designed for consumers who play music from a PC hard drive or an MP3 player, adds compressed and copy-protected music files to a CD disc.

"Copying is a huge problem," says Eyal Shavit, Midbar vice-president, R&D. "I've heard of one instance where 15% of copies of The Beatles' 1 album sold by a particular store were returned by people who claimed they didn't like the disc."

BMG Germany released an album protected by Midbar's technology in January 2000 — a release from the Finnish rock group Him, which went to number one in the charts. It is no surprise that BMG Germany

is one of the first companies to test CD protection formats; the German market has the dubious distinction of being one of the worst markets for CD-R copying and internet downloading. A GRK survey of 10,000 Germans aged ten and over, carried out on behalf of the IFPI-affiliate BPIW, found that in 2000 German consumers used 133m CD-R discs for copying music and they also downloaded 316m songs from the internet. Virtually all of this music was pirated and the survey also revealed that almost half of consumers make CD-R copies for people outside of their household.

BMG Germany says it was happy with the results of its first protected CD title. "We sold 150,000 copies and received only 200 complaints from consumers who could not play the music in their CD machines," notes Stein.

Shavit points out that the Him disc used an early version of Cactus Data Shield. "It has since being refined and is even more effective," he says. Cactus Data Shield is easy to deploy on replication lines, says

Shavit: "It requires a small box which linked to the replication line," he says. "To protect a disc, you simply press a button." Midbar also claims that its product is protected against hackers by using multiple lines of defence, which can be dynamically updated: "This isn't some one-time trick," says Shavit.

Country and western star Charley Pride is not someone you automatically associate with the cutting-edge of technology, but his album, *A Tribute to Jim Reeves*, became the first US album release which claimed to be "MP3-protected". The album, released in May on the Music City Records label, was protected by a technology developed by Phoenix-based Suncomm. Suncomm's MediaCloq stops consumers from ripping CD files: "Music downloads have put the CD singles market in the dirt," says Aquilino.

MediaCloq offers an optional downloading system, which allows users to play music tracks on a PC hard drive. Purchasers of the Charley Pride album put the disc in a CD-ROM drive and log on to a protected site

and register their disc. They can then download a pre-ripped version of the album which is combined with a Digital Rights Management system to control copying. Sunncomm is also developing a version for BMG that puts the pre-ripped version on a CD.

Future versions of MediaCloq will allow owners to make their own compilations on CD-Rs. "We're trying to maintain the computer experience, the MP3 experience and the compilation experience for consumers says Aquilino. "We don't want to infringe their rights. The only difference is that they can't mass-distribute the music." He adds that it is important that CD protection systems don't simply lock out consumers. "How do you compete with free on price?" he asks. "By adding value to your products."

Sunncomm claims high compatibility with audio CD players and Aquilino reports that only four very old CD players had problems reading the Charley Price disc. Bob Heatherley, president of Music City Records says he's "elated" with the results of the Charley Price release. MediaCloq requires a software upgrade in the replication line and Sunncomm claims that protected discs look like any other discs to standard testing equipment. "We have developed a licensing system designed to incentivise replicators to incorporate our system," says Aquilino.

Sony DADC's Key2Audio allows protected discs to play on audio CD players, DVD-Video players, portable CD players, in-car systems and games consoles such as PlayStation 2. However, it prevents consumers from playing discs on CD-ROM, DVD-ROM, CDR, and CD-RW drives, whether in home PCs or hi-fi systems.

Martin Parmer, a consultant who worked with Sony DADC on Key2Audio, says, "Key2Audio uses a special signature which prevents CD playback and copying on a PC and thus offers high robustness on copy protection. Key2Audio does not change a single bit in the audio data stream to protect the quality of the original recording



Bagga: offering a "value-added service" to clients

by the artist, up to 77-minutes recording time. For music enthusiasts on the PC, we offer tethered download from a protected web site, which can be unlocked with a key audio serial code found on a legitimately purchased CD. Downloaded files can be played on a consumer's installed and preferred software player."

In order to use Key2Audio, a replicator needs to license pre-mastering equipment, consisting of a Key2Audio Signal Feeder System plus Audio Image Processing System. Unit licence fees are volume based. Parmer says that 1.5m Key2Audio-protected discs have been sold in Europe, although he adds that confidentiality issues prevent him



Shavit: "this isn't some one-time trick"

from revealing further information. Macrovision is already well known for its DVD and CD-ROM protection technology, so it's no surprise to see the company is also offering a solution in this market. Macrovision has joined forces with Israeli company TTR to produce SafeAudio. It works by adding a signature to the main audio channel, which corrupts files that are copied or ripped: "It sounds like static — it's unpleasant," says Tim Heath, worldwide director of sales for SafeAudio. Macrovision has its product endorsed by some of the biggest names in the encoding, pre-mastering, mastering and testing market, such as Toolex, Eclipse, DCA and DaTARIUS.

The system is software-based and Heath says future versions will allow content holders to add a compressed and DRM-protected version of the album to the disc.

Although replicators are used to working with copy protection systems for DVDs, computer games and CD-ROM software, the arrival of four new audio CD protection formats raises some issues. While it would not be fair to say there is a reluctance on the part of manufacturers to deal with copyright protection software, all are conscious of the changes which widespread implementation could bring about within the mastering process.

"Whether it's a black box or software update, you have to do something different

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in the mastering," says Graham Sharpless, general manager of innovation and technology at Electronics. "There are also Q&A issues and questions of whether testing equipment is being updated to handle the new systems — ours is being updated for SafeAudio. With systems like SafeAudio, which changes the audio data stream, there are some concerns as with watermarking. But, at the end of the day, we will do what our clients request."

Sharpless is not the only one to voice reservations about the compatibility between the new technologies and the current replicating processes. There are suggestions that some systems could interfere with test systems, for instance, thereby potentially generating additional errors.

"Copyright protection software requires close development with test equipment suppliers, working with engineering people to ensure they develop testing solutions," says Universal Manufacturing and Logistics sales and marketing manager Dave Wilson. "We are watching the market very carefully. Copying is clearly impacting on record sales, so we need to be able to react quickly to help our clients protect their product."

Technicolor director, optical disc Emil Dudek goes further in his reservations about the systems. "Copy protection systems are by their very nature destructive to information one way or other, whether it's the time code, track or whatever — even though developers will say they are 'invisible,'" he says. "The greatest challenge

'We are watching the market carefully. Copying is clearly impacting on record sales, so we need to be able to react quickly' — Dave Wilson, Universal Manufacturing

is to develop new test methods that know when there's an artefact and know what the errors are. We would be demanded when it came to selecting a copy protection system. We would expect some form of payment for incorporating a system."

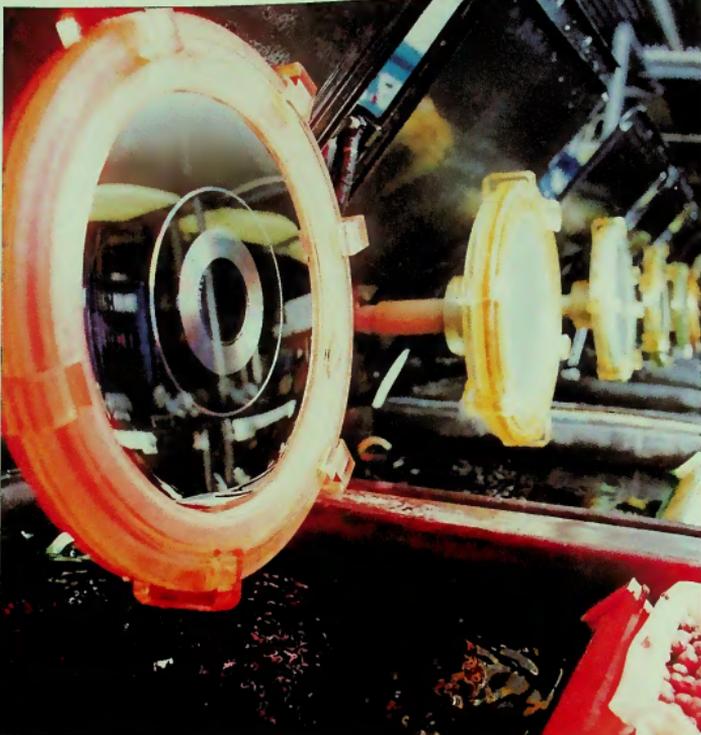
A significant number of residual concerns are likely to clear up as replication staff become accustomed to the new processes. In the meantime, training procedures will have to be put in place to acquaint staff with the vagaries of the new software.

"Incorporating CD audio protection techniques do have an impact on training on the factory floor," says Cinram UK managing director Bob Higgins. "We have to invest in training personnel can identify the product as copy-protected during the quality control testing process, because they will encounter different measures and equipment read-outs on a protected master. This does not have any effect on product quality. It is just a matter of the operators being aware of the differentiation. Cinram does apply several different protection techniques during the mastering process, if requested by the client. We can use any of the various systems available, according to the client's request."

Reservations notwithstanding, most manufacturers are looking at all the four main systems. Apart from anything else, none of them wish to associate themselves with a single technology before the market has made its own choice.

"Copy protection affects us, in that it's another element to the pre-mastering process. says Anshu Raggi, UK sales director of Sonopress. "You need special software for monitoring and testing although most systems are tested by a sound engineer who takes the first disc off the line and tests it in real-time. Then he'll test maybe the 5000th disc."

"We've worked with CD-ROM copy protection systems so I wouldn't expect there to be any big issues over CD systems. It's a value added service that we need to provide to our clients."



Compact disc manufacturing: can new anti-piracy systems succeed where SCMS failed?

Fighting the copiers

Ever since home recording formats became widely available, the music industry has been concerned about the potential loss of revenue caused by home copying. In the Sixties and Seventies, the consumer audio market was analogue, with the LP record and commonly copied onto the compact cassette. But, in 1982, the audio CD arrived, offering consumers high-quality digital audio for the first time. Fears over home taping intensified when digital recording systems began arriving in the consumer sector. The reason was that digital recording allows the consumer to make a perfect copy or clone of an original CD.

Ironically, the original Red Book audio CD standard set by the Philips and Sony has provision for an anti-copy system. The original idea was that new digital recording hardware, like digital tape decks, would incorporate circuitry that could recognise an anti-copy flag recorded on the CD and refuse to copy. But when the CD first launched, the only home recording format widely available was the compact cassette, so little attention was given to the threat of digital recording. Music companies did not bother encoding their CDs with anti-copy flags. As a result, when digital recording formats such as Digital Audio Tape (DAT) arrived, hardware manufacturers never bothered incorporating anti-copy technology.

But when DAT was eventually launched, the music companies insisted that the format was crippled by ensuring that it could not sample an incoming digital signal at 44.1kHz (the same as CD). Not surprisingly, consumers decided it wasn't worth buying a DAT deck. Another idea from CBS was Copy Code, which put a small notch in the audio waveform. The idea was that a DAT recorder equipped with Copy Code technology would recognise the notch and refuse to record. But Copy Code proved controversial — critics claimed it ruined CD sound quality — and anyway, by that time, DAT had flogged as a consumer product and become a pro and semi-pro tool.

But the consumer electronics industry was keen to offer consumers digital recording systems, not least because the price of CD players and compact cassette decks had crashed. In 1989, the music industry and the hardware companies

met in Athens and struck an agreement that allowed consumers to digital copy CDs.

The agreed format, known as the Serial Copy Management System (SCMS), was based on an idea by Philips called Solo Copy. The system works like this: when a digital recorder equipped with SCMS digitally copies a CD, or any other digital audio source for that matter, it also records a special flag on the copy. If someone then tries to make a digital copy of the copy, the recorder recognises the flag and only records in analogue. However, critics of SCMS have pointed out that the system doesn't stop users from making digital copies of the original and they also point out that the resulting analogue copy sounds as good as a digital version to most people.

Even so, the Athens agreement paved the way for digital recording formats such as MiniDisc and Digital Compact Cassette (DCC) and the recordable CD. But even then hardware manufacturers remained cautious. It was years before Sony publicly stated that MiniDisc was great for recording CDs and, when Pioneer launched its first domestic CD recorder, purchasers had to register their name and address with a dealer and each recorded disc stored an ID code unique to the machine it was recorded on. The idea was that if pirated CD-Rs discs appeared on the market, the ID code could be used to identify the Pioneer recorder and thus the culprit — all assuming the pirate had left his genuine details with the dealer.

Pioneer's recorder could also only record on to special 60-minute CD-Rs, thus preventing users from copying a full CD (many have longer running times than this). The thanks Pioneer got for all these efforts to placate the music industry was that its player did not sell. However, since then, the consumer electronics industry has become much bolder. Companies such as Philips and LG have launched domestic dual-deck CD Recorders that can copy CDs at high-speed (up to 8x normal speed). What is more, many home audio systems, portable CD players and even DVD-Video players are now specifically designed to play MP3 files burnt on to a CD-R disc.

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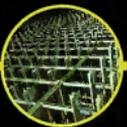


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TOP 75



18 AUGUST 2001

| This Week | Title | Artist (Producer/Publisher) | Label | CO/Cass (Distributor) | This Week | Title | Artist (Producer/Publisher) | Label | CO/Cass (Distributor) |
|-----------|--------------------------------------|---|----------|-----------------------|---|-----------------------------|-----------------------------|----------------------|-----------------------|
| 1 | NEW 21 SECONDS | Robbie Williams/Maxi Banton/RELENT RECORDS/EMI (MCA/Interscope) | EMI | 7712 | 38 | THE WAY TO YOUR LOVE | Polydor | 5817425/5817484 (UK) | 7712 |
| 2 | ETERNAL FLAME | Innocent SINC'D 27/55/21 CF (IE) | Atlantic | 7712 | 39 | DON'T STOP MOVIN' | Polydor | 5817424/5817403 (UK) | 7712 |
| 3 | NEW AIN'T IT FUNNY | Epic | 7712 | 40 | ALL WANT | Interscope/Polydor | 5817425/5817403 (UK) | 7712 | |
| 4 | CASTLES IN THE SKY | Capitol | 7712 | 41 | POP | Capitol | 7712 | | |
| 5 | ETERNITY/THE ROAD TO MANDALAY | Chrysalis | 7712 | 42 | MEET HER AT THE LOVE PARADE 2001 | Manifesto | 7712 | | |
| 6 | PERFECT GENTLEMAN | Columbia | 7712 | 43 | DEVIL'S NIGHTMARE | East West | 7712 | | |
| 7 | NEW ANTE UP | Atlantic | 7712 | 44 | ALL RISE | Innocent SINC'D | 7712 | | |
| 8 | HEAVEN IS A HALFPRISE | Atlantic | 7712 | 45 | UNTIL THE END OF TIME | Interscope/Polydor | 7712 | | |
| 9 | BODYGLISS | Columbia | 7712 | 46 | NEW INTENSIFY | Distinctive Breaks | 7712 | | |
| 10 | ONE MINUTE MAN | The Gold Minic/Electra | 7712 | 47 | NEW EP TWO | Columbia | 7712 | | |
| 11 | PURPLE PILLS | Shady/Interscope/Polydor | 7712 | 48 | BOSS OF ME | PIAS/Besties PIAS/STP | 7712 | | |
| 12 | THE REAL LIFE | Rainier Music/Goodman | 7712 | 49 | PURE AND SIMPLE | Polydor | 7712 | | |
| 13 | NEW KNIVES OUT | Parlophone | 7712 | 50 | NEW UNDERGROUND | Parlophone | 7712 | | |
| 14 | PRECIOUS HEIR | Warner Bros | 7712 | 51 | NEW SING | Independent | 7712 | | |
| 15 | DROPS OF JUPITER (THE ME) | Capitol | 7712 | 52 | JUST IN CASE | Warner Bros | 7712 | | |
| 16 | ALL OR NOTHING | Capitol | 7712 | 53 | SAIL AWAY | Capitol | 7712 | | |
| 17 | LADY MARMALADE | Interscope/Polydor | 7712 | 54 | THE ROCK SHOW | MCA/Interscope | 7712 | | |
| 18 | SCREAM IF YOU WANNA GO FASTER | Capitol | 7712 | 55 | MIND OVER MONEY | Capitol | 7712 | | |
| 19 | DO THE LOLOPP | BBC Music | 7712 | 56 | COMBINE HARVEST 2001 REMIX | Capitol | 7712 | | |
| 20 | ANOTHER CHANCE | Def Jam | 7712 | 57 | BABARABATI | Sound Design | 7712 | | |
| 21 | HIDDEN PLACE | One Little Indian | 7712 | 58 | HAVE A NICE DAY | V2 | 7712 | | |
| 22 | SOMEONE TO CALL MY LOVER | Virgin | 7712 | 59 | LOADED | Columbia | 7712 | | |
| 23 | DANCE FOR ME | Def Jam | 7712 | 60 | ROMEO | XL Recordings | 7712 | | |
| 24 | FIRE WIRE | Data | 7712 | 61 | PATIENCE | Capitol | 7712 | | |
| 25 | THEY'RE YOUR'N | Warner Bros | 7712 | 62 | STONE BY STONE | Blanco Y Negro | 7712 | | |
| 26 | ANGEL | MCA/Interscope | 7712 | 63 | HERE AND NOW/YOU'LL BE SORRY | EuroDisc | 7712 | | |
| 27 | DON'T KNOW | Capitol | 7712 | 64 | LOVEBOY | Virgin | 7712 | | |
| 28 | A LITTLE RESPECT | Columbia | 7712 | 65 | SHOW ME THE MONEY | Capitol | 7712 | | |
| 29 | NEW I DON'T KNOW | Capitol | 7712 | 66 | WE COME 1 | Capitol | 7712 | | |
| 30 | U REMIND ME | Capitol | 7712 | 67 | IRRESISTIBLE | Capitol | 7712 | | |
| 31 | DESTINY | Capitol | 7712 | 68 | ANOTHER DAY IN PARADISE | WEA | 7712 | | |
| 32 | FEEL FLOOD | Capitol | 7712 | 69 | MY WAY | Interscope/Polydor | 7712 | | |
| 33 | NEW SUPERSTRING | Xtrem | 7712 | 70 | NEW HEBY BABY | Capitol | 7712 | | |
| 34 | 19/2000 | Parlophone | 7712 | 71 | ALL THE WAY TO RENO | Warner Bros | 7712 | | |
| 35 | EVOLUTION | Capitol | 7712 | 72 | SOMETIMES | Capitol | 7712 | | |
| 36 | LIKE THIS/BLUE MOUNTAIN | Capitol | 7712 | 73 | IT'S RAINING MEN | Capitol | 7712 | | |
| 37 | DO YOU REALLY LIKE IT | Capitol | 7712 | 74 | NEW VELVET MOODS | Capitol | 7712 | | |
| | | | | 75 | FRONTIER PSYCHIATRIST | Capitol | 7712 | | |

| This Week | Title | Artist (Producer/Publisher) | Label | CO/Cass (Distributor) |
|-----------|------------------|-----------------------------|-------|-----------------------|
| 1 | ... (unreadable) | ... | ... | ... |
| 2 | ... (unreadable) | ... | ... | ... |
| 3 | ... (unreadable) | ... | ... | ... |
| 4 | ... (unreadable) | ... | ... | ... |
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| 22 | ... (unreadable) | ... | ... | ... |
| 23 | ... (unreadable) | ... | ... | ... |
| 24 | ... (unreadable) | ... | ... | ... |
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| 28 | ... (unreadable) | ... | ... | ... |
| 29 | ... (unreadable) | ... | ... | ... |
| 30 | ... (unreadable) | ... | ... | ... |
| 31 | ... (unreadable) | ... | ... | ... |
| 32 | ... (unreadable) | ... | ... | ... |
| 33 | ... (unreadable) | ... | ... | ... |
| 34 | ... (unreadable) | ... | ... | ... |
| 35 | ... (unreadable) | ... | ... | ... |
| 36 | ... (unreadable) | ... | ... | ... |
| 37 | ... (unreadable) | ... | ... | ... |

As used by Top Of The Pops and Radio One

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18 AUGUST 2011

CHART COMMENTARY

by ALAN JONES

Debating emphatically at number one with more than 118,000 sales – compared with the 49,500 tally which earn Atomic Kitten's Eternal Flame the runners-up spot – So Solid Crew's 21 Seconds is so called because each of the 10 MCs, who take the mic are given 21 seconds apiece to make their impression. 21 Seconds has more solo spots than all but two previous number ones – the obvious exception being Band Aid's Do They Know It's Christmas and USA For Africa's We Are The World. Even using 10 vocalists. 21 Seconds is a showcase for fewer than half of the So Solid Crew – the over-expanding collective currently has 27 members, including Onda & Neofun, who had their own number one last year with Bound 4 Da Reload (Casualty) but who do not seem to have any involvement in 21 Seconds.

Jennifer Lopez registers her third consecutive top three single from the J.Lo album this week, as Ain't It Funny debuts at number three. It follows Love Don't Cost A



It is less than two years since Rentless was established, launching with Artful Dodger's hit Ro-Rowwin, featuring the vocals of Craig David. Reaching number two, Rentless went one better to register its first number one 11 weeks ago, when DJ Pied Piper's Do You Really Like It? stormed the chart summit after selling 148,500 units on its first week in the shops. Rentless repeats the feat this week, with the So Solid Crew's 21

Seconds taking pole position after a first-week sale of 118,000. Actually, that is not quite accurate, as the record's first week in the shops – on a limited 12-inch pressing – was back in May, when it reached number 116. That pressing was quickly exhausted, however, and the record departed the Top 200 a week later. Rentless also had Top 40 hits with Monie Love, Kristine Blond, B-15 Project featuring Chrissy D and Mark Ryder.

MARKET REPORT

TOP 10 COMPANIES

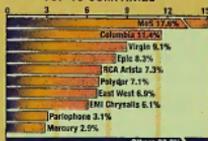
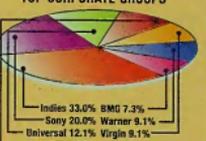


Figure shows top 10 companies by % of total sales of the Top 75, and corporate group share by % of total sales of the Top 100

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: **+5.6%**

YEAR TO DATE VERSUS LAST YEAR: **-6.7%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 37.3% Other: 12.0%

Thing, which topped the chart in January, and which peaked at number three in March. Despite the fact that all three of the J.Lo

singles have peaked higher than those on Lopez's debut album On the 6 (if You had My Love reached number four, Waiting For Tonight

number five and Feelin' So Good number 15) sales of J. Lo are still trailing On the 6. The latter album never climbed higher than number 14 but has sold 214,000 units to date. J. Lo debuted at number two but declined rapidly. In seven months it has sold 172,000 units.

Radjagob's run of five straight Top 10 hits appears to be over, with Knives Out debuting at number 12. D'Vive Love, aka Joyce Negro, aka Jakatta is back as Raven Malé. He debuts at number 12 with the Real Life, which combines elements of Simple Minds' Theme For Great Cities and the ten's Bermanin Rhagsoy, as did an uncharted 1988 release of the same title by Corporation Of One.

MOP and OPM are at seven and eight in the chart respectively, marking the first time acts whose names are acronyms of each other have charted simultaneously. The OPM single is the Top 10's longest-running hit, with six weeks in the upper echelon.

INDEPENDENT SINGLES

| This Week | Last Week | Title | Artist | Label |
|-----------|-----------|-----------------------------------|---|-------|
| 1 | NEW | HIDDEN PLACE | One Little India 332 TYPPO (D) | |
| 2 | NEW | DESTINY | Ultimate Dilemma DORCIS 943 (DM/PI) | |
| 3 | NEW | FEEL LOVE | Milo LOOSON 31 (PI) | |
| 4 | 3 | DO THE LULLPOP | Tweenies BBC Music WMSS 6042 (PI) | |
| 5 | NEW | INTENSIFY | Distinctive Breaks DISNCD 74 (PI) | |
| 6 | NEW | UNDERGROUND | Black & Blue NEDCO 056 (V) | |
| 7 | 2 | MIND OVER MONEY | Source SOURCE 038 (V) | |
| 8 | 6 | POP | 'N Sync JIVE 325242 (PI) | |
| 9 | 5 | BOSS OF ME | PIAS/Rentless PIASRST 90100 (V) | |
| 10 | 18 | HAVE A NICE DAY | Stereophonics V2 VYR 50120W (DM/PI) | |
| 11 | 7 | FRONTIER PSYCHIATRIST | XL Recordings XLS 13201 (PI) | |
| 12 | 10 | MODERN AGE | Rough Trade RTRADSSD 010 (V) | |
| 13 | NEW | SAVE YOUR LIFE | Black Spider Violent Recordings VSMNT (DM/PI) | |
| 14 | 4 | ALL I EVER WANTED | Human League Papillon 87RTYS 0012 (PI) | |
| 15 | 13 | ROMEO | XL Recordings XLS 13202 (V) | |
| 16 | 11 | WITNESS (1 HOPE) | Roots Manuva Mc Scrib | |
| 17 | NEW | GET A MOVE ON | Ninja Tune ZNHCOS 104 (V) | |
| 18 | 9 | BALMES | V2 VYR 501813 (DM/PI) | |
| 19 | 17 | HARD TO EXPLAININ' YORK CITY COPS | The Streets Rough Trade RTRADSSD 023 (PI) | |
| 20 | 8 | ALWAYS A PERMANENT STATE | David James Hoji Cheems HODJ 1080 (V) | |

All charts © DM

PEPSI Chart

| This Week | Last Week | Title | Artist | Label |
|-----------|-----------|-------------------|------------------|--------|
| 1 | NEW | PRECIOUS HEART | Tal Paul vs HOGS | Island |
| 2 | NEW | THANK YOU | Island | Island |
| 3 | NEW | REMINI ME | Island | Island |
| 4 | NEW | LITTLE L | Island | Island |
| 5 | NEW | DON'T STOP MOVIN' | Island | Island |
| 6 | NEW | ALL ROSE | Island | Island |
| 7 | NEW | MADE FOR LOVIN' | Island | Island |
| 8 | NEW | HIDE WIT ME | Island | Island |
| 9 | NEW | ALL WANT ME | Island | Island |
| 10 | NEW | ELEVATION | Island | Island |
| 11 | NEW | 19-2000 | Island | Island |
| 12 | NEW | HAVE A NICE DAY | Island | Island |
| 13 | NEW | DANCE FOR ME | Island | Island |
| 14 | NEW | SING | Island | Island |
| 15 | NEW | TURN UP THE LIGHT | Island | Island |
| 16 | NEW | ALL OR NOTHING | Island | Island |
| 17 | NEW | OUT OF REACH | Island | Island |
| 18 | NEW | RUMOR | Island | Island |
| 19 | NEW | A LITTLE RESPECT | Island | Island |
| 20 | NEW | FOLLOW ME | Island | Island |

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18 AUGUST 2001

CHART COMMENTARY

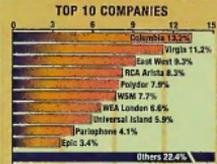
by ALAN JONES



The second coming of Atomic Kitten's Right Now earns it pole position on the chart this week, pushing another album which has been out twice. David Gray's White Ladder, into second place. Gray's album sold a further 34,500 units last week – that is a thousand fewer than the previous week and a first decline in eight weeks. A third album on its second release is Wydel Jean's The Electric – Two Sides To A Story. It improves 7-5 this week to reach the Top Five for the first time in its yearlong history.

Meanwhile, Catatonia's quest for their third consecutive number one album with Paper Scissors, Stone is off to a disappointing start, with the album debuting at number six with sales of 16,500. Their 1997 breakthrough album International Velvet opened at number 11 with 19,000 sales, topped the chart after 14 weeks and went on to sell more than 300,000 units. It raised expectations for the 1998 follow-up Equally Cursed And Blessed which its critics never

MARKET REPORT



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



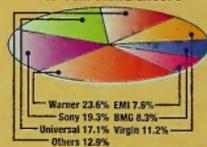
justified – after debuting at number one with 60,000 first-week sales, it declined rapidly and has still sold only 285,000 units.

ALBUMS FACTFILE

More than nine months after it was originally released, peaking at number 39, a refurbished and updated version of Atomic Kitten's debut album Right Now re-enters the chart at number one. The album sold 47,611 units last week, a few hundred more than it has sold in the whole of its career thus far. Right Now features both of the group's number one singles, Whole Again and Eternal Flame, as well as their earlier hits See Ya, I Want

Your Love, Follow Me and the title track. It gives the Innocent label its first number one, beating the number two peak of Martine McCutcheon's 1999 album You, Me & Us. The McCutcheon album, however, still holds the record for highest first-week sale for an Innocent album, with over 52,000 units sold on its debut. Its overall sales tally of 495,000 will also prove a tough target for Right Now to beat.

TOP CORPORATE GROUPS



Simple Things album to increase its sales and improve its position every week for the last six, moving 175-133-111-52-38-28. It sold more than 6,000 units last week for the first time, bringing its cumulative sales to more than 40,000.

The Human League have a new album in the chart for the first time in six years. The veterans' Secrets debuts at number 44 on Papillon. The only album on the label – which has previously issued albums by acts such as Jethro Tull, Ian Hunter, Jimmy Nail, Bill Wyman and Terence Young – to chart higher is World Party's 1997 release Egotology, which reached number 34.

Massive press coverage for White Stripes had a galvanising effect on sales of their three Symphify For The Record industry albums last week. De Stijl's sales increased by a factor of 70, White Stripes' doubled and White Blood Cells – the only album stocked in any numbers – quadrupled to debut at number 66.

COMPILATIONS

A 21% dip in sales week-on-week was not enough to deny Now That's What I Call Music! 49 another handsome victory at the top of the compilation chart. The album sold just less than 160,000 units last week to bring its two-week tally to more than 434,000, making it even at this early stage the fourth biggest compilation of the year.

Despite its dip, Now 49 is comfortably the fastest-selling summer instalment of the series to date. The previous top summer start was by last year's Now 45, which dipped less on its second week (35%) but sold fewer both in the week (148,000) and cumulatively (376,000). Before that, Now 43 had an even smaller second-week dip (17%) but sold fewer in the week (145,000) and cumulatively (320,000). Going back even as little as five years, we find Now!

34's two-week tally of 289,000, which was a record at the time but is exactly 50% behind the pace being set by Now! 49 this year.

Now! 49 includes hits like Have A Nice Day by Stereophonics, Do You Really Like It? by DJ Pied Piper, Meet Her At The Love Parade by Da Hool and 38 others. It outsold the number two compilation, The Classic Chillout Album, by a margin of nearly six to one last week, and can expect to spend several more weeks in pole position.

Many of the dance magazines are currently running features comparing Ibiza and Aya Napa, but far as record buyers are concerned it is no contest, with Ibiza the runaway winner. There are four Ibiza albums in the Top 10 and nine in the Top 50, all of them higher than the one Napa album, Ayla Napa – The Album 2001, at 49th place.

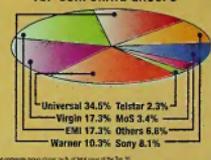
MARKET REPORT



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



TOP CORPORATE GROUPS



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



INDEPENDENT ALBUMS

| This Week | Last Week | Title | Artist | Label (independent) |
|-----------|-----------|----------------------------------|------------------|---|
| 1 | 2 | JUST ENOUGH EDUCATION TO PERFORM | Stereophonics | V2 VYR 101536 (DM/PP) |
| 2 | 1 | FREE ALL ANGELS | Ash | Melodisc INFECTIOMCD (DM/PP) |
| 3 | 4 | THE OPTIMIST | Twin Stripes | XL Recordings XLCD 143 (V) |
| 4 | 6 | SIMPLE THINGS | Zera 7 | Ultimate Dilemma UDMCD016 (DM/PP) |
| 5 | 3 | ORIGIN OF SYMMETRY | Maze | Mashroom MUSH 93CD (DM/PP) |
| 6 | 5 | SINCE I LEFT YOU | Anavaches | XL Recordings XLCD 138 (V) |
| 7 | NEW | SECRETS | Human League | Papillon BTVLYCD 0019 (P) |
| 8 | 8 | GREATEST HITS | 2 Pac | Jive 025262 (P) |
| 9 | NEW | WHITE BLOOD CELLS | White Stripes | Symphify For The Record Industry STR1 060CD (C) |
| 10 | 7 | ROOTY | Basement Jaxx | XL Recordings XLCD 143 (V) |
| 11 | 11 | SONGBIRD | Eva Cassidy | Blix Street/RT 021005 (P) |
| 12 | 14 | FELT MOUNTAIN | Goldrop | Mute CDSTUM1108 (P) |
| 13 | 19 | ENCICER | Daechu Mode | Mute CDSTUM1106 (P) |
| 14 | 20 | SINGLES COLLECTION | Kirks | Cosmic Music (P) |
| 15 | 18 | ECHO PARK | Feeder | Echo ECHCD34 (P) |
| 16 | 9 | HOT SHOTS II | The Beta Band | Regal Reg 95CDX (P) |
| 17 | 10 | CELEBRITY | Ti Sync | Jive 022502 (P) |
| 18 | NEW | DEBUT | Sjork | One Little Independent TFLP 312CD (P) |
| 19 | NEW | Y'ALL GET SCARED NOW, YA HEAR! | Reindeer Section | Bright Star BS214 (V) |
| 20 | 12 | SPACE BODDIE – SMOKE ODESSAY | Kurupt | PIAS Recordings PIASD 040CD (V) |

THE YEAR SO FAR... TOP 20 COMPILATIONS

| Wk | UK | Title | Artist | Label |
|----|-----|--|---------------------|----------------------|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC 48 | VARIOUS ARTISTS | EMI/VIRGIN/UNIVERSAL |
| 2 | 2 | BRIDGET JENNER'S DIARY | ORIGINAL SOUNDTRACK | MERCURY |
| 3 | 3 | THE CHILLOUT SESSION | VARIOUS ARTISTS | MINISTRY OF SOUND |
| 4 | NEW | NOW THAT'S WHAT I CALL MUSIC 47 | VARIOUS ARTISTS | EMI/VIRGIN/UNIVERSAL |
| 5 | 5 | CHILLED II | VARIOUS ARTISTS | WSM |
| 6 | 4 | THE ALBUM | VARIOUS ARTISTS | VIRGINE/EMI |
| 7 | 6 | CAPITAL GOLD LEGENDS | VARIOUS ARTISTS | VIRGINE/EMI |
| 8 | 8 | THE LEGS OF LOVE – THE BURT BACHARACH | VARIOUS ARTISTS | VIRGINE/EMI |
| 9 | 7 | NEW WOMAN | VARIOUS ARTISTS | VIRGINE/EMI |
| 10 | 12 | THE CHILLOUT SESSION 2 | VARIOUS ARTISTS | MINISTRY OF SOUND |
| 11 | 9 | SMASH HITS SUMMER 2001 | VARIOUS ARTISTS | EMI/VIRGIN/UNIVERSAL |
| 12 | 10 | I LOVE ME | VARIOUS ARTISTS | VIRGINE/EMI |
| 13 | 11 | NOW THAT'S WHAT I CALL MUSIC 47 | VARIOUS ARTISTS | EMI/VIRGIN/UNIVERSAL |
| 14 | 13 | THE NEW PRINCE CHART ALBUM | VARIOUS ARTISTS | VIRGINE/EMI |
| 15 | 10 | THE GREATEST 10 SINGLES | VARIOUS ARTISTS | EMI/VIRGIN/UNIVERSAL |
| 16 | 15 | BREAKING – VERY BEST OF EUPHONIC DANCE | VARIOUS ARTISTS | BMG/TELSTAR TV |
| 17 | 18 | THE ANNUAL – SPRING 2001 | VARIOUS ARTISTS | MINISTRY OF SOUND |
| 18 | 17 | NOW DANCE 2001 – PART 2 | VARIOUS ARTISTS | VIRGINE/EMI |
| 19 | 19 | KISS SMOOTH GROOVERS 2001 | VARIOUS ARTISTS | UNIVERSAL MUSIC TV |
| 20 | NEW | THE BEST SUMMER HOLIDAY 2001 EVER | VARIOUS ARTISTS | VIRGINE/EMI |

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18
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1 21 SECONDS

So Solid Crew

- | | Relentless/MoS |
|----|---|
| 1 | ETERNAL FLAME Atomic Kitten |
| 2 | AIN'T IT FUNNY Jennifer Lopez |
| 3 | CASTLES IN THE SKY Ian Van Dahl |
| 4 | ETERNITY/THE ROAD TO MANDALAY Robbie Williams |
| 5 | PERFECT GENTLEMAN Wyclef Jean |
| 6 | ANTE UP MOP feat. Busta Rhymes |
| 7 | HEAVEN IS A HALPPIPE OPM |
| 8 | BOOTYLICIOUS Destiny's Child |
| 9 | ONE MINUTE MAN Missy Elliott feat. Ludacris |
| 10 | THE GOLD/Mad/Elektra |



1 RIGHT NOW

Atomic Kitten

- | | Innocent |
|----|--|
| 1 | WHITE LADDER David Gray |
| 2 | THE VERY BEST OF Prince |
| 3 | SURVIVOR Destiny's Child |
| 4 | THE ECLECTIC - TWO SIDES TO A BOOK Wyclef Jean |
| 5 | PAPER SCISSORS STONE Catatonia |
| 6 | 0-TOWN O-Town |
| 7 | NO ANGEL Dido |
| 8 | GORILLAZ Gorillaz |
| 9 | THE VERY BEST OF The Eagles |
| 10 | DEVIL'S NIGHT D-12 |
| 11 | THE INVISIBLE BAND Travis |
| 12 | DROPS OF JUPITER Train |
| 13 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics |
| 14 | HOT SHOT Shaggy |
| 15 | 8701 Usher |
| 16 | SING WHEN YOU'RE WINNING Robbie Williams |
| 17 | HYBRID THEORY Linkin Park |
| 18 | 44: FIVE 44: FIVE |



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- SMS text-out - Club PA tour - flyer distribution - Power play
- Pled Pipher "Do You Really Like It?" - Flyer distribution
- Club PA tour - Powerplay

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So Solid Crew

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| 1 | ETERNAL FLAME Atomic Kitten |
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| 9 | ONE MINUTE MAN Missy Elliott feat. Ludacris |
| 10 | THE GOLD/Mad/Elektra |



- | | | |
|----|---|-------------------------|
| 6 | PURPLE PILLS D-12 | Shady/Interscope/PolyJ |
| 7 | THE REAL LIFE Raven Maize | Relentless/MoS/Credence |
| 8 | KNIVES OUT Radiohead | Parlophone |
| 9 | PRECIOUS HEART Tall Paul Vs INXS | Duty Free/Deade |
| 10 | DROPS OF JUPITER (TELL ME) Train | Columbia |
| 11 | ALL OR NOTHING O-Town | J |
| 12 | LADY MARMALADE Christina Aguilera/Jr Kim/Mya/Pink | Interscope/PolyJ |
| 13 | SCREAM IF YOU WANTNA GO FASTER Geri Halliwell | EMI |
| 14 | DO THE TALKER | Interscope |



- | | | |
|----|--|------------------------|
| 11 | DEVIL'S NIGHT D-12 | Shady/Interscope/PolyJ |
| 12 | THE INVISIBLE BAND Travis | Independiente |
| 13 | DROPS OF JUPITER Train | Columbia |
| 14 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics | VZ |
| 15 | HOT SHOT Shaggy | MCA/Uni-Island |
| 16 | 8701 Usher | Arista |
| 17 | SING WHEN YOU'RE WINNING Robbie Williams | Chrysalis |
| 18 | HYBRID THEORY Linkin Park | Warner Brothers |
| 19 | 44: FIVE 44: FIVE | Interscope |

Tommy BOY



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tommy boy

The essence of hip hop for 20 years

by Adam Woods

Even in 1981, budding music industry entrepreneurs found it hard to believe that a self-funded, independent record label might emerge from nowhere and, with its first few releases, not only render itself financially viable but also change the face of its chosen genre. So it was that soon-to-be-Tommy Boy founder Tom Silverman found himself enrolling in a two-weekend crash-course for entrepreneurs at a New York college.

"There were people who had medical ideas, petro-chemical, health. Mine was starting this record company," Silverman recalled in David Toop's liner notes to the definitive Tommy Boy's Greatest Beats collection. "I talked about how you could make 12-inch records and presented my business plan. The guy who ran this thing said, 'You have no chance. You might as well go to Harlem and find a drug dealer to put the money up for this, because nobody in their right mind will put the money up.' I was totally dumbfounded."

In the event, Silverman took a different tack and borrowed \$5,000 from his parents. The loan funded the release of the first Tommy Boy record - Cotton Candy's *Havin' Fun*, a dance track featuring a short rap by Afrika Bambaataa, a DJ whose eclectic sets at the T-Connection club in the Bronx spliced together everything from funk and disco to rock and even classical music. *Havin' Fun* sold 5,000 copies and was followed by the 35,000-selling *Jazzy Sensation*, credited to Afrika Bambaataa & The Jazzy Five.

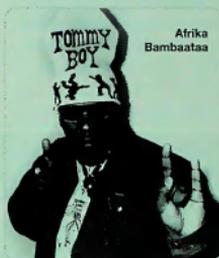
Silverman ascribes these early successes to a timely collision of musical innovation, fledgling entrepreneurship and, just as importantly, a ready market in which demand for a new type of sound outstripped supply.



De La Soul

"When I put out *Jazzy Sensation*, I would get one spin on a 1,000-watt radio station called WHBI," he says. "It wasn't a hip hop station but it had a two-hour rap show on Friday nights. The DJ, Mr Magic, used to buy the airtime from the station and sell the ads himself to pay for it. Before the show, some Hasidic Jews used to broadcast their thing and right after was a reggae show, I think. But during Mr Magic's shows, I would get a spin, and 2,500 to 5,000 people would go out and buy the record the following week. Larry Levan could play a record at 1am at the Paradise Garage and 1,000 people would buy the 12-inch on Monday."

These first sales enabled Silverman to pay off his loan, but the records themselves were instantly relegated to footnote status with the release of Tommy Boy's third 12-inch. Planet Rock found Bambaataa and young Boston DJ Arthur Baker dropping the melody line of Kraftwerk's *Trans-Europe Express* over the beat of the Teutonic professors' *Numbers*, embedding the influence of European electronics



Afrika Bambaataa

permanently in the foundation material of hip hop. Bambaataa calls the result "electro-funk." David Toop refers to it as "a futuristic new sound, a black science fiction music that exploited cutting-edge technology in a way that was totally accessible to young street kids".

Planet Rock sold 620,000 copies and helped to establish hip hop, not only as a genre defined by its enthusiastic piracy of other musical styles, but as a form of black music capable of crossing over into markets far beyond the uptown New York neighbourhoods in which it was born. The sample-heavy, DIY nature of the music, coupled with the arrival of boom boxes and Walkmans, ensured that hip hop gripped urban America within months, setting up a monopoly that still shows few signs of being broken almost 20 years on.

Planet Rock's follow-up, *Looking For The Perfect Beat*, pushed the envelope →

'No label is good, really, are they? Every label is kind of wack. But one thing I can thank Tommy Boy for is allowing us to make the records we want to make.'

Maseo, De La Soul

1978: Environmental geology dropout Tom Silverman begins publishing *Disco News*, a DJ title which soon

mutates into music industry tip sheet *Dance Music Report*... 1980: Silverman



launches the New Music Seminar, the original music industry conference which will continue

to run for a week each July in New York until 1994... 1981: Tommy Boy Records issues its first releases, *Havin' Fun* →



→ from a creative point of view – indeed, its creators regard it as a superior record to its illustrious, ground-breaking predecessor – and was a hit in its own right, albeit on a somewhat smaller scale. But, as influential as Tommy Boy's early 12-inches were, the label spent the mid-Eighties paying the price for failing to predict the rise of album rap. As the company's arch-rival Profile Records celebrated the rise to superstardom of Run-DMC, Tommy Boy was learning some harsh commercial truths. Electro had rapidly been superseded by the pared-down sound of a new generation of rappers and producers – Tommy Boy found for the first time that an influential past is no guarantee of a profitable present.

The ensuing years at the label would be characterised by a succession of respectable, but disparate acts, rather than the genre-defining sounds with which Tommy Boy had opened its account in 1981 and 1982. Never interested in operating as a boutique label, Silverman continued to search for the elusive middle ground where credibility and sales potential meet.

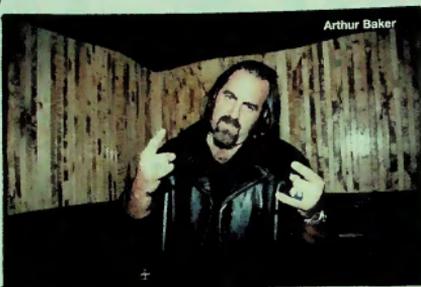
"You have to pay the bills, so you have to create an economic structure

that works," he says. "I'm happiest, as an entrepreneur, to see votes counted in high numbers. If I can do something different and still sell half a million albums, that's perfect. I'm not that interested in making avant-garde records that 10,000 people buy, but I'm willing to be wrong five times if the sixth record sells 5m copies."

The company's first significant post-electro signing came in 1983, in the form of a vocal six-piece who sang on the Staten Island ferry. Silverman visualised the Force MD's as a doo-wop/hip-hop act – a modern update of Fifties stars Frankie Lyman & The Teenagers. The group gave Tommy Boy its first Top 10 pop hit two years later with the Jam & Lewis-produced Tender Love, setting a template for a modern vocal sound whose influence would later be felt when new jack swing stormed the charts in the early-Nineties.

At around the same time, Tommy Boy picked up the comparatively rough-edged Stetsasonic, another six-piece, with a DJ called Prince Paul, whose production innovations, not to mention his

Stetsasonic



Arthur Baker

→ by Cotton Candy and Jazzy Sensation by Afrika Bambaataa & The Jazzy Five... March 1982: Afrika Bambaataa and Soul Sonic Force's Planet Rock

goes to radio. The record sells 620,000 copies in 12-inch form, igniting the careers of Bambaataa and producer Arthur Baker and setting Tommy

Boy's wheels in motion... 1985: Silverman sells 50% of Tommy Boy to Warner Music... 1988: Tommy Boy



signs De La Soul and Queen Latifah. The former will go on to become one of Tommy Boy's longest-serving →

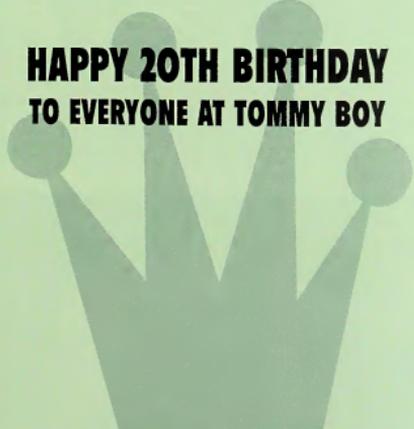
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'What I do has kind of got that old skool vibe to it, with a new twist. Right now, I plan to take Tommy Boy to the next level, but it works hand-in-hand. They are scratching my back and I'm scratching theirs.'

Coo Coo Cal

roots in old skool hip hop, would make him a key Tommy Boy confederate for years to come. Stetsasonic's jazz influences and incorporation of live instruments with forthright samples ensured that they too had an influence on the evolving styles they drew from. But theirs was a cult success rather than a mainstream one, just as Latin freestyle trio TKA made an impression on their scene without making a similar one on Tommy Boy's balance sheet. By contrast, K7, the follow-up project of

TKA lead singer Kayel, succeeded in scoring Tommy Boy's biggest international hit to date in Come Baby Come, which mixed jazz samples in with a drill sergeant refrain and sold 2m copies. De La Soul, along with Warner's Jungle



Brothers, Jive's A Tribe Called Quest and another 1989 Tommy Boy signing, Queen Latifah, formed part of a collection of East Coast alternative rappers whose message offered an antidote to the unreconstructed gangsta rap whose star was on the rise on the opposite coast.

"We came into contact with Tommy Boy through [Stetsasonic's] Daddy-O and Prince Paul," says De La Soul's Maseo. "Daddy-O pretty much was the prominent artist at that time; he had our demo for a little while, and between him and Prince Paul and Ron Houston at Tommy Boy, we ended up making a record."

Three Feet High And Rising ushered in the so-called D.A.I.S.Y. age – the acronym standing for Da Inner Sound Y'All – and, for the first time since 1982, Tommy Boy found itself right back at the forefront of rap, both culturally and commercially.

"I like the ability that independents have to find new, →

→ acts – their sixth album is due for release later this year. Latifah releases two albums for Tommy Boy – 1989's All Hail



The Queen and 1991's Nature Of A Sista – before moving to Motown. Her 2001

comeback, Latifah's Had It Up 2 Here marks a return to Tommy Boy... 1989: Silverman sells his remaining 50% stake in Tommy

Boy to Warner for an undisclosed sum, while retaining the title of chairman. The same year, Tommy Boy signs Digital →

Congratulations to Tom and everyone at Tommy Boy. You've rocked our planet for 20 years! Thanks for showing us the way 



Keeping it independent?



Tom Silverman

As Tommy Boy approaches the end of its current contract with Warner Bros, speculation is mounting that Tom Silverman plans to steer his company back into the world of the wholly-independent for the first time in 16 years.

Silverman has made little secret of his indie sympathies, retaining Tommy Boy's carefully-constructed independent distribution network in spite of the label's ties to Warner.

Past explanations for his decision to hitch his cart to the major in the first place include the need to shift pressing plant debts and the extra leverage the deal gave him in promoting the Force MD's single Tender Love. But the reasoning that rings true with Silverman's

streetwise, businesslike approach to the record industry, is that the affiliation afforded him "the inside view on what the emperor was wearing". Certainly, Silverman positively fans the rumours that he will go it alone, although whether he will opt for independent or major label backers remains a moot point.

"I have financial partners to take it to the level I want to take it to," he says. "Are these partners going to be unaffiliated to the majors? I don't know."

Equally, Silverman makes no secret of his suspicions that hip hop may have run its course and mentions potential plans to steer the company into entirely different waters, with all the re-configuring that would involve.

"There might be a little bit of fine-tuning that would have to go on, but compared to

spending \$15m on setting up a company from scratch with no guarantee of success, that would be a fairly straightforward task."

What is certain, however, is Tom Silverman's commitment to the music industry he broke into in 1978, and where his professional concerns now entirely reside. His parting words betray

his belief that his kind of commitment is increasingly incompatible with the characteristics of the major record companies in 2001.

"I was experimenting with entrepreneurship for about 15 years before I realised that this was what I loved doing," he says. "Everyone knows I'm a dyed-in-the-wool independent. I believe in music, and if you believe in music, you have to be an independent."



→ **Underground.** Doowutchyalike is an underground hit that summer. The shifting collective, led by Shock-G, go on to record

three albums for Tommy Boy over the next four years – Sex Packets, Sons Of The P and The



Body Hat Syndrome – and at one time features a pre-gangsta Tupac Shakur in its lineup, first as a

roadie and a dancer, and later as a rapper... **1991: Tommy Boy enters the compilation business with the first release in the MTV Party To Go →**

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Silverman eyes new growth areas

It is unlikely that the Tommy Boy name will shake off its hip hop associations anytime soon. But today the genre stands accused in certain quarters of having run out of ideas, and the company's US and UK operations have both signalled their determination to broaden the label's palette.

Milwaukee rapper Coo Coo Cal currently stands on the threshold of a mainstream breakthrough in the States with his *My Projects* single, but if it all comes off, Cal will be the first hip hop act Tommy Boy has broken in seven years.

"It is a very mature genre, which is at its peak and could be turning around," says Silverman. "We have seen it with rock & roll and we saw it with disco. When the majors co-opt something, try to lock it down, create a formula for it and buy the gatekeepers, it's not real anymore. There's still talk of the hip hop movement, but it doesn't feel like a movement to me."

Essentially, Tommy Boy today operates in

five areas - hip hop, alternative, gospel, dance and compilations. Each has seen at least modest successes in recent years, and all of them could represent opportunities for growth under Silverman's changing regime. Dance in particular stands to benefit from a surging US market, and the Tommy Boy Silver Label is beginning to evolve as a genuine UK-US joint venture.

"The European dance market is making huge in-roads into America and somewhere in the relatively near future the two markets are going to merge," says Tommy Boy UK managing director Richard Chamberlain.

US hard house acts such as Victor Calderon and Thunderpuss have taken up

Naughty By Nature



residence at the summit of the Billboard Dance Chart, while much is expected of UK-sourced tracks such as *Clubbers International's Love Clubbers* (released mid-October) and Trust & Fletcher's *Is It Really You?* Meanwhile, Tommy Boy UK will release the first fruits of a recent deal with Ibiza club Pacha - a globally-licensed mix compilation entitled *The Latin Sound Of Pacha* - on September 10.

On the alternative side, Tommy Boy recently signed *Sneaker Pimps* for largely European exploitation. Also in the schedules for the coming months is a raft of 20th anniversary classic re-releases, including De La Soul's *3 Feet High And Rising* on September 17. Solo records by Afrika Bambaataa and Prince Paul are in the works, along with the second instalment of De La Soul's *Art Official Intelligence* trilogy, *Bionics: Bigger, Stronger, Faster*, due for November. A *Masters At Work* album is likely to arrive at a similar time, but the

world will have to wait until well into next year for the next *Handsome Boy Modelling School* record.

"We haven't started working on it yet," confesses Dan The Automator.

"The problem we have is that neither Paul nor myself rhymes or sings, so once we decide who is going to be on it, then you have to make tracks for them, and they have to like them, so don't hold your breath."



Coo Coo Cal

→ line. The series, which to date numbers six releases, will make a total of \$14m for the AMC Cancer Research Foundation. The label

also signs *Naughty By Nature*, whose incessant O.P.P. is a crossover smash that autumn... 1992: The label signs Irish-American rap trio

House Of Pain, led by Everlast, a former member of Ice-T's *Rhyme Syndicate*. *Jump Around* is a huge crossover hit that year. Follow-up →



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→ fertile fields that people haven't planted before," says Silverman. "Hip hop always reinvented itself every few years. It was easy for it to do that then when the risk/reward ratio was different. Now it costs half a million dollars to test a record in America alone. With De La Soul's first record, I don't think we spent \$100,000, and that included the promo videos and everything else. We went on to sell a million copies and recouped on 12-inch sales alone."

While the record remains one of Tommy Boy's most successful albums, the hippy tag soon became an albatross for the band themselves. When they departed from their original formula with 1991's De La Soul Is Dead and 1993's Buhloone Mindstate, their commercial fortunes began to falter, even though their critical reception has remained positive right through to last year's Mosaic Thump, the first in a projected three-album series under the headline of Art Official Intelligence.

A label of Tommy Boy's ambition needed to follow success with success, but De La Soul's positive approach was a blip on the rap flow chart, rather than a trend, and Tommy Boy was reluctant to follow the prevailing mood of menace.

Controversial, politically-charged excursions for Paris in the early Nineties and gangsta duo Capone-N-Noreaga several years later were unhappy experiences, and the label was glad to sit it out as rap revelled in its darker side. "It became difficult dealing with the artists and that's really not worth the hassle to me," says Silverman. "I could do something else to make the money. It's got to be fun."

For different reasons, Tommy Boy has kept well out of that other cash-cow of the US music industry in recent years - the seemingly insatiable pop market. "The last thing I would do is sign a boy band," says Silverman. "I have let the company go in that direction once or twice and it has never worked. You have to believe in something, because if you don't, it really shows."

Nonetheless, the mid-to-late-Nineties gave the company its strongest commercial returns as two



DJ Tour with (r-r) Afrika Bambaataa, Dan The Automator & Maseo



Queen Latifah



House Of Pain

→ *Shamrocks And Shenanigans (Boom Shalock Lock Boom) prefigures the rap-rock genre which will dominate US metal in*

the late-Nineties, although House Of Pain themselves will split in 1996... 1994: Compton-born Coolio releases debut album It Takes →



'We've known Tom Silverman for 15 years and Tommy Boy is a landmark label that has always taken chances, just like us.'

"Little" Louie Vega and Kenny "Dope" Gonzalez, Masters At Work

West Coast rappers, Coolio and former House Of Pain frontman Everlast, brought Tommy Boy into the thick of the mainstream once again. In 1995, Coolio's *Gangsta's Paradise* – essentially Stevie Wonder's *Pastime Paradise*, recast as a ghetto morality tale – gave Tommy Boy its first UK number one.

Then, in 1998, former House Of Pain frontman Everlast emerged with *Whitey Ford Sings The Blues*, an album which was comparatively rare among modern hip hop records in exercising the genre's traditional magpie approach to other musical styles. Blues and folk sat alongside jazzy beats and hip hop throw-downs, and the record yielded 3m sales and a huge US hit single in *What It's Like*.

Three years on, the success of that record remains Tommy Boy's most recent peak.

Today, Silverman admits to taking his eye off the ball in the late-Nineties, even as acts such as the Prince Paul/Dar The

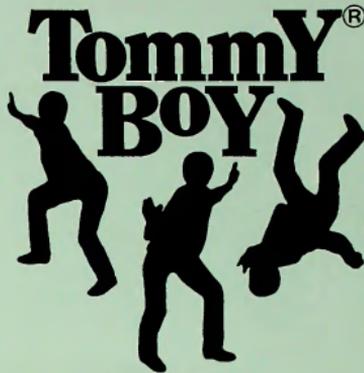
Automator collaboration *Handsome Boy Modelling School* drew critical raves.

"We were so successful for so long," says Silverman. "We had Coolio and Everlast and I was able to step away and do other things, which was great for me personally. But for the past few years, I have been really getting into music full-time again."

But as Silverman contemplates his next moves, he remains acutely aware of how much the market has changed since he first made his entrepreneurial mark on the industry. "It is partly to do with supply and demand – the supply of this music is far greater than the demand for it, so that means we have to find music that people are 'jonesing' for."

He has his own theories as to what that could be, of course, and the reformation of Stetsasonic, together with forthcoming albums by Prince Paul and Afrika Bambaataa, are an indication that some of Tommy Boy's greatest acts are thinking along similar lines. Tommy Boy's relatively recent excursions into dance music have seen the label develop another key strand to its business, and America's burgeoning love affair with beats has started Silverman thinking about the origins of the music he helped to break through.

"I believe hip hop is going to go back towards the dance area," says Silverman. "I heard that Todd Terry just signed the Jungle Brothers; I'm doing a new record with Afrika Bambaataa where we're going to have a bunch of different



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→ **A Thief. Next year's *Gangsta's Paradise* breaks the rapper through to the global**



mainstream, selling 10m copies worldwide. The *Gangsta's Paradise* and *My Soul* albums follow →



→ producers working with him. Any DJ who goes all the way back, whether it is Bam, Prince Paul or Grandmaster Flash, knows the roots of hip hop are in dance – whether that means funk or disco or whatever. There are so many guys who have done hip hop who can come back and flip dance music in such a way that it doesn't even sound like the dance music we know.



Handsome Boy Modelling School

"I have a British Technics Gold Sound turntable on my desk here as a reminder of where it all started. Where DJs can take music is a place regular producers can't."

'Planet Rock was obviously an electronic record, but a really big moment for hip hop. The next Tommy Boy records that really captured my imagination were Stetsasonic and De La Soul. What me and Paul today do is kind of at the front end of the music revolution – we are pushing styles a little further along from what has already been achieved.'

Dan The Automator, Handsome Boy Modelling School

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→ in 1995 and 1997... 1996: Silverman buys back 50% of Tommy Boy from Warner...



1998: Everlast's *Whitey Ford Signs The Blues* is released. It sells 3m copies and is followed

in 1990 by *Eat At Whitey's*, which shifts a further 700,000 units... August 2001: Milwaukee rapper *Coo Coo Cal's* debut

Tommy Boy single *My Projects* is the number one-selling rap single in the US with only limited airplay assistance.....

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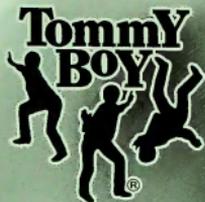
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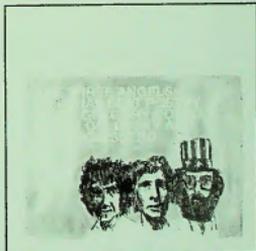
past:

Jay Dee

"Welcome 2 Detroit"

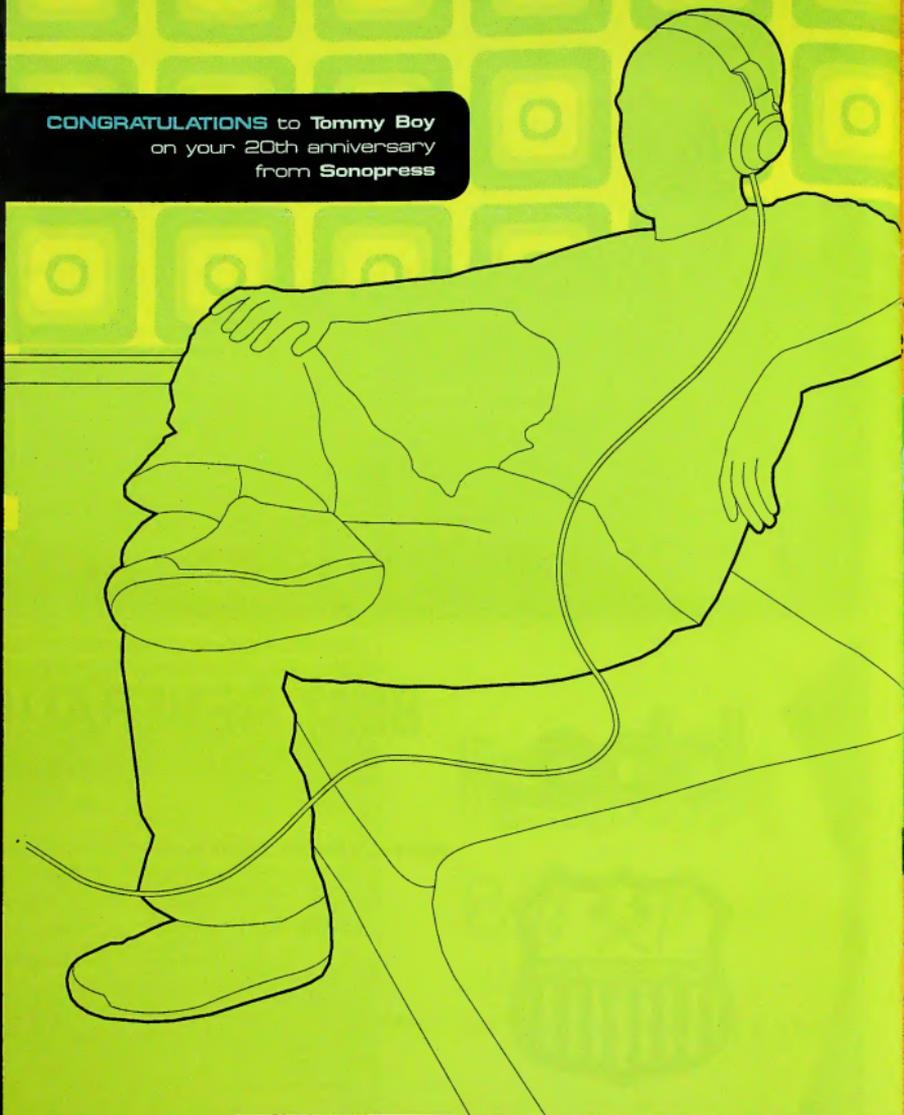
Pete Rock

"PeteStrumentals"



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compilations

13 **20** WHEATUS Wheatrus Columbia

- 1** **HOW THAT'S WHAT I CALL MUSIC! #9** 13 **11** **ATOMIC 90'S**
EMI/Virgin/Universal Universal TV
- 2** **THE CLASSIC CHILLOUT ALBUM** 9 **12** **RENAISSANCE IBIZA 2001**
Columbia Renaissance
- 3** **CLUBMIX IBIZA** 11 **13** **THE CHILLOUT SESSION 2**
UMI/Virgin/Whitney Of Sound Ministry Of Sound
- 4** **CAPITAL GOLD LEGENDS** 17 **14** **THE LOOK OF LOVE - THE BURT BACHARACH**
Virgin/EMI WSM/Universal TV
- 5** **THE BEST IBIZA ANTHEMS EVER 2001** 15 **15** **BRIDGET JONES'S DIARY (OST)**
Virgin/EMI Mercury
- 6** **CHILLED IBIZA** 12 **16** **CUBBEEZ VOL. 2 - MIXED BY JUDGE JULES**
WSM Universal TV
- 7** **UNBELIEVABLE** 14 **17** **THE BEST SUMMER HOLIDAY 2001 EVER**
Virgin/EMI Virgin/EMI
- 8** **KISS SMOOTH GROOVES SUMMER 2001** 18 **MTV IBIZA 2001**
Universal TV WSM
- 9** **BEST OF EUPHORIC DANCE - BREAKDOWN IBIZA** 16 **19** **SIMPLY THE BEST REGGAE ALBUM**
Telstar TV/IRMG WSM
- 10** **THE GREATEST 80'S SOUL WEEKENDER** 18 **20** **FUNKY DIVAS**
WSM Telstar TV/IRMG

- 21** **HIDDEN PLACE** Bjork One Little Indian
- 11** **SOMEONE TO CALL MY LOVER** Janet Jackson Virgin
- 16** **DANCE FOR ME** Sisqo Def Soul
- 15** **24** **FIRE WIRE** Cosmic Gate Data
- 20** **25** **THERE YOU'LL BE** Faith Hill Warner Brothers
- 22** **26** **ANGEL** Shaggy feat. Rayvon MCA/Uni-Island
- 18** **27** **A LITTLE RESPECT** Wheatus Columbia
- 28** **I DON'T KNOW** Honeyz 1st Avenue/Mercury
- 19** **29** **U REMIND ME** Usher LaFace/Arista
- 30** **DESTINY** Zero 7 feat. Sia & Sophie Ultimate Dilemma
- 12** **31** **I FEEL LOVED** Despeche Mode Mute
- 23** **32** **REVOLVING** Door Crazy Town Columbia
- 33** **SUPERSTRING** Cygnus X Xtravaganza
- 25** **34** **19/2000** Gorillaz Panopticon
- 24** **35** **ELEVATION** U2 Island/Uni-Island
- 21** **36** **LIKE THIS** Like That Mauro Picotto VC Recordings
- 35** **37** **DO YOU REALLY LIKE IT** DJ Pield Piper Relentless/MoS
- 29** **38** **THE WAY TO YOUR LOVE** Hear'Say Polydor
- 40** **39** **DON'T STOP MOVIN'** S Club 7 Polydor
- 28** **40** **ALL I WANT** Miss-Teeq Inferno/Telstar

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MID-PRICE

| This | Last | Title | Artist | Label (distributors) |
|------|------|---|-----------------------|--|
| 1 | 5 | URBAN HYMNS | The Verve | Nut CDH0145 (E) |
| 2 | 2 | MOON SAFARI | Air | Virgin CD2948 (E) |
| 3 | 4 | TAPESTRY | Carcle King | Columbia 493182 (E) |
| 4 | NEW | THIS IS THE SEA | The Waterboys | Enigma SA4 (E) |
| 5 | 14 | ENJOY THE MELODIC SUNSHINE | Popstone M52915CD (P) | |
| 6 | 15 | LETITIM | Leifeld | Higher Ground/Hanley Handmade CD191286 (U) |
| 7 | 8 | TRACY CHAPMAN | Tracy Chapman | Eletra KM0742 (TEN) |
| 8 | NEW | KIND OF BLUE | Miles Davis | Columbia 805 (TEN) |
| 9 | 9 | DOOKIE | Green Day | Reprise 93629526 (TEN) |
| 10 | 18 | THE SCORE | Fugees | Columbia 605482 (TEN) |
| 11 | 13 | LIVE UP YOURSELF | Bob Marley | Music Collection International 1891 (DSSC) |
| 12 | 10 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffin/Atlantic 61912826 (U) |
| 13 | 11 | SELL, SELL, SELL | David Gray | EMI Catalogue CDRCM375 (E) |
| 14 | 3 | PAVAROTTI/DOMINGO/CARRERAS | Various | Europa DMT83202 (DISC) |
| 15 | NEW | BUR TOWN - THE GREATEST HITS OF SHACON BLUE | Deacon Blue | Columbia 422 (TEN) |
| 16 | 1 | GOOD FEELING | Texas | Independents IS0M1 CD (TEN) |
| 17 | NEW | PLACED | Piacciolo | Echo ECH208 (EP) |
| 18 | 16 | YESTERDAY WENT TOO SOON | Feeder | Virgin 59090182 (E) |
| 19 | 17 | WICKED GAME | Chris Isaak | Reprise 93695132 (TEN) |
| 20 | 7 | THE SPECIALS | The Specials | EMI CC0501 (E) |

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COMEDY

| This | Last | Title | Artist | Label (distributors) |
|------|------|-----------------------------|--|---|
| 1 | 1 | BREATHE | Faith Hill | Warner Brothers 247372 (Import) |
| 2 | 2 | I NEED YOU | LeAnn Rimes | Curb/London 65749362 (TEN) |
| 3 | 3 | COME ON OVER | Shania Twain | Mercury 178462 (U) |
| 4 | 4 | THE ALREADY THERE | Lee Ann Womack | Grapevine/BMG 74218232 (BMG) |
| 5 | 5 | WIDE YOUNG GIRL | Trisha Yearwood | MCA Nashville 705992 (U) |
| 6 | 6 | INSIDE OUT | Lonestar | MCA Nashville 178202 (U) |
| 7 | 8 | LOONEY GILL | K.T. Oslin | BNA 74218542 (BMG) |
| 8 | 14 | LIVE CLOSE BY VISIT OFTEN | 8549 | Columbia 830262 (TEN) |
| 9 | 15 | THIS IS BR549 | Dolly Parton | Sanctuary SA0404 (U) |
| 10 | 7 | LITTLE SPARROW | Daniel O'Donnell | Riz RB2CD 171 (RMG/CA) |
| 11 | 10 | FAITH AND INSPIRATION | Faith Hill | Warner Bros 23624732G (TEN) |
| 12 | 9 | LOVE WILL ALWAYS WIN | Shania Twain | RWF RWP00112 (BMG) |
| 13 | 12 | WILD & WICKED | LeAnn Rimes | Car/London 956622 (TEN) |
| 14 | 13 | SITTING ON TOP OF THE WORLD | Dixie Chicks | Capitol 649842 (TEN) |
| 15 | 16 | WIDE OPEN SPACE | Tim McGraw | Curb/London 65749362 (TEN) |
| 16 | 17 | SET THIS CHAIRS DOWN | Brooks & Dunn | Arista Nashville/Grapevine 74218202S (RMG/CA) |
| 17 | 18 | STEEPS & STRIPES | Nanci Griffith/London Symphony Orchestra | Elektra 75564142 (TEN) |
| 18 | 20 | THE DUST BOWL SYMPHONY | Dixie Chicks | Elektra 04951512 (TEN) |
| 19 | 19 | FLY | Dixie Chicks | Elektra 04951512 (RMG/CA) |
| 20 | NEW | PART II | Brad Paisley | |

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BUDGET

| This | Last | Title | Artist | Label (distributors) |
|------|------|--------------------------------|-------------------------|----------------------------------|
| 1 | 1 | HITS COLLECTION | Dusty Springfield | Spectrum 537482 (U) |
| 2 | 2 | MOTOWN CHARTBUSTERS - VOLUME 3 | Various | Spectrum 554142 (U) |
| 3 | 3 | THE BEST OF | Nellie Horner | MCA/Uni-Issued MCRD 1509 (U) |
| 4 | 5 | THE BEST OF | The Mamas And The Papas | MCA MCRD 1930 (E/CA) |
| 5 | 7 | HEARTBREAKERS | Daniel O'Donnell | Music Collection MCRD303 (DSSC) |
| 6 | NEW | GIMME BACK MY BRAIN | Therapy? | Ak 21 AR003502 (V) |
| 7 | 8 | TRUE LOVE - A COLLECTION | All Green | Music Collection MCRD 378 (DISC) |
| 8 | 14 | THE PICK OF THE '70S | Various | Criticos CRIMC 101 (E/UK) |
| 9 | 10 | LOW SONGS | Elvis Presley | Camden 7421847912 (BMG) |
| 10 | NEW | THE BEST OF | Boney M | Camden 7421847912 (BMG) |

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ROCK

| This | Last | Title | Artist | Label (distributors) |
|------|------|------------------------------------|------------------------------|--------------------------------|
| 1 | NEW | DROPS OF JUPITER | Train | Columbia 552008 (TEN) |
| 2 | 2 | HYBRID THEORY | Linkin Park | Warner Brothers 33647052 (TEN) |
| 3 | 3 | ORIGIN OF SYMMETRY | Mushroom MUSIC 5320 (RMG/CA) | |
| 4 | 4 | WHEATUS | Wheatus | Columbia 499692 (TEN) |
| 5 | 4 | TAKE OFF YOUR PANTS AND JACKET | Blink 182 | MCA/Uni-Issued 1126712 (U) |
| 6 | 6 | PARACHUTES | Coldplay | Parlophone 527382 (E) |
| 7 | 5 | MENACE TO SOBRIETY | OPM | Atlantic 75672972 (TEN) |
| 8 | 7 | CHOCOLATE STARFISH AND THE HOT GOD | Link Bink St | InterScope/Polydor 400392 (U) |
| 9 | 10 | BREAK THE CYCLE | Staind | East West 76596942 (TEN) |
| 10 | NEW | SLEPKNOT | Staind | Roadrunner RB 96356 (U) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (distributors) |
|------|------|--------------------------|---------------------------------|--|
| 1 | NEW | AIN'T IT FUNNY | Jennifer Lopez | Epic 6717892 (TEN) |
| 2 | NEW | ANTE UP | MDP feat. Busta Rhymes | Epic 6717892 (TEN) |
| 3 | 2 | PERFECT GENTLEMAN | Yvesca Moya | Columbia 972022 (TEN) |
| 4 | NEW | ONE MINUTE MAN | Missy Elliott feat. Ludacris | Elektra E 72451 (TEN) |
| 5 | 1 | BOTULYOUSLY | Destiny's Child | InterScope 742182 (TEN) |
| 6 | 3 | PURPLE PILLS | D-ize | Shady/Heteroscope/Polydor 49796102 (U) |
| 7 | 5 | LADY MARMALADE | Christina Aguilera/LF Kim/Yaari | InterScope 497612 (U) |
| 8 | 4 | SOMEONE TO CALL MY LOVER | Janel Jackson | Virgin V5CD2 1813 (E) |
| 9 | 6 | DANCE FOR ME | Sisqo | Capitol 5847001 (U) |
| 10 | 7 | U REMIND ME | Lusher | Lafayette/Arista 7421843382 (BMG) |
| 11 | NEW | I DON'T KNOW | Honeyz | 21 Avenue/Mercury (U) |
| 12 | 8 | ANGEL | Shaggy feat. Rayvon | MCA/Uni-Issued MCRD 4025 (U) |
| 13 | 10 | ALL RISE | Bliss | Immanent SINGC 29 (E) |
| 14 | 11 | ALL I WANT | 2 Feet | Interscope/Def Jam CD3474319 (RMG) |
| 15 | 12 | UNTIL THE END OF TIME | Jehstun | Warner Brothers W 58402 (TEN) |
| 16 | 9 | JUST IN CASE | Mo'Nique | Chrysalis 12M0004 (E) |
| 17 | NEW | SAFE FROM HARM | Mariah Carey | Virgin VUS1211 (E) |
| 18 | 14 | LOVERBOY | Nicki Coxe | Virgin VUS1189 (E) |
| 19 | 13 | LIKE A FEATHER | Roots Manuva | Big Dada BDDCS 022 (V) |
| 20 | 17 | WITNESS (I HOPE) | Brandy & Ray J | WEA WEA 32701 (TEN) |
| 21 | 15 | WAIT A MINUTE | Ray J feat. Lil' Kim | Atlantic AT 01602 (TEN) |
| 22 | 19 | WEETEN THAN WINE | Dionne Rakeem | Virgin VCD2 1805 (E) |
| 23 | 18 | WE WANT A RESOLUTION | Aaliyah feat. Timbaland | Blackground VUS102 (E) |
| 24 | 22 | RISE WIT ME | Nelly feat. City Spud | Universal MGS1 40252 (U) |
| 25 | 23 | HEAD IT ALL BACK | Sunshine Airline | Atlantic AT 01602 (U) |
| 26 | 25 | OUT OF BEACH | Gabriele | Go Beat/Polydor GBL CD 39 (U) |
| 27 | 24 | ME MYSELF & I | The La Soul | Tommy Boy TR025 (P) |
| 28 | NEW | SO WHAT? I | Damage | Cherrytree/CDD0353 (E) |
| 29 | NEW | SO WHAT? II | Missy Elliott | East West/Elektra E 72962 (TEN) |
| 30 | NEW | GET UR FREAK ON | Missy Elliott | |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (distributors) |
|------|------|----------------------------------|------------------------------|--------------------------------------|
| 1 | NEW | 21 SECONDS | So Solid Crew | Relentless/Mo'Solent 101 (SMV/TEN) |
| 2 | NEW | PRECIOUS HEART | Tali Paul Vs INXS | Dun Fee/Decade DFEL 401 (BMG) |
| 3 | NEW | THE REAL LIFE | Rayven Mass | RollMe/Creedence RULIN 101 (SMV/TEN) |
| 4 | NEW | ONE MINUTE MAN | Missy Elliott feat. Ludacris | The Gold Mind/Elektra E 72451 (TEN) |
| 5 | NEW | ANTE UP | Missy feat. Busta Rhymes | Epic 6717892 (TEN) |
| 6 | NEW | UNDERGROUND | Rhythm Massars | Black & Blue NEG12 5568 (V) |
| 7 | NEW | SWEETER THAN WINE | Dionne Rakeem | Virgin VST 1505 (TEN) |
| 8 | 4 | JUST IN CASE | Jehstun | Warner Brothers W 5841 (E) |
| 9 | 3 | I FEEL LOWD | Depeche Mode | MCA 12B0N6 31 (V) |
| 10 | 1 | BABARABATURI | Gypsysen | Sound Design SDES 051 (SMV/TEN) |
| 11 | NEW | SUPERSTRIP | Ogyma K | Xtravaganza XTRAV 2812 (SMV/TEN) |
| 12 | NEW | INTERSEXY | Willy Dn West | Distinctive Breaks DISNT 74 (P) |
| 13 | NEW | GET A MOVE ON/UG | Mr. Scuff | Kings Tam 3221 (E) |
| 14 | 2 | LIKE THIS LIKE THAT | Msuro Piccato | VC Recordings VCRX 52 (E) |
| 15 | NEW | UP ALL NIGHT/TAKE CONTROL | John B | Metahouse METH 04 (SRD) |
| 16 | 6 | MEET HER AT THE LOVE PARADE 2001 | Da Hool | Manifester FESXMS (U) |
| 17 | 5 | ALWAYS A PERMANENT STATE | David James | Head Choice HOJ01 1088 (V) |
| 18 | 10 | CASTLES IN THE SKY | Singh | NuLife/Arista 7421847141 (BMG) |
| 19 | 7 | DANCE FOR ME | Dad Snot | Def Soul 500101 (U) |
| 20 | NEW | AIN'T IT FUNNY | Jennifer Lopez | Epic 6717892 (TEN) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (distributors) |
|------|------|---------------------------------|---------------|---------------------------------------|
| 1 | 1 | FIRST CONTACT | Roger Sanchez | Defected SMAN 01P/SMAN 01CD (SMV/TEN) |
| 2 | NEW | KISS DA CAME GOODBYE | Jacobson | InterScope/Polydor 4939311 (U) |
| 3 | 4 | KISS SMOOTH GROOVES SUMMER 2001 | Various | Universal WY 2881182 (U) |
| 4 | 4 | SIMPLE THINGS | Zero 7 | Ultimate Dilemma UDR01P/UM (M/P) |
| 5 | NEW | THE VERY BEST OF | Prince | Warner Brothers - 0122274724 (U) |
| 6 | NEW | MSS E...SO ADDICTIVE | Missy Elliott | Elektra - 7556921432 (U) |
| 7 | NEW | SINCE I LEFT YOU | Avantchicks | XL Recordings XLP 138/CD 138 (V) |
| 8 | 6 | UNDERGROUND GARAGE ROOM - VOL 1 | Various | Bass Section - 01FAN001 (P) |
| 9 | NEW | RUSH HOUR 2 (OST) | Various | Def Jam 582382 (U) |
| 10 | NEW | SECRETS | Human League | Papillon - 01JTELYCD 0019 (P) |

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MUSIC VIDEO

| This | Last | Title | Label Cat. No. |
|------|-------------------------------------|---|------------------------|
| 1 | 1 | U2 Rattle And Hum | Cic Video VHR238 |
| 2 | 2 | VARIOUS: Rolling The Vets IV | Roadrunner 2420542 |
| 3 | 1 | PEARL JAM: Thee Utsav | 31V Columbia 50102 |
| 4 | 6 | VARIOUS: Death Row | Visual 9210321 |
| 5 | 5 | BON JOVI: The Crush Year | Universal Video 053312 |
| 6 | 4 | MICKEY: Fly - The DVD | Musa 01051A/112 |
| 7 | 8 | EMINEM: E | Universal Video 501463 |
| 8 | 3 | SUPER FURRY ANIMALS: Rings Around The World | SNF Columbia |
| 9 | VARIOUS: Hip Hop Concert In A Smoke | Enigma Video 17916 | |
| 10 | 10 | LE ZEPPELIN: Song Remains The Same | Warner Brothers 581389 |

| This | Last | Title | Label Cat. No. |
|------|------|---|------------------------------|
| 11 | 11 | CARRERAS/DOMINGO/PAVAROTTI WITH LEVINE: The 3 Tenors - Paris 1998 | Universal Video 052123 |
| 12 | 13 | S CLUB 2: It's An O'Clock Thing | Warner Music Video 85738730 |
| 13 | 14 | ORIGINAL CAST RECORDING: Dancing On Dangerous Ground | Warner Video Int. 05759423 |
| 14 | 17 | ROBBIE WILLIAMS: Rock DJ | Chrysalis 424743 |
| 15 | 12 | BLINK 182: The Unbreak Chronicles | Visual 058243 |
| 16 | 7 | RUNAROUND: Live At The Albert Hall | VM 078924 |
| 17 | 22 | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal Video 052653 |
| 18 | 13 | MADONNA: The Video Collection | Warner Music Video 0196583 |
| 19 | NEW | ROBBIE WILLIAMS: When Eyes Dare | Chrysalis 424938 |
| 20 | NEW | MIKE OLDFIELD: The Millennium Year | Warner Music Video 857388223 |

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18 AUGUST 2001

COOL CUTS CHART

as featured on Top Gear's Saturday night show on the 100 and 500 Top 40

| | | |
|----|---|----------------|
| 1 | RIGHT ON RIGHT ON Silkkk Soul | Silkkk Soul |
| 2 | STRINGER RIVA | Ittr |
| 3 | LOVELY DAY Brannacco & Asher | Bedrock |
| 4 | IN PHASE OF THE SUN Equithy | Cream |
| 5 | SIRENS Tim Deluxe | Underwater |
| 6 | ONE FOR YOU James Holden | Silver Planet |
| 7 | BUSHEES Mikea Nihilis | Southern Field |
| 8 | BLACK A.M. Walekies | Skabam |
| 9 | SKULDUGGERY Skulduggery | white label |
| 10 | DJ SPINNIK Punk Chic | Radar |
| 11 | DA ANTIDOTE Stanton Warriors | Mob |
| 12 | SUBURBAN TRAIN DJ Tiesto | Virgin |
| 13 | DIRTY KING Unique | Junior |
| 14 | SUZU Lab Rats | white label |
| 15 | PATRICIA LYNER LEVES THE HOUSE Wally Lopez & R. Kuchio | Bugged Out |
| 16 | C'MON Uwee Black Kings feat. Lisa Mac | BN1 |
| 17 | PREDATOR Planet Heaven | 3 Beat |
| 18 | WHERE I'M GOING Richard Vission | Subliminal |
| 19 | Z LOSE LA TRACK Mo'Nique & Zidan | Niska |
| 20 | SUMMER DAZE Nick Holder | Planet |

(Cool cuts summary records that samples jazz legends Pat Metheny, Kenny Durrett and other greats from the following tracks: Black Mamba/Cat Sounds/Pat Metheny; Patricia Lyner/Leaves The House/Wally Lopez & R. Kuchio; Z Lose La Track/Mo'Nique & Zidan; Predator/Planet Heaven; Where I'm Going/Richard Vission; Summer Daze/Nick Holder; Suzu/Lab Rats; The Beauty Of Silence/Svensson & Glielen; Ain't It Funky/Jennifer Lopez; Love Your Mind/Sensei; Starlight/The Supermen Lovers; This Is Where I Wanna Be/Maxee; Free Your Mind/68 Beats; On The Move/Barthez.

URBAN TOP 20

| | | |
|----|---|--------------------|
| 1 | LET ME BLOW YA MIND Eve feat. Gwen Stefani | Interscope/Polydor |
| 2 | PEACHES & CREAM 112 | Bad Boy/Arista |
| 3 | PLAYAS GOIN' PLAY SW | Epic |
| 4 | WILDER Stargate | Telstar |
| 5 | GET TO KNOW YOU Maxwell | Columbia |
| 6 | I LIKE THEM GIRLS Tyrese | RCA |
| 7 | GET IT UP Sickly Flings | Universal |
| 8 | JAZZED LITTLE THING (UP SAMPLER) Jugged Edge | So So Def |
| 9 | OH YEAH Foxy Brown | Def Jam/Republic |
| 10 | BODDYCLOSSUS Destiny's Child | Columbia |
| 11 | ONE MINUTE MAN Missy Elliott feat. Ludacris | Elektra |
| 12 | WHAT A HOLEY THING IT ALL RAY D | Atlantic |
| 13 | LOVE YOU ANYWAY De Niro | Wildstar |
| 14 | MUSIC Erick Sermon | NY-LA |
| 15 | WHERE I WANNA BE Shade Sheist feat. Nite Dayz & Kungz | London |
| 16 | SOMEHOW YOU KNOW HOW YOU FEEL Bawlerz Brownz | Dome |
| 17 | JUST IN CASE Jabin | Warner Bros |
| 18 | WE NEED A RESOLUTION Aaliyah feat. Timbaland | Virgin |
| 19 | LET'S GET DIRTY (I CAN'T GET IN DA CLUB) Redman | Def Jam |
| 20 | THE SIGA COMPTONS... (UP SAMPLER) Bide & The Full Boyz | Palm Tree |

(Urban Top 20 records include: Let Me Blow Ya Mind/Eve feat. Gwen Stefani; Peaches & Cream/112; Playas Goin' Play/SW; Wilder/Stargate; Get To Know You/Maxwell; I Like Them Girls/Tyrese; Get It Up/Sickly Flings; Jazzed Little Thing (Up Sampler)/Jugged Edge; Oh Yeah/Foxy Brown; Boddyclossus/Destiny's Child; One Minute Man/Missy Elliott feat. Ludacris; What A Holey Thing It All Ray D; Love You Anyway/De Niro; Music/Erick Sermon; Where I Wanna Be/Shade Sheist feat. Nite Dayz & Kungz; Somehow You Know How You Feel/Bawlerz Brownz; Just In Case/Jabin; We Need A Resolution/Aaliyah feat. Timbaland; Let's Get Dirty (I Can't Get In Da Club)/Redman; The Siga Compts... (Up Sampler)/Bide & The Full Boyz.

CLUB CHART TOP 40

| | | |
|----|--|------------------------|
| 1 | THE SOULSHAKER Max Linné | Global Cuts |
| 2 | A SONG FOR SHELTER/YA MAMA Fatboy Slim | Skin |
| 3 | THIS IS ALL I NEED Gless | Nude |
| 4 | CRYSTAL New Order | London |
| 5 | DJ SPINNIK Punk Chic | Radar |
| 6 | DREAMS 040 feat. Erica Baxter | Maitline |
| 7 | I DON'T WANNA LOSE MY WAY Dreamcatcher | Positiva |
| 8 | COME HOME LI! Devious | Arista |
| 9 | MUHAMMAD ALI Faithless | Cheeky/Arista |
| 10 | WE LOVE YOU/WE DO The Scumfrog | Groovellicious/R-Senal |
| 11 | PEOPLE Das Ridents | Subsistence |
| 12 | ALWAYS & FOREVER Skymoo | Echo |
| 13 | GOOD GOD JFK | Y2K |
| 14 | ENOUGH IS ENOUGH/RAINING Todd Terry | Perfecto |
| 15 | CHINA GIRL Moogee | Sound Design |
| 16 | ONE FOR YOU James Holden | Inform |
| 17 | 5 IN THE MUSIC Deepening | Silver Planet |
| 18 | HIDE U Koshen | Planet |
| 19 | LITTLE L Jamiroquai | Arista |
| 20 | GIMME LOVE Cerrone | S2 |
| 21 | POSESSION Transfer | Sound Of Barclay |
| 22 | SOUL SHAKEDOWN Party Bob Marley | Multiply |
| 23 | DO YOU LOVE ME? Madamisse | white label |
| 24 | 2TH HIGH Double 99 | RCA |
| 25 | SO BEAUTIFUL Britalics | Arista |
| 26 | I WANT YOU (I CAN'T BELIEVE) Harry Romero | Azuli |
| 27 | EVERYWHERE I GO Space Brothers | Perfecto |
| 28 | WAITING Nat Monday | Manifesto |
| 29 | SUPERCONSCIOUS (SO ALIVE) Slipping Soma | Distinctive |
| 30 | BABY COME ON OVER Samantha Mumba | Religion Music |
| 31 | KILLAMAMMAD ART Of Trance | Wild Card/Polydor |
| 32 | LET'S DANCE Five | Playtapes |
| 33 | THE BEAUTY OF SILENCE Svensson & Glielen | RCA |
| 34 | AIN'T IT FUNNY Jennifer Lopez | Xtrahard/Xtravaganza |
| 35 | LOVE YOUR MIND Sensei | Epic |
| 36 | STARLIGHT The Supermen Lovers | Breathless |
| 37 | THIS IS WHERE I WANNA BE Maxee | Independent |
| 38 | FREE YOUR MIND 68 Beats | Mercury |
| 39 | ON THE MOVE Barthez | Asphalt |
| 40 | SET ME FREE Steve Haswell | Positiva |

CLUB CHART BREAKERS

| | | |
|----|---|------------|
| 1 | SET ME FREE Steve Haswell | Trade Life |
| 2 | QUITTARA G O Club presents Banda Sonora | Defected |
| 3 | AIN'T NO LIES Esther Hart | Defected |
| 4 | URBAN TRAIN DJ Tiesto | RIFF RAFF |
| 5 | ELECTROSHOCK Subsonica | VC Records |
| 6 | ALL I EVER WANTED Human League | Nitelite |
| 7 | JOHN WATNEY Stonephazers | Papillon |
| 8 | WILDER Stargate | Manifesto |
| 9 | FINALLY Kings Of Tomorrow feat. Julie McKnight | Telstar |
| 10 | IT DO RIGHT D-Groovy | Eternal |

(Breakers are the 10 records outside the top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Dance charts can be obtained from www.dancemusic.com

To receive the club charts in full by fax contact Emma Piers-Joseph on 01223 7940 8099

CHART COMMENTARY

by ALAN JONES

Max Linné isn't exactly a familiar name but he is certainly making a big impression with *The Soulshaker*, which arrives at the top of the Club Chart this week, winning a narrow but famous victory over Fatboy Slim's double-header, *A Song For Shelter/Ya Mama*. Linné's disco - a progressive house cut with lyrics which are spoken rather than sung, or rapped - is another of those "big in boxes" tracks, and has won support from DJs such as Frankie Sanchez, Danny Teraglia, Erick Morillo and Seb Fontaine. Linné's record took three weeks to reach number one, an occurrence which is becoming more commonplace. However, it would be nice to see some of the records which have apparently gone organically into number ones hang around for more than seven days before hanging up their crowns. The only new entry to the Top 10 this week is Muhammad Ali, the second single from Faithless' album *Outrospective*. It seems likely to follow *We Come 2* to the top of the chart, though the best track on the album, and surely its future single, is *Not Enough Love*, which samples the vocals from *Sympathy* featuring the Family Dogg's Steve Rowland... Meanwhile, *Todd Terry* reassures one of his most commercial records yet in *Raining/Enough Is Enough*. Although it has two titles, *Don't Track* are essentially remakes of the old *Boyz n the Trap* / *Donna Summer* hit *No More Tears* (*Enough Is Enough*). In Terry's interpretation, *Enough Is Enough* is a more complete version of the lyrics and melody, while *Raining* takes a rather different track around a fragmented vocal... On the Pop Chart, *Five* spirit to number one with *The Dance*, which leapfrogs over Jennifer Lopez's *Ain't It Funky to Give the Boy* their third number one to date. Both records are some distance ahead of the field and should still be contenders next week... Support is solid for *Eve feat. Gwen Stefani's Let Me Blow Ya Mind*, which retains pole position on the Urban Chart, with all the other records which were in last week's Top Five slumping out of the Top 10. There are new and fast-rising hits to take their place, however, including *Maxwell's Prince Impersonation Get To Know You*, which vaults 38-5, with support more than doubling week-on-week, although it is overtaken on the way up by *112, 3LW* and *Stargate*.

POP TOP 20

| | | |
|----|--|----------------------|
| 1 | LET'S DANCE Five | RCA |
| 2 | AIN'T IT FUNNY Jennifer Lopez | Epic |
| 3 | I DON'T WANNA LOSE MY WAY Dreamcatcher | Positiva |
| 4 | DJ SPINNIK Punk Chic | Radar |
| 5 | SHOPPING Superstrier | Get |
| 6 | PEOPLE Das Ridents | Subsistence |
| 7 | SET YOU FREE N-Trance | All Around The World |
| 8 | AIN'T NO LIES Esther Hart | RIFF RAFF |
| 9 | DREAMS 040 feat. Erica Baxter | Maitline |
| 10 | DO YOU LOVE ME? Madamisse | RCA |
| 11 | DO YOU LOVE SHELTER/YA MAMA Fatboy Slim | Skin |
| 12 | LITTLE L Jamiroquai | S2 |
| 13 | BABY COME ON OVER Samantha Mumba | Wild Card/Polydor |
| 14 | ETERNAL FLAME Magoo | Almighty |
| 15 | CHINA GIRL Moogee | Interfesto |
| 16 | A PERFECTO SUMMER (SAMPLER) Various | Perfecto |
| 17 | TAKE ME HOME (A GIRL LIKE ME) Sophia Ellis Carter | Polydor |
| 18 | DADDY DJ Daddy DJ | R&B/Federal |
| 19 | ON THE MOVE Barthez | Positiva |
| 20 | RESPECTABLE Girls@Play | Red Bus Music |

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18 AUGUST 2001

The new chart is based on the number of plays on radio

music control

Radio One

RADIO ONE BBC RADIO 1

1 BOOTYLICIOUS Destiny's Child Columbia 2098 -5 78.26 n/c

| | | | | | | | | |
|----|----|-------------------------------|--|--------------------------|------|-----|-------|-----|
| 2 | 1 | ANOTHER CHANCE | Roger Sanchez | Defected | 2159 | +2 | 75.68 | -1 |
| 3 | 2 | SOMEONE TO CALL MY LOVER | Janet Jackson | Virgin | 2064 | +1 | 73.08 | +7 |
| 4 | 3 | ETERNAL FLAME | Atomic Kitten | Innocent | 2052 | -3 | 66.75 | +3 |
| 5 | 4 | PERFECT GENTLEMAN | Wyclef Jean | Columbia | 1879 | +10 | 66.29 | n/c |
| 6 | 5 | HEAVEN IS A HALFPINE | OPM | Atlantic | 1605 | +1 | 60.51 | +1 |
| 7 | 6 | TAKE ME HOME (A GIRL LIKE ME) | Sophie Ellis-Bextor | Polydor | 1719 | +15 | 60.09 | +32 |
| 8 | 7 | AIN'T IT FUNNY | Jennifer Lopez | Epic | 1510 | +4 | 54.70 | +16 |
| 9 | 8 | CASTLES IN THE SKY | Ian Van Dahl | NuLife/Arista | 1631 | +23 | 54.08 | +15 |
| 10 | 9 | LET'S DANCE | Five | RCA | 1512 | +10 | 52.09 | +19 |
| 11 | 10 | LITTLE L | Jamiroquai | ES | 1513 | +13 | 49.97 | +5 |
| 12 | 11 | MADE FOR LOVIN' YOU | Anastacia | Epic | 1323 | +34 | 46.30 | +20 |
| 13 | 12 | TURN OFF THE LIGHT | Nelly Furtado | Dreamworks/Polydor | 1059 | +31 | 45.91 | +33 |
| 14 | 13 | PURPLE HILLS | D-12 | Shady/Interscope/Polydor | 828 | -12 | 44.42 | -2 |
| 15 | 14 | ETERNITY | Robbie Williams | Chrysalis | 1694 | +7 | 42.78 | +2 |
| 16 | 15 | PRECIOUS HEART | Tall Paul Vs INXS | Testar | 563 | +68 | 41.31 | +58 |
| 17 | 16 | LADY MARMALADE | Christina Aguilera/L'Arc'EnCiel/Mya/Pink | Interscope/Polydor | 1174 | -14 | 41.22 | -8 |
| 18 | 17 | LET ME BLOW YA MIND | Eve feat. Gwen Stefani | Interscope/Polydor | 534 | +19 | 37.12 | +16 |
| 19 | 18 | ANGEL | Shaggy feat. Rayvon | MCA/Uni-Island | 1100 | -22 | 36.66 | -13 |
| 20 | 19 | U REMIND ME | Usher | Arista | 987 | -2 | 36.55 | -8 |
| 21 | 20 | ALL I WANT | Mis-Teeq | Inforgo/Telstar | 810 | -40 | 36.53 | -16 |

HIGHEST TOP 50 CLIMBER

| | | | | | | | | |
|----|----|-------------------------------|--------------------------|-----------------------|------|-----|-------|-----|
| 22 | 2 | STARLIGHT | Supermen Lovers | Independiente | 619 | +56 | 36.45 | +94 |
| 23 | 1 | TAKE MY BREATH AWAY | Enma Burton | Virgin | 682 | +30 | 36.31 | +26 |
| 24 | 2 | 21 SECONDS | So Solid Crew | Relentless | 634 | +52 | 35.57 | +23 |
| 25 | 15 | RIDE WITH ME | Nelly feat. City Spud | Universal | 1028 | -4 | 32.67 | +3 |
| 26 | 14 | ALL RISE | Train | Innocent | 1062 | -30 | 31.79 | -3 |
| 27 | 16 | DROPS OF JUPITER (TELL ME) | Blue | Columbia | 1406 | +16 | 31.34 | +7 |
| 28 | 18 | HAVE A NICE DAY | Stereophonics | V2 | 1116 | -22 | 30.99 | n/c |
| 29 | 17 | THANK YOU | Dido | Cheeky/Arista | 1088 | n/c | 30.26 | -5 |
| 30 | 11 | 19-2000 | Gorillaz | Parlophone | 986 | -22 | 29.79 | -37 |
| 31 | 8 | ELEVATION | Raven | Universal Island | 1039 | -6 | 28.56 | -37 |
| 32 | 12 | THE REAL LIFE | Luz | Rain/MoJordance | 589 | +13 | 28.12 | +29 |
| 33 | 3 | LOVE YOU ANYWAY | De Nada | EMI | 1157 | -2 | 27.29 | -8 |
| 34 | 13 | SCREAM IF YOU WANNA GO FASTER | Ger Halliwell | The Gold Mind/Elektra | 473 | +34 | 26.86 | +28 |
| 35 | 19 | ONE MINUTE MAN | Missy Elliott | Polydor | 957 | -7 | 25.88 | +3 |
| 36 | 18 | DN'D STOP MOVIN' | S Club 7 | Independiente | 952 | -15 | 25.68 | -18 |
| 37 | 17 | SING | Zavis | Ultimate Dilemma | 424 | +79 | 24.33 | +39 |
| 38 | 10 | DESTINY | Tro 7 feat. Sia & Sophie | Chrysalis | 468 | -4 | 23.71 | +1 |
| 39 | 4 | THE ROAD TO MANDALAY | Robbie Williams | Hur/Virgin | 222 | +95 | 23.54 | +47 |

BIGGEST INCREASE IN AUDIENCE

| | | | | | | | | |
|----|----|------------------|---------------|---------------|-----|-----|-------|------|
| 41 | 18 | STOP YOUR CRYING | Spiritualized | Arista | 70 | +43 | 23.47 | +218 |
| 42 | 17 | ROMEO | Basement Jaxx | XL Recordings | 980 | -1 | 23.33 | -10 |
| 43 | 17 | ANTE UP | MOP | Load/Epic | 211 | +28 | 22.50 | +42 |
| 44 | 10 | HIDE U | Kashy | Arista | 200 | +3 | 22.27 | +61 |
| 45 | 2 | REVOLVING DOOR | Crooked | Columbia | 238 | -56 | 21.93 | -78 |

BIGGEST INCREASE IN PLAYS

| | | | | | | | | |
|----|----|------------------------|--|-----------------|-----|------|-------|------|
| 46 | 7 | FOLLOW ME | Uncle Kracker | Lava/Atlantic | 791 | +103 | 21.78 | +114 |
| 47 | 18 | DO YOU REALLY LIKE IT? | DJ Pied Piper & The Master Of Ceremonies | Relentless/MoS | 431 | -32 | 21.15 | -29 |
| 48 | 8 | PATIENCE | Nerina Pallot | Polydor | 201 | +20 | 20.59 | +12 |
| 49 | 21 | OUT OF REACH | Gabriele | Go Beat/Polydor | 690 | -7 | 19.76 | -14 |
| 50 | 13 | SUPERSTYLIN' | Groove Armada | Jive | 83 | +5 | 19.40 | +21 |

© Music Control UK. Compiled from data published from 06.00 on Sun 5 Aug 2001 and 24.00 on Sat 4 Aug 2001. Singles ranked by audience figures based on chart for last 14 days. Audiences increase ▲ Audiences decrease ▼ n/c Not in chart

RADIO ONE BBC RADIO 1

| | | | | | | |
|----|----|----------------------|---|-------|----|----|
| 1 | 3 | PRECIOUS HEART | Tall Paul Vs INXS (Telstar) | 2381 | 25 | 33 |
| 2 | 2 | BOOTYLICIOUS | Destiny's Child (Columbia) | 2792 | 32 | 32 |
| 3 | 1 | ANOTHER CHANCE | Roger Sanchez (Defected) | 2679 | 33 | 32 |
| 4 | 21 | 21 SECONDS | So Solid Crew (Relentless/MoS) | 2458 | 30 | 31 |
| 5 | 2 | PURPLE HILLS | D-12 (Shady/Interscope/Polydor) | 2553 | 32 | 31 |
| 6 | 4 | LET ME BLOW... | Eve feat. Gwen Stefani (Interscope) | 2520 | 30 | 31 |
| 7 | 10 | HEAVEN IS A HALFPINE | OPM (Atlantic) | 2504 | 29 | 29 |
| 8 | 15 | ONE MINUTE MAN | Missy Elliott feat. The G.O.B. (MCA/Uni-Island) | 1724 | 21 | 26 |
| 9 | 11 | ANTE UP | MOP (Epic) | 1707 | 23 | 26 |
| 10 | 7 | PERFECT GENTLEMAN | Wyclef Jean (Polydor) | 1840 | 29 | 24 |
| 11 | 14 | SUPERSTYLIN' | Groove Armada (Capitol) | 1841 | 22 | 23 |
| 12 | 13 | HIDE U | Kashy (Arista) | 1758 | 15 | 23 |
| 13 | 23 | STARLIGHT | Supermen Lovers (Independiente) | 1874 | 15 | 22 |
| 14 | 12 | MADE FOR LOVIN' YOU | Anastacia (Epic) | 1716 | 16 | 22 |
| 15 | 11 | LITTLE L | Jamiroquai (ES) | 1651 | 22 | 22 |
| 16 | 13 | DESTINY | Dance Train feat. Sia & Sophie (Ultimate Dilemma) | 1653 | 21 | 22 |
| 17 | 4 | REVOLVING DOOR | Crooked (Columbia) | 1742 | 20 | 21 |
| 18 | 17 | LADY MARMALADE | Christina Aguilera/L'Arc'EnCiel/Mya/Pink (Interscope/Polydor) | 1420 | 19 | 21 |
| 19 | 16 | BLISS | Masta Killa (Meridian) | 1549 | 19 | 20 |
| 20 | 19 | TURN OFF THE LIGHT | Nelly Furtado (Dreamworks/Polydor) | 1618 | 18 | 20 |
| 21 | 28 | TAKE ME HOME | Sophie Ellis-Bextor (Polydor) | 1403 | 14 | 19 |
| 22 | 18 | ALL I WANT | Mis-Teeq (Inforgo/Telstar) | 987 | 20 | 19 |
| 23 | 19 | THE REAL LIFE | Raven (Universal Island) | 1294 | 18 | 19 |
| 24 | 19 | CASTLES IN THE SKY | Ian Van Dahl (NuLife/Arista) | 1380 | 17 | 17 |
| 25 | 15 | U REMIND ME | Usher (Arista) | 987 | 18 | 17 |
| 26 | 19 | SOMEONE TO CALL... | Janet Jackson (A&M) | 1223 | 18 | 17 |
| 27 | 20 | WHERE I WANNA BE | Shine feat. Jay-Z & Busta Rhymes (Roc-A-Fella) | 1328 | 17 | 16 |
| 28 | 20 | STOP YOUR CRYING | Spiritualized (Arista) | 1162 | 17 | 16 |
| 29 | 23 | KNIVES OUT | Bashedin (Parlophone) | 1193 | 17 | 15 |
| 30 | 20 | AIN'T IT FUNNY | Jennifer Lopez (Epic) | 1176 | 17 | 15 |
| 31 | 29 | LOVE IS THE... | The Chordettes (Island) | 11025 | 10 | 15 |

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ILR

| | | | | | | |
|----|----|----------------------------|---|------|------|------|
| 1 | 1 | ANOTHER CHANCE | Roger Sanchez (Defected) | 4229 | 1946 | 1958 |
| 2 | 2 | ETERNAL FLAME | Atomic Kitten (Innocent) | 2975 | 1924 | 1956 |
| 3 | 3 | BOOTYLICIOUS | Destiny's Child (Columbia) | 4591 | 1918 | 1916 |
| 4 | 4 | SOMEONE TO CALL... | Janet Jackson (A&M) | 4024 | 1925 | 1957 |
| 5 | 5 | PERFECT GENTLEMAN | Wyclef Jean (Polydor) | 2810 | 1479 | 1580 |
| 6 | 6 | ETERNITY | Robbie Williams (Chrysalis) | 2810 | 1479 | 1580 |
| 7 | 7 | TAKE ME HOME | Sophie Ellis-Bextor (Polydor) | 3210 | 1561 | 1654 |
| 8 | 8 | HEAVEN IS A HALFPINE | OPM (Atlantic) | 3210 | 1561 | 1654 |
| 9 | 9 | CASTLES IN THE SKY | Ian Van Dahl (NuLife/Arista) | 2411 | 1121 | 1391 |
| 10 | 10 | LITTLE L | Jamiroquai (ES) | 2630 | 1211 | 1368 |
| 11 | 11 | LET'S DANCE | Five (RCA) | 3168 | 1217 | 1355 |
| 12 | 12 | AIN'T IT FUNNY | Jennifer Lopez (Epic) | 2742 | 1235 | 1353 |
| 13 | 13 | DROPS OF JUPITER (TELL ME) | Train (Columbia) | 2440 | 1125 | 1320 |
| 14 | 14 | MADE FOR LOVIN' YOU | Anastacia (Epic) | 2588 | 937 | 1252 |
| 15 | 15 | SCREAM IF YOU WANNA... | Ger Halliwell (EMI) | 2127 | 1106 | 1190 |
| 16 | 16 | LADY MARMALADE | Christina Aguilera/L'Arc'EnCiel/Mya/Pink (Interscope/Polydor) | 2232 | 1172 | 1027 |
| 17 | 17 | ALL RISE | Train (Columbia) | 2991 | 1518 | 1017 |
| 18 | 18 | THE WAY TO YOUR LOVE | Hear'Say (Polydor) | 2721 | 1811 | 994 |
| 19 | 19 | ANGEL | Shaggy feat. Rayvon (MCA/Uni-Island) | 2676 | 1183 | 983 |
| 20 | 20 | HAVE A NICE DAY | Stereophonics (V2) | 2157 | 1164 | 955 |
| 21 | 21 | ELEVATION | Raven (Universal Island) | 1970 | 977 | 950 |
| 22 | 22 | TURN OFF THE LIGHT | Nelly Furtado (Dreamworks/Polydor) | 1694 | 704 | 944 |
| 23 | 23 | ROMEO | Basement Jaxx (XL Recordings) | 1687 | 937 | 931 |
| 24 | 24 | U REMIND ME | Usher (Arista) | 1694 | 916 | 916 |
| 25 | 25 | DN'D STOP MOVIN' | S Club 7 (Polydor) | 2220 | 958 | 903 |
| 26 | 27 | SING | Zavis (Independiente) | 1733 | 895 | 875 |
| 28 | 28 | 19-2000 | Gorillaz (Parlophone) | 1331 | 1016 | 821 |
| 29 | 29 | THE WAY TO YOUR LOVE | Hear'Say (Polydor) | 1530 | 804 | 747 |
| 30 | 30 | FOLLOW ME | Uncle Kracker (Lava/Atlantic) | 1718 | 823 | 719 |

© Music Control UK. Singles ranked by total number of plays on all radio stations including BBC stations from 06.00 on Sun 5 Aug 2001 and 24.00 on Sat 4 Aug 2001.

TOP 10 GROWERS

| | | | |
|------|---|----------------|------|
| Pos. | Title (Artist Label) | Weeks in chart | Peak |
| 1 | FOLLOW ME Uncle Kracker (Lava/Atlantic) | 991 | 401 |
| 2 | TOO CLOSE BLUE (Innocent) | 550 | 372 |
| 3 | MADE FOR LOVIN' YOU Anastacia (Epic) | 1239 | 335 |
| 4 | LOVE U, MUM WE SHAGGY (MCA) | 354 | 319 |
| 5 | CASTLES IN THE SKY Ian Van Dahl (NuLife/Arista) | 1631 | 309 |
| 6 | 21 SECONDS So Solid Crew (Relentless/MoS) | 834 | 294 |
| 7 | PRECIOUS HEART Tall Paul Vs INXS (Telstar) | 663 | 286 |
| 8 | NOT SUCH AN INNOCENT GIRL Victoria Beckham (Virgin) | 981 | 280 |
| 9 | TURN OFF THE LIGHT Nelly Furtado (Dreamworks/Polydor) | 1059 | 226 |
| 10 | TAKE ME HOME Sophie Ellis-Bextor (Polydor) | 1179 | 229 |

TOP 10 MOST ADDED

| | | |
|------|--|-------|
| Pos. | Title (Artist Label) | Added |
| 1 | LUV ME, LUV ME SHAGGY (MCA) | 21 |
| 2 | CAN'T GET YOU OUT OF MY HEAD Mike Minogue (Parlophone) | 9 |
| 3 | LUV ME Uncle Kracker (Lava/Atlantic) | 7 |
| 4 | TOO CLOSE BLUE (Innocent) | 6 |
| 5 | TWENTY FOUR SEVEN Ant & Dec feat. Melanine Blatt (Nfr) | 5 |
| 6 | TURN OFF THE LIGHT Nelly Furtado (Dreamworks/Polydor) | 4 |
| 7 | 21 SECONDS So Solid Crew (Relentless/MoS) | 4 |
| 8 | SIDE TRIPS (Independiente) | 4 |
| 9 | TAKE MY BREATH AWAY Enma Burton (Virgin) | 3 |
| 10 | NOT SUCH AN INNOCENT GIRL Victoria Beckham (Virgin) | 3 |

© Music Control UK. Chart shows tracks biggest positive number of new adds.

TOP 10 PRE-RELEASE

| | | |
|------|---|------------|
| Pos. | Title (Artist Label) | Total adds |
| 1 | TAKE ME HOME Sophie Ellis-Bextor (Polydor) | 60.05 |
| 2 | LET'S DANCE Five (RCA) | 52.08 |
| 3 | LITTLE L Jamiroquai (ES) | 49.97 |
| 4 | MADE FOR LOVIN' YOU Anastacia (Epic) | 45.91 |
| 5 | TURN OFF THE LIGHT Nelly Furtado (Dreamworks/Polydor) | 45.91 |
| 6 | LET ME BLOW MIND Eve feat. Gwen Stefani (Interscope) | 37.12 |
| 7 | STARLIGHT Supermen Lovers (Independiente) | 36.45 |
| 8 | TAKE MY BREATH AWAY Enma Burton (Virgin) | 35.57 |
| 9 | LOVE YOU ANYWAY De Nada (Telstar) | 27.89 |
| 10 | WONDER EMbrace (Hur/Virgin) | 23.54 |

© Music Control UK. Chart shows tracks biggest positive number of preps

MUSIC WEEK 18 AUGUST 2001

RETAIL FOCUS: KAY'S

by Karen Faux

With four thriving indie stores in the Bristol area, family-owned business Kay's reports that turnover is around 35% up on the same time last year. If the right premises were to present themselves, a fifth branch would not be out of the question, it says.

Mike Trebble, who handles central buying and manages the Fishponds store, says that Kay's big advantage is its ability to effectively tailor its offer to its individual locations, taking into account neighbouring competition. While sales patterns vary between the Yates, Keynham, Brislington and Fishponds outlets, all share a strong identity based on customer service and experience going back to the Sixties.

"My store is quite urban-based and tends to do well with R&B and rap," says Trebble. "On the other hand, Keynham is more of a Woolworths-type store, while our biggest shop in Yates sells a lot of rap and indie, reflecting a young student demographic."

Central buying is assisted by the fact that all the stores are linked by computer and Trebble tracks the sales history of artists and releases before making a decision about



Kay's: thriving through centralised buying for indie chain

quantities. "Having close communication with individual managers is also important to the way we work and a sense of team spirit prevails," he says.

One of Trebble's biggest regular orders between the four shops is for back catalogue priced at £5.99, which sells elsewhere at

ALBUMS PULL IN THE BUYERS

The biggest-selling albums in the Kay's chain this week have been the compilations Rush Hour 2 and Best Ibiza Albums 2001, as well as artist albums from Catalonia, Train and O'Jays. "The latter isn't really our sort of bag so I'm surprised at how well it has done," says Mike Trebble. "Strong sales probably have a lot to do with the fact that we've priced it at £3.99." The most heavily requested forthcoming albums include Kom and Slipknot, which promise to get four-quarter business off to a very good start.

around £9.99. Since its launch in January this campaign has proved a runaway success, targeting people who want to replace vinyl copies of acts like the Moody Blues, Van Morrison, Simply Red and Madonna with brand-new CDs.

"Because we order in bulk we can pass on

a decent discount to the customer," says Trebble. "Often people will shop between the four stores to get the records they want and we can also do inter-store ordering with next-day delivery."

Kay's has chosen exactly the right time to run a Café Del Mar campaign which presents the entire catalogue on a two-for-£2 deal. "This is running throughout August and is consolidating our recent success in the chill-out area," says Trebble. "We have been very pleased with this product has been moving out."

Kay's is still committed to singles, on both CD and cassette, but says that sales patterns have changed. While initial sales have generally slowed, it is encouraging that a lot of acts are selling for much longer periods. "For example, singles from acts such as Shaggy, Whetstun and Usher have held on for a long time, whereas in the past they would have flown into the chart and dropped out quickly," says Trebble. "Overall it probably means that we are selling more of the format."

Kay's Records & Tapes: 9 New Station Road, Fishponds, Bristol BS16 3RP, tel: 0117 965 8608, e-mail: mtk@dircon.co.uk

IN-STORE NEXT WEEK (from 20/8/01)

Andys RECORDS Singles — Fun Lovin' Criminals; In-store — Simon & Garfunkel, Saint Etienne, Way Out West, Steve Lawler, Sound Waves, Absolute Old Skool, Encore Series, Geri Halliwell, Ash, Zero 7, Northern Soul Years 2, Ram Raiders; **Press ads** — Steve Lawler, Old Skool, Sound Waves, Smooth Jazz

ASDA In-store — Chilled Out Euphoria, Planet Of The Apes, MOP, Ray Charles, Perfecto Presents Paul Oakenfold in Ibiza, Simon & Garfunkel, Fun Lovin' Criminals

BORDERS In-store — three-for-£18 offer, two-for-£10 campaign, five-for-£20 Naxos promo, Mariah Carey, Planet Of The Apes, Roots Manuva; **Listening posts** — Simon & Garfunkel, Alison Krauss, Catatonia, Prince

INCENSE In-store display boards — Aikaeline Trio, Good Time Vol. 2, Preston School Of Industry, Hilmar Hilmansson, Stereobol, The Other People Place, Gorkys Zygotik, Yvonne, Yvonne & Out

HMV Single — Kosheen; **Windows** — four CDs for £20; **In-store** — Nelly Furtado, Dante Thomas feat. Pras, Embrace, Muse, DJ Luck & MC Neat; **TV and radio ads** — Best Carnival...Ever!, Pure Flava; **Press ads** — Slipknot, Nelly Furtado, Koffee Brown, Marvin Gaye

MVC Album — Atomic Kitten; **Windows** — selected product at £9.99 to card holders, Catatonia; **In-store** — Best Holiday 2001 Album, Mojo spotlight on Parlophone; **Listening posts** — Cast, Alshara's Attic, David Bowie, Niccni Griffith, Classical Collaborations get two EMI Encore CDs for £9

ourprice **V.SHOP** Singles — Nelly Furtado; **Windows** — Embrace, Muse, Dante Thomas, Kosheen; **In-store** — Stereo MCs

PINKNOSE NETWORK In-store — Big Dog, Magoo, Joe Strummer, Cooking Vinyl campaign sampler, Human League; **Press ads** — Martin Stephenson & The Daintees, Greg Koch, Graham Oliver, Screamin' Jay Hawkins

TOWER **Windows** — Prince, Silence Of The Lambs, Vodafone, Cinema Club, Staind, Mariah Carey, Radiohead, Gorillaz, Super Furry Animals, Jamiroquai, Yellow; **Pages; In-store** — Tower's Big Deal campaign

Virgin **Windows** — Eve, Jamiroquai, New Order, Perfecto Presents Paul Oakenfold in Ibiza, Sophie Ellis Bextor, Tymes 4; **In-store** — Aikaeline Trio, Lisa Lopez, Ozfest The Album, Proud Mary; **Press ads** — Groove Armada, Manchild, Muse, Mutiny UK, Ozfest The Album, Perfecto Presents Paul Oakenfold in Ibiza, Irish Hour 2, Stereo MCs

WHSmith **Singles** — Nelly Furtado, Little Trees, Dante Thomas; **Albums** — Staind, Ibiza Annual, Cream Ibiza

WOOLWORTHS In-store — Now! 49, Eddie Grant, Kiss Smooth Grooves, Summer 2001, Club Mix Ibiza 2001, Prince; **Press ads** — two Catatonia CDs for £22

ON THE SHELF

KEITH SHEPHERD,
owner, Upbeat,
Bude, Cornwall



"This summer has delivered an excellent tourist season for both this store and its counterpart in Bude. Here in Padstow we're going flat out from 9.30am to 9.30pm, Monday to Friday — but we take the weekends off.

The biggest challenge is keeping up with the ordering. We have to maintain stock on a daily basis because a lot of our trade is passing through and, if we don't have what people want on the spot, we lose the sale. At the moment I am trying to gauge ordering so that I am not left with a lot of stock when business begins to quieten down in September.

We are currently seeing a good return on our back catalogue campaign which now features 800 titles priced at £7.99 each or two for £21. Movement on chart product is also brisk which is due to families with teenagers being here on holiday. We sell huge amounts of gangster rap to teenage boys and

they are willing to pay more for releases on import. We also sell a lot of punk to the local surfing community.

There has been a marked upsurge in sales of rock and, like a lot of other indies, we have done great business with Staind on import. We're really looking forward to the new Slipknot album which will be massive for us.

Acts doing the business for us currently include The Eagles, Blink 182, Gorillaz, Wyckd Jean and Eva Cassidy. We are also targeting older holiday-makers who tend to arrive in September with a raised profile for classical. We offer a wide range of budget product under the Naxos and Eloquence labels.

Female teenage buying power seems to be rising all the time and we have recently increased our range of accessories including stickers, pin badges, bags, cards and stationery. These products have a reasonable shelf-life and are proving very profitable."



ON THE ROAD

JOHN KEOGH,
3MV rep for London and the
South West

"With Zero 7 and Elbow having been nominated for the Technics Mercury Music Prize, both these albums have been selling very well off the car this week. I am also getting a lot of positive feedback from stores about new releases from Björk and Mercury Rev, which come out at the end of the month and which are enjoying a lot of positive press coverage.

There's a lot going on in the Ibiza market and TV advertising will support Ministry Of Sound's Ibiza Annual Summer (out on August 20), Ibiza Chill Out Session (August 27) and next week's Perfecto Presents Paul Oakenfold in Ibiza. Meanwhile Xtreme Records is offering something slightly different for the compilations market with Soundclouds 4 — a nice collection of soul and beats tracks.

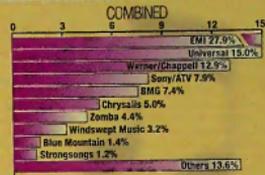
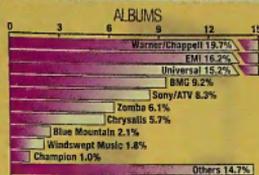
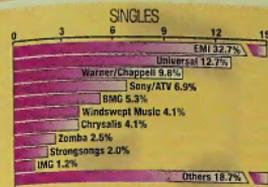
Seaford's debut on Infectious has been faring well in the past couple of weeks since release and I'm now talking to stores about

upcoming albums from Peter Green, Simple Minds, Bob Geldof, Yes and Alice Cooper. There's a lot of good stuff there for old rockers.

Electrelane, who hail from Brighton, are backing the release of their film music remix EP with some cinema shows. They will be performing in front of big cinema screen visuals, an interesting idea that should go down well with fans. Proud Mary are also touring and this is giving a boost to their album 'Same Old Blues'.

COMING UP IN THE next two distant future we've got new material from Garbage and reissues of Ride's entire back catalogue. The latter will also feature in a luxurious limited edition boxed set, featuring previously unreleased material. *Lowlife* are also set to benefit from the reissue of their single Beauty Dies Young and this promises to give a new injection of life to the current album."

PUBLISHING: SIX-MONTH PERFORMANCE

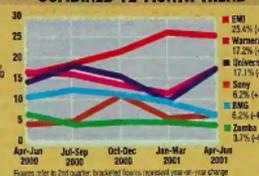


Source: Compiled by EMI from Midway Brown data. Based on chart panel sales from the A sides of the top 100 singles and top 50 albums from April to June 2001

TOP 10 SINGLES FOR Q2 2001

| Title/Artist | Publisher |
|--|-----------------------------|
| 1 DON'T STOP MOVIN' S Club 7 | Universal 62.5%/BMG 37.5% |
| 2 ANGEL Shaggy feat. Rayven | EMI 50%/Windswept 50% |
| 3 DO YOU REALLY LIKE IT DJ Pled Pimper | EMI 100% |
| 4 IT'S RAINING ME Geri Halliwell | EMI 50%/Warner-Chappell 50% |
| 5 OUT OF REACH Gabrielle | Universal 50%/Perfect 50% |
| 6 IT WASN'T ME Shaggy feat. F4Rok | Disputa |
| 7 SURVIVOR Destiny's Child | Sony 47%/Windswept 53% |
| 8 WHAT TOLD YOU SO LONG | Others 3% |
| 9 CLINT EASTWOOD Gorillaz | EMI 47.6%/Chrysalis 16.7% |
| 10 LOVIN' EACH DAY Ronan Keating | EMI 75%/Universal 25% |
| 11 LOVIN' EACH DAY Ronan Keating | EMI 50%/Warner-Chappell 50% |

COMBINED 12-MONTH TREND



Figures refer to 2nd quarter bracketed figures represent year-on-year change

TOP 10 SONGWRITERS FOR Q2 2001

| Writer/Artist | Publisher |
|--|-------------------------------------|
| 1 ELLIS/SOLOMON/CLIFF 7 S Club 7 | BMG/Universal |
| 2 BURRELL/DUCENT/STUBBERON/KELLY/WILLER/ERTEGAN Shaggy | EMI/Windswept |
| 3 JONES/JONES/CABLE Stereophonics | Universal |
| 4 KWONEN/WORHA/WICKHAM/NEWMAN/LIVINGSTONE DJ Pled Pimper | EMI |
| 5 SHAFER/JABARA Geri Halliwell | Perfect/Universal |
| 6 HEALY Travis | Sony |
| 7 BOBB/SHORT Gabrielle | Perfect/Universal |
| 8 MILLS/BUCK/STIPE Rie | Warner-Chappell |
| 9 JOEL Billy Joel | EMI |
| 10 BURRELL/DUCENT/PIZZONIA/THOMPSON Shaggy | Disputa (Warner-Chappell/Universal) |

Music Week Awards host Jonathan Ross characteristically abandoned any hint of normality when it came to the major's publishing going at this year's event by telling rebroadcasting it the Peter Reichardt award. Given his own company was but a mere 0.7 percentage points behind Reichardt's EMI during 2000, Universal Music Publishing's Paul Connolly might have reasonably thought Ross's unofficial renaming exercise was a tad presumptuous. But any hopes Connolly may have had of closing 2000's narrow gap and walking off with the prize himself next year are not looking dashed as the mid-year market share statistics reveal Universal has a battle even for second place.

Despite breathing down EMI's neck throughout last year, by the end of June 2001 the company found itself 32.9 percentage points behind the leader on 27.9% with a resurgent Warner/Chappell challenging for runner-up spot.

It is hardly over yet. But while Universal's status will significantly improve if a long-running dispute over the Shaggy hit 'It Wasn't Me' is settled in its favour, it isn't looking spectacular during the remaining half of the year for the gap to be closed.

Conversely, EMI is having an excellent 2001, most notably in the singles market where for two quarters running it has managed to capture almost a one-third share. It was always going to be unrealistic to expect the Charting Cross Road team to match its stunning 32.7% share of the singles market achieved in quarter one in the following period, but incredibly it only failed to do so by one-tenth of a percentage point. Shaggy's sample on Angel of Chip 'Tiger's Angel Of The Morning led the way for the company in period two, giving it a 50% share of the period's second biggest single. But it also claimed shares in five more of the quarter's 10 most successful hits, including DJ Pled Pimper's 'Do You Really Like It (third of quarter)', 75% of the Gorillaz' debut 'Clint Eastwood (ninth) and half of another rival, Geri Halliwell's 'It's Raining Me (fourth).

Its dominance in this market, however, is contrasted sharply with that on albums where its half-year tally of 15.2% is more than half that achieved on singles. That is still good enough to place EMI in second place on albums and it can be comforted by the fact that its second-quarter tally showed a marked improvement on quarter one when it gave its worst albums performance for more than five years. Its 13.1% on albums during April to June closed the gap on the market's leader Warner/Chappell to just 3.4 percentage points as it took nearly a 30% share of the quarter's biggest-selling album.

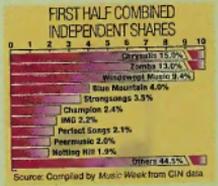
EMI stays in front in quarter two as Universal battles Warner-Chappell returns to challenge for the runners-up spot

Universal can't quite close the gap on all-conquering EMI as Warner/Chappell returns to challenge for the runners-up spot

CHRYSLIS TRIUMPHS BUT WINDSWEEP MAKES ITS MARK



Zomba outmanoeuvred Chrysalis as top independent publisher in quarter two, but its improving performance was still not enough to capture the six-monthly crown. The company grabbed 14.5% of the entire indie market during the second quarter, as Chrysalis slipped down a second place to three after a hugely-successful singles run which included half shares in both the Shaggy (pictured) hit 'Angel and Destiny's Child's debut 'Survivor. Zomba also finished as top indie albums publisher for both quarter two and across the six months. Windswept, which picked up three lives in



Source: Compiled by EMI from GfK data

the period for Craig David, subsequently replaced Chrysalis as top indie singles publisher in quarter two while also claiming top singles spot across the six months. The second quarter was also a hugely profitable one in the same market for Perfect Songs, which moved into the Top 10 of all companies for singles and was ranked fifth among independents largely on the back of a second quarter which was topped by 'The Way I Are'. Somerset, meanwhile, secured itself a place as the third top indie singles in quarter two solely thanks to MOP's reworking of Foreigner's 1978 hit 'Cold As Ice. PW

Now 48, and 21% of runner-up, the Bridget Jones's Diary OST. Warner/Chappell's albums victory in quarter two made it the fourth time in five periods it had beaten EMI and Universal to

since the opening period of 1995. Richard Manners and his team's second-quarter performance on albums - where its successes included majority shares of Dido's 'No Angel and Shaggy's 'Hot Shot' - ensured that it convincingly topped the half-year rankings for the sector with 19.7%. The company also started to experience some improvements on its rather shaky singles performance in the quarter, with a 12.8% score ending three consecutive periods of decline. But that still only gave it a score of 9.8% on singles for the entire six months, less than half its albums score and 22.9 percentage points behind EMI.

Sony, the most inconsistent of the majors as regards market share, enjoyed one of its better performances in quarter two to move into fourth place. Back at the start of quarter one last year, the company topped the albums rankings for the first time, largely thanks to the performance of Travis's self-titled 'The Man Who... And it was the Scottish band who came to Sony's aid again during this year's second quarter. Their third album 'The Invisible Man' was the main force in improving Sony's albums share from 5.9% to 10.4% between quarters one and two, although the company suffered a slight dip in its singles share. Across all markets it achieved fourth place with 7.9% for the six months, probably the best ranking it can now give to achieve come the end of the year.

That is nearly five percentage points behind third-placed Warner/Chappell and has fifth-placed BMG close behind. BMG improved its position slightly on singles between quarters one and two, but that was not enough to compensate for a rapid decline in its albums performance. Its share here almost halved during the second quarter with its 6.5% sending it from fourth to fifth place and representing its lowest score in the market since the opening period of 2000. Thanks to a more impressive first-quarter performance on albums, BMG managed to rank fourth place in the market for the six months, ahead of Sony, although the two companies' positions are reversed on the half-year table for all markets. The fight between BMG and Sony for fourth and fifth places highlights a series of smaller battles being played out at present in the publishing league table. Above them Universal and Warner/Chappell both have their eye on second spot but may hope either of them have of lifting themselves above the seemingly unassailable EMI will need to be matched by exceptional performances during the final six months of the year. At this stage it seems no name-change rethink will be required for the so-called Peter Reichardt award.

Paul Williams

SINGLE of the week

BLUE: Too Close (Innocent SINCDDO). Already proving to be one of the breakthroughs of the year... **Top 40** with their debut single **All Rise** — Blue swiftly move on to cement their success. **Too Close** is a polished cover of the 1998 US number one from **US R&B trio Next**. The only hurdle facing it is the popularity of its predecessor, which is still riding high in the airplay chart. It is **C-listed** at Radio One and **A-listed** at Capital.



ALBUM of the week

SU1PKNOT: Iowa (Roadrunner 12085642). Since the release of their 1999 debut, **Su1pknot's** army of fans has burgeoned to the point where the masked ones are fighting it out for the title of biggest band in the world. Iowa's **major sales** will be counted in the millions from day one, delivering more immensely heavy yet increasingly listenable walls of sound, while more refined offerings prove they are no one-trick pony.



SINGLE reviews

AMERICAN Hi-Fi: Flavor Of The Week (Island/Def Jam 5886722). Already **C-listed** at Radio One, this Boston quartet are looking to replicate their US buzz. Fronted by former **Vanessa Williams** drummer **Stacy Jones**, comes courtesy of Aerosmith and Motley Crue producer **Bob Rock**. They are playing **Reading and Leeds** later this month. **AVIA NAPA ALLSTARS: Ayia Napa (Bomba! Bling!) (Coo!tempo C00C0L356).** Possibly the first UK garage supergroup (featuring the likes of DJ Luck and MC Neat) converge to pay homage to the Cyriot resort, home to all things garage. Nursery-rhyme hooks and funny MCing mix well, although the novelty angle might eat all but the hardcore.

LOUISE: Stuck In The Middle (EMI/Chrysalis C06M060). This cover marks the end of Louise's decade at EMI, which is catalogued in the imminent release of a best-of album. The song is backed by a Reservoir Dogs-style video.

BEN FOLDS: Rockin' The Suburbs (Epic 6718492). Folos' first solo single finds him on the same kind of ground which his eponymous five inhabited in their lighter moments. As clever as it is, **Rockin' The Suburbs** swings close to **Barenaked Ladies** come-poly territory at times and fans will probably hang on for their excellent album. **FOXY BROWN: Oh Yeah (Def Jam 5887312).** The first single from Brown's new album **Broken Silence** leads off with a sample from **Toots & The Maytals** and kicks into a hook reminiscent of **Monyaka**. Produced by **Ed Case**, it looks certain to continue her main-guitar career.

RENOISE: Lifeshouse: Hanging By A Moment (Polydor 4508942). Joining the likes of **Dave Matthews** and **Matchbox 20** in the battle to translate US interest into a European breakthrough, **Lifeshouse** are big in melody. As **Train** are currently showing, there is a huge market for this sound — the biggest problem is reaching it.

DREAMCATCHER: I Don't Wanna Lose My Way (Positive CDT1157). Producers **Paul Castle** and **Simon Langford** follow in the footsteps of **Fragma** and **Alice Deejay** by unleashing an anthemic trance track on **Positive**. It might not be the most credible sound but, as **Ivan Dahl** is currently proving, its potential market is large. **ED CASE & SWEETIE IRIE: Who? (Columbia 6718306/2).** Ed Case puts his **ContiLiz** and **Middle Row** involvements to

one side of this major-label debut. His relentless basslines remain a hit on the streets, although they may be too much for mainstream radio to handle. However, the video — filmed at **Notting Hill's** famous **Trellix Tower** — should not be missed. **3LW: Playsas Gone 'Play' (Epic 6719362).** Following their **Top 10** debut, the teenage trio return with more highly-polished R&B grooves. The group are currently on a US tour with **N'Sync** and follow with **Janet's** **Control**, **Li'l Bow Wow** and **Nelly**. **B-15 PROJECT: Feels So Good (Relentless REL1712).** This summer garage featuring vocals from **Shola Ama** and **Miss Dynamite**. While radio is already feeling the original mix, **E2's** two-step treatment is building the underground buzz nicely.

DISCUT BOY: Mitch (Mercury 588758-2). The first solo single from **The Beautiful South's** **Paul Heaton** is a stop-gap before "South" activity resumes. It is a perky pop number, showcasing Heaton's imitable vocal style. Produced and backed by former **Mescaleros** **Martin Slatery** and **Scott Shields**, the parent album **Far Chance** is released on **September 4**.

RESCUED: FREEFALL FEAT. JAN JOHNSTON: Skydive (Incentive CENT2Z265). Despite being three years old, this anthemic trance track still has plenty of potential. Boosted by soulful vocals from **Johnston**, it is a long-time favourite with **Radio One's** **Judge Jules**.

PLANET PERFECTO: Bitas Da Fut (Perfecto PERF193C). What seems initially to be a brash mix of **Queen** and **Timi Maas's** **juicy techno** track, **Der Scheiber** actually works very well. **Freddie Mercury's** vocal adds real appeal, while the track also has strong club support. **DJ REMY: Pumped Up/Radiate (Additive 12AD076).** Dutch progressive **DJ** and producer **Remy** releases what is probably his most accessible track to date. Licensed from **Dutch label Combined Forces**, **Pumped Up** mixes a rolling bassline with a gliding **UP** mixes a rolling bassline with a gliding

progressive rework. **Mike Monday's** remix of **Radiate** is more minimal. **HEFNER: Alan Bean (Too Pure PURE 118CD51).** Ditching their trademark guitar sound in favour of moodier analogue synth, the fourth man with a hydraulic, lo-fi ode to **Helfer** returns to walk on the moon. It is a taster for their fourth studio album, and precedes their biggest, **London Show** at **Shepherd's Bush Empire** on **October 26**.

RESCUED: KINGS OF YEMORROW FEAT. JULIE MCKNIGHT: Finally (Defected DEFECT37). Licensed from French label **Distance**, this soulful US garage track had created a buzz since the **Winter Music**

Conference in Miami. Now boosted by remixes from **Masters At Work** and **Danny Tenaglia**, it could well make a chart impact.

CERRONE: Gimme Love (Sound of Barclay/Polydor 5870202). Bob Sinclar beats up this track from the lauche **French** disco veteran to create a funky disco-house floor-filler. It has reached the **Top Five** of **MIY's** **Club Chart**.

REDMAN: Let's Got Dirty/Smash Sumthin' (Def Jam 5886932). This double A-sided single is lifted from the artist's fifth solo album, **Malpractice**. Let's Get Dirty, an energetic number laced with screeching sound effects, is produced by **Rockwold** and features plenty of comic lines from the artist. The **Adam F**-produced **Smash Sumthin's** **Busted** at **Radio One**.

ALBUM reviews

REMANED: FIVE: Kingzize (RCA 74321875972). A last-minute name change (it was originally called **XL**) should not affect **Five's** chances of repeating the chart success of 1999's **double-platinum** album **Invincible**. With **Let's Dance** leading the way, future singles such as **Lay All Your Lovin' On Me** (which samples **AC/DC's** **Back In Black**) and **Closer To Me**, the band's strongest self-penned song to date, should all add to the shelf life of the album.

MERCURY REV: All Is Dream (V2 WR107522). Following the lavishly-praised **Deserter's** **Songs** was no enviable task, but the **Cat skulls** quartet have managed to equal, if not better, their silver-awarded 1998 album. The band have built on the ethereal atmosphere of **All Is Dream's** predecessor, adding orchestral embellishments and oppressive guitars and drums into the brew.

RESCUED: MARY J BLIGE: No More Drama (Universal 1126232). This impressive album from the **R&B** diva looks set to light up the market on its release. The first single will be the stunning **Dr Dre**-produced **Family Affair** (not the **Sty Stone** song) which stands head and shoulders above other artists of the genre when heard on the radio. With tracks such as **Where I've Been** featuring **Eve** and **Love** produced by **Jam & Lewis**, this album is sure to be contender for **R&B** album of the year. **CHEWIE: Look Inside (East West 0927-04047-2).** This winner of the **Mobo** best unsigned act sounds closer to a female

Craig David in approach than to **Mary J Blige**, with whom she is often compared. While her voice is strong and original the songwriting and production, when compared to US acts of the genre, lets her down. As a debut this promises much for the future.

REMANED: NEW ORDER: Get Ready (WEA London 8573896211). Their first album in eight years **Five Maniacs's** favourite sons cutting down on the synths and sequencers in favour of a guitar assault. **Steve Osborne's** production is immense and tracks such as first single **Crank**, **Slow Jam** and closer **Run Wild** all rank only a little way beneath the group's finest moments.

RESCUED: THE STROKES: Is This It (Rough Trade TRDADC0303). This debut from the hot US circuit offers no surprises — it is full of Lou Reed/Tom Verlaine-

inspired new wave tunes, in the same vein as their **Hard To Explain** single. Deliberately under-produced to achieve that garage punk vibe, the sound is nevertheless exciting, in your face and very New York. The type is justified, and the album could be a shot in the arm for the genre.

PETER HAMMILL: What Now (FIE FIE9123). This new album from the ex **Van Der Graaf Generator** frontman finds **Hammill** in fine voice, particularly on the nine-minute tour de force opener **Here Come The Talkies** and the beautiful **Edge Of The World**. Due to renewed interest in the **VDG** canon, this album could do well.

ALKALINE TRIO: From Here To Infirmary (B-Unique BUN008). While the trickle of US air-rock acts into the UK has rapidly become a tide, **Alkaline Trio** are worth hearing, thanks to the underlying strength of their songs. The band make their debut supporting **soundalikes** **Blink 182** on their forthcoming **UK arena** tour.

SYSTEM OF A DOWN: Toxicity (Columbia 501346/1). Though they are pioneers of the **nu-metal** genre, ill-limited releases mean that **SOA** have been previously overlooked by newcomers to the scene. It is now catch-up time, with tracks such as the single **Chrysalis** proving to be effective tools in the race. The band are playing the **Pledge Of Allegiance** tour with **Su1pknot**.

Here now releases

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

This week's reviews: **Dugald Baird, Jimmy Brown, Tom FitzGerald, Simon Gitter, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.**



RESCUED: THE CHARLATANS: Love Is The Key (Universal Island MCSD404262). The quintet have recruited **Danny Saber** for production duties on their forthcoming album **Wonderland**, resulting in a more rhythmic, funkily sound than on previous material. The falsetto vocals and a stomping chorus on **Love Is The Key** make for an enticingly appealing first single, which has won a **B-listing** at **Radio One**.



RESCUED: BJÖRK: Vespertine (Epic 1 Little Indian TPLP101CD). Björk's first album proper since 1997's **Homogenic** is a treat. Together with collaborators **Matmos** and **Matt Herbert**, among others, she has created a fairytale world of crystalline soundscapes with an almost operatic leaning. This captivating, intimate album finds the Icelandic star at her creative best, and, although certainly not as commercial as her previous albums, it should still engage with both her fanbase and fans of the adventurous.

RECOMMENDED CATALOGUE NEW RELEASES

KINKS: The Marble Arch Years (Castle Music CMOBX 318) Marble Arch was the original imprint of the late lamented Pye Records, and this limited boxed set brings together three Kinks albums - Well Respected Kinks, Sunny Afternoon and Kinky Kinks - released on the label in the Sixties. The music is first class, with the hits such as *Tired Of Waiting For You*, *Dead End Street*, *You Really Got Me* and others of a similar ilk bursting with energy and commercial appeal.

CYNDI LAUPER: Time After Time (Epic 5011569) This is a new best of package designed to sell for less than a tenner but no less comprehensive than previous full-price alternatives. It features all Lauper's major hits including the original *Cuts*. Just Want To Have Fun from 1984 and the stowed down, reworked *Hey Now* (Girls Just Want To Have Fun) which returned her to the Top 10 in 1994. In between, there are her unique takes on *What's Going On*, *Do You Really Love Me*, *Drove All Night*, and, of course, *Time After Time*, which failed to take off when first released in 1984, but went on to become a smash. It is still the song with which she is most identified, and despite attracting more than 50 covers, hers is still the definitive version.

BOOTSY COOLIN: Glory B, Da Funk's On Me! (Rhino) WSM 8122742762 A bright and tacky sleeve further cheapened by a "pop-up" Bootsy which confronts those who open it, this is nevertheless a fine tribute to a funk pioneer whose work has all too often been overshadowed by the output of his friend and cohort George Clinton. A full-on funk-fest encompassing 25 tracks from eight albums, this double CD includes all of Collin's singles from 1976 to 1994, and much more. A 40-page booklet contains a lengthy and educational appreciation.

JENNIFER LOPEZ: On The 6 (Columbia 4943902) With her new single *Ain't It Funny* making a big splash in this week's charts, and her latest album *J.Lo* approaching 200,000 sales, it is an opportune time for Lopez to reissue the movie star/singer's excellent 1999 debut, which features the hit *You Had Me At Goodbye*. *On The 6* features *My Love*, *Waiting For Tonight*, and *Feelin' So Good*. One of 21 new mid-price offerings from Sony, with an attractive dealer price of £5.60, it is sure to sell well. Alan Jones

FRONTLINE RELEASES

- 1 ADMIRALTY MARTIN **ADMIRALTY** (Mercury 518 2000) CD
- 2 ADMIRALTY MARTIN **ADMIRALTY** (Mercury 518 2000) CD
- 3 ADMIRALTY MARTIN **ADMIRALTY** (Mercury 518 2000) CD
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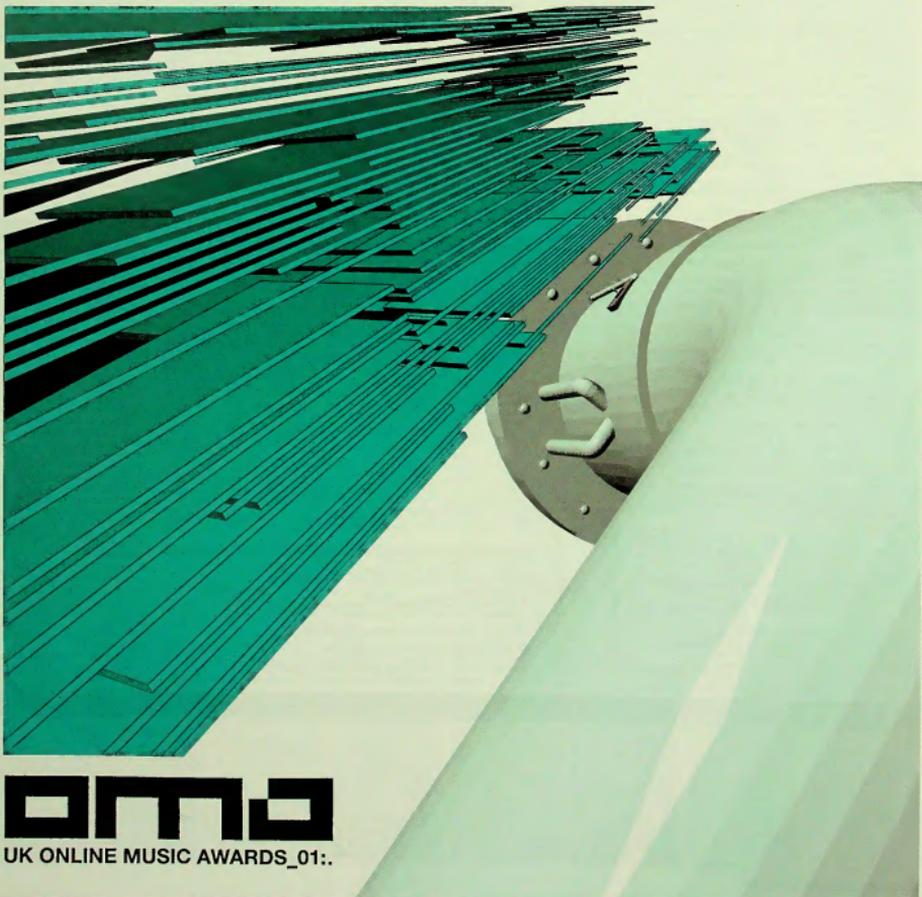
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UK ONLINE MUSIC AWARDS_01:.

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WHATEVER HAPPENED TO THE BRAVE NEW WORLD OF NEW MEDIA?

Just three years ago, upstarts such as Napster and MP3.com posed a genuine threat to the traditional music industry. Now, after all the court cases and injunctions, Toby Lewis surveys what's left.

Three years is a long time in online music. Back in 1998, Michael Robertson of MP3.com — whose catalogue then spanned just 400 artists — was boldly informing the *Los Angeles Times* that the music industry's "tired old business model" would not work in cyberspace. "If the sleeping giants don't wake up to the way things work on the web, they are going to lose a huge multi-billion dollar opportunity to upstarts like me," Robertson announced.

Fast forward to the present day, though, and the brave new world is increasingly coming to look like the old world in different clothes. After compiling a database of around 80,000 copyrighted CDs for free transmission to its users, MP3.com was targeted by the recording industry and slapped down by the courts last year. Robertson paid the price for his bullishness, in the form of settlements estimated at \$20m each to all but one of the Big Five major labels. Universal, which held out for the full court award, ultimately pocketed \$53.4m in damages and went on to decide that MP3.com would make a splendid acquisition for its internet division. Although the music site's \$372m booty was by no means insubstantial, its final stock price of \$5 a share was more than 80% down from its peak in July 1999. A similar fate

"If the process is simple and straightforward, if the pricing is right, there is definitely going to be a place for paid downloads in the future" — Nick King, vice president marketing, DX3



Glaser: MusicNet is considering a \$10 monthly charge

Robertson: MP3.com's brave stance was beaten in the courts

lavishly befell Napster, which before being to trial was crippled by an injunction requiring it to filter out all unauthorised music transfers, making the company even more dependent on the \$60m investment loan it had earlier received from German media giant Bertelsmann.

In many cases those music sites opting to take the legitimate route fared even worse, with industry-friendly digital locker service Mypal.com laying off half its staff before being snapped up by Bertelsmann for an estimated \$30m. Musicbank, a locker firm which made waves by successfully negotiating official licenses for all the major record companies and several publishers, went out of business before even launching to the public. More recently, customised radio services including MusicMatch Radio MX and LAUNCHcast,

which claimed to be operating their services legitimately under blanket webcasting agreements, were forced to amend their technology and purchase additional licenses in order to appease labels afraid to offer customers too great a level of interactivity. Then, on June 28, LAUNCHcast's parent company, Launch Media, was bought by portal behemoth Yahoo! for a bargain \$12m.

As Alanis Morissette complained at July's Plug In New York conference, the online music industry "has been litigated, vilified, and consolidated — the opportunity has been lessened". Today, what little remains of the digital music revolution waits with bated breath while two rival groups of music giants battle it out for control of the space created — then vacated — by the old, illegal Napster system. In one corner stands MusicNet,

representing the catalogues of EMI, Warner, BMG and Zomba. Technology partners, suitably, include Warner Music's big daddy AOL as well as streaming audio suppliers RealNetworks, whose boss Rob Glaser is MusicNet's interim CEO.

Napster, in its new incarnation as a legitimate subscription service, will be the first brand to license MusicNet, although users will be required to pay an additional fee to access the major label catalogue. Launch date, according to spokeswoman Ann Garrett, is "late summer".

Over on the other side (and generally believed to be the slower of the two contenders) is Pressplay, the Sony/Universal collaboration formerly known as Duet. Yahoo!, the colossal Web directory which ranks as one of the most visited sites on the internet, was quickly brought on board to "present and market" the Pressplay offering. Secure audio technology will come via Microsoft's Windows Media format, with "backend infrastructure support" delivered by MP3.com, which already has experience of providing subscription services via its range of paying channels. Both will get to license and market the Pressplay music portfolio: MP3.com through its own site and Microsoft as part of its MSN network and Internet service provider. Viennet/Universal executive vice president Edgar Bronfman Jr has said that Pressplay will launch sometime during the first half of September.

But, while the major labels have efficiently dismantled Napster, the question remains whether they are prepared to take its place. The touted limitations of each suggest not. Unlike files downloaded from Napster or bought on CD, songs accessed from MusicNet and Pressplay are expected to expire after 30 days so that customers are forced to remain subscribed to keep enjoying the music. Furthermore, it will not be possible to burn these so-called "tethered downloads" onto recordable compact discs. In fact, no kind of portability will be enabled initially.

"At launch, consumers will not be able to download music to portable devices," says MusicNet spokesperson Ann Garrett. "However, once there's a secure, legal way to do so, we plan to offer that feature."

Consumers are likely to be further bamboozled if they sign up only to find these services do not provide "all you can eat" music access. While neither Pressplay nor MusicNet has revealed final pricing policies — indeed, MusicNet states that prices are being set by its distribution partners — monthly subscriptions for both are expected to start at around \$10. At a US Congressional hearing in May, MusicNet CEO Rob Glaser theorised that for the \$10 a month, each listener would be

The contenders: eMusic

Name of service: eMusic (formerly eMusic Unlimited for subscription model. The site no longer sells individual paid downloads).

Type of service: Online music subscription service.

Launch date: Currently active.

Price: Service launched July 2000, \$5,000 users.

Owners/backers: Amid sales damaged by free file-trading and a falling share price, bought by Universal \$24.6m in cash in April 2000. Insiders speculate that Universal may use eMusic's technologies in its forthcoming Duet service (now known as Pressplay). Today Steve Grady, eMusic's senior vice president of marketing, says, "We did not build our service with the goal of being a backstop for other services." Pressplay spokeswoman Kelly Mullins states that, "Pressplay is looking for content from all available sources,

and we believe eMusic may be an attractive source of content."

Content providers: 160,000 songs and 15,000 albums, licenses negotiated individually from the larger independent labels (eg Epitaph) and

direct deals with some well-known names such as Elvis Costello, they might be Giants.

Technology/audio providers: eMusic — based on MP3 format, no secure audio as yet.

Marketing partners: Affiliates scheme encourages promotion through partner sites, as well as co-branded subscription service with ISPs such as Speakeasy.net. eMusic also runs music site RollingStone.com.

Price structure: \$9.99 per month, with discount for advance commitment: 3 months = \$44.97, 12 months = \$119.98.

The contenders: MusicMatch

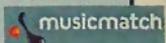
Name of service: MusicMatch Radio MX. Type of service: Customisable, personalised streaming radio service.

Launch date: May 2001, 18,000 users.

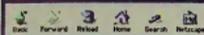
Owners/backers: Founded February 1997; investors Intel Capital, Redpoint Ventures, Thomson Multimedia.

Content providers: All majors under a statutory webcasting license. Sued for the RIAA in June 2001, but later settled after agreeing additional payments and amendments to the technology (there is now a maximum number of times a listener can skip past songs he or she dislikes).

Technology/audio providers: MusicMatch — based on MP3 format, no secure audio. **Marketing partners/licensees:** Majority of marketing carried out through the MusicMatch.com site, although the firm has a wide range of partners including Amazon, IBM and Creative Labs. **Price structure:** \$4.95 a month.



The contenders: MusicNet



Name of service: MusicNet.
Type of service: Streaming/download music subscription model and licensing desk.

Launch date: US/Canada: "Late summer" (spokeswoman).
Owners/backers: RealNetworks, AOL Time Warner, Bertelsmann AG, EMI Group PLC.



Zomba (minority shareholder and investor), Content providers: BMG, EMI, Warner, Zomba/Jive. No publishing licenses announced yet.
Technology/audio providers: Real Networks.
Marketing partners/licensors: Napster.

Price structure: Not yet announced. Bottom tier expected to offer 75 downloads or streams for \$10 a month.

able to download or stream a maximum of three tracks. But, while that position of MusicNet as an intriguing means of previewing music, the customer is unlikely to see the service as a replacement for buying CDs. One has to question, therefore, whether potential consumers will be willing to pay \$10 a month for the privilege of hearing the equivalent of six albums, once only, while sit in front of their computer.

"If you offer a track at premium price, then it should have the same flexibility it would have if you were to buy it on CD," argues Jeremy Silver of Uplister, who is building its own (unlimited) subscription service with music from indie labels such as Beggars Banquet, Matador andTVT. "Until the labels stop putting out millions of a year into the market place, in the end, and ready to be ripped, then it would make sense to provide the same degree of accessibility with digital files sold in the new channels."

On the other hand, this new expense incurred by record labels in this new domain and not recoverable, writes Matt Wells in the Red Herring report: Online Music Subscription Fees: Relating Operational Costs With Potential Consumer Demand. "Bandwidth is expensive," Wells writes. "The more a subscriber downloads, the less profitable he becomes to a content provider. Thus, failure to accurately forecast bandwidth needs could greatly undermine that provider's profitability."

James Glicker is president of music services at Full Audio, which is putting together a music subscription service with three payment tiers estimated at between \$6 and \$20 per month. "It's hard to get it down to that \$5 price level," he warns, "We break even at that level, we'll get there to try it and hope we can up-sell them on the content."

Seen by many as a dark horse competitor to MusicNet and Pressplay, Chicago-based Full Audio has announced licenses from EMI Recorded Music, EMI Publishing and BMG Publishing. With a library of 40,000 tracks so far, including music from Radiohead and The Beatles, Glicker is confident that he can forge further partnerships with labels and publishers with an eye to licensing on his platform to portals. Radio station hits and ISPs. "We think we'll have enough music by fourth quarter this year," he says. He may even have a head-start on MusicNet and Pressplay, because neither has yet announced the partnerships with music publishing companies required to legally sell music.

But, despite the supposedly boundary-breaking nature of the worldwide web — due to the complex territorial issues surrounding publishing and record licensing — neither Full Audio nor MusicNet nor Pressplay will be setting up shop in Europe in the near future. Fortunately there has been

The contenders: FullAudio

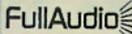


Name of service: FullAudio.

Type of service: "Cacha-download" music subscription model and licensing desk.

Launch date: Currently in private trials. "Should have enough music aggregated by fourth quarter this year" — James Glicker, president of music services.

Owners/backers: Founded April 1999, New Enterprise Associates, the San Francisco-based Venture Strategy, Kettle Partners, Randy Komisar (former CEO at LucasArts Entertainment and previous investor in TiVo and WebTV).



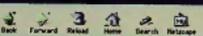
Larry Rosen (founder of NZK, the company behind Music Boulevard).
Content providers: EMI Recorded Music, with matching publishing licenses from EMI Publishing and BMG Publishing. Negotiations ongoing, with possibility of licensing from MusicNet and Pressplay.

Technology/audio providers: FullAudio.
Marketing partners/licensors: None announced, but will license platform to portals, radio station groups, ISPs etc.
Price structure: Not yet confirmed, but three tiers (Silver, Gold, Platinum) expected to range from \$7 to just \$18 per month. A different maximum number of CD a month for the privilege of hearing the equivalent of six albums (or options) for each price bracket.

some progress this side of the Atlantic, with major label pay-per-download initiatives progressing courtesy of digital distribution firms such as D3X and OD2.

According to D3X's vice president of marketing Nick King, July saw the first instance of any major label music being sold in its repertoire commercially available online in Europe. Together with Swedish e-tailer Buyland, D3X is offering EMI and Virgin sell tracks from artists including the Spice Girls, Blur, Massive Attack, Coldplay and Gorillaz, for around 19 Krone — or about £1 — each. "If the process is simple and straightforward, if the pricing is right, there is definitely going to be a place for paid

The contenders: Napster



Name of service: Napster.

Type of service: Online music subscription service based on person-to-person file sharing.

Launch date: Company founded May 1999, illegal service now shut down via a court injunction. Self-imposed deadline of July 2001 for launch of paying model has now passed; insiders expect Napster to re-launch before MusicNet and Pressplay at the end of the summer.

Owners/backers: Private investment from John Fanning, the uncle of founder Shawn Fanning, and from the venture capital firm Hammer Winblad (from which Hank Barry became Napster's interim CEO before being superseded by former BMG exec Konrad Hilbers). During Napster's crisis period of continued legal attacks from the RIAA, German media firm Bertelsmann stepped out of the major label pack to offer support to Napster in the form of a \$60m loan, with the option to transfer the loan to an investment.

Content providers: Licenses from BMG, Edel, TVF Records, the Association of Independent Music and (via its licensing of

The contenders: MyMP3



Name of service: MyMP3.com.

Type of service: Digital locker, online CD listening service with wireless capabilities and subscription pricing for value-added model.

Launch date: Currently active, service launched early 2000, pay model launched 2001.

Owners/backers: Went public July 1999, purchased for \$327m by Vivendi Universal in May 2001. Universal purchase shares at greater than market price, but are less than market price, as they are worth less than one-fifth of their \$28 per share value at IPO.

MP3.com CEO Michael Robertson pockets \$145m and becomes special online music advisor to Vivendi's Jean-Marie Messier.

Content providers: Licenses from Warner Music Group, BMG, EMI, Sony Music and Universal Music Group. Also unsigned and independent music.

Technology/audio providers: MP3.com — based on MP3 format, no secure audio as yet.

Marketing partners/licensors: n/a.
Price structure: Basic level is free and ad-supported, allowing access to 25 CDs. The \$49.95 annual payment enables users to store up to 500 CDs.

downloads in the future," says King. The Peter Gabriel-founded On Demand Distribution (OD2) is also moving European labels from a perception of online music

downloads as a purely promotional tool towards one day becoming a revenue-earner in their own right. They enable Playdough.com to sell a range of tracks from the Beggars Banquet stable such as Baby Drawn Boy and Ganesher.com; recently Tower Records.co.uk and BCL.com have put download pages online, as have Carrefour and FNAC in France.

More ambitiously, however, OD2 is on the verge of announcing a European subscription service which sales and marketing director Ed Averdecke boldly compares to MusicNet and Pressplay.

'If you offer a track at a premium price, then it should have the same flexibility it would have if you were to buy it on CD' — Jeremy Silver, Uplister

Tower Records.co.uk and BCL.com have put download pages online, as have Carrefour and FNAC in France. More ambitiously, however, OD2 is on the verge of announcing a European subscription service which sales and marketing director Ed Averdecke boldly compares to MusicNet and Pressplay.



the MusicNet platform and at an extra cost to customers) BMG, EMI, Warner, EMI and Zomba/Jive.
Technology/audio providers: Napster, recommendation and song title recognition from Dispacbeat which it has purchased, and licensing systems from Glacento, digital fingerprinting from Relatable, digital rights management and secure audio technology from the Grota and Los Angeles-based Playmedia Systems. Software will transform users' MP3 files into the proprietary .nsp format which cannot be copied or played without a subscription, while monitoring music usage to compensate copyright owners. Unsigned artists will also be able to profit from the distribution of their music.

Marketing partners/licensors: None announced; Napster's brand is still believed to be strong enough to dominate the online music space.
Price structure: Not officially announced but long touted at around \$5 a month for the basic service. Additional fees may apply to permanently purchase tracks or burn them to CD.

The contenders: Pressplay

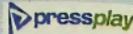


Name of service: Pressplay (formerly known as Duet).

Type of service: Streaming/download music subscription model and licensing desk.

Launch date: US/Canada: "First half of September" — Edgar Bronfman Jr, Plug-In conference.

Owners/backers: Sony Music Entertainment, Universal Music Group.



Content providers: BMG, EMI, Warner, Zomba/Jive. No publishing licenses announced yet.

Technology/audio providers: Microsoft (Windows Media), MP3.com ("backend infrastructure").

Marketing partners/licensors: Yahoo, MP3.com, MSN (Microsoft), Netlog.
Price structure: Not yet announced. Expected, broadly, to match MusicNet's.

Launching with 40 different songs a month courtesy of the team behind the World Wide music festival, the £5 a month try-before-you-buy system WebAudioNet will expand to cater for more conventional tastes and, hopefully, beat its more famous rivals to the British market. "We have three major record companies lining up to license to us and we're discussing firm terms with one," says Averdecke. "Two into this are possible deals with two major portals."

Unfortunately, customer demand for the current fragmented paid-for music services is still negligible, with providers reluctant about providing users with figures. Enmuso, with 18,000 users paying \$10 a month, and MusicMatch Radio XM, with the same number of listeners at a lower \$5 per month fee, are probably the closest proxies we have to the next generation of online subscription models.

Meanwhile, signs are that a good proportion of the old Napster audience has moved on to newer, more advanced illegal file-sharing systems. Research group Webnoze has been monitoring Netherlands-based Fasttrack, the peer-to-peer network used by up-and-coming trading analysts like Morpheus, Kazaa and Grokster, which it is calling "The New Napster." Analyst Matt Bailey estimates that 730m files were illegally exchanged in July. "Over 600,000 users are logged on simultaneously to the Fasttrack network during peak hours," he says.

But Fasttrack's creators have learned the lessons of both Napster and the later Gnutella network, designing a system that is fast, reliable and yet with no central server — making it quite possibly immune to legal attacks from the record industry. "It cannot be turned off," says James Weiss of MusicCity.com, which promotes the Morpheus/Fasttrack program. "It is 100% self-sustaining and self-organising. It requires no intervention on our part."

Napster, whose sudden rise to fame arguably kick-started the music online subscription trend, is now a shadow of its former self. Having disabled all file sharing to comply with a court injunction, only around 6% of its peak audience remains, logging on to the software to chat with other users. Its self-imposed July deadline for a new legal business came and went, with technicians hurriedly to programme new technology which will mean that music exchanged through Napster can only be played by paying members.

With a portfolio of record company partners comprising BMG, TVF Records and (for an additional fee) the MusicNet firms, Napster probably has the most attractive catalogue of all competing services. But, as its legal costs take their toll and a full court case looms, investors wonder whether the original file-sharing rogue can last the distance. And, in the

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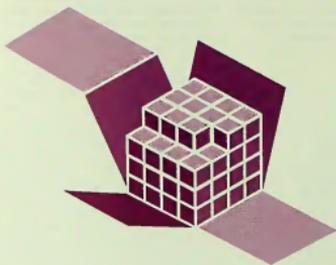
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light of services such as FastTrack, some — such as Steve Gottlieb of TVT Records — believe the music industry's victory has been a Pyrrhic one. "The prosecution and persecution of Napster presents a huge road block in the digital revolution," argues Gottlieb. "It has driven it underground."

Given the difficulties apparent in making these new models work, then, are record companies expecting to make any money at all from them in the near future? Alexander Adler, director of corporate communications at Bertelsmann's BeCG wing, believes so. "It's not just an

'The prosecution and persecution of Napster presents a huge roadblock in the digital revolution. It has driven it underground' — Steve Gottlieb, TVT Records

experiment," he says. "The general thing we've learned from market research is that people are willing to pay. Of course, if you make an investment, there's an economic risk, but I wouldn't put any more emphasis on that than necessary."

The stakes are not insignificant — research house Jupiter predicts that online subscriptions and download revenue will make up 9.6% of all American music sales by 2006. But James Glicker of Full Audio suggests that the majors' biggest driving force may have roots not in near-term earnings but in Congressional pressure. "There's regulatory pressure," he says. "They have to do it, and they're going to have to license some companies aside from their own."

Perhaps the real battle to watch, though, is not between rival music subscription

European pretenders to the crown



Vitaminic Music Club

Already active, this subscription service is made up of "thousands" of MP3s by mostly lesser-known artists and independent labels, priced at \$39.99 for six months or \$69.99 for annual membership. UK managing director Chris Cass claims to have sold more than competitors such as MusicMatch Radio MX, taking indirect wholesale transactions into account. Licensees were offered to businesses wishing to create a value-add for their product (for example, to computer hardware manufacturers) or for their company (for example as a staff perk). Licensing additional content from MusicNet and Pressplay in future may be a possibility, Cass says. "I'd be very surprised if we didn't get a license."

WebAudioNet

Created by Peter Gabriel's digital services company On Demand Distribution (OD2), this subscription service will operate in a similar manner to MusicNet and Pressplay.



offering time-limited downloads through the Windows Media format, but with the added bonus of portability to personal music devices and — for an additional fee — permanent purchase of tracks. First phase, at £5 a month, will offer a changing playlist of 40 songs chosen by the Womad world music tents; major-label content is being negotiated for and partnerships with known brand portals are expected. Launch estimated at first quarter of 2002, hoping to beat MusicNet and Pressplay (or their other licensees) to the European market.

OTHER LEGITIMATE, PAID-FOR MUSIC SERVICES

- Uplister** — Indie-fan playlisting site will add facility to download files on an all-you-can-eat subscription basis for \$10 a month, licenses from a number of independent labels including TVT, Matador and Beggars Banquet.
- Wipit** — UK-based Napster-like service, currently



sellers, not even between rival record label groups, but between new media goliaths such as AOL and Microsoft which perceive music as content value-adds to their Internet services. Already the pair have skirmished as AOL attempts to gain more prominence on the Windows desktop for its software's icons by paying a "bounty" to computer hardware manufacturers. Microsoft intends to extend its domination of the operating

system realm into the music world, with 350m of the Windows Media Player programmes distributed worldwide. Both have their own Internet music sites, MSN Music and Radio@AOL, and each has a relationship to a major-label subscription channel: Pressplay and MusicNet respectively. AOL, via Time Warner, now even owns a record company.

So whether an online subscription model in itself makes as much money as

trialling for free but fully intending to introduce a paid-for service. No major licenses announced but a number of smaller independent signings; only authorised files will be shared, with royalties distributed among copyright owners via Cantamatrix's MusicDNA system.

Scour Exchange — Formerly a major competitor to Napster, then hit financially by legal pressure from the entertainment industry and sold to computer peripheral's manufacturer CenterSpan Communications. No major licenses announced.



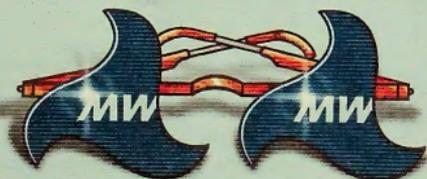
Music01 (formerly known as



AfterNap) — Music-sharing network from Minneapolis-based software firm J.J.River. Currently testing for free, it will eventually become a fee-paying service. It only has a handful of acts signed-up at present, the most famous of which is probably Parliament/Funkadelic legend George Clinton.

its equivalent in CD sales may cease to be the point, as ISPs like AOL and MSN try to boost the attractiveness of their services. "We have to find a way to create value, to create a stronger value proposition than what exists online," suggested Kevin Conroy, head of AOL Music, at New York's Plug-In conference in July.

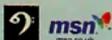
"MusicNet will be a great starting point," he said. "But it's not a finishing point."



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Closing date for applications by Friday 24th August 2001:

Nikki Studd
Commercial Division
Demon Music Group
4th Floor
Holden House
57 Roffehouse Place
London
W1T 1JU



Ad Manager. Music co. Switched-on manager to boost commercial revenue at top music magazine. A creative thinker with exp in advertising, sponsorship, promotions and presentations. Solid commercial exp in publishing essential. £35k.

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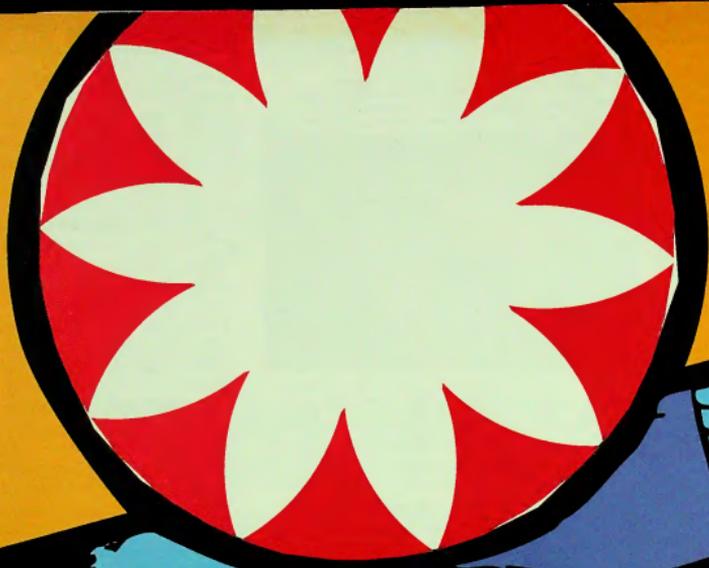
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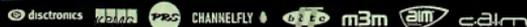
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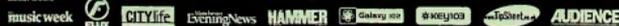
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