



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

Marketing 5



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

International 6



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A&R 7



AMERICA WAKES UP TO UK DANCE - P10

FOR EVERYONE IN THE BUSINESS OF MUSIC

9 JUNE 2001

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musicweek

BBC and BPI chiefs hold music summit

by Robert Ashton

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

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



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

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

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

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

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

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



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

Music Week: we're on the move

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

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

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

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

Signs are good as David makes US charts debut

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

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

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

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

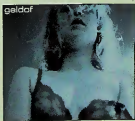
● See International, p6

Geldof to go public on Paula with new album

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

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

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



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

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

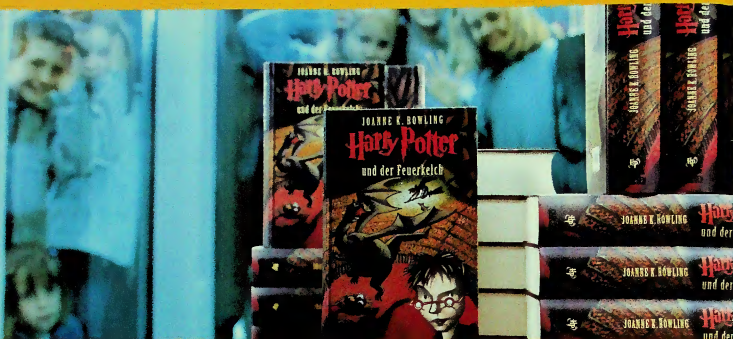
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Bertelsmann bids to seize online lead

by Mary-Louise Harding

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

Andreas Schmidt, CEO of Bertelsmann eCommerce Group (BeCG), last week sought to re-establish his company as "head of the pack" with the declaration that its acquisition of online music locker company Mypl3.com equips it with an "off-the-peg secure subscription technology".

He says BeCG initially intends to integrate Mypl3's subscription technology into its multiple music distribution brands - including CDNow and its CD club BM Direct - to begin trialling digital subscriptions in the US from September.

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

Bertelsmann is understood to have acquired Mypl3.com, which claims 6m registered users, for \$30m. Schmidt says it rejected its most obvious competitor, MP3.com, bought by Viendi Universal for \$350m the previous week, because it felt the company was overpriced.

"We had several talks with MP3.com. It's a great brand," says Schmidt. "However, we decided it was over-priced considering its asset base compared with Mypl3.com with its great management team and technology."

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



Schmidt: US trials set for September users and artists over infringement. However, Mypl3 has so far managed to avoid such disputes.

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

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

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

RAMP AID EVENT CONFIRMED

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

KHAN DEPARTS FROM PPL

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

RECEIVERS SELL STARTLE ASSETS

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

FIVEASH PR HERGES WITH JAC

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

KANAR JONS COLLYER BRISTOW

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

VITAL LINES UP REGIONAL SEMINARS

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

TEEN ACTS BOOST LIVE SECTOR

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

PERSONAL MANTRA IN NAME SWITCH

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

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



Reichardt gives up Europe to focus more on UK talent

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

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

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



Reichardt: taking newly-created role

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

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

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

Eagle Rock considers IPO to finance future growth

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

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

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

HMV sales outpace Virgin as supermarkets make inroads

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

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

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

TOP 10 MUSIC & VIDEO RETAILERS

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

Source: Retail Intelligence

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

HMV is comfortably the biggest music and video player in the UK Retail Rankings 2001 survey with a lead of nearly £70m sales over Virgin. During the period 1998-99 the survey reports that Virgin led its rival by around £8m sales and by more than £100m in 1997-98.

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

MUSIC COMMENT

SINGING FROM THE SAME SONG SHEET

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

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

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

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

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

TILLY

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

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

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

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

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

Tilly Rutherford's column is a personal view

BPI and MU launch pensions scheme

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

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

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

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

Virtue deal puts Way To Blue up against DX3 and Tornado

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

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

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

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

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

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

EMI and Universal take on honours at Classical Brits

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

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

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

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



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

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

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

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

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

IPC counters ad drop with move to TV shows

IPC MAGAZINES SIX-MONTH FIGURES

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

Source: Circulation and advertising revenues (down to £7m and £8.5m respectively) against Ignite! during the period.

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

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

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

by Steve Hemsley

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

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

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

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

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

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



Catania: back in the public eye

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

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

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

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

DUREX TO SPONSOR MTV

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

DANCING STEVE AIDS CLEARHOUSE

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

R1 TO DOCUMENT RISE OF NU-METAL

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

JOYCE WINS NEW ROLE AT IMP

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

GALAXY 102 PROMOTES RITCHIE

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

ORBITAL SUPPORT MTV DANCE LAUNCH

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

THIS WEEK'S BPI AWARDS

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

HOW TV SHOWS' RATINGS COMPARE

Programme	Viewers (000s)	% change on 2000
Top Of The Pops*	3,335	-18.7
Top Of The Pops 2*	2,678	-35.3
Comic Relief	2,640	+18.9
SMTV	1,852	5.7
The Peppel Chart*	1,636	19.0
Top Of The Pops Plus	1,092	n/a
Live Aid Kicking	696	n/a
Playboy	668	n/a
Exclusive	327	26.7

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

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



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

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

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

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

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



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

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

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

Goodman quits Virgin for new challenges

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

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

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

IPC Ignite! promotes Uncut title with issue dedicated to Beatles

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

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

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

"We are commemorating the



Uncut: two of the four covers

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

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

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

Elis-Bextor builds on Spiller with solo album

by James Roberts

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

newsfile

PUBLISHERS EYE THE MUSIC

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

HAYES TO HEAD COPASETIK'S LA OFFICE

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

STUDENT TOUR TO FEATURE UNSIGNED ACTS

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

TOMMY BOY LINE-UP TO TOUR EUROPE

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

SKINNY SUMO WINS UNSIGNED COMPETITION

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

NEW PLATINUM

The Streets - Has It Come To This (Locked On) One for the Reebok massive - around since the start of the year and now starting to cause a fuss (single, tbc); *Elisabeth Troy* - *Milus* 10 Degrees (Faldin Look) Finally set to shine in her own right (single, July 23); *Weekend Players* - *21st Century (Multiply)* A Groove Armada side project worthy of full time project status (single, tbc); *Dave Matthews Band* - *Space Between Us* (A&M) The challenge is for BMG UK to translate the immense US success (single, tbc); *Stanton Warriors* - *Stanton Sessions (XL Recordings)* Among the freshest sounds in town (album, July 31); *Strokes* - *New York City Ghosts (Rough Trade)* Possibly stronger than *The Side* (album, July 31); *Stanton Warriors* - *Stanton Sessions (XL Recordings)* Among the freshest sounds in town (album, July 31); *Strokes* - *New York City Ghosts (Rough Trade)* Possibly stronger than *The Side* (album, July 31); *Sophie Ellis-Bextor* - *Various* (Polydor) Eighties retro cool that works neatly (sampler, tbc).



Baxendale appointed to Azoff's UK office

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

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

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

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

Big names help Marks push new acts

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

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

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

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



Under the Influence: Jones (left) and Marks

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

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

THE
COOLEST
JAZZ
ALBUM
OF 2001

LET'S GET LOST



TERENCE BLANCHARD plays the songs of JIMMY McHUGH

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

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

ALBUM RELEASED ON JUNE 11th

www.sonyclassical.co.uk

CLASSICAL SALES REMAIN ON TRACK

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

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

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

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

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

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



HUGENOTS RELEASE IN MUSEUM TIE-IN

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

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

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

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

ALBUM of the week

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

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



REVIEWS

For records released up to June 25 2001

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

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

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

VANHAL: Missa Pastoralis, Missa Solennis. Tower Works NZ; Aradia Baroque Ensemble/Grodd (Naxos 8.55508D). The Aradia Baroque Ensemble's latest exploration of the Bohemian composer's unfairly neglected work delivers crisp, exciting premiere recordings of two masses that deserve to emerge from the shadows of better-known settings by Vivaldi's contemporaries Haydn and Mozart. It is Naxos' disc of the month for June.

SINGLE of the week

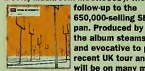
CHRISTINA AGUILERA, LIL' KIM, MYA & PINK: Lady Marmalade (Interscope 4975612). This reworking of the Labelle classic, as featured in the Baz Luhrmann movie *Moulin Rouge*, is already

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



ALBUM of the week

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



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

SINGLE reviews



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

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

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

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

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

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

SPACEK: How Do I Move/Getaway (Island Blue CIDD776). Lifted from the acclaimed album *Curvata*, this double A-side showcases the South London trio's sparse yet moody sound. *Getaway* features vocals by Hill St Soul, while remixes from C-Swing and Nextmen add a hip-hop edge.

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

RECOMMENDATION: TAHITI 80: A Love From Outer Space (Atmospheric 29332). This clever Eighties synth rock reworking of the AR Kane classic is a taster for Tahiti 80's debut album, which to date has sold more than 300,000 units worldwide. B-listed at

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

TOMBA VIRA: Sound Of (Oh Yeah) (VC Records/VCR08). The duo responsible for The Goodmen's Give It Up release this peppy house track that samples a synth loop from Q&A's *Enola Gay*. Its journey to charted is as straightforward thanks to support at specialist dance radio.

SCUBA 2: Instant Hip (Ox/Sanctuary OX00X03). A-listed at Xfm, this is a strange fusion of breakbeat, dance and laidback pop. The third release from their album sees the Scottish duo in fine form.

MASA: Heaven & Hell (Concept CDC024P). This duo's debut single is a folk-pop track with an infectious hook. Having gained exposure supporting Steps and Westlife, the pair may still need further support to make a chart appeal.

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

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

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

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

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

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

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

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

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

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

MATTHEW JAY: Please Don't Send Me Away (Debut CDF00DD1138). Taken from *Jay's* (food album, *Draw*, this new track with its reflective lyrics and strong melody helps to lay the foundations for the young Welsh artist. With a pleasing acoustic sound and a Clatsat at Radio One, it's sure to stir more interest in the rising star.

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

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

ALBUM reviews

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

PROUD MUR: The Same Old Blues (Sour Mash JDNCD003). The third album to be reviewed on Liam Gallagher's label is

a collection of country-rooted rock from this Mancunian foursome. Produced by Gallagher, the album has the odd Oasis flit and brash vocals and includes the singles *Very Best Friend* and *All Good Things*.

RECOMMENDATION: SANTOS: R U Shakadec (Incentive CEN1CD). This is a colourful blast of high-octane dance from the Italian house maestro, stealing fun from genres including breakbeat, funk and string-laden disco. It contains last year's Top 10 hit *Camels* and the recent single 3-2-1. Fire.

OSUNILADE: Paradigm (Soul Jazz SJRCD52). New York's Osunilade unveils this strong album of deep house with African influences. Original Soul II Soul member *Wunmi* guests on the single *Rader Du*, while Morning Glory builds layers of dreamy synths and Ocho has a strong Latin feel. Recent live shows in London will help raise the album's profile.

RECOMMENDATION: BLINK 182: Take Off Your Pants And Jacket (MCA 112671-2). The three oldest teenagers to come out of San Diego repeat their tried-and-tested rock formula. Devoted to this, the band are in proper time take inspiration from the Ramones' style of delivery and rattle off the tracks faster than you can say, "Not bad, dudes".

TSAR: Calling All Destroyers (Hollywood 4508982). With tracks resembling punk posters King Adora as well as veterans Green Day (producer Rob Cavallo worked on the title track), this is a powerful debut and follows impressive UK shows. **IGGY POP: Beat 'Em Up (Virgin CDVU 3200).** After the retrospective *Avenue B* album one might have thought that Pop had mellowed – then along comes this return to Stogies heaven. It is a howling, slamming debut and follows impressive UK shows. **IGGY POP: Beat 'Em Up (Virgin CDVU 3200).** After the retrospective *Avenue B* album one might have thought that Pop had mellowed – then along comes this return to Stogies heaven. It is a howling, slamming debut and follows impressive UK shows.

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



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



old skool



strobe

jungle

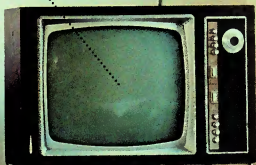


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nice pair of woofers



bouncer



podium

smoke
machine



dance floor



UK DANCE LOOKS TO GLOBAL HORIZONS

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

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

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

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

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

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

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

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

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

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

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

potential figure at around 60m."

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

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



10 cool cuts to watch

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



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

compiled by tim jeffrey.

Paul Oakenfold





10 MW tracks to watch

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

(Virgin)
With the samples now cleared, this should explode
♣ **10 IN 01** *Members Of Mayday* (Deviant)

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

A monster melody
♣ **ANOTHER CHANCE** *Roger Sanchez* (Defected)
Likely to stick around all summer
♣ **AFRICA** *Chemical Brothers* (Virgin)

Nothing but the best
♣ **MEET HER AT THE LOVE** *Parade Da Hood* (Manifesto)

A new mix from Fergie should make this bigger than ever
♣ **SOUL HEAVEN** *Goodfines* (Direction)

A strong debut for Sony's new dance imprint
♣ **FIREWIRE** *Cosmic Gate* (Data)
Much tipped by key tastemakers
♣ **URBAN TRAIN** *Di Tiesto* (NuLife)
Tiesto's rising profile should help this buzz track
compiled by **JAMES ROBERTS**.



Creamfields

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

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

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

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

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

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

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

— Aaron Moore, MoS

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

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

continued on p24

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10 club chart tips



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

The strongest single from the Daft Punk's (above) excellent Discovery album
♣ **SOMEONE LIKE YOU** *Dina Carroll* (1st Avenue/Mercury)

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

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

Classy reindeer from Stansfield, with in-demand garage mixes

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

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

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

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

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

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

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

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

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

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

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

♣ **TELL ME LIES** *Eva Luna* (Lunar)

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

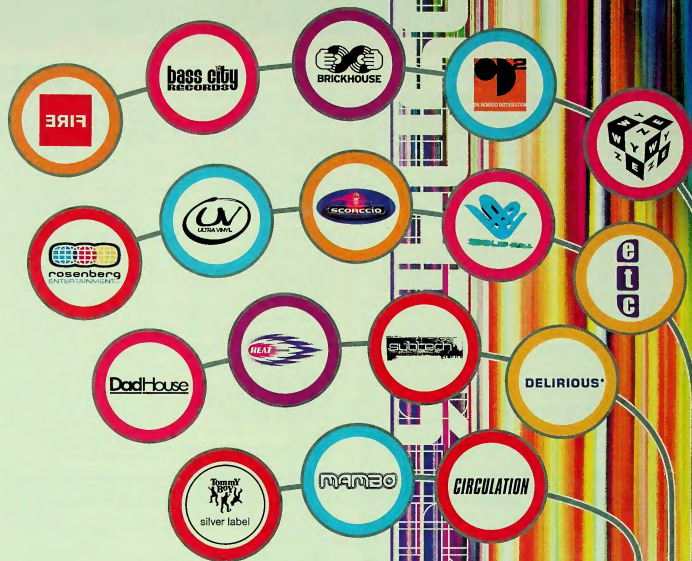
♣ **MEET HER AT THE LOVE** *Parade Da Hood* (Manifesto)

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

compiled by **alan jones**.

Black Legend





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

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9 JUNE 2001

CHART COMMENTARY

by ALAN JONES

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

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



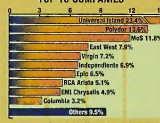
SINGLE FACTFILE

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

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

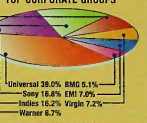
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK	+16.5%
YEAR TO DATE VERSUS LAST YEAR	-2.1%

PERCENTAGE OF UK ACTS IN THE CHART

UK	48.3%
US	42.7%
Other	8.0%

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

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

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

Six records in the Top 40 have been on the chart for 10 or more weeks, and all seem very reluctant to leave it. Teenage Dirtbag by Wheatus actually improves 25-22 on its 17th appearance, with its sales up 9% week-on-week, while Hear'Say's Pure & Simple dips 35-38 despite a 26% improvement on its 12th week. Offspring's Want You Bad has slumped 67-34 ending its late rollout. Incidentally, its recent rally was due to a heavily overquoted Asda reducing its price to 1p, not the 49p as reported by some less reliable sources.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Distribution)
1	NO FLOW	Lisa Roxanne	Pain Pictures PPCD 7052 (SMV)
2	DON'T WANT YOU BACK	Ellie Campbell	Jive 8001302 (P)
3	STAR 69	Fat Boy Slim	Skinet SKINT6XCD (SMV/P)
4	IT'S ROCK	E-Trax	Tiny Tunes TTY 195CD (ADD)
5	TA DON'T SEE THE SIGNS	Mark B & Blade	Worldplay WOR020E 019 (V)
6	SYNCHRO	Transmitters	Hotz Chango HO04707 (V)
7	GOOD LOVE	Inner City	Piact Recordings PIA018CD (V)
8	SHES RIDES	D'Fuse & Joy	PERFECT PERP130S (SMV/P)
9	WHITE BOY WITH A FEATHER	Jason Downs feat. Mik	Pepper 820012 (P)
10	LET GO	Cleantea	Desty Company MOT10MCD (V)
11	HELDS OF AETHERY	Dance To Tipperary	Nedra NRCD 1507 (MAG)
12	STRANGE WORK	Pesh	Inferno CD0ERN 38 (SMV/P)
13	MR WRITER	Stereophonics	V2 VVW 50158 (SMV/P)
14	IS A CLASSIC	Acad Of Space	Tigridal TTX 1242314 (V)
15	OVER THE RAINBOW	Eva Cassidy	Blix Steele/HOT HITTR (P)
16	ERENDIRA	Jerry Bonham	Bedrock BED71 (D)
17	BORDERLINE 2000/JUNJOLE JUNGLE	Metallheads MET028 (SRD)	
18	ALL GOOD THINGS	Proud Mary	Sour Mash JONC0002 (SMV/V)
19	EKHALE	System F	Tsunami TSU608 (ADD)
20	SUBLIME	Drax feat. Scott Mac	Spot On SP040C (ADD)



This Week	Title	Artist	Label			
1	ANGEL SHAGGY feat. RAYON	MCA/UK Island	21	HEARD IT ALL BEFORE	Judicious Anderson	Atlantic
2	DO YOU REALLY LIKE IT? DJ P D PIPER & THE MUCKERS	Independent	22	WANT YOU BAD	OFFSPRING	Virgin
3	SING	Transmitters	23	COLD AS ICE	THE MUCKERS	Epic
4	DON'T STOP MOVIN'	DUB 7	24	TEENAGE DIRTBAG	WHEATUS	Columbia
5	ELECTRIC AVENUE	DRY CLEAN	25	ROMEO	JUSTIN JAARS	31 Records
6	ALL RISE	Blue	26	IT WASN'T ME	SHAGGY feat. RAYON	MCA/UK Island
7	IT'S RAINING ME	Carl Halliday	27	LOVIN' EACH DAY	ROSE KING	Island
8	TRAVIN' YOU	DRY CLEAN	28	IMITATION OF LIFE	THE MUCKERS	Warner Bros
9	BIDE WITH ME	Whitey Lee, City Steel	29	WHO'S THAT GIRL?	EMINEM	Aftermath
10	NO MORE (BABY I'M A DO BIGHT)	2101	30	ANY OTHER DAY IN PARADISE	BUNNY A&D feat. JAY-Z	WEA
11	OUT OF REACH	Sublinks	31	SO FRESH SO CLEAN	ANTHONY	Lafayette
12	SURVIVOR	Destiny Child	32	BUTTERFLY	JOE SONN	Columbia
13	PLAY ANOTHER LIGHT	Columbia	33	NEVER ENOUGH	BRUCE DUGLASS feat. M. HARRIS	Parade
14	WHAT TOOK YOU SO LONG?	Emma Bunton	34	IMITATION OF LIFE	THE MUCKERS	Virgin
15	YOU ARE ALIVE	Foghorn	35	DANCING IN THE MOONLIGHT	THE MUCKERS	Epic
16	LADY MANNALE	C. Robinson, D. G. & The Roots	36	CLINT EASTWOOD	Genie	Parade
17	HAVE A NICE DAY	Impressions	37	LET LOVE BE YOUR ENERGY	FRANKIE WILLIAMS	Chryslis
18	FREE	Impressions	38	SALSOUL NUGGET	MACE feat. THE GUT NASH DUO	BMG
19	WHOLE AGAIN	Armani Khan	39	RING, RING, RING	ARMANI KHAN	Def Soulful Entertainment
20	THE LOVE A BIRD	Natalie Perle	40	STILL ON YOUR SIDE	ANTHONY	Virgin

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



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TOP 75

Main album chart table with 75 rows. Columns include Rank, Artist, Title, Label/CD, and Distributor. Includes entries like 'MISS E...SO ADDICTIVE', 'DISCOVERY', 'WHITE LADDER', etc.

TOP COMPILATIONS

Top Compilations table with 20 rows. Includes 'BRIDGET JONES'S DIARY (OST)', 'SMASH HITS SUMMER 2001', 'THE ALBUM', etc.

9 JUNE 2001

CHART COMMENTARY

by ALAN JONES



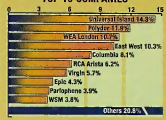
Shaggy becomes the first Jamaican and the first reggae artist simultaneously to top the singles and albums chart this week, with Angel debuting at number one on the singles chart while Hot Shot moves 2-1 on the album list. Hot Shot sold more than 54,500 copies last week to take its cumulative sales to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

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

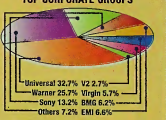
Two weeks after dipping to number 134, its

MARKET REPORT

TOP 10 COMPANIES

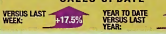


TOP CORPORATE GROUPS

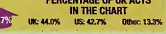


Figures show the 10 companies with the highest UK total sales, and corporate group shares by % of total sales of the Top 75 UK acts

SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



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

COMPILATIONS

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

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

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

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	Weeks on chart
1	1	JUST ENOUGH EDUCATION TO PERFORM	Strepocytosis	V2 VVR 101358 (DMV/P)	10
2	3	SUNGBIRD	Eva Cassidy	Blix Street/Hot 0210045 (HOT)	11
3	2	EXCITER	Depatche Mode	Mute CDSTUMM 190 (V)	10
4	4	LATERALUS	Tool	Tool Distribution 0210132 (P)	10
5	NEW	LITTLE LIGHTS	Kate Rusby	Pure P/ACD 07 (DIR)	1
6	7	FREE ALL ANGELS	Ash	Intercosm PUNCTUO (DMV/P)	10
7	8	ECHO PARK	Federer	Echo ECH234 (P)	10
8	9	PERSEVERE	Proclaimers	Parlophone PERSECCO (H (NO))	10
9	NEW	SINCE I LEFT YOU	Avantchance	V2 VVR 101382 (DMV/P)	1
10	6	ASLEEP IN THE BACK	Elbow	V2 VVR 101382 (DMV/P)	10
11	10	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR00016 (DMV/P)	10
12	11	THE HOUR OF BEWILDERBEAST	Baby Driven Bay	XLR Recordings TNL002 134 (V)	10
13	18	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LCDSTUMM 190 (V)	10
14	13	PLAY	Moby	Mute CDSTUMM 172 (V)	10
15	NEW	PERFORMANCE AND COCKTAILS	Strepocytosis	V2 VVR 100902 (DMV/P)	1
16	10	SHOWBIZ	Muse	Mushroom MUSH 5902 (DMV/P)	10
17	14	THE WORLD NEEDS A HERO	Megadeth	Metal to MISC0 006 (P)	10
18	12	THE UNKNOWN	Mark 9 & Blade	Wardplay CDWOR02 (DMV/P)	10
19	5	CAN OUR LOVE	Tindericks	RTM (Reggae Bureau) BR002 222X (V)	10
20	20	TIME AFTER TIME	Eva Cassidy	Blix Street/0 210073 (HOT)	10

MUSIC WEEK 9 JUNE 2001

ALBUMS FACTFILE

Hot on the heels of their third consecutive Top 10 single Up Middle Finger, Oxide & Neutrinio's debut album *Execute* lands at number 14, after selling nearly 21,000 copies last week. Containing their number one hit *Bound 4 Da Reload* (Casualty) and the follow-up *No Good 4 Me* as well as *Up Middle Finger*, it is the highest charting UK garage album yet - Craig David's R&B-flavoured *Born To Do It* accepted. Despite

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

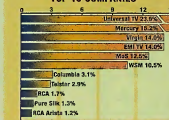
Nigel Kennedy, and his album received two major boosts in the week. *Watson* started in a 50 minute prime time showcase - Russell Watson At Music Live - on BBC1 last Monday (28th May) and then won two Classical Brits for the Voice on Thursday. Decca labels *Bond* are also resurgent. The group's classical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

The name remains the same, but the Very Best Of The Eagles album which is this week's highest new entry at number five is a revamped, expanded and re-released version of their 1974 album of the same title, which has sold more than 570,000 copies. The new incarnation of the album sold 30,000 copies last week.

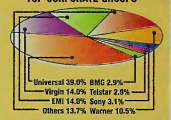
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MARKET REPORT

TOP 10 COMPANIES

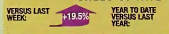


TOP CORPORATE GROUPS



Figures show the 10 companies with the highest UK total sales, and corporate group shares by % of total sales of the Top 75 UK acts

SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 73.9%
Compilations: 26.1%

THE YEAR SO FAR... TOP 20 ALBUMS

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

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

9
june
2001

singles



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



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

THE OFFICIAL CHARTS

100%
music week

TOP
POPS!
BBC RADIO 1
17.00pm

THE OFFICIAL UK CHARTS
SUPPORTED BY
worldpop.com

9
june
2001

albums



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



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

BASEMENT JAXX

THE NEW SINGLE
AVAILABLE ON 12/MP3/CD

All formats feature exclusive unreleased tracks
Bongobola and Camberwell Skies.

JUNE 4

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- 17 **21** UPSIDE DOWN A*Teens Stockton/Polydor
- 25 **22** TEENAGE DIRTBAG Wheatus Columbia
- 20 **23** SURVIVOR Destiny's Child Columbia
- 22 **24** IT WASN'T ME Shaggy feat. Rikrok MCA/Up-Island
- 23 **25** CLINT EASTWOOD Gorillaz Interscope/Polydor
- 18 **26** WHO'S THAT GIRL Eve Interscope/Polydor
- 14 **27** RING RING RING Aaron Soul Def Soul
- 16 **28** UP MIDDLE FINGER Oxide & Neutrino East West
- 19 **29** GET UR FREAK ON Missy Elliott East West/Elektra
- 24 **30** BUTTERFLY Crazy Town Columbia



- 26 **31** WHOLE AGAIN Atomic Kitten Immacent
- 21 **32** STILL ON YOUR SIDE BBMak Telstar
- 1 **33** LAPDANCE Herd feat. Lee Harvey & Vita Virgin
- 27 **34** LOVIN' EACH DAY Ronan Keating Polydor
- 30 **35** LIQUID DREAMS O-Town J/RC
- 1 **36** JUST CAN'T GET ENOUGH (NO NO NO) Eye To Eye feat. Teja Boom Xscape
- 15 **37** NEW YEARS DUB Musiqque Vs U2 Serious
- 35 **38** PURE AND SIMPLE Hear'Say Polydor
- 32 **39** WHAT TOOK YOU SO LONG? Emma Bunton Virgin
- 1 **40** I HOPE YOU DANCE Lee Ann Womack MCA Nashville



compilations

- 1 **BRIDGET JONES'S DIARY (OST)** 5 **11** CLUBBED OUT Virgin/EMI Mercury
- 2 **SMASH HITS SUMMER 2001** 6 **12** SUNSET BIZIA Universal TV EMI/Virgin/Universal
- 4 **THE ALBUM** 13 **DANCESTAR 2001** Virgin/EMI Inpact
- 3 **CHILLED BIZIA** 10 **DISCO FEVER** WSM Universal TV
- 2 **NOW THAT'S WHAT I CALL MUSIC! 48** 15 **ESSENTIAL TRACKS** Telstar TV/WMG
- 5 **CLUBBERS GUIDE TO BIZIA - SUMMER 2001** 16 **THE CHILL OUT SESSION** Ministry Of Sound
- 7 **PURE & SIMPLE** 9 **I LOVE 70'S** Virgin/EMI Universal TV
- 8 **THE LOOK OF LOVE - THE BURT BACKRACH** 17 **LET THE MUSIC PLAY - BI'S GROOVE** Columbia Ministry Of Sound
- 9 **PURE R&B 3** 12 **TRANCE NATION 2001** Ministry Of Sound Telstar TV/WMG
- 10 **I LOVE BIZIA** 20 **PURE SILK IN AVIA NAPA 2** Virgin/EMI Pure Silk

SLAM! 'ALLEN RADIO'
 Positive Education
 The HARCO TOURISTS

THE LIFETIMES
 The Best of the World's Greatest Music

Released 11th June 2001 2xtr LP/CD



- 11 **21** SCREAM IF YOU WANNA GO FASTER Geri Halliwell EMI Perfomance
- 21 **22** GORILLAZ Gorillaz
- 18 **23** SONGBIRD Eva Cassidy Elektra
- 13 **24** WINGSPAN - HITS AND HISTORY Paul McCartney Parlophone
- 1 **25** THE VOICE Russell Watson Decca
- 17 **26** MISS E...SO ADDICTIVE Missy Elliott Elektra
- 26 **27** DISCOVERY D'eft Punk Virgin
- 23 **28** WHITE LADDER David Gray JHT/East West
- 25 **29** POPSTARS Hear'Say Polydor
- 29 **30** INFEST Papa Roach Dreamworks/Polydor

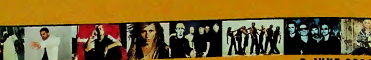


- 22 **31** ROMAN Roman Keating Polydor
- 24 **32** TOCA Fragma Positiva
- 27 **33** 7 S Club 7 Polydor
- 31 **34** I NEED YOU LeAnn Rimes Curb/London
- 28 **35** PARACHUTES Coldplay Parlophone
- 32 **36** ONKA'S BIG MOKA Toploader SZ
- 20 **37** EXCITER Depeche Mode Mute
- 1 **38** BORN BOND Decca
- 1 **39** MOON SAFARI Air Virgin
- 38 **40** UNTIL THE END OF TIME 2 Pac Interscope/Polydor



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

THE OFFICIAL UK CHARTS SPECIALIST



9 JUNE 2001

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	THE BODYGUARD (OST)	Various	Arista 742218692 (BMG)
2	NEW	OUR KID EH	Shironees	Columbia 503945 (TEN)
3	2	TRACY CHAPMAN	Tracy Chapman	Elektra 936777 (TEN)
4	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/PolyGram 61413286 (U)
5	4	BACK TO FRONT	Louise Reda	PolyGram 5009192 (U)
6	5	THE SINGLES COLLECTION	Spandau Ballet	EMI/Capitol/UK 600448 (E)
7	7	IN YTERO	Nirvana	Geffen/PolyGram 6224536 (U)
8	6	BACK TO SCHOOL (MINI MAGNET)	Deftones	Maverick 306248022 (TEN)
9	8	DOOKIE	Green Day	Reprise 306245326 (TEN)
10	9	BROTHERS IN ARMS	Dire Straits	Vertigo 624982 (U)
11	10	LETTERS	Lifelife	Higher Ground/Hard Hands Hancock (TEN)
12	11	YESTERDAY WENT TOO SOON	Feeder	Elektra 624328 (U)
13	15	SUN TOWN - THE GREATS HIT OF EACHOR BLUE	Deacon Blue	Columbia 476642 (TEN)
14	13	THE SCORE	Fugees	Columbia 483542 (TEN)
15	11	DEFINITE CHANGES	Love	Warner Bros 81223332 (TEN)
16	NEW	FOREYER'S CHILD	Destiny's Child	Columbia 489252 (TEN)
17	NEW	LUIS	Dusty Company	MCA/UK 60031620 (U)
18	NEW	MOOSELEY SHODALS	Ocean Colour Scene	MCA/UK 600301 (U)
19	NEW	TRANCE 2001	Various	Beechwood 18100201 (U)
20	14	THE COLLECTION	The Kinks	Castle CMR0212 (U)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	3	SING THE BLUES	Simpsons	Geffen 62FD2406 (BMG)
2	NEW	UNRELEASED DJ MIXES	Sasha	Excelsior (BMG)
3	2	FAVOURITE CLASSICS	Various	Celmon CHRMS022 (E)
4	5	THE BEST OF	Neil Diamond	MCA/UK-Island MCAD 1926 (U)
5	4	011	Various	Moving Shadow ASHADOWN11CD (SRO)
6	6	HITS COLLECTION	Dusty Springfield	Spectrum 537492 (U)
7	8	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 554162 (U)
8	9	BEST OF THE 80s	Duran Duran	Disky Communications 1895962 (U)
9	7	YOU REALLY GOT ME - THE BEST OF	Kiki	Selbst 521560 (U)
10	11	MY RED HOT CAR	Squarepusher	Warp WAP143CD (U)

© CN

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ANGEL	Shaggy/feat. Rayon Blue	MCA/UK-Island MCST04 40257 (U)
2	2	ALL RISE	Blue	Innocent SINC0 29 (E)
3	3	RIDE WITH ME	Nelly/feat. City Spud	Universal M824022 (U)
4	4	NO MORE (BABY I'M DO RIGHT)	SLW	Virgin 6121222 (TEN)
5	NEW	FREE	Mya	Interscope/PolyGram 4975001 (U)
6	NEW	WHAT'S YOUR FANTASY	Ludacris	Def Jam 572864 (U)
7	5	COLD AS ICE	MOP	Virgin 6117182 (TEN)
8	4	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 0100CD (TEN)
9	7	OUT OF REACH	Go Goes/PolyGram	GOLD CD 39 (U)
10	NEW	SO FRESH SO CLEAN	Outkast	LaFace/Arista 742186342 (BMG)
11	8	PLAY	Jennifer Lopez	Virgin 6121272 (TEN)
12	NEW	NO FLOW	Lisa Rossano	Pain Pictures PFCO 7542 (SMA/UV)
13	6	RING RING RING	Aaron Soul	Def Soul 589862 100
14	9	GET UR FEEL ON	Missy Elliott	East West/Elektra E 7296CD (TEN)
15	NEW	LAPDANCE	Ned's feet, Lee Harvey & Vita	Virgin WUSC 196 (E)
16	10	WHO'S THAT GIRL	Interscope/PolyGram	497952 (U)
17	11	SURVIVOR	Destiny's Child	Columbia 6171132 (TEN)
18	12	IT WASN'T ME	Shaggy/feat. Rikrok	MCA/UK-Island 1528022 (U)
19	14	ALL FOR YOU	Janet Jackson	Virgin VJST1801 (E)
20	13	DON'T TALK	Jan B	Virgin 6121292 (TEN)
21	15	KARMA HOTEL	Spooky	Arista/EMI 6709612 (TEN)
22	17	ANDER DAY IN PARADISE	Bronks/feat. Ray J	Atlantic 857387882 (Impart)
23	20	SNOOP DOGG	Snoop Dogg	Priority PTVC CD 134 (E)
24	19	RENDEZVOUS	Craig David	Wilderstar CWDL0 36 (BMG)
25	18	CRAZY	K-Ci & JoJo	MCA/UK-Island MCST04 40257 (U)
26	22	SCW WOVN (THAT'S MY NAME)	UJ Row/Wov	MCA/UK-Island 1709820 (TEN)
27	16	REQUEST & LINE	Black Eyed Peas/feat. Macy Gray	Interscope/PolyGram 497952 (U)
28	26	STRAIGHT UP	Charisse Moore	MCA/UK-Island MCST04 40257 (U)
29	28	MS JACKSON	Outkast	LaFace/Arista 742186322 (BMG)
30	21	OOCHIE WALLY	OB Fine/feat. NAS & Bravehearts	Columbia 6170852 (TEN)

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

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	I NEED YOU	LeAnn Rimes	Curb/London 857317632 (Impart)
2	2	BREATHE	Faith Hill	Warner Brothers 242322 (Impart)
3	3	COME ON OVER	Shania Twain	Mercury 77002 (U)
4	4	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 702982 (U)
5	5	THE WOMAN IN ME	Shania Twain	Mercury 720822 (U)
6	7	SET THIS SCARROW	Tim McGraw	Curb/London 857380242 (TEN)
7	6	LITTLE SPIDERS	Daniel O'Donnell	Sanctuary SANCD014 (U)
8	NEW	PAINT II	Brad Paisley	Grapevine/Arista 742186342 (BMG)
9	8	LOVELY GRILL	Johnny Cash	Columbia 500982 (TEN)
10	12	AMERICAN III - SOLITARY MAN	Steele & Stripes	Grapevine GRACD 103 (Impart)
11	11	RED DIRT GUY	Emmylou Harris	Capricorn GRACD 103 (Impart)
12	10	I FINALLY FOUND SOMEONE	Lainie Margot & Sunny Kashaw	Capricorn GRACD 103 (Impart)
13	13	FAITH & INSPIRATION	Daniel O'Donnell	Ritz 829CD 117 (Impart)
14	15	WIDE OPEN SPACE	Dale Gribble	Epic 489842 (TEN)
15	16	HOUSTON KID	Rodney Crowell	Sugar Hill SHCD105 (PROM)
16	14	ELV	Dave Chicks	Epic 0491912 (TEN)
17	17	WILD & WICKED	Shania Twain	Rwp RWPCD1123 (Impart)
18	18	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 536243312 (TEN)
19	19	I AM SHELBY LYNNE	Shelby Lynne	Mercury 546172 (U)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	2	HYBRID THEORY	Linkin Park	Warner Brothers 536243312 (Impart)
2	1	THE WILD NIGHTS - LIVE 1985-2001	Bob Dylan	Mercury 546852 (U)
3	3	CHOCOLATE SWEET AND THE HOT DOG...	Limp Bizkit	Interscope/PolyGram 497322 (U)
4	4	INFEST	Papa Roach	Dreemworld/PolyGram 492022 (U)
5	5	PARACHUTES	Coldplay	Parlophone 527382 (E)
6	NEW	USE YOUR ILLUSION 1	Guns N' Roses	Geffen 62FD 2415 (BMG)
7	4	LATERALS	Toot	Toot Distributional 24103 (U)
8	NEW	UPFRONT	Slipknot	Roadrunner 81 8668 (U)
9	NEW	USE YOUR ILLUSION 2	Guns N' Roses	Geffen 62FD 2416 (BMG)
10	NEW	HEY HO LET'S GO! - ANTHOLOGY	Ramones	Rhino 812275812 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	JUST CAN'T GET ENOUGH (NO NO NO NO)	Eye To Eye/feat. Taka Boom	Xarevanga XTRAV 2512 (SMV/TEN)
2	NEW	BORDELINO NOO/JUNGLE JUNGLE	Total Science	Metalheads METH03 (SRO)
3	1	DO YOU REALLY LIKE IT	DJ Prod Piper	Realtime/Mos REM05 11 (SMV/TEN)
4	2	24 HOURS	Agent Sano	Virgin 251 388 (E)
5	NEW	SYNERGY	Transcenders	Hooj Choons HD01 1078 (U)
6	NEW	FREE	Interscope/PolyGram	4975001 (U)
7	NEW	SO FRESH SO CLEAN	Outkast	LaFace/Arista 742186341 (BMG)
8	NEW	WHAT'S YOUR FANTASY	Ludacris	Def Jam 572864 (U)
9	10	UP MIDLE FINGER	Outside & Neutro	East West OXID0 012 (TEN)
10	11	GOOD LOVE	Inner City	PIAS Recordings PIASK 0101 (U)
11	NEW	COLORS EP 2 - ORANGE/WHITE/PURPLE	Tidy Tux	UNITE 0102 (TEN)
12	NEW	ELECTRIC AVANCE	Eddy Grant	ICE/East West EW22202 (TEN)
13	NEW	OK NO - JOHN B REMIX	Mos Def/Wate Dogg/Pharocha Monch	Rawkuts 8K1731 (U)
14	4	BACK UP (TD ME)	Wookie/feat. Lain	Soul II Soul 525P 003 (U)
15	6	LET'S GROOVE	George Morel	Positiva 12MORE011 (PM)
16	NEW	REMY ON DA FLOOR	Outside & Neutro	East West OXID0 012 (TEN)
17	12	LAPDANCE	Ned's feet, Lee Harvey & Vita	Virgin WUSC 196 (E)
18	5	THANK YOU	Chickity/Arista 742185304 (BMG)	
19	13	U TURN ME	Azali AZNY146 (SMV/TEN)	
20	NEW	WHAT YOU'RE LOOKIN'	Tidy Tux	TDY1512 (TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DILINJA PRESENTS CYBTRON	Dilinja	HR 8578571 (TEN)
2	NEW	UNRELEASED DJ MIXES	Sasha	Excelsior 742218691 (BMG)
3	3	DEEP DOWN & DIRTY	Stereo MC's	Island/UK-Island 1LPT 8106CD 8196 (U)
4	NEW	DOUBLE FIGURE	Piada	Warp -WARP004 (U)
5	8	MALPRACTICE	Ridman	Def Jam - J-10
6	2	MISS E...S.O ADDICTIVE	Missy Elliott	Virgin 6121292 (TEN)
7	NEW	PURE R&B 3	Various	Elektra -775619642 (U)
8	5	SINCE I LEFT YOU	Various	XL Recordings XLP 136/CD 136 (U)
9	7	UNTIL THE END OF TIME	2 Pac	Interscope/PolyGram -4890402 (U)
10	11	MY RED HOT CAR	Squarepusher	Warp WAP143/WAP143CD (U)

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MUSIC VIDEO

TV	Week	Title	Label Cat. No.	This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	RON JUVI: The Crash Test	Universal Video 1033711	11	14	STEPS: Live At Wombly	Live	822035
2	NEW	BARBARA STREISAND: Timeless	SMV Columbia 54222	12	12	BRENNY SPEARS: In Hawaii	Live	822035
3	2	RONAN KEATING: Live At The Albert Hall	VL4145203	13	6	CHRISTINA AGUILERA: My Reflection	Direct Video	820390375
4	4	MADONNA: What It Feels Like For A Girl	Warner Video Int. 725958329	14	10	LEO ZEPPELIN: Song Remains The Same	Warner Brothers	5013-289
5	4	VARIOUS: Hip Hop Concert Live In Snares	Eagle Video 076155	15	8	VARIOUS ARTISTS: Andrew Lloyd Webber 50th Birthday	Universal Video	627383
6	2	SHINEMÉ: E	RCA 7421196403	16	16	BRUCE SPRINGSTEEN: Complete Video Anthology 1978-2000	SMV Columbia	45109
7	5	WESTPUFF: UpTown Girl	RCA Video 907430	17	NEW	S CLUB 7: It's An S Club Thing	Warner Music Video	S126375
8	7	WESTPUFF: Coast To Coast	RCA 7421196403	18	9	BRENNY SPEARS: The Performer On The Wall	SMV Columbia	54222
9	13	CYPRESS HILL: Still Smokin'	RCA 7421196513	19	17	SAVAGE GARDEN: Superhits & Covers	SMV Columbia	54212
10	11	VARIOUS: Death Row	SMV Columbia 527192	20	21	ROBBIE WILLIAMS: Rock DJ	Decca	401273



9 JUNE 2001

COOL CUTS CHART

as featured on **Billboard's** Saturday night show on **Kiss 100** and **Energy 101** **Radio Network**

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

CLUB CHART TOP 40

1	2	1	PROMISED LAND	Joe Smooth	Label
2	1	4	HAPPY PEOPLE	Static Revenger	Global Cuts
3	6	7	RISE SUD	Providers' feat. Michelle Shellers	AM:PM
4	1	4	ELECTRIC AVENUE	Eddy Grant	East West
5	2	4	BABARABATIN	Glymmyen	Sound Design
6	2	1	LIFETIMES	Stamps feat Tyrone Palmer	Soma
7	1	1	SAY WHAT'S ON YOUR MIND	Dario G	Manifesto
8	1	2	LOVE WILL BRING US BACK TOGETHER	Dark Flower	Echo
9	1	3	SOMEONE LIKE YOU/GOOD TO ME	Dina Carroll	Manifesto
10	1	1	7TH DAY (I WILL BE THERE)	Mr Phillips	Echo
11	2	4	KEEP CONTROL	Sono	Code Blue
12	2	2	SUMMER JAM	The Underdog Project	Kontor Records
13	8	5	NEVER ENOUGH	Ross Diggs/feat. Róisín Murphy	Positive
14	2	2	PASTIMED	Tata Box Inhibitors	Future Grove
15	3	4	ASTOUNDING BRAN	Van 3000 feat. Curtis Mayfield	Grand Royal/Virgin
16	1	2	ASTOUNDING	Shortie vs Black Legend	Eternal
17	7	4	MUSAX TRISA		Positiva
18	9	3	LET U GO AT		Kontor
19	4	3	VOODOO	Warrior	Incentive
20	1	2	NOTHING WITHOUT ME	Manchild	One Little Indian Records
21	3	2	LIVE TO TELL	Lucrezia	Logica
22	3	0	OCEAN SPRAY	Manic Street Preachers	BM1
23	1	3	SWEET MUSIC	EDP feat. Ashley Slater	BM1
24	1	3	ENERGY FLOW	Vitae	Distinctive
25	1	3	LOVE IS IN CONTROL	Sheena Easton	Universal
26	1	0	BLACK & WHITE	A Man Possessed	Silky
27	1	4	FEEL WHAT YOU WANT	Kristine W	Champion
28	1	1	TWISTED/TERROR	Fussd	Columbia
29	1	5	THIS TIME AROUND/RESPECT	THE COCK Phats & Small	Multiply
30	2	2	CRY BABY	Apbrohead	Credence
31	2	7	WE COME 1	Foalness	Cheery/Arista
32	4	0	BOODI	Sisley feat. Ms. Dynamite	Ittr
33	4	1	I DON'T WANT A LOVER	2001 Texas	Mercury
34	2	9	ROCK ROSE	Star	Platipus
35	1	1	KEEP ON DANCING	DJ Frank Delour feat. Leslie Carter	Groovioicious
36	2	0	GIVE UP UP	Selena	Go Beat
37	2	3	GROOVE NU 1	Y/GRUOVE NO 2 True Gold	White label
38	1	1	OVER YOU	Warren Clarke feat. Kathy Brown	Defected
39	4	6	24 HOURS	Agents Souto	Virgin
40	2	4	HERE WE GO AGAIN	Soul Dujour	Strictly Rhythm

CHART COMMENTARY

by ALAN JONES

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

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

URBAN TOP 20

1	2	4	VIDEO	India Arie	Motown
2	3	5	ALL I WANT	Ms Teq	Interna/PolyStar
3	4	3	SATISFIED	Rhona	Epic
4	1	8	Fiesta	R Kelly feat. Jay-Z	Jive
5	6	4	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA
6	1	2	HENRY & HELL	Brandy	Concept Music
7	1	2	WITHOUT YOU	Luay Pearl	Virgin
8	1	2	DANCE FOR ME	Sisley	Def Soul
9	5	1	DON'T TALK	Jon B	Epic
10	7	4	HEARD IT ALL BEFORE	Senshine Anderson	Souille
11	4	1	UNTIL THE END OF TIME	P2K	Atlantic
12	1	1	U REMIND ME	Usher	LaFace/Polystar
13	1	1	FREE MY		Interlope/Polydor
14	1	1	SUPERWOMAN	PT II Lil' Mo	East West
15	1	1	WHO'S THAT	Girl	Interlope/Polydor
16	1	1	GET UR FEAR	ON MISSY Elliott	Elektra
17	1	1	GOT NO FLOW	Lisa Rossini	Palm Pictures
18	9	8	RIDE WITH ME	Kelly feat. City Soul	Dunne
19	1	1	IT'S OVER NOW	IT	Arista
20	1	1	NOW YOU KNOW	India T	Universal

CLUB CHART BREAKERS

1	BEST FRIENDS	Allstars	Universal Island
2	ANGEL	Shaggy	MCA
3	ELECTRIC DELUXE	Electric Deluxe	Additive
4	THINGS AN'T RIGHT	DJ Lucy feat. Aydenne	Puro
5	ROMEO	Basement Jaxx	XL
6	GIRLS PLAY	TO Frances James & DJ Face	AM:PM
7	WHEN WE WERE YOUNG	Human Nature	Epic
8	SWEETER THAN WINE	Dianne Rakeem	Virgin
9	LAY MARMALADE	Christina Aguilera, Lil' Kim, Mya & Pink	Interscope
10	IRRESISTIBLE	Jessica Simpson	Columbia

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

To receive DJ charts in full by fax contact Emma Piers-Josiah on tel: (020) 7340 8569

POP TOP 20

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

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CHART COMMENTARY

by ALAN JONES

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

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

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

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

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

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

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

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

AIRPLAY FACTSHEET

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

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

AT A GLANCE WEEKLY MARKET SHARES



Source: Kantar Media. Based on % of total audience of the top 10 and overall group share of % of total audience of the top 10.

MTV

- | Rank | Title Artist | Label |
|------|---|----------------------|
| 1 | ANGEL Shaggy feat Rayvon | MCA/Universal-Island |
| 2 | LADY MARMALADE Christina Aguilera/Lil' Kim/Mya/Pink | Polydor |
| 3 | RIDE WITH ME Helly Fezz by City Squad | Universal |
| 4 | DON'T STOP MOVIN' N. Club 7 | V2 |
| 5 | HAVE A NICE DAY Stereophonics | Cherry/Arista |
| 6 | THANK YOU Diddy | Cherry/Arista |
| 7 | DO YOU REALLY... D.1 Pied Piper/Masters Of Ceremonies Reelzless | Reelzless |
| 8 | ANOTHER DAY IN PARADISE Brandy & RJ | WEA |
| 9 | BUTTERFLY Crazy Town | Columbia |
| 10 | ELEVATION U2 | Universal/Island |

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

THE BOX

- | Rank | Title Artist | Label |
|------|---|----------------------|
| 1 | ANGEL Shaggy feat Rayvon | MCA/Universal-Island |
| 2 | ALL MY DREAMS DO YOU REMEMBER... I Can't Remember/Lil' Kim/Mya/Pink | Interscope/Polydor |
| 3 | THE WAY TO YOUR HEART Heart 'n' Soul | Polydor |
| 4 | MORE THAN THAT Backstreet Boys | Jive |
| 5 | MY WAY Limp Bizkit | Interscope/Polydor |
| 6 | DON'T STOP MOVIN' N. Club 7 | Universal |
| 7 | CRAWLIN' Linkin Park | Warner Bros |
| 8 | ROCK SHOW Blink 182 | MCA |
| 9 | UNTIL THE END OF TIME 2pac | Polydor |

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

STUDENT TOP 10

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

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

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

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

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

TOP POPS Performances: Do You Really Like It Or Do You Hate It
Pop & The Masters of Ceremonies; Have A Nice Day Stereophonics; Pop N' Sync; Electric Avenue Edgy Grant
First line-up 8/6/2001

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

RADIO ONE PLAYLISTS

- A-LIST** Cold As Ice MOP; Ride With Me Helly Fezz; City Squad; Romeo Escobar; Too; Thank You Diddy; Electric Avenue (Bigbang Radio); Edgy Grant; So Fresh So Clean Outdoors; Do You Really Like It? Pied Piper & The Masters of Ceremonies; Angel Shaggy feat. Rayvon; Sing Travis; Heart It All Before Sunshine Anderson; We Come 1; Fairness; Lady Marmalade Christina Aguilera/Lil' Kim/Mya/Pink; Daydream in Blue I Monster; My Way Limp Bizkit; Free Mya; Have A Nice Day Stereophonics; Baddest; Reflex Backstreet; Do You Really Like It? City Squad; Sweet Freshers; New Born Muse; No Flow Lisa Rossano; Happy People Sista Reverb; Get U Freak On Missy Elliott; Play Jennifer Lopez; Video India Ari; Rock Show

- B-LIST** Out Of Reach Gabriel; Don't Stop Movin' N. Club 7; No More (Baby I'm In Your Arms) (8 Jam Street Mix); 3LW; Never Enough Boris Dugosh feat. Boris Dugosh; All I Want M+T; Ocean Spray Manic; Sweet Freshers; New Born Muse; No Flow Lisa Rossano; Happy People Sista Reverb; Get U Freak On Missy Elliott; Play Jennifer Lopez; Video India Ari; Rock Show

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

- C-LIST** Fantasy Sing Radiohead; What's Your Story Fyros Ludacris feat. Shawnna; Booty Style feat. Ms Dynamite; Until The End Of Time 2pac; We Need A Revolution Anyday feat. 'Tomb Raider'; 'No Excuses' The Redwoods; 'Headed Over Heels'; 'Purple Pills D.12'; 'So What If I Die'; 'Diamond'; 'Turn Feeder'; 'Soul Heaven Goodfella'; 'Miles Away I Send Me Away Matthew Jay'; 'Millions Miles Away The Slipping'; 'Hard To Explain The Brothers'; 'A Little Respect Weezer

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

RADIO TWO PLAYLISTS

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

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

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

- BBC RADIO 2**
Love Lisa Stansfield; Here And Now N. Club 7; Out Of Reach Gabriel; Don't Come Around Here No More Stewart with Helicopter GHT; Get A Grip Santic; I Forget I Loved U; Richie; Video India Ari; 'So Really Want To Believe You Unhappily'; 'Symptom Of My Time Mark Farfan

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

MTV UK Playlist Additions: Fresh Pop (Weezer); Baddest; Ruffest Backyard Dog; Rock Show Blink 182; Thank You'll Be Faith Hill; Get In The Cuddle Jason Jones; Juxtaposed With U Super Furry Animals; Digital Love Dido; Rock The Nelson Michael Frantz & Soanesth

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

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

CAPITAL RADIO Additions: 15/2000
Gloria; Sista Sanchez; David Gray; Loaded Ricky Martin; All I Want M+T
Another Chance Roger Sanchez; U Remind Me U R Hippie Weezer

VIRGIN RADIO Additions: 15/2000
Contant; Mad Season Matchbox 20; Get A Grip Santic; A Little Respect Weezer

Galaxy GALAXY Additions: Dance For Me Sledge; Love Will Bring You Back Together (Blink Mix) Dido; Power: The Way To Your Love Heart Jay

fono

10
fono beach
hits to watch

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

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

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

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

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

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

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

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

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

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

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

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

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

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

➤ **SWEET MUSIC** EDP text

A bouncing disco-funk offering

➤ **NEVER GONNA DD**

Goosebump feat. R. Johnson (Time, Italy)

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

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

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

by martin bolton.

editor, fono

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

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

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

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

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

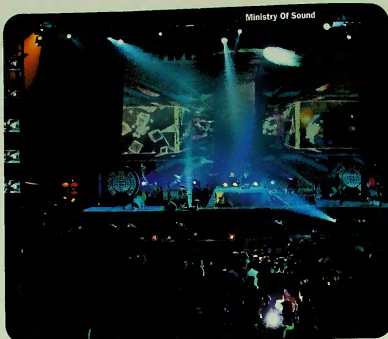
The company has built its brand awareness in South Africa through the country's leading dance DJ Derrick The Bandit, whose weekly radio programme carries the Ministry Of Sound tag. Awareness has now grown to the point where Ministry regularly hosts 10,000-capacity live events – large even in UK terms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

successful mix compilations.

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

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

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



Creamfields events in New York and Las Vegas.

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

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

While good events drive brand loyalty and awareness, it is a far cry from the luxury of widespread media coverage that companies now enjoy in the UK. "The major inhibitor to the growth of any new music in the States has been radio support. Currently there is very little, if

any, dance music on American mainstream radio. It is why Americans don't know who Derrick May or Green Velvet are. Internet, and soon satellite, radio might change this very shortly. There is still room for tremendous growth in the American dance music scene," says XLRRR magazine's Palermo.

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

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

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

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

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

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

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

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CLUBBERS CHANGE THE FACE OF FESTIVALS

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

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

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



fatboy slim

fraternity turn on to the appeal of outdoor summer partying.

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

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

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

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

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

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

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



Judge Jules



FESTIVAL WATCH

Homebrew, Scotland

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

Gatecrasher, Summer Sound System

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



Essential Festival

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

summer grooves

Forthcoming on Positiva:

Boris Dlugosch featuring Roisin Murphy Never Enough
Trisco Musik
Dreamcatcher I Don't Wanna Lose My Way
Barthezz On The Move
Love Tattoos Drop Some Drums
Orinoko Island
Spiller Cry Baby - The follow up to Groovejet (If This Ain't Love)





FESTIVAL WATCH

Levee, Paysand, UK

dates: July 21

location: Newcastle

promoter: Radio One

line-ups: Morris Cook, Seb Fontaine, Erick Murfin, Judge Jules, Sorkaa (aka Matt Williams), Norman Jay, Pete Tong, Gilles Peterson, Danny Humphrey, Darren Emerson, Fergie and Sasha

prices: free



Glastonbury

dates: July 28

location: Long Marston Airfield, Spafields

line-ups: see above

capacity: 25,000

promoter: Dan Nizman

line-ups: Judge Jules, Danny Humphrey, Carl Cox, Pete Tong, David Morales, Grooverider, Ron Size, Doreen Tates, Arshi Dodge

prices: £39.50

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

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

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

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

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

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

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

Not only are there some concerns that



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

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

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

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

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

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

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

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

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

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



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RETAIL FOCUS: BORDERS

by Karen Faux

With its reputation for range and browsability, US chain Borders has always been careful to acquire spacious sites which comfortably accommodate its in-store mix of music, books, videos and café. With 10 UK stores under its belt, Borders is now preparing to woo the consumers of Cambridge with the launch of an impressive outlet in a former department store. At 12,000 sq m this shop will be larger than the London Oxford Street branch and is expected to be every bit as successful.

Marketing manager Denis Canning says, "The kind of sites we require do not come up very often and when they do we have to be quick to take advantage of them. Judging by our success in the city of Oxford, we are expecting the new store in Cambridge to perform extremely well."

With attention divided between three different product areas, Canning feels that the chain has had to work hard to underline its commitment to music retailing in the eyes of the industry. He is pleased that any initial preconceptions of Borders as chiefly a



Borders: developing local identities for new stores

purveyor of country music and Americana have long been dispelled. "Attempts to pigeon-hole us have failed," he says. "We can sell across Burt Bacharach, Sigur Ros and Hear'Say with equal ease and success."

Borders believes that its product mix and ambience delivers a customer base that is

BORDERS' GROWTH CONTINUES

The opening of Borders' 11th UK store in Cambridge, follows its last launch in Kinnaird Park, just outside Edinburgh, in April. The Cambridge store will boast the Digital Listening facility, allowing customers to sample any CD on the racks, that has proved an important sales tool in its Oxford store. Borders currently operates 350 stores in the US, where it is particularly strong in suburban shopping malls. It also has stores in Singapore, New Zealand and Australia.

different to that of other music retailers and this has given it the opportunity to thrive in a volatile market. "One way of putting it is that our customers are not so cynical about pricing," says Canning. "The store attracts people for a variety of reasons and a typical customer is likely to buy across more than

one format." At the same time, the longevity of Borders' three-CDs-for-£18 offer highlights that its customers like a bargain and this offer is about to be refreshed up for a summer campaign. Leftfield albums are also an increasing source of revenue with recent strong performers including Elbow, Goldfrapp and Sigur Ros. "One of our biggest current albums is Nick Cave," says Canning. "We have also done very well with the Bridget Jones OST, REM and Kate Rusby."

Borders intends to consolidate its position with more store openings in Kingston-Upon-Thames and Islington, London, during the next 12 months. Its approach relies on subtly adapting the Borders US brand rather than just transplanting it, with stores in the UK allowed to develop their own identities and respond to local trends. "Music is much faster moving in the UK than the US and the way we sell and display product reflects this," says Canning. **Borders: 120 Charing Cross Road, London WC2H 0JR, tel: 0207 395 3471, website: www.borders.com**

IN-STORE NEXT WEEK (from 11/6/01)



In-store — Radiohead, Mike Oldfield, Travis, Depeche Mode, Divine Comedy, Megadeth, David Byrne, Mary Chapin Carpenter, selected CDs for £9.99 and four CDs for £20; **Press ads** — The Wonder Stuff, Jethro Tull, The Best Northern Soul Allnighter, Sun After Dark, Elbow



In-store — Stereophonics, Mike Oldfield, The Smiths, Aya Napa: The Album 2001, Tom Petty, Travis



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



In-store — Goldfrapp, Susumu Yokota, Bond, The Proclaimers, Stereo MC's, Sarah Brightman, Disco Breaks Mastercuts, Fabray Slim, three CDs for £18; **Listening posts** — Radiohead, Kate Rusby, Pearl Harbor, Vivaldi



In-store display boards — Tindersticks, Plead, Four Tet, Zoot Woman, Squarepusher, Nick Cave, Mark B & Blade, Simian



Single — Stereophonics; **Windows** — Limp Bizkit, Alistair, 2Pac, Mis-Teeq, R Kelly, Daft Punk, Neil Finn, Lionel Richie; **Press ads** — Alistair, Daft Punk, Incubus, Limp Bizkit



Album — Travis; **Windows** — Gone In 60 Seconds, Classical Brits; **In-store** — Pearl Harbor, Mojo Spotlight on Island; **Listening posts** — Sopranos 2, Music To Watch Movies By, Sparklehorse, Classical carholder exclusive offer on Phillips 50 with two CDs for £15



Singles — Stereophonics; **Windows** — Daft Punk, Mis-Teeq, Limp Bizkit, Public Enemy; **Press ads** — Alistair, 2 Pac, R Kelly, Lisa Stansfield, Incubus



Selecta listening posts — Marciari, Koot, Latnize, Airtack, Marshall Jefferson; **Mojo recommended retailers** — California, Ross Flores, Swag USA, Delicate Awol, Bert Jansch, Robbie McIntosh Band; **Press ads** — Lift To Experience, Dakota Sulte, Carl Palmer, Bonzo Dog Dooch Band, Myracle Brah, Dave Hole, Ian Hunter



Windows — Matchbox 20, Travis, Radiohead, Rocky; **In-store** — Tower posts, Cradle Of Filth signing; **Listening posts** — Sparklehorse, JJ Cale, Rhapsaets, Snuff, Travis, Matchbox 20



In-store — Radiohead, Travis, Stereophonics, Dine Stars, Faithless, Pearl Harbor, Radiohead, Ragging Speedhorn, Sparklehorse; **Windows** — 2Pac, Bink 182, Chillout Session, Daft Punk, Limp Bizkit, Mis-Teeq, Stereophonics, Travis; **Press ads** — Bink 182, BT, The Cult, Daft Punk, Ed Hcourt, Fused, Incubus, Limp Bizkit, Members Of Mayday, Public Domain, Roxy Music, Travis



Singles — Stereophonics, Limp Bizkit, Mis-Teeq, Lisa Stansfield; **Albums** — Travis, Dina Carroll; **In-store** — Chillout Session 2, Capital Gold Legends, Becky Taylor



In-store — Travis, Stereophonics, I Love Lisa, Sunshine Anderson, Mya, The Eagles, Clubber's Guide to Ibiza, Dido; **Press ads** — Tom Petty, Bob Dylan, Faithless, Basement Jaxx

ON THE SHELF

LERRYN BRY, owner, Music Box, Plymouth



We have been consistently busy since Christmas, which is due to releases generally being stronger than last year. Things are slowing down a little now and we are really waiting for a big summer tune that will do the business.

We are a big singles shop and releases from acts such as Hear'Say and Shaggy have really got this market up and running again. A good single will always bring in the customers and this is what we need more of. I still think that record companies are releasing key singles too late in the day. Edgy Grant's Electric Avenue could have got to number one if it had been released more quickly.

Apart from the fact that Radio One plays singles much too early, resulting in people getting tired of them by the time they are released, it also doesn't play enough pop these days. I think it has gone too underground, which is bad news for a lot of shops.

The albums market is buoyant at the moment and we have recently done great business with Linkin Park, Limp Bizkit, King Adora and Shaggy, all of whom are featured on our own listening posts. Of the dance compilation CDs, the Ministry Of Sound's *Clubber's Guide To Ibiza* is one of our most consistent sellers, while the new single from Dido has created new interest in single form album.

We are being asked a lot for the new album from Faithless, and single and album from Travis and Muse are albums from Usher. Travis and Muse are both highly anticipated. The Basement Jaxx hotly anticipated. The Basement Jaxx single should also be strong, judging by customer requests. As long as the music doesn't go stale we are looking at a good year and I hope that record companies will enjoy the good music coming. We can't keep the good music coming. We can't keep the occasional quiet week which inevitably results when they hold something back."



ON THE ROAD

MARIA GILTSOFF, Koch sales rep for the Midlands & South West

"Business seems to be fairly buoyant at the moment for all of my accounts who report a spread of good releases across different genres. As for ourselves, we have just delivered the new Preclaimers album, Persuave, and although it is early days there seems to be quite a buzz around it. Peter, our Scottish rep, reports that demand north of the border has been phenomenal with shops reordering after the first day. What is very good is that we have a full national tour to drive the album and also a very funny and clever video due for screening on TOTP2. We reckon this will really bring people back to the band and with a bit of in-store support the album could enjoy a long shelf life nationwide.

On other fronts, we are in the middle of pre-selling the self-titled fourth album from Stabbing Westward, on the Koch label, along with the soundtrack album from the

new cult film *Four movie Series 7 by Girls Against Boys*. As we have moved their into the sales cycle, Stabbing Westward has really picked up, with dealers remembering good sales from their product in the past and rating what they hear on the discs we are carrying. Similarly, the Series 7 soundtrack got off to a slow start, but has now really started to move as the current TV and radio advertising has raised its profile very effectively.

For the future we have a new Rollins Band album from SPV and more excellent hip hop from our US label in the Point. All of my stores did fantastic business with the last Weezer listening Federation album, and a lot of people are asking when the next one will be out.

We are anticipating that the summer will be a good one so long as the weather does not become so hot as to stop people going into the shops."

RECOMMENDED CATALOGUE NEW RELEASES

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VARIOUS: My Your Song Always Be (BMG 743248832)

It Ain't Me Babe (Sanctuary CMRCD 263.0) Two albums released...

NAT KING COLE: Night Lights (Capitol 5319642)

young, Nat King Cole recorded at a hectic pace...

VARIOUS: The In Crowd (RPM Records 670-226)

of this title we have featured in recent months...

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Closing date: 18th June Interviews: 25th June

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The Stables, Wavendon, Milton Keynes, MK17 8LU. e: penny.griffiths@gstables.org

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

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

Copyright Assistant

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

**Emma Harvey, Zomba House,
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For further information please contact: smorgan@mbinternational.com or write to Sarah Morgan, HR Manager, United Business Media International, 8 Montague Close, London SE1 9UR or phone 020 7940 8595.

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