



NEWS: Pop still dominates the musical tastes of the UK's **YOUNGSTERS**, says a new radio survey

News 5



NEWS: The music of **EVA CASSIDY** is going global as overseas media pick up on her posthumous success

International 6



A&R: Veteran Sony A&R executive **DAVE MASSEY** is making global artist development a priority

A&R 8

ONLINE: WHERE NEXT AFTER THE DOT BOMBS? - P30

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Music Week

Wadsworth: back radio-only singles

by Paul Williams

EMI president/CEO Tony Wadsworth has reignited the debate on the singles market by calling for a move towards US-style radio-only releases for key records.

Speaking at last Tuesday's Music Radio conference, Wadsworth said that he was not advocating doing away with commercial singles entirely, but wanted radio stations to consider a more flexible approach when drawing up their playlists.

"Before an album is released, and in the early life of an album when we are still trying to find an audience for an act, commercial singles make sense," he said. "But further down the line, after the album has sold a reasonable amount when you get into the third, fourth or even fifth track from the album, it becomes increasingly difficult to put together a commercial single that people want to buy."

As an example he cited Coldplay, who are currently listed at Radio One with Don't Panic, a track which is supported by a video but will not be commercially released as a single. Last year another EMI release, the Radiohead album *Kid A*, was promoted without the aid of any singles. Meanwhile, the key spur to the recent sales breakthrough of Eva Cassidy's *Songbird* was the screening on Top Of The Tents 2 of video footage of her performing *Over The Rainbow*, a track that had originally made no impact when released as a commercial single in March 1999.

The radio-only approach to singles has been common in the US for several years, helped by the fact that the main singles chart—the Billboard Hot 100—uses an 80:20 ratio of airplay and sales data. Tracks also do not have to be commercially released to make the chart. In contrast the UK



Wadsworth: re-igniting debate singles chart continues to be based on sales alone and there are no plans to add an airplay element to its compilation, although this could conceivably change if radio-only singles took off.

In his address to the Radio Academy at London's Peacock Theatre, Wadsworth noted that under the present system record companies sometimes have to put pressure on their artists to provide additional tracks for commercial singles, while they also have to spend money on expensive packaging and on market-

ing, discounting and in-store positioning to support singles.

Support for a move towards more radio-only singles appears to be gaining ground across the record and radio industries. One strong advocate of the strategy is Virgin Records media director Steve Morton, who believes radio is open-minded about adopting them. "This is one of the most important issues in the music industry in this country because it will completely change the way we approach things," he says.

Radio One editor of music policy Alex Jones-Donnelly, who listed Coldplay's *Don't Panic*, says he does not see the track as the model to be used for every release. "It's for specific records, specific artists at specific times of their career. But certainly from Radio One's point of view we're happy playing records that are not singles," he says.

Chrysalis Radio group head of music Vaughan Hobbs says he believes radio-only singles are a good idea, but believes it would be hard for them to take off in the UK because of the over-reliance of some radio stations on the sales chart. "We'd gladly want to pay them but the problem we have is [we're affected by] what everyone else does," he says.

However, one dissenting voice is that of Colin Martin, executive producer for music at Radio Two, the station which regularly plays album tracks by artists such as Eva Cassidy. Martin says Radio Two prefers to support either tracks that are genuine singles or playlist entire albums and then make its own playlist choices from them. "We like to decide ourselves—otherwise you end up being a commercial arm of a record company," he says.

● To play or not to play, see p12

MoS joins IN-motion to drive German interests

Leading dance independent Ministry of Sound is to open its first continental European office in Germany after creating a joint venture label with the Neumarkt-listed IN-motion.

In a deal worth an estimated £5m-plus, MoS is selling a 45% stake in the newly-created MoS Recordings Germany to IN-motion, the company formed by Snap creators Michael Muzning and Luca Anzilotti. The move, which will allow the group to open an office in Berlin to seek out new local repertoire, follows the end of MoS's complicated deal with Universal in Germany. Under this arrangement three albums have been released in the territory since 1999, including *Clubbers Guide To Germany*.

MoS chief Matt Jagger is understood to be close to signing up a senior German major label executive to head the new company.

Jagger says MoS has launched the new venture after deciding that the company needed more than "just a licence partner, who has no interest in building up the group" in Germany. "Germany is a hard market and we are not too arrogant to think we can do it on our own," he says. He adds IN-motion will provide start-up finance and pay MoS a brand fee.

Meanwhile, MoS is building up its US operation in New York and may strike a similar deal there with an equity partner.



Following the success of last year's sell-out shows, London's National Film Theatre is hosting a second Music On Screen season next month to celebrate the 25-year history of the music video. Created and produced by *Music Week* sister magazine *Promo*, in partnership with MTV 2, this year's five-programme event includes an additional film focusing on the most exciting videos of the past 12 months, including Garth Jennings' promo for Badly Drawn Boy's track *Disillusioned* (pictured above). *Promo* editor David Knight says the five-week season, which starts on May 4, will include contributions from directors Chris Cunningham, Hammer & Tongis, Spike Jonze and Michel Gondry. "Music On Screen illustrates the incredible power great videos have on the big screen. Their brilliant visuals and power great videos have on the big screen. Their brilliant visuals and power great videos have on the big screen," he adds. Tickets for NFT sound provide a unrivalled cinematic experience, he adds. Tickets for NFT members go on sale on April 10 and for the general public on April 21.

Polydor kicks off 2001 in top form

Polydor has made its first steps towards holding on to its singles and albums market share crowns for 2000 by capturing both prizes again during this year's first press again.

It took a commanding 6.8 percentage points lead over second-placed Virgin on the singles tables as it grabbed a 16.8% share on the back of releases such as Hear'Say's *Pure And Simple* and Limp Bizkit's *Rollin'*. It led the albums market with 9.7%, handing five of the quarter's

20 biggest-selling titles. Its closest albums challenger was Columbia with 6.7%, while Virgin trailed third with 6.5%.

Universal took the corporate singles prize with 29.5% and topped the albums rankings with 26.2%, while taking a third honour as top singles distributor with 29.5%. However, it was outclassed on albums distribution by the Ten joint venture, which scored an unbeatable 28.5%.

● Full details next week

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East West is already gearing up for its part in the massive pre-Christmas hype surrounding Harry Potter (pictured) after Warner Music decided to channel the movie soundtrack through its frontline labels rather than its classical division. East West managing director Christian Tattersfield says Warner worldwide chief Roger Ames and UK chairman Nick Phillips decided to treat Potter as a "priority superstar artist", handing the task of overseeing the release of the John Williams score to Atlantic in the US and East West in the UK. The soundtrack is expected to be released sometime in November to accompany the November 16 opening of Harry Potter And The Philosopher's Stone. "Normally it would have been a classical release, but Harry Potter is so big it was thought we should make it a special case and have front-line labels taking the lead on press and promotion," says Tattersfield.



Managers warned after merchandising decision

Legal sources have warned artists and management to take heed of Arsenal FC's defeat last Friday in the High Court over the sale of unofficial club merchandise.

The case - which found an alleged rogue trader selling Arsenal hats, scarves and badges not guilty of trademark infringement - could set a worrying trend in terms of the scale of the unofficial merchandise trade related to music artists.

G.N Solicitors senior partner Nigel Calvert - who has case experience in this field - says artists and record companies can easily protect an artist "brand" under trademark classifications, but they should not be complacent.

"The impact of this case only goes to really show that bands should seek to register their marks in Europe to avoid infringement," he says.

news file

TUER MOVES UP AT SONY MUSIC
Sony Music national accounts director Nicola Tuer has been promoted to sales vice-president, reporting directly to UK senior vice president John Acton. Meanwhile, Sony executive Bob Hermon, who joined the then CBS in 1973, has been promoted from head of regional promotions to regional promotions director. In addition independent producer Nicky Graham is rejoining the major after 17 years as consultant A&R director for strategic marketing.

MIDDLEHOF HINTS AT MERGER DATE
Bartelsman chief executive Thomas Middlehoff appeared to signal another deadline for the group's long-mooted merger with EMI last week, when he told French newspaper Le Monde that he would know if a deal "is possible or not" by June 30. Analysts are not reading too much into the comment, partly because Middlehoff's promise of delivering further news on the merger's progress at the end of January was not fulfilled. Meanwhile, Slater Management's Andy Straker will take up his new role of president/CEO of Capitol Records in the US on May 1.

VIRGIN STEPS IN TO SNAP UP CAREY
Virgin Records last week signed Mariah Carey to a multi-album recording deal following the ending of her relationship with Sony Music. Under the deal Carey reportedly receives a \$20m signing advance, up to \$7m of which is non-recoupable to cover the cost of her buying out her last album from Sony. The four-album deal reportedly allows Carey full creative control and a 25% royalty rate.

RT SETS VENUE FOR LOVE PARADE
Radio One confirmed last week it is taking its UK Love Parade event to Newcastle this year on July 21. Meanwhile, it was announced that the original German version of the parade has been banned by the Berlin ministry as it conflicted with another event.

Retail cheer as big acts line up for summer and autumn

by Paul Williams
Retailers look set to escape the once-regular summer release drought for the second year in a row as a series of superstar acts make their return in the coming months.

The appearance today (Monday) of Just Enough Education To Perform, V2's successor to its multi-platinum... Stereo MC's... album Performance & Cocktails, launches what promises to be a healthy flow of key album releases from now until deep into the summer. Other big-selling acts, including Destiny's Child, Rage Against The Machine, and Travis, are also all set to appear with new studio albums during the next few months.

"All the way through it seems to be every week for the next few months there are at least a couple of really strong album releases," says HMV chart product manager

Andy Powell, who reckons this year's spring and summer schedule should favour indie and specialist retailers more compared with 2000's greater mainstream bias.

The early arrival of so many key albums is another welcome development for retailers who have regularly criticised record companies in the past for cramming the majority of their big releases inside the fourth quarter. It follows on from last year, when, after a fairly quiet spring for releases, the summer schedule boosted such big names as The Corrs, Craig David and Ronan Keating.

Although Powell suggests the better-quality summer schedules could be coincidental, Virgin Megastores head of product, Jim Balchelor believes record companies are finally realising that focusing too much



Stereo MC's: long-awaited album
on the final quarter is self-defeating. "They recognise the fourth quarter has become overcrowded and people only have so much disposable income for albums, so it's better to spread them out during the course of the year," he says.

The rest of April's key releases include Virgin's Enma Burton (out on April 16), Infectious Ash and Elio's Feeder (both next Monday), Columbia's Destiny's Child and Southpaw's Mogwai (April 30), while

May's highlights include Air (Virgin), Ron Jovi (Mercury), Depeche Mode (Mute), Geri Halliwell (EMI), REM (Warner Bros) and Stereo MC's (Universal Island). June's schedule includes Faithless (Cheeky/Arista), Natalie Imbruglia (RCA), Radiohead (Parlophone) and Travis (Independent).

Ian DeWorthy, who owns Leeds independent store Crash Records, says the forthcoming schedule has a good mix of established acts and new artists and looks stronger overall than last year. "The way things are coming through on the release schedule is perfect. It's good to release albums in the summer because all the kids are off school and a lot of the younger end seem to be back into buying music again and there are the festivals, too," he says.

Virgin to extend v.shop brand with 50 more sites earmarked

Fifty new v.shops will appear on the UK High Street by the second half of the year - following Virgin Entertainment Group's decision to trigger the second phase of the Our Price chain's conversion to the new brand.

The future of the name above the retail chain's 120 stores has been under consideration ever since Virgin decided last summer to rebrand around 100 outlets as v.shops. However, the Our Price name will not be abandoned completely.

At the time the retail group said it would decide the fate of the Our Price brand once the impact and success - or otherwise - of the v.shops had been analysed. VEG CEO Simon Wright reveals that a senior board meeting between v.shop and Virgin Megastore directors last Thursday decided that the operating success of the v.shop concept was too powerful to ignore. He claims, on average, each v.shop is operating at 23% better turnover than Our Price stores last year.



Wright: pushing ahead with v.shops

"v.shops are simpler to run than Our Price and the product range is easier," he adds. However, Wright says the group wants to make a further range of improvements to the v.shop offer - he is considering using the kiosks as portals for CD burning and improving the racking systems - before extending the brand further. "It's important to be decisive that we do not operate on two brands for too long so the staff and suppliers are kept informed," he says.

He adds the group is still investigating a future role for the Our Price brand and says it may still have a place in certain TV regions or outlet centres.

Elvis presses ahead with Farm Aid plans

Glastonbury founder Michael Elvis has pencilled in September 8 as a provisional date for his planned Farm Aid festival, although he has yet to confirm any acts.

Elvis wants to stage the 40,000 capacity event to support farmers hit by the foot and mouth outbreak and says he is considering his own Worthy Farm, the nearby Bath & West show grounds, or a site nearer London as possible venues. Elvis is optimistic about finding a headlining act and sent out letters to groups to post last Tuesday explaining that "something urgently needs to be done to rectify the plight of thousands of people who live and work in the countryside". He has discounted REM and Radiohead playing, but says he would welcome Madonna.

In addition to the financial benefit of the concert, he says that a high-profile event such as Farm Aid might "lead to a political sea change". Meanwhile, Graham Pullen and Solo are promoting the April 29 Freedom Day concert in Trafalgar Square, to be hosted by Nelson Mandela and featuring acts including REM, The Corrs and Atomic Kitten.

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MUSIC COMMENT

RADIO-ONLY SINGLES MAKE WAVES

to release or not to release? That is the question – at least when it comes to singles.

The airplay versus commercial singles debate has been running for some time, but finally it seems to be gaining a head of steam. The logic of Tony Watts' comments at last week's Radio Academy conference seems irrefutable (see story, p1). So will others follow the tactic pursued with the Coldplay track that is currently being promoted?

The answer must surely be yes, at least when the artist in question is either three or more singles deep into an album or is not the sort of artist ever likely to make a lasting impact on the singles chart. One of the reasons is a shift in the TV landscape. Sometimes in the past pluggers have worried that chart-based TV shows will not support their artists if their music is not appearing in the relevant rundown. But times have changed.

Although it has a predictive chart element, CD:UK dominates Saturday mornings with a format that is eminently flexible when it comes to featuring new videos or live performances by key artists. Likewise, Top Of The Tops can comfortably accommodate exclusives and previews. Meanwhile, Top Of The Pops 2, whose combined ratings have now overtaken those of its older sister, has little relation to the singles chart. Such is its power that it was able to propel sales of Eva Cassidy's Songbird album by screening the home video footage of her Over The Rainbow performance – surely the ultimate cheap video – without much radio backing. One next step could be to re-examine the thornier question of allowing airplay data to count towards the compilation of the official singles chart. That is a far trickier issue – and not least in the current climate. After all, suggesting that songs that are only available on albums should be allowed into the singles run-down would play well to the consumer lobby. That should be left on the shelf for now. But when it comes to issuing radio-only singles when it is appropriate, surely it is a no-brainer.

Alax Scott

PAUL'S QUIRKS

RETAIL CHOICE IS KEY TO HEALTHY POP

As a retailer it has been interesting to follow the debate about "pop music" and its future in recent *Music Week* columns. Despite all their research and test marketing, the record companies still miss out on the most accurate source of information about consumer tastes – the deliberation that takes place every day when customers browse through the new-release sections in their local specialist record stores.

Despite the exceptional success of Her/Say, when the public bought into an event rather than a great single, customers are becoming more selective and tend to know what they want – and, more importantly, what they do not want. Established artists cannot just pop up for a quick chat show and hope to boost a flagging career unless they produce a top-class album to accompany their promotional visit.

And that is the way it should be. No more easy rides for artists just going through the motions and producing albums to the same monotonous, tried and tested formula.

However, pop music will always be around – we just have to realise that it changes direction every couple of years. New bands form and attract a young teenage audience, some find success but after a few years their core fans grow up and develop a more varied taste in music. Customers who once bought Boyzone and Spice Girls now buy dance albums by the bucketload. Younger customers who once might have bought the latest boy/girl band seem to prefer Snoop Dogg, Linkin Park or D12. Only artists like Madonna, who continually re-evaluate their approach, seem to retain their pop fans and attract a new audience each time they release an album or single.

So pop music moves on, constantly changing, and the only bot on the horizon is the dumbing-down of the choices offered to the consumer by non-specialist retail outlets. If we continue to let the big chains influence what is released and what position it charts then we will be left with its production-line pop – and pop that lacks the excitement and anticipation that attracted most of us to the music business in the first place.

Paul Quirk's column is a personal view

Channelly push for online promotions

Am-listed multimedia music company Channelly plans to extend the online activities of its dance and pop promotions business Power Promotions.

The publishing, promotions, live promoter, artist management, radio and online group detailed the move as it reported a 47% rise in turnover to £1.29m for the six months to January 31 this year. It also reported greater losses of £683,000 compared with £634,000 for the same period last year. Drawing a line under the company's prolific acquisitive expansion in 2000, Channelly CEO Adam Driscoll says the recent acquisitions – including Stephen Budd Management – have completed the group's stable of music production and development facilities.

"The group is now focused in creating value from this estate through cross-marketing opportunities and the development of our intellectual property portfolio," he says.



Universal makes EMusic move as online link-ups take shape

Vivendi Universal is negotiating to acquire beleaguered Nasdaq-listed online distribution site EMusic.

The news emerged as the site – which has exclusive online distribution deals with more than 700 independent labels – announced that it faced a Nasdaq delisting since its share price had remained below \$1 for more than 90 days.

The deal – which values EMusic at \$22m based on \$11m cash reserves and a share value of 57 cents, compared to its 52-week high of \$6.50 a share – ended a week of high-profile engagements among old and new economy companies.

Microsoft was quick to attempt to trump old online audio foe Real Networks by announcing a plan to launch a free streaming music service called MSN Music. In addition, MTVI says it has US deals in place with all five majors allowing it to launch a download service with

Riport by the end of this month. Sources say downloads will be priced at around \$1.99 for singles and \$18.99 for albums.

Meanwhile, UMG's Duet subscription joint venture with Sony revealed it is using Universal's AOL distribution deal by signing up Yahoo! as its future US distribution partner. If the EMusic acquisition is successful, Duet will have access to an existing download and subscription service, while the brand could be the answer to Universal's search for a definitive global music portal.

Last week, EMI also announced a partnership with mobile audio content aggregator Hitlive. Meanwhile, it emerged Sony Music Europe is negotiating with French competitor Musiclap, and Getmusic – which is soon to be fully owned by UMG – opened its London office with former AOL Europe vice-president David Fischer as managing director.

Majors join online venture with flurry of new deals

by Mary-Louise Harding
The five major record companies last week made their biggest commitment yet to the online world with a flurry of new partnerships and announcements.

The surge of activity began with Bertelsmann eCommerce Group (BeCo) CEO Andreas Schmidt unveiling his company's Bmusic initiative during the PlugIn conference in Barcelona as he dropped an early hint of the MusicNet tie-up that was later announced between BMG, EMI, AOL/Time Warner and Real Networks. Elsewhere during the week there were also deals announced by MTVI and Riport; MSN; and Sony, Universal and Yahoo! (see story above).

During his keynote speech last Monday, Schmidt slammed the industry for being over-protective and reactionary in its approach to the online world. "The music industry doesn't know where it's going," he said. "Bertelsmann is built on copyright ownership which is crucial to the business, but the framework needs to be flexible to adapt to challenges, not used as a whip against changes. I say to the music industry on Napster, 'Hi, we're your friends –



Schmidt: call for flexibility
"loses up."

He added that the industry's moves to protect sales were "understandable to a certain extent," but noted that it should be unifying standards to offer an alternative. He went on to reveal that Bertelsmann is in the process of consolidating its online music assets – which currently include BOL, CDNow, Digital World Services and Interests in Getmusic, Napster and now MusicNet – into one large database and technology centre under the working title Bmusic.

Schmidt predicted Bmusic would become a central place to stream, download and acquire music. The BeCo chief described the ensuing announcement regarding MusicNet as the route for Napster to acquire

licenses from those three majors.

However, when details of MusicNet were revealed once New York arrived at work, it appeared that apart from an agreement to share equity and work together on a business-to-business streaming and download music platform, the project is little more than a piece of software at this stage.

With 40% of the equity owned by Real Networks – whose CEO Rob Glaser becomes chairman and interim CEO of MusicNet – and 20% held by each of the three majors, MusicNet was first developed more than a year ago by Real Networks and Warner Music Group.

It is expected to be launched in the US "by the summer" with Real pointing to what it says is its proven track record in charging subscriptions through its audio and video Goldspace service. This, it says, has accrued 175m users paying \$9.99 per month in six months.

AOL has signed up to become the first MusicNet retail customer, while Northern Europe director George Francis says BT broadband portal Openworld is a possible UK partner, although a European roll-out has not been set.

Jupiter event plunges into European online gloom

Jupiter MMXI kicked off its inaugural European PlugIn event in Barcelona at the end of a week-long heave.

It was all rather apt because Europe is widely acknowledged to be at the tail-end of its own digital music heave, with executives, either unable or unwilling to give definitive answers to panel sessions such as Distribution & Retailing: Is Anything Working?

Despite the downbeat market, the US research firm managed to attract an impressive range of specialist analysts and delegates, with keynotes from BeCo managing director Andreas Schmidt, OD2 figurehead Peter Gabriel and contributions from UMI's Voxstar architect



Mansfield: PlugIn panelist
Tim Bowen and Capital Radio CEO David Mansfield.

The Capital boss was one of a number of panelists who were particularly frank about how their companies had found the promise of online riches to be elusive.

"We've changed our thinking about the whole personalisation online radio project," Mansfield told

the online radio panel audience. "It works well on paper, but it's too difficult in real life. We still haven't managed to find the software that really makes the proposition happen, although we've spent a lot of money with people who said they could."

Criticism of inaccurate predictions failed to dampen Jupiter's enthusiasm for making them as its European net music specialist Mark Busicap unveiled the company's last set of set figures. Multiple predicted online subscription will grow to €2.095bn (£1.312bn) by 2006, while subscriptions will outpace "à la carte" downloads by 2003 and digital distribution will account for 37% of the total music market by the latter half of the decade.

UK independent label Neo Records has inked an exclusive deal to provide music to Channel 5's coverage of the upcoming motorcycle Grand Prix season. Under this new deal, Channel 5 will make use of music by Neo artists including Darude (pictured), Marla Rubia, The Thrillseekers and Rhythm Masters within its highlights coverage of the racing season, which runs for 16 weeks starting today (Monday). As well as featuring in soundbites, a different Neo track will be used each week in the end-title sequence, beginning with Darude's Sandstorm. Neo will also be providing music from future releases and exclusive remixes of previous releases to Sunset and Vibe, which produces the series for Channel 5. The label will release a Grand Prix-branded compilation in September, with up-front promotion within the series. "Motorbikes have a new-found and rapidly growing popularity in the UK today," says Neo marketing manager Jeff Ashley. "Although bikes traditionally have an association with rock music, the hi-tech nature of grand prix racing, together with the fact that musicians such as the Prodigy's Keith Flint race motorcycles bikes, have led to a growing association between high-performance bikes and dance music. This is an exciting and very compatible area to develop awareness of the Neo brand."



More Children into radio despite high turn-off levers, survey finds

by Paul Williams

POP dominates the musical tastes of the UK's 11- to 15-year-olds but they would rather become successful club DJs than chart-topping stars.

That is a key finding of the most comprehensive survey yet into the music and radio habits of this influential age group, who are more likely to turn to the airwaves above any other medium to discover new music. However, despite the vast majority of those questioned all listening to more radio than a year ago, there is a high level of dissatisfaction that stations do not always play the kind of music that they want to hear.

NOP's Musical Youth study, whose details were unveiled at last Tuesday's Music Radio conference, questioned 506 11- to 15-year-olds between February 26 and March 21 this year on everything from how many CDs they buy to how frequently, if ever, they download music from the internet. It followed a similar study



Roisin: children are radio's future carried out by Edison Media Research in the US among 12 to 24-year-olds in a bid to find out why US youngsters were turning away from the radio in droves.

Edison's president Larry Rossin says the UK survey was undertaken because 11- to 15-year-olds have an enormous retail impact and are the future radio listeners. "In the US a lot of people are concerned we're not training people to become radio listeners and it's so important to look at these groups. It's in your teenage years or early 20s when your radio listening increases," he says.

However, against the US fall in

radio listening among the young, the UK study found radio remains a key medium among children on this side of the Atlantic with 43% of those surveyed listening to it before they go to school and 83% having tuned in during the 24 hours before they were questioned. TV, though, grabs their attention more on weekend mornings with 55% tuning in compared to 33% opting for the radio and 27% playing music. However, 20% rely on TV to learn about new music compared to 44% turning to radio and 22% reading magazines, even though half those questioned claimed radio did not play enough of the music they liked.

More than half of the respondents (51%) chose Top 40 music as their favourite type of music with 15% opting for dance, soul, garage and R&B, 14% rap, 9% heavy metal and 4% indie, Britpop and alternative. The Top 40's dominance increases even when among their listening habits with 77% opting for it compared to

Play's triple-whammy of new shows is unveiled

Digital TV channel Play UK has underlined its pledge to produce original music TV shows with the announcement of three new commissions.

The first show, *The Big Weekend*, was commissioned from Wise Buddah and is based on Radio One's Essential Selection. The 16 30-minute episodes – presented by Seb Fontaine – will give a magazine-style guide to dance music.

The second new show, *State of Independents*, the *Story of Pop*, is an eight-episode series about the history and future of the UK's indie scene. Commissioned from BBC Entertainment, the series will include special episodes on radio such as *Factory, Creation and Rough Trade*, as well as a focus on dance labels. The third, *Life Through A Lens*, also created by BBC Entertainment, will focus on contemporary video directors.

newsfile

GALAXY LAUNCHES TV ADS
Chrysalis Radio Group is TV advertising its Galaxy radio network for the first time with a series of slots on MTV stations MTV UK, MTV Base and MTV Extra. The £250,000 campaign, which started at the end of last week, aims to bring attention to Galaxy's syndicated weekend shows, which are also across the Galaxy network at weekends and which feature presenters including David Morales, Paul Oakenfold and Boy George.

HENDERSON JOINS EMAP
Emap Performance has appointed Sarah Henderson as the group's new head of pop music. Henderson, who is currently programme director and head of music at Atlantic 252, will take up the new role in June and will report to managing director of pop Trevor Dann. In her new role she will manage Emap's pop music policy on cross-media projects including *Smash Hits* and Emap's Big City radio network. Before joining Atlantic, Henderson worked at the GWR group for seven years.

RADIO TWO BAGS WELLS EXCLUSIVE
Paul Weller is following hot on the heels of the Bee Gees by performing an exclusive show for Radio Two on April 23 at the BBC Radio Theatre in London. The show, which will mix solo material as well as repertoire from *The Jam* and the *Style Council*, will go out on the station at 8pm on Saturday, May 19.

BIG GUNS UNITE FOR SONY GAME
Universal Music's Music Solutions arm has teamed up with Sony PlayStation and Infogrames for the first time. European promotion of PlayStation's *Driver 2* game. Under the alliance, Universal has provided a bonus audio CD to accompany the game's soundtrack today (Monday), containing tracks featuring in and inspired by the *Driver 2* game. The tracks, which include material from the Dust, Jnr's, Etta James and Kenny Rogers, were supplied as part of a synchronisation package created last year by Universal's Film and TV department.

CLASSIC FM APPOINTS MANAGER
Classic FM has appointed Philippa Abrams as music manager. Abrams, who has worked in Classic FM's music department since 1993, was previously a scholarship student at the Royal Academy of Music and co-principal flautist with the National Youth Orchestra of Great Britain.

THIS WEEK'S P1 AWARDS
Westlife's *Coast To Coast* album is awarded six-times platinum status while Gomez's *Gorillaz* album goes gold.

HOW TV SHOWS RATINGS COMPARE

Programme	this week	% change on 2003
Top Of The Pops*	5,653	20.4
Top Of The Pops 2*	4,421	35.0
CD-UK*	2,269	21.4
SMV†	1,962	-3.0
Top Of The Pops Plus 1†	1,218	n/a
Live Aid Kickoff	961	-30.4
Popworld	933	n/a
The Pepsi Chart*	872	12.6
The Base**	232	n/a

*Carlton/Carter and West Country only
**Mastromonte EMG for w/c, March 19 2001

Smash Hits Pop revamped

Smash Hits' annual poll winners party has been given a complete overhaul by Emap with its new TV outlet, Channel 4, being one of a series of new partners for the show.

SMH has been brought in as the promoter, while, Done and Dusted and Atech will also now work on the rebranded Smash Hits 74 Poll Winners Party event taking place in December at the London Arena in Docklands.

Emap Performance's managing director of pop Trevor Dann says that the company received a number of strong bids from interested broadcasters following the ending of its relationship with the BBC. Channel 4 won out over the competition by offering a multi-platform presence and long-term commitment to developing the show. "We'd be working together with Channel 4 to fight through the year to build consumer demand for the Poll Winners Party and Tour," he says. "It is very compatible with Smash Hits, but which also has a broader market penetration than



Dann: compatible brands

many might think," he adds.

Dann adds every aspect of the show will be re-evaluated this year while it will also be much more artist-friendly than in previous years. "We're more than aware that a few corners were being cut in previous years and that the event was poorly managed backstage," he says.

Emap plans to launch its newest digital TV station Smash Hits on May 15.

Meanwhile, Channel 4 is also finalising plans to increase its music profile even further with a set of new high-profile shows.

Im-Bru and SRH team up for 'Scotland's biggest pop event'

Scottish Radio Holdings has linked with soft-drinks manufacturer A G Barro to stage a new Scottish festival.

Im-Bru Live and Loud, billed as the biggest pop event to be held in Scotland, will take place on June 17 in Glasgow's Bellahouston Park and will be broadcast live on all seven of the radio group's FM stations. SRH events manager Siobhán Crampsey, who joined the company last October to head the newly-formed events division, says that Im-Bru really is the dream partner for the festival. "Im-Bru is the single biggest soft drinks brand in Scotland," she says. "Not only does it have huge brand power but it also brings a bright approach to youth-marketing," she adds.

Crampsey says that SRH and Im-Bru intend to make Live and Loud an annual event with the character of a festival rather than a roadshow. "We've brought in [T] In The Pro



ducer) DF Concerts to apply the festival experience to live events. DF also has the technical know-how to include all genres," she adds.

SRH has already confirmed Atomic Kitten, Five and A1 for performances at the festival and hope eventually to announce a line-up of around 20 acts. "This should be an appealing event for record companies. There is no other event in Scotland which affords simultaneous access to a network of seven stations with a weekly listenership of over 2m," she says.

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newsfile

QUINONES SIGNS GLOBAL ATLANTIC DEAL
French singer Vanessa Quinones, who has previously recorded under the name Espiritu, has signed a worldwide deal with Atlantic Records in New York and is currently recording with Gary Miller, part of Brian Augustine's team. Quinones, who is currently without a publishing deal, was previously signed to Heavenly Recordings through Deconstruction and more recently featured on Darlo G's hit single Volence.

EXCESS MOVES INTO MANAGEMENT
Independent PR company Excess Press has launched an artist and producer management arm. The first act to be managed by the team of Jagne Houghton and Sarah Pearson are Tomaszin. The Blackburn seven-piece, who are signed to Manchester indie Uglyman Records, have also been the subject of major A&R interest. In addition Excess management has taken on management duties for producer Rick RapTURE for his work with Domino Records at Clinic.

MUZIK JOINS RAPTURE FOR NEW MUSIC SHOW
Dance magazine *Muzik* has teamed up with RapTURE TV to launch a monthly programme. *Muzik* covering house, garage, techno and hip-hop. The programme, which will be broadcast six days a week, aims to feature up-front tracks by creating visuals for white labels which are yet to have videos. IPC publishing manager Richard Coles says, "We will be using *Muzik* editorial to drive readers to the RapTURE show and in turn the RapTURE activity and interaction will drive new readers to our magazine." RapTURE TV will also be broadcasting 24 hours a day from April 20.

SUPER FURRIES IN DVD PROJECT
Four Fur Animals are preparing a DVD album project at London's Metropolis studios where each track will be accompanied with a short film. London Records duo Orbital have produced a similar project for their new album *The Alchemist*, released on April 30. The full DVD will be released two months after the audio release.

DAYLIGHT ORIGINAL GETS TOMMY BOY RELEASE
The original version of *Daylight*, which German Popstars winners No Angels have taken to the top of the German charts, is to be released by Tommy Boy. Daylight by new-wave influenced act *New Life Crisis* originally came to Tommy Boy's attention when it won an unsigned song knockout contest for 15 consecutive nights on Long Island radio station WJLR.

MW PLATINUM BACKCATCHER
Timebomb (*DreamWorks*)
The sleazy rock'n'rollers return, offering a refreshing alternative to the nu-metal masses (album, out now);
Nesha - What's It Gonna Be? (*Relentless*)
This Dream Team favourite has now been remixed by Sticky. Best (single, May 7);
Powderfinger - Odyssey Number Five (*Polydor*)
Powderfinger fever, common in Aussie backcatchers, is poised to spread to the band's first UK release (album, out now);
Zero 7 - Simple Things (*Ultimate*)
Dilemma Beautiful's cratedigger success appeal will grow and grow (album, April 23);
Trick Daddy - Take It To Da House (*Atlantic US*)
Party bounce music using a loop from fellow sons of Florida KC & The Sunshine Band (US single);
Tanya Stephens - Sinfoniacos (*Warner Sweden*)
Classy Jamaican folk via Scandinavia finally set for official release (album, tbc);
Dave Matthews Band - Did I (RCA)
Not dreary college rock (single, tbc);
Destiny's Child - Bootylicious (*Columbia*)
Future single that rocked last week's London live spectacle (single, tbc).

Massey opens UK office to spearhead global A&R

by James Roberts
Veteran Sony A&R executive Dave Massey is underlining his commitment to pan-European focus on international artist development following his promotion to a global A&R role at the major.

Massey was last week promoted to the post of senior VP A&R for Sony Music Entertainment, reporting to the major's international president Rick Dobbis on SMI artists, as well as reporting to Sony worldwide chairman and CEO Tommy Motola on key global A&R projects. Since January 1999 Massey has been executive VP of A&R at Epic in the US, a role which has seen him develop US artists as well as developing the potential of SMI acts in North America.

Massey, who started his industry career in the UK managing acts including Wang Chung before joining Epic in 1991, already spends around one week in three in Europe and will now strengthen his presence with the appointment of a four-strong A&R team in London. Although the appointments have yet to be confirmed, it is understood they will include two promotions from within Sony, along with the external hiring of an executive from another major and a producer.

Massey says, "It's new and has never been done before and is working extremely well. We have worldwide A&R meetings meaning things can develop far in a short space of time."

European artists already earmarked to be worked through the new team include Celestine, a 17-year-old female vocalist from Bristol who is signed following an appearance on the BBC's *Star For A Night* talent



Massey: international artist development

contest, and Spanish singer Monica Naranjo, who has already sold more than 1m units of her *Celine Dion-meets-Donna Summer* style album. "The team will work at bringing in records to the UK company, or other companies, and working with them on it. They will be taking an overview of our music Europe," says Massey, who will continue to A&R his own artist projects, which include rising international star Anastacia.

In a statement, Dobbis said, "David is a music internationalist. He is attuned to talent - artists, writers, producers, managers and scouts. His ears and heart hear music that works locally and especially music that can break borders. He has worked with Sony Music artists from all over the world including Oasis, Travis, Silverchair, Tina Arena, and Korn."

Compelling tracks use same samples

The growing trend for record companies to issue similar versions of hit and label classics success has come under the spotlight again with two tracks both based around samples from Queen's *Bohemian Rhapsody* and Simple Minds' *Theme For Great Cities*.

The first record to combine the two classics was *The Real Live* by Dave Lee's project *Raven*, which was signed by Ministry Of Sound following state-of-the-art sampling. *Meanwhile*, *Credence*, the label owned by EMI - which also owns the rights to both the Queen and Simple Minds originals - is compiling its own track based around the samples.

Ministry head of A&R Ben Cook says, "Raven Masze performed his real deal and all everyone now knows about the others - most DJs and radio stations have enough credibility only to play the definitive article. We're gearing up to unleash it in the summer."

Incentive is also hoped for mainstream chart success with *The Key To Love*, which is also based around a hook from the Simple Minds track.

The real versions have arisen just a month after *Real Live* scored a Top 10 hit with *The Ladyboy Is Mine* by Stuntnmaster, which had originally appeared as a bootleg video on the instrumental from *Modjo's* *La*. Likewise, *Public Domain* and *Warp Brothers* Vs *Aquagen* both released rival records around the same time featuring the same sample from the film *Blade*.

Meanwhile, *Credence* is looking to score its biggest hit to date with the release of the track featured in the current *Hula Hoops TV* commercial. *Creatybe* by Aphrohead (aka Felix De Housecat) will be released next month. The label's Miami buzz track *Bel Amour* by Bel Amour is currently receiving strong support from Radio One.



Universal Music snaps up Marr for publishing deal

Universal Music Publishing has signed Johnny Marr for a deal covering all his back catalogue and future writing.

The bulk of his catalogue consists of Smiths material co-written with Morrissey, which reverts from Warner Chappell early next year. Marr's key current project is *The Healers*, a guitar act whose line-up is not permanent.

The deal was struck between Marr's management company Ignition and Universal Music's deputy managing director Mike McCormack and A&R Darryl Watts. "I was a huge Smiths fan as a kid and love what Johnny is doing now with *The Healers*, as well as his writing with Beth Orton. I'm sure we'll add some positive input and support to the vision going forward," says Watts.

The initial contact came through Watts' involvement with Manchester guitar act



Signing up (from left) Watts, Marr and McCormack

Haven, who he signed last September. Haven are managed by Joe Moss, who served as a suitable introduction to Marr since he is the

London production trio *Above & Beyond* are enjoying their highest-profile project to date thanks to Madonna, who used the remix of current single *What It Feels Like For A Girl* as the vehicle to accompany the controversial Guy Ritchie directed video. But the Madonna connections do not stop there - *Above & Beyond* is in fact a side project of the singer's marketing director at WEA, Tony McGuinness, who worked closely with her to break the dance mix to fit the video. "I had detailed instructions - moving bits, chopping things off, putting sound effects in. The sound effect of the car crash in the video is actually the sound of a bowling ball hitting a load of skittles, which when put through reverber sounds pretty impressive," says McGuinness. "I'm really pleased with what she made us do to the mix - she made it less commercial than the original mix was and it fits the video brilliantly." The team's other remix credits include *Fragma's* *Everytime You Need Me*, *Aurora's* *Ordinary World* and *Adamski's* *In The City*. Pictured from left are Jonathon Carr, Paavo Siiljamaa and McGuinness.

former manager of The Smiths. "We first met Johnny when he came to one of Haven's rehearsals," says Watts.

Haven subsequently went on to sign a recording contract with Radiate, a new imprint set up by Jonathan Chapman at Virgin Records.

The Healers are currently unsigned, although support slots on Oasis' stadium gigs last year have boosted their profile. Marr is currently in New Zealand working with Neil Finn and last week appeared at a Neil Finn & Friends concert in Auckland, alongside Pearl Jam's Eddie Vedder and Radiohead's Ed O'Brien. Marr has also recently been co-writing material with Orton for her forthcoming album, her first for Heavenly following his deal with EMI. Marr also joined the singer onstage to perform four songs at a recent low-key London show.

FAITHLESS

Faithless family reunites to follow in Rollo's major label footsteps

In a previous career Faithless's leading light, producer Rollo Armstrong, worked as a gardener for Islington council. Although he has long ago given up the dirty job and the dance collective he co-founded have become a global phenomenon, they have always remained curiously London-centred – and north London to boot. But as they prepare to launch *Outrospective*, their third album, their world has clearly changed.

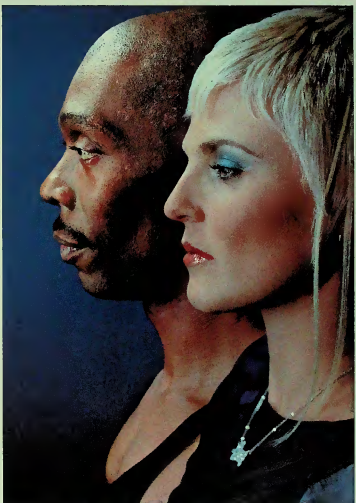
Their last album, 1998's *Sunday 6pm*, sold 1.2m units around the world, and was followed by protracted negotiations for the sale of Cheeky, the label they co-founded with UK independent Champion. By the time BMG UK chairman Richard Griffiths finally won the deal on the morning of his company's autumn sales conference last September, Rollo's sister Dido had in turn started to sell significant quantities of her own solo debut in the US – a debut which passed the 5m international sales mark last week. "When I drive through Camden and there's a picture of my sister with her eyes 20-times their size I think, wow, we're with a proper label now," says Rollo.

Cheeky's pre- and post-BMG label manager Morgan Nelson commends the Faithless outlook. "Although they are London-based, their vision is on a world scale," he says. In retrospect the timing could not have worked out more neatly. "During the year when Dido was over in America we took time off," [labelmates] Skinky were making a new album – everyone was in limbo so it seemed like the perfect time to get a new deal," says Rollo, who despite Faithless's worldwide success remains incredibly low-profile, never involving himself in the act's promotional duties or appearing as a member of their touring band.

The first product of that deal other than Dido – whose chart-topping album was finally officially launched in the UK in October after months on import – is *Outrospective*. Released on June 11 and preceded by the single *We Come 1*, it is Faithless' most diverse collection so far. Rollo describes it as their best to date, while keyboardist Sister Bliss, who is recognised as a DJ in her own right, says it is a natural compliment to their *Reverence*, and its successor, "Reverence was exciting and daring in its own way and there was a real theme running through it," she says. "The new album is partly a reaction to the introverted *Sunday 6pm*, which was really melancholy."

The *Outrospective* process started with the conscious decision to put Faithless temporarily on hold after three-and-a-half years spent on the road – a hiatus that coincided neatly with the negotiations over Cheeky's sale and one that provided the band with the space they needed to be able to reconvene to record *Outrospective*. "We all needed to live a bit, otherwise we'd just write boring old albums about nothing," says Bliss, who herself released her debut solo single *Sister Sister* through Multiple last year and has a new mix album, *Headlines*, due for release on May 7 by Ministry Of Sound.

The first statement of Faithless' regeneration on *Outrospective* is the addition of vocalist Zoe Johnston, known for her vocal on ambient duo Bent's track *Sounds*. "We've got a new singer to take over from where Dido left off, because she's a bit busy now," says Bliss. "Zoe's got a beautiful voice. It's amazing to find



someone whose voice totally fits what we want to do. She's a great writer as well and totally got the vibe immediately. Bent is a band I have been championing because I think some of their music is ethereally wonderful and deserves someone to bang on about them."

Rollo is equally impressed with the new find. "At first I didn't realise how good her voice was. I did a demo of Swollen but the voice was really processed. I got the DAT of the original vocal and thought it was amazing," he says. "From that we got her to come down to the studio. She totally fits the whole Cheeky family thing – that people are talkative, clever and expressive."

Johnston's first contribution on the *Outrospective* album is on the track *Crazy English Summer*, with her vocals surprisingly reminiscent of Edith Piaf. Meanwhile, Faithless' anthemic trademarks feature most prominently on introductory single *We Come 1*, whose sleazily acid melody is already proving to be an effective reminder of the group's power. "I've been playing it in my set [at London club] Turmills where the crowd have developed their own Whigfield-style dance to it," says Bliss. "It's a great dance record but radio is so unpredictable you just can't take anything for granted. We're not naturally a singles-led band but

you have to be in this day and age."

We Come 1 is joined by Tarantula as the two house tracks on *Outrospective*, while frontman Maxi Jazz makes his singing debut – his performances to date have all been rap-based – on *Mohammed Ali*, a menacing left-field track with dub influences. By coincidence it looks set to feature in a film Will Smith is currently shooting about the boxer. "It was totally weird. I heard about it on Jo White's Radio One show and so we just submitted it on spec," says Bliss.

Although Dido is no longer a band member, she has contributed vocals to *One Step Too Far*, a duet with Maxi Jazz which has a haunting, ethereal feel. She is also the only non-band member to feature on the album. "We didn't want to clutter the album. It's a natural thing when we do collaborations," says Bliss. "When we did a collaboration with Boy George [Why Go, on *Sunday 6pm*] he just came to a gig of ours in New York and was bopping away at the front. When we got back we just said why don't we do a track with George because he was so vibey." Rollo says his current favourite is a piano-led ballad called *Not Enough Love*.

The Faithless family vibe is obvious throughout the album, and remains the ethos of the recording. "We made this



The public face of Faithless: Maxi Jazz and Sister Bliss (main picture). Publicity-shy Rollo (above left) joins (from left) Richard Griffiths, Dido, BMG UK music division president Greg Doherty and Dido manager Peter Leak

"On this album we've got a chance to be on absolute level terms with the big boys. We already outsell most of them around the world... but it's also to make it clear that we make great music" – Rollo Armstrong

album without anyone interfering just in the way we have made all our albums. It's very organic," says Bliss.

In the past the lack of a major label-style marketing budget to back any of the Cheeky roster has affected the set-up of their records. "With Dido, [Mediawe, former Cheeky co-founder and managing director] had a game plan all along that she was never going to get released in England until she had success in the States, because as an independent label we didn't have the money to launch her. I guess in a similar way Faithless became successful in the clubs first and saved a whole load of marketing money," says Bliss.

"What we spent on our first two albums' posters and videos was what the Chemical Brothers spent on their first video – that's the kind of thing we were up against. The fact that we found a global audience was wonderful because the marketing side of it was really lacking being on an indie label," she adds.

This time there is little doubt that BMG, which has few other big name domestic signings releasing records at present, will be backing Faithless's new album to the hilt. As a result the cycle of constant touring that Bliss and her cohorts have become accustomed to will also be different. "On this album we've got a chance to be on absolute level terms with the big boys. We already outsell most of them around the world like Basement Jaxx or Massive Attack, but it's also to make it clear that we make great music," says Rollo.

It is a philosophy that extends to the other acts on Cheeky's roster, among them Skinky, Pastille Taylor and Rob Dougan. "All the artists on Cheeky have something to say. None of the artists want fame as an end in itself. Everyone's primary goal is to make music," says Rollo. "The whole point of Cheeky is to make great music as a label. That will now have a chance to come through."

James Roberts



> Orbital
The Altogether

> The new album
8573 87782 2

> 30.04.01

> Promotions

> Radio 1 >
Play List on 'Funny
Break (One is Enough)',
Mary Ann Hobbs
Breezeblock 09/04,
Steve Lamacz Maida Vale
sig 23/04,
XFM >

> London Express 29/04,
Play List on 'Funny
Break (One is Enough)',
The Priority >
Performance of 'Funny
Break (One is Enough)'
10/04,
Big Breakfast >
Interview.

> MTV >
Basa, Dance, Chillout,
Partyzone, Dance
playlists plus 2 hour
interview for MTV UK
'Brand New' w/c 30/04,
Popworld >
Interview,
Later >
Performance.

> Advertising

> The Face > 19/04
NME > 25/04 & 02/05
Jockey Slut > 23/04
Ministry > 27/04
Guardian Guide/ 28/04
Time Out > 02/05

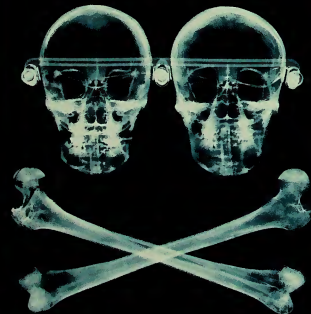
> Marketing

> National 60 x 40 and
30 x 20 flyposting,
Postcards > 400k dis-
tributed in Bars &
Universities w/c 23/04.

> Press

> Features in Q, FHM,
iMax, Muzik, Mixmag,
Jockey Slut, The
Guardian 82.
Reviews across the
board.

> The single 'Funny
Break (One is Enough)'
released 16.04.01
on 2 x CD and 12".



REVIEWS

SINGLE
of the week



S CLUB 7: Don't Stop Movin' (Polydor 5870832). Simon Fuller's protégés return with one of their strongest tracks to date, which has already got off



to a flying start with Radio One and the Box. This disco inferno mixes the dancefloor classics of Miriam Makeba and Billie Jean. The single precedes the band's sold-out arena tour. It seems that the recent press surrounding their spare-time activities has done them no harm whatsoever.

SINGLE reviews



SPOOKS: Karma Hotel (Epic/Arts&Crafts XPC02542). Following the release of their debut album S.I.O.S.O.S. Vol. 1, this hip-hop fivesome are flying high. After the

sustained success of their first single, radio and TV cannot fail to be enthralled this time, with an A-listing at Radio One and Capital as well as an impressive TV plot.

ZOOT WOMAN: Living In A Magazine (Wall Of Sound WALLD072). Jacques Lu Cont & Co ride the pop/rock zeitgeist with this frothy, melodic confection, the title track of their forthcoming album. It is retro-futuristic new wave pitched between early XTC and Planet Earth-era Duran Duran with crisp production values.

RECOMMEND DEPECHE MODE: Dream On (Mute CDB0930). Depeche Mode always seem to return sounding relevant without losing their characteristic sound. Dream On is produced by Mark Bell, who blends the nagging acoustics with a sheen of silvery dark beats, a trick which also worked well for Bkr on her Homogenic album.

RECOMMEND FATBOY SLIM: Star 69 (skint SKINT64). Norman Cook returns to his dancefloor roots with this take-no-prisoners techno assault featuring an XXX-rated vocal from Roland Clark. Remixes from the likes of Timo Mass and X-Press 2 have helped ensure strong club support, while a "clean" edit is currently B-listed at Radio One.

PAPA ROACH: Between Angels And Insects (Dreamworks 4509092). This is a solid track which will help promote the US band's upcoming UK dates and Top 10 album Infest, and should follow their last single, Last Resort, into the chart. It has been B-listed at Radio One, Xfm and MTV.

RECOMMEND COSMIC ROUGH RIDERS: Baby, You're So Free (Poptones MC50425CDP). Leading off with an Eastern-flavoured hookline, the second single from the Riders' debut LP is an unashamedly old-fashioned soft-rock anthem which boasts winsome harmonies and an irresistibly catchy chorus. It is B-listed at Radio Two.

FRAGMA: You Are Alive (Positiva CDTV153). Following their ever-selling Top Three hit Every Time You Need Me, Dirk and Marco Duderstadt and Ramon Zenker this time recruit Danae to handle vocal duties. The single's commercial Euro-techno sound could result in another hit.

HERBERT: Leave Me Now (UK 7097CDM). The long-awaited new single from one of the UK's more gifted dance

acts does not disappoint. Featuring the vocal talents of Dani Siciliano, Leave Me Now is a sleek house diamond stamped with Mick Herbert's sonic idiosyncrasies.

RAE & CHRISTIAN FEAT. THE PHARCYDE: It Ain't Nothing Like (Grand Central/IK7 IK7099CDM). Lifted from the acclaimed album Sleepwalking, It Ain't Nothing Like finds the Manchester and Los Angeles hip-hop heads in rude form. It is backed with a strong mix from UK crew The Nextmen and a new version of album favourite Not Just Anybody.

K-WARREN FEAT. LEE-O: Coming Home (Go Beat/Polydor 5870212). Already creating a stir on the garage scene, this is the debut single from this pair of the veterans. With its crossover potential proved by a B-listing at Radio One, may well be scrutinising the chart performance of this smooth, R&B-flavoured garage tune.

GLENN TILBROOK: This Is Where You Ain't (Quotix QXCD006). This typically upbeat pop offering from the former squeezer frontman proves he has not lost his edge. Tilbrook tours the UK in May to promote his debut solo album, The Incomplete Glenn Tilbrook.

ECHO & THE BUNNYMEN: It's Alright (Cooking Vinyl FRYCD104). Having just completed their impressive eight album, due for release in May, the group release this laidback track. Their first single on Cooking Vinyl is co-written by founding band members Will Sergeant and Ian McCulloch returns to their sound of earlier days.



JOE: I Wanna Know (Jive 9252102). Joe follows up his Top 10 hit Stutter with this R Kelly-style ballad. Taken from his album My Name Is

Joe, the track is up to his standard but may not be able to make as much impact as its predecessor.

UGLY DUCKLING: Eye On The Gold Chain (XL Recordings UDRP002CD). The first UK release for the Long Beach hip-hop trio since their switch to XL Recordings is a taster for their forthcoming album Journey To Anywhere. It shows their ability to produce material to rival the likes of fellow West Coast acts People Under The Stars and Jurassic 5, whose DJ Cut Chemist remixes the lead track.

MINIMALIST: Struggle For Pleasure (Mostko 2320042). A popular Euro-translator, this is the first release for the new UK-based branch of the Mostko label. Produced by Brian Koner and including remixes by Rob Searle, this single has received mixed support including a Top 10 chart placing in the MW Club Chart.



RECOMMEND STARSAILOR: Good Souls (Chrysalis CDCHS125). Following their excellent, low-key introductory 'Ever EP' from earlier this year, Good Souls was a live favourite on the Carling tour in January and comes in the wake of their NME On Award. Heavily melodic, this track—which was Mark & Lard's record of the week and is currently B-listed at Radio One—should see the hotly-tipped act break the Top 10 with ease on their first proper attempt.



RECORDED JANET JACKSON: All For You (Virgin CDZ590). This follows up to 1997's The Velvet Rope was recorded at Flyte Tyme Studios in Minneapolis, with co-production by Jimmy Jam & Terry Lewis. Jackson's longtime songwriting and studio collaborators, with additional production by Rockwilder. The album's diverse but melodic sound is echoed by the immaculately produced title track on which Janet sounds more like her brother than ever before.

ELBOW: Red (V2 VVR 5016153). Newly signed to Red which makes the subject of a bidding war. Elbow follow their two well-received EPs for Manchester's Ugly Man label with a characteristically stark lament on the theme of drug abuse, based on a former friend of singer and lyricist Guy Garvey. The band's eagerly-anticipated debut album follows in May.

SHED SEVEN: Cry For Help (Artful CD35 ARTFL). With this track Alister at Xfm, it seems York's finest are back on the scene. The first single to be lifted from their forthcoming album, *Truth Be Told*, it provides the expected indie riffs and loud, brash chorus.

ERIC CLAPTON: I Ain't Gonna Stand For It (Reprise 9362 44987.2). Covering Stevie Wonder's 1990 track, Clapton moves up a gear with this uptempo funky blues take. Lifted from his recent Reptile album and following recent live dates, it is Alister at Radio Two.

IMITATION ELECTRIC PIANO: Imitation Electric Piano EP (Duophonic Super 45s D545-27). The brainchild of Stereolab bassist Simon Johns, this intriguing five-track EP takes its cue from such diverse sources as Can and 23 Skidoo. It is a feast of hypnotic Krautrock riffs and jazzy beats with a hint of psychedelia.

MARK EITZEL: It Is Important Throughout Your Life To Proclaim Your Joy (Matador OLE 515). This routing return for the American Music Club frontman precedes his forthcoming album, *The Invisible Man*. Eitzel is an accomplished songwriter whose intimate confessional songs are shot through with a humour which saves them from dreariness.

NOBODY: Shades Of Orange EP (Catskills RID017). Hot on the heels of their debut album *Soulmates*, Shades Of Orange is a reminder of what Nobody do best — a funky brew of hip hop jostling with jazz and woody strings. The band have burst out of the same LA experimental hip-hop scene which brought us *The Breakstrata* and look set to cause similar ripples.

REBRANDED JASON DOWNS: White Boy With A Feather (Pepper 9230412). This debut single from the young US artist platforms his unique mix of country and hip hop. The unusual sound has already found friends at MTV, The Face and Radio One, where it is B-listed. It is likely to stir interest in the rising singer's debut album, due in the summer.

LOWGOLD: Counterfeit (Nude NUDE001). Taken from the highly acclaimed debut album, *Just Backward Of Square*, this single is certainly a standout track. The usual guitar-driven grounding helps to create the group's solid indie sound. With varied specialist radio support, plus a Radio One *Cutting and earlier* celebrated dates with Coldplay and Grandaddy, the group look to be gaining fans across the board.

ALBUM reviews

RECORDED ASH: *Free All Angels (Infectious INFECT00CD)*. After heading down a hardcore cul-de-sac on their last album, Ash return to their true pop sensibilities on this, their third album

proper, and the result is impressive. The two singles, the Top 10 *Shining Light* and *Burn Baby Burn*, nestle alongside stringed ballads and guitar-driven indie pop which give this album a distinctly sunny feel. **MING: Red (Hombre M027).** This is an eclectic album of soul-driven beatscapes which wallow in rich hip-hop rhythms and jazz noir atmosphere. Red manages to incorporate all these influences without losing its individual vision. Any Keep has been a long-term collaborator with Earthling and also has been working with Virgin.

RECORDED FEEDER: *Echo Park (EchoCD34)*. Feeder's long-awaited third album, this boasts a bona-fide smash single in Buck Rogers and worthy follow-up *Seven Days In The Sun*, does not disappoint thanks to pristine production by the band and Gil Norton. Following a sold-out UK tour and an appearance at *T In The Park* in July, this looks like Meet Me Feeder's year.

MIKEY GRAHAM: Meet Me Halfway (Public PR040CD). Boyzone member Mikey Graham, always the calmer one of the suiters, has stepped out of the shadows as the only member to go to an independent. He will be hoping to beat the disappointing success of his two solo singles to date.

VARIOUS: Twice As Nice Sexy & Stylish (Warner Strategic Marketing WSMCD034). This third volume of UK garage kings *Twice As Nice's* Sexy & Stylish series has been mixed by DJ Spooky and Steve Sutherland and features current hot garage and R&B tracks from acts such as Maxwell, Robbie Craig, Jahelin, Kelis and A Tribe Called Quest.

MOUSE ON MARS: Idiology (Domino WIGCD 93). German duo Mouse On Mars have been carving themselves a niche as pioneers of crazed electronica. The wide-eyed playfulness which imbued their *Nun* Niggung album remains here, along with the expected array of twisted grooves.

FEAR FACTORY: Digitalroot (Roadrunner RR6563). Produced by Rhye Feller, this album is a hard-hitting metal collection. Mixing digitally-enhanced sounds and raw bass, this is an album not for the faint-hearted, likely to establish the group further within the heavy rock arena.

VARIOUS: Ordered From The Catalogue (Grand Central GCCD110). Compiled and mixed live by label head Mark Rae, this reveals the strengths of the Manchester label's roster after six years of trading.

Tracks from J Walk, Fingathing and Rae & Christian sit comfortably next to a collection of more obscure gems, adding to a fine compilation for fans of downtempo grooves. RUBY: Short Staffed At The Gene Pool (Wichita WE006). Lesley Rankine is proving to be one of music's enduring figures, having survived the break-up of her band (*Silverfish*) and the dissolution of her record label (*Creation*), but manages to rise above these obstacles and return strong. This album showcases her minimalist vocal style against a polished selection of trip-hop beats and jugged guitars.

NAS & ILL WILL RECORDS PRESENTS: Queensbridge The Album (Columbia 4974332). Put together by rapper Nas and produced by The Hitmen's EZ Spice, this album brings together a wide variety of

ALBUM of the week

ZERO 7: Simple Things (Ultimate Discs UDC0016). Zero 7 was born out of Henry Binns and Sam



Hardaker's day job of engineering for Nigel Godrich. A Radiohead remix was commissioned, but it was their debut EP which solidified their sound, a beguiling mix of soulful orchestration and widescreen production. Their debut album weaves a rich tapestry of atmospherics and adds structured songs with vocals from Sia and Moezz. Expect this to build as a sleeper hit throughout the year.

styles. With numerous nods to the Queensbridge area of New York, it features spots from Capone, Nasrags, Mobb Deep, Marley Marl and Roxanne Shante. The club success of standout cut *Oochie Oochie* — plus support from Radio One's Tim Westwood — should raise the album's profile.

VARIOUS: People Get Up (Harmless HURTC031). Subtitled "Original House Party Funk & Get Down Jazz", this brings together a funky mix of Seventies soul and jazz. Featuring classics from James Brown and Eddie Bo alongside obscure gems from the likes of Jimmy Hicks, Joe Thomas and Mickey Murray, it should make dancers everywhere get up to get down.

VARIOUS: DFM (Obsessive EVS0016). The long-running London club set to make its mark with this double CD mixed by residents Miguel Pilerico and Alan Thompson. Blending a mix of deep house and tough, funky garage, it includes tracks from Miguel Migs, Simon and Juniors Jack.

VARIOUS: Renaissance — Desire (Renaissance REN4CD). Mixed by Dave Seaman, this double CD should reinforce the reputation of the Nottingham superclub as a force to be reckoned with on the compilation scene. Bringing progressive sounds to the fore, it includes cuts from Sister Bliss, Slacker and Way Out West plus remixes of Moby, Finley Quaye and Placabo.

VARIOUS: TCR-50 (TCR RENCD005). DJ Tamsin and 10 SUI handle mixing duties on this nukoool breaks double-CD celebrating the 50th release from Rennie Pigram's pioneering label. CD1 is more drum & bass-influenced, with tracks from Breakneck, Arthur Baker & Rennie Pigram and Wavetrain, while CD2 focuses on breakbeat with funky cuts from Thursday Club, General Midi and 2Slinners among others.

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This week's reviews: Dugald Baird, Dan Farrington, Claire Bon, Phil Brooke, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

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What do Interscope/Polyder's Limp Bizkit and BBC Music's Bob The Builder have in common? Well, they both send out a clarion call to huge sections of the nation's youth when they release records, and each of them has a certain fondness for hats. But in an industry where pluggers and their record company clients study the sales and airplay charts with the intensity of City brokers monitoring the fortunes of the FTSE-100, the most obvious similarity is the fact that both acts reached number one this year with barely a hint of support from radio.

Bob The Builder's Can We Fix It, last year's Christmas Number One, and Limp Bizkit's Rollin', which hit the top spot in January, each owe far more of their success to clever scheduling and powerful youth marketing than they do to the airwaves. The 800,000-selling Can We Fix It received just 939 plays during its chart career — compared to the 04 274 plays registered in 2000 by its nearest sales rival, All Saints' Pure Shores. When Limp Bizkit entered the sales chart at the top of the pile in the January 21 rundown, their position on the Music Control airplay list was a lowly 26, with just 201 plays and a total audience of 31m — much of which was attributable to the 35 plays it received on Radio One. The track never broke into the ILR Top 30, and peaked at number 21 on the airplay chart in the second week of February.

Likewise, Atomic Kitten's Whole Again, the first record to spend four weeks at number one since the end of 1999, was only added to most playlists once it had reached the summit of the sales chart. The song went straight in at Number One on the February 10 sales chart, but was conspicuous by its absence from that

week's airplay Top 50, although it did rise from 75-57. Radio (with the exception of Radio One) quickly realised its mistake, however, and within seven days the track had jumped to number 27 with slightly fewer than 1,000 spins, achieving that week's biggest increase in plays, though its climb thereafter was still relatively slow.

Atomic Kitten manager Martin O'Shea has had a huge smile on his face in recent weeks as he has watched radio programmers execute a collective U-turn in their opinion of Whole Again. "What we saw was radio judging an image of a band and the pop genre, rather than the song itself," he says. "Radio Two, Clyde FM and Key 103 were most at most stations did not test early enough whether their audience liked the song."

So should radio be in the dock for getting it so wrong three times in three months? Not so, says Capital FM programme controller and former Radio One head of music policy Jeff Smith.

"Radio stations must decide what constitutes a hit," says Smith. "Should it be the number one in the sales chart which, in the case of Limp Bizkit, sold only around 50,000 copies to get there, or should it be the favourite tracks that the millions of people listening to radio stations around the country want to hear?"

"The situation with Atomic Kitten was slightly different and was based on the image many stations had of the band and the lack of success of previous singles. With the next release the band will not suffer from the same perceptions," he says.

While Radio One did not add Whole Again to its Clist until the song's second week at number one, Radio Two plucked it on its Blist as early as mid-January. According to Radio Two executive producer Colin Martin, there

TO PLAY OR NOT TO PLAY OR NOT TO LABELS FACE UP

With both Bob The Builder and Limp Bizkit both hitting the top spot with their they had a number one hit, the whole role of radio is again being



Atomic Kitten: sales chart number one despite being absent from the airplay chart

are three key things any radio programmer must ask himself when a plugger comes to visit — does a track fit the station's demographic; is it consistent with the music policy; and does he or she have a gut feeling for it?

"Whole Again was one of those tracks we playlisted because we had an instinctive feeling," says Martin. "Pluggers are beginning to understand what Radio Two is all about, even if we will not give them the kind of heavy rotations they really want."

Unlike most of his contemporaries in British radio, Martin is not a fan of the listener research which underpins the playlist decisions of many radio stations and radio groups. In spite of the widespread nature of such techniques, however, the difficulty of obtaining an objective listener-response to a new song from a short sample

down a telephone line is acknowledged across the radio world. Two years ago, Capital Radio suggested that it could be persuaded to share its in-depth research technology with the record industry. The idea, first mooted by then director of programmes Richard Park, was subsequently abandoned after the first round of discussions. In the light of Park's resignation in March, any move in this direction now seems unlikely in the short term.

But one ex-Capital Radio employee who is attempting to encourage record companies to take market research more seriously is Clive Dickens, the former Capital Radio Group head of programmes. He is now working as a consultant with music industry research company SongScape to develop Call OutUK, a free online airplay research service.

Each Tuesday, Call Out UK contacts 500 people aged 13 to 34 via email and asks

them for their views on 20 tracks receiving airplay that week. The results are published on the website of digital music distribution company PastraX on a Friday morning.

Dickens hopes the service will encourage labels to use music research as a marketing and promotions tool before scheduling single and album releases by demonstrating to them the reality of consumers' perceptions of an act at a particular time.

"Research tells you about consumer tastes, but radio stations, like record companies, will sometimes make mistakes," says Dickens. "The problem is that radio programmers can be very sheep-like, and are led by a few taste-makers. When they get it

wrong, then you have problems. The Atomic Kitten track is a case in point, as this was a song that no one, not even the record company, expected to get under the skin of the public in the way it did."

Dave Shack, the RCA director of promotions who

was promoted two weeks ago to BMG UK VP of International, welcomes any research and testing service that record companies can share with radio. "Perhaps there has been a problem with ignorance in the record industry," he says. "We do tend to think everyone should like the records we decide to put out."

If used correctly, music research will tell the station programmer if he is playing the music his audience — and in the case of commercial stations, the advertisers — want to hear, and in conjunction with other marketing by the record company the results should be converted into singles or album sales.

Yet there are occasions when record companies and radio stations can both misjudge the public mood. Innocent act Jonathan Wilkes' debut single Just Another Day is one example of an instance where healthy airplay, combined with a huge label marketing campaign, failed to generate a



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NOT TO PLAY — TO RADIO'S ROLE

negligible airplay and Atomic Kitten only attracting radio support once being questioned. Steve Hemsley reports on a changing relationship

sales hit.

The single received early radio support following a nine-day tour of regional stations by Virgin Records' Music Week Award-winning regional promotions team. Significant TV and retail coverage was forthcoming, but the song entered the sales chart at number 24 before immediately slipping out of the Top 40 a week later.

Listener research can also tell a station if it is the music which is turning off listeners. Virgin Radio refocused its music policy in February in an attempt to grow its 30- to 40-year-old, mainly male, target demographic. "The research we have carried out over the years has told us our listeners do not care who is at number one on the singles chart," says Virgin Radio deputy programme controller Nik Goodwin. "However, they do take notice of what is in the album Top 75, so they still want to hear modern tracks from the likes of David Gray and Toploader."

Research has revealed that Virgin Radio listeners spend £270m a year on pre-recorded music, £192m of which goes on albums. That breaks down to a spend of £160m on CD albums, £23m on cassettes and £9m on vinyl LPs. Record company marketing campaigns are beginning to acknowledge Virgin's role in boosting album sales. Infectious Records, having noted Virgin Radio listeners' positive reaction to Aet's Shining Light single, now plans to launch its first radio advertising campaign in support of the band's new Free All Angels album.

Xfm programme controller Andrew Phillips points out that his station was playing Limp Bizkit's Rollin' up to 30 times a week before it topped the chart and the Capital-owned station is keen to work closely with record companies whenever it can.

Last year Xfm teamed up with Hut

Recordings to host a promotional weekend on the station featuring Hut's stable of artists, which includes Gomez, Richard Ashcroft and Placebo. "The success of this promotion was demonstrated by a rise in sales of these artists' albums, as the weekend triggered the 'must have' factor among our listeners," says Phillips.

But despite the mutual benefits of such co-operative ventures, the tension between record companies and radio stations remains. The record industry often accuses the radio sector of being too conservative in its choice of music, and of relying too heavily on research. "There is way too much research and not nearly enough imagination and lateral thinking — especially at radio," says one senior major label marketing specialist. "Whereas it may be helpful for a manufactured pop group to know whether

their hair should be spiky or straight, the kind of artists we market lead — they don't follow."

"Perhaps there has been a problem with ignorance in the record industry. We do tend to think that everyone should like the records we put out" — Dave Shack, BMG

release dates to

attempt to maximise pre-release airplay. Radio programmers have also slammed labels for releasing follow-up singles too early — in other words, before their listeners have had time to get bored with the previous release. By the same token, record companies can only watch in frustration as radio clings to its favourite tracks for months while new singles struggle to make themselves heard.

Music industry consultant and MW contributor Tilly Ruberford believes that the working relationship between the radio industry and record companies will always be characterised by conflicts of interest. "When a song really starts to sell, radio cannot



Bob The Builder: powerful youth marketing fixed a number one

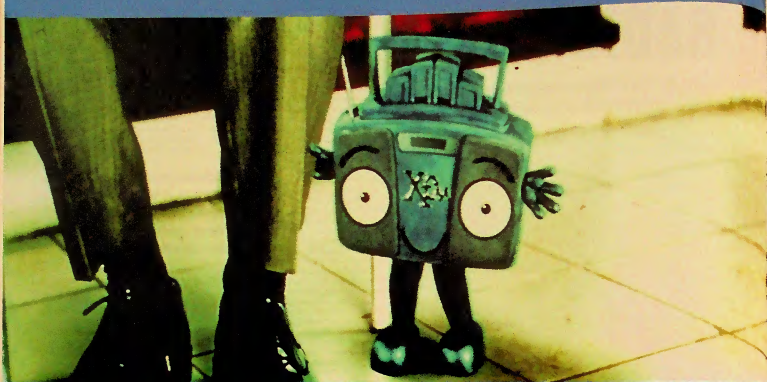
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ignore it, yet labels face a difficult job," he says. "Commercial stations in this country have never been very adventurous and pluggers are confused about exactly what Radio One stands for these days. But the big retail chains such as Woolworths want reassurance that the artists are getting radio and TV support. There are so many different interests at play here."

Radio One editor of music policy Alex

'I remember when I was the only pluggger who took Radio Two seriously. Now I am having to work harder to get my acts playlisted as everyone has realised how important the station has become' — Lisa Davies, Lisa Davies Promotions

— Lisa Davies, Lisa Davies Promotions

Jones-Donnelly has dismissed claims made by some pluggers that the station has become too biased towards dance. He says the network's high-level of dance and urban music mirrors what its core 15- to 24-year-old audience wants to hear, and adds that the Radio One playlist will soon contain more album tracks.

Radio One's change in music emphasis to target the under-25s has, in recent years, encouraged pluggers to look more closely at Radio Two, the nation's most listened-to station, which has a strict policy of playing new tracks two weeks before release, or three weeks in the case of its track of the week.

Colin Martin wants A&R departments to consider the station as a vehicle for



Toploader: albums chart radio favourites

developing new talent and he says Radio Two's support for acts such as The Corrs, Manic Street Preachers and Lonestar demonstrate its appeal to a younger, album-buying radio audience.

Radio Two, along with Top Of The Pops 2, must take the credit for the number one album success of Eva Cassidy's Songbird, which is on the station's B-list. Interest in the artist was rekindled when Terry Wogan began to play her material on his breakfast show following plays on the station's specialist shows.

One pluggger regularly visiting Radio Two is Lisa Davies, who set up her independent company Lisa Davies Promotions after eight years at EMI. She concentrates on promoting easy-listening artists and is currently working the new Chris De Burgh album, *The Ultimate Collection - Notes From Planet Earth*.

"I remember when I was the only pluggger who took Radio Two seriously," she says. "Now I am having to work harder to get my acts playlisted as everyone has realised how important the station has become."

At the time of going to press, a key Radio 2 track, Emma Bunton's *What Took You So Long*, was leading the field in the midweek sales chart, even though it featured only at number 26 on the Radio One airplay list. Ultimately, everybody knows that, as long as there are broadcast reefs, advertisers, listener research and record company priority acts, conflicting interests will continue to scotch any chance of perfect harmony between the radio and recording industries. Just don't expect Bob The Builder to like it.

Commercial radio faces unprecedented consolidation

Delegates at last Tuesday's Radio Academy Music Radio conference in London were warned that today's commercial radio playlists could appear positively radical if a bill relaxing radio ownership laws is passed by parliament.

In his keynote speech, Radio Authority member, former Understones singer and one-time A&R man Feargal Sharkey told the conference that if new communications legislation finds its way into law, the majority of UK stations could rest in the hands of just three major groups.

Such a scenario could result in the music output for the majority of the country's broadcasters being dictated by a handful of playlists. The proposed changes would have a "colossal impact on the future of the record industry," Sharkey told the delegates.

"If government accepts [the proposed changes] then we would be looking at three operators owning anything up to 90% of the commercial stations in the UK," said Sharkey. "Potentially, that means three playlists covering 90% of commercial radio. I hope that you radio pluggers are paying attention - commercial radio is facing the most radical overhaul in legislation since the Eighties."

He said he was bemused by the fact that the record industry's response to the public consultation on the proposed legislation consisted only of a two-page submission from the BPI which contained no mention of radio.

However, BPI director general Andrew Yeates countered Sharkey's remarks, saying that the BPI received a huge number of submissions in preparation for its response, but needed to concentrate on "two key issues that could have easily got lost in the wide-ranging general debate". These were that the government's commitment to provide universal access to the Internet should not be translated in terms of legislation to allow automatic rights of access to on-demand services; and that creeping regulation of the Internet should be avoided.

Sharkey told the gathering of radio and record company executives that the two industries must now, more than ever, work closely together.

"For two industries that have so much in common, they continue to strangle each other," he said. "Radio is going through a period of redefining itself and is rising to the challenges. Can the record industry do the same? [The listeners] damn well deserve the best of what both industries have to offer," Sharkey told the conference, pointing out that 43m British adults listen to radio each week.

Sharkey found favour with delegates from the record



Radio Authority's Sharkey: the majority of UK stations could rest in the hands of just three major groups

industry when he challenged the radio industry to be more creative in terms of formats when applying for new radio licences, noting that out of the last 87 licence applications made to the Radio Authority, 65 proposed mainstream programming. During the past two years, according to Sharkey, the regulator received fewer than a handful of applications proposing rock formats. He advised: "Be bold, be brave; the audiences might like it."

In a session discussing rock music - or the lack of it - on commercial radio, Kerrang! editor-in-chief Phill Alexander commented that: "[Young listeners] do not have media access points for rock, and most of the stations that play it don't respect it." Dave Shack, BMG vice president of International, concurred saying, "You can't imagine the frustration of pluggers."

Meanwhile, research unveiled at the conferences contended that the UK radio industry must introduce era-targeted listeners into the next radio generation if it is to

compete with new media and technologies for the younger population's leisure time.

The research, commissioned by the Radio Academy from pollster NOP, suggested that broadcasters must cater more for the 11- to 15-year-olds. If they want to maintain and grow younger listeners' loyalty as they get older (see News, p5). The research also revealed that 75% of respondents devote more time to listening to radio than they did a year ago, while 44% of those surveyed said they lean of new music from radio airplay.

The results of the survey bolster broadcasters' calls to revamp Rofaz, the audience ratings system, to include 11- to 15-year-olds. Currently, only listeners older than 15 are included in the official quarterly ratings results. Such a change would put the UK radio industry on a par with other countries' ratings systems such as those in France, where audience research starts at 12 years of age.

Mike McGeever

TOP 75

Table with columns: Rank, Title, Artist (Producer/Publisher), Label/Class, and Week 1-12. Includes songs like 'WHAT YOU SO LONG', 'IT WASN'T ME', 'PURE AND SIMPLE', etc.

Table with columns: Rank, Title, Artist (Producer/Publisher), Label/Class, and Week 1-12. Includes songs like 'THINK ABOUT ME', 'GIRLS DEM SUGAR', 'SHIT ON YOU', etc.

As used by Top Of The Pops and Radio One

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14 APRIL 2001

CHART COMMENTARY

by ALAN JONES



What Took You So Long by Emma Bunton is the 15th number one hit by the Spice Girls or one of their members, and though its first-week sale of 76,000 was lower than that of any of the preceding 14, it was still 20,000 copies more than *Shaggy's It Wasn't Me* managed. The Shaggy single sold 56,000 copies to retain runner-up slot and has now sold a grand total of 941,000 units. *Hear'Say's* Pure And Simple has also topped the 900,000 mark, with nearly 43,000 sales last week bringing its cumulative sales to 916,000. The PopStars winners are joined in the chart this week by Bardot, the group who emerged from the original PopStars competition in Australia – but the Aussie girls make a muted chart impact with their single *Poison*, which debuts at number 45, having sold fewer than 3,500 copies. *Elvis Presley* and *The Beatles* are tied at the top of the list of acts with most number ones, having each topped the chart 17

SINGLE FACTFILE

Emma Bunton becomes the fourth of the five original members of the Spice Girls to have a number one hit outside the group, debuting in pole position this week with *What Took You So Long*. The single sold just over 76,000 copies last week, and is her tenth number one – the previous nine, of course, were as a member of the Spice Girls. Bunton, who previously reached number two as guest vocalist on the Tin Tin Out single *What I*

Am, joins former colleague Geri Halliwell and the two Melanies (B and C) in having a chart-topping hit away from the group, leaving only Victoria Beckham still to gain solo chart honours. The Spice Girls are the first act in chart history to have four members who subsequently enjoy solo number ones, beating the previous record of three set by the Beatles, of whom Ringo Starr was the only member not to have a solo number one.

MARKET REPORT

TOP 10 COMPANIES

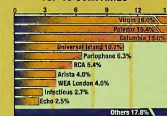
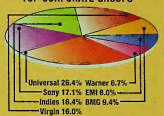


Figure shows Top 10 companies as a percentage of all releases of the Top 100 and corporate group sales by % of total of the Top 100.

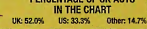
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



times – but Presley's total would be 18 if *Suspicious Minds*, which peaked at number two, had been able to dethrone *Rolf Harris'*

Two Little Boys at the beginning of 1970. The track, which is invariably among the Top 10 Presley recordings whenever fan surveys

are taken, was even hyped as a potential number one ahead of its reissue last week, but was never in with a chance, not least because it was released in a limited edition of just 30,000 copies. In the event, just under half of those found buyers last week, allowing *Suspicious Minds* to debut at number 15 – two notches below the peak position of the last Presley release, *Always On My Mind* from 1957.

13-year-old Snoop Dogg protégé and rapper *Li Bow Wow* makes an impressive chart debut this week at number six with *Bow Wow (That's My Name)*, a track which samples *Any Gibb's* number 42 hit *Shadow Dancing*, from 1978. Gibb wrote the song with his brothers Robin, Maurice and Barry, aka *The Bee Gees*, whose own latest hit *It's Where I Came In* dips from 15 to 26, a creditable performance given the fact it was in competition with their new album of the same name last week.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Siren/Genre)
1	NEW	BURN BABY BURN	Infectedz	INFECTEDZVO (DMV/P)
2	NEW	SEVEN DAYS IN THE SUN	Feeder	Echo EDCS1K7 (P)
3	1	MR WRITER	Stereophonics	V2 VVR 501538 (DMV/P)
4	2	SINCE I LEFT YOU	Avantanches	XL Recordings XLS 128C (P)
5	3	DON'T LET ME BE THE LAST TO KNOW	Britney Spears	Jive 9252832 (P)
6	4	BEST FRIENDS FOREVER	Tweenies	BBC Music WMS536382 (P)
7	NEW	(SLIP & SLIDE) SUICIDE	Kushaan	Makasha Recordings MKS54 07C (P)
8	NEW	FINALLY	Kings Of Tomorrow/feat. Julie McKnight	Distance DI 2029 (P)
9	5	THE STORM IS OVER NOW	Ri Kelly	Jive 9251852 (P)
10	NEW	GHOSTS	Tenth Planet	Nabela NEBTD0 015 (ADD)
11	NEW	BACK TO EARTH	Yves Desyrier	UK Buzzaal UKR0N3AI CD01 (DMV/P)
12	NEW	YOU COULD BE MY EVERYTHING	Mkay Graham	Public PROXDC03 (DMV/P)
13	NEW	MON AMI	Giesse	Inferno COFERN 36 (DMV/P)
14	NEW	BEZIKER	Kruckheadz	Tripoli Trax TTRAX 07C (P)
15	6	PLUG IN BABY	Muse	Mushroom WJSH B05CSX (DMV/P)
16	OVER	THE RAINBOW	Dea Cassidy	Bix Sixteen NINE (NOT)
17	NEW	I'M IN CONTROL	Jon Bishop	Tilly Taxy TDY 151C (ADD)
18	10	MUSIC IS MOVING	Corina	Nakadem NUK0 0159 (ADD)
19	9	STUTTER	Joe feat. Mystikal	Jive 9251832 (P)
20	NEW	KEEP DOIN IT	Vinl Groover & The Red Hed	Nakadem (ADD)

All charts © CN



This Week	Last Week	Title	Artist	Label
1	NEW	ADRIKS COME BACK TO YOUR LOVE	Samira Maris	Primo
2	NEW	LET LOVE BE YOUR ENERGY	Reba White	Chrysalis
3	NEW	IT FEELS SO GOOD	Julianne Hearn/Victoria Beckham	Mercury
4	NEW	DANCING IN THE MOONLIGHT	Rapino	Capitol
5	NEW	MR. WRITER	Samira Maris	Primo
6	NEW	STRAIGHT UP	Cherry Poppo	WV
7	NEW	TWIN AGAIN	feat. Mikiel, Mikiel, Mikiel	Mercury
8	NEW	BURN BABY BURN	Infectedz	Infectedz
9	NEW	FEELS SO GOOD	Julianne Hearn	Mercury
10	NEW	I'M OUTTA LOVE	Reba White	Chrysalis
11	NEW	HAPPINESS	Shanté Dign	MultiMusic
12	NEW	OUT OF REACH	Partners	Go Beat/Broadway
13	NEW	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia
14	NEW	GROOVETILE (IF THIS Ain't LOVE)	Primo	Primo
15	NEW	HELLO U'S NOT BORN	Ball Brothers	Ball Brothers
16	NEW	FLAM	Junior Senior	Capitol
17	NEW	CAN'T FIGHT THE MOONLIGHT	Samira Maris	Primo
18	NEW	SUPREME	Reba White	Chrysalis
19	NEW	DON'T LET ME BE THE LAST TO KNOW	Britney Spears	Jive
20	NEW	WALKING AWAY	Greg Dwan	WV

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From Russell Watson to TOTP... from Ministry of Sound to Alice Cooper... From Barry White to 2B3... From Tymos4 to the Temptations From Deacon Blue to the Beatkeepers... From the 3 Amigos to the Who... From Dance to Pop to Rock & Roll... We've got it covered!

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14 APRIL 2001

CHART COMMENTARY

by ALAN JONES



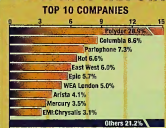
ALBUMS FACTFILE

A week after they returned to the singles chart with *This Is Where I Come In*, the Bee Gees' album of the same name debuts at number six with sales of more than 28,500 copies. It increases their tally of Top 10 albums to an even dozen and offers further proof of their outstanding longevity – their debut appeared 34 years ago. That said, its initial sales are perhaps disappointing compared with their form in recent years.

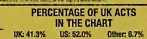
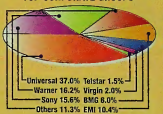
The Bee Gees' last new studio album, *Still Waters*, sold 59,000 copies when it debuted at number two in 1997 and since then their live – *One Night Only* special recording has sold just short of 1m copies. Given the fact that the Fraternal trio were the subject of a TOP2 special on Wednesday, *This Is Where I Came In* could perhaps have been expected to perform even better – though it still managed to be the week's highest debut.

Sales of *Hear/Say's* *Popstars* more than halved last week but interest was still sufficient for it to retain the number one spot with ease. It eventually sold a further 127,000 copies, three times as many as runner-up *Eva Cassidy's* *Songbird*. In an uninspiring week with few new entries and no big movers, the top five all retain their places, although all suffered from declining sales. The *Hear/Say* album was off 59%. While *Songbird* posted a 35% fall week-on-week, the *Godzilla* self-titled album shed 28% but held its third place, while *Dido's* *No Angel* dipped 17% at number four. Competing the top five, *The Ultimate Collection* by *Billy Joel* was down just 1%. *Hear/Say's* album has now sold nearly 435,000 copies and, just 13 days after release, is already in third place for the year to date, just behind *Songbird* (435,000 this year and 537,000 in total) and still well ahead of *No Angel* (728,000 in 2001 and 834,000 cumulatively).

MARKET REPORT



TOP CORPORATE GROUPS



Bruce Springsteen is consistently voted one of rock's premier live performers, and the latest evidence to support that

contention comes in the form of *Live In New York City*, a concert recording of a Home Box Office (HBO) gig, which finds Springsteen

and his cohorts the E Street Band in rare form as they run through favourites old and new. The album sold just short of 15,000 copies last week, enough for it to debut at number 12. That is well shy of the number four peaks of both of his earlier live efforts, *Live 1975-1985* (a 1986 release) and *Concert – MTV Plugged* (1993). *Live In New York City* is expected to fare much better in America, with early retail reports suggesting it could debut at number one there next week.

Damage suffered a two-year hiatus in their recording career when their original record label (Big Life) went into liquidation. The UK R&B band have since returned via a deal with Cooltempo, and have taken up where they left off. Their *Big Life* album *Forever* reached number 11 in 1997 and their current follow-up, *Since You've Been Gone* – already home to three hit singles – debuts this week at number 16 with slightly higher first week sales than its predecessor.

COMPILATIONS

Having taken the top two positions in the compilations chart last week for the first time in its eight-year existence, the Ministry Of Sound label repeats the feat, though sales of its number one *The Annual – Spring 2001* hit just 24,000 – the lowest of the year so far. Sales of the set tumbled 23% last week, while the market as a whole drifted down by 5%. It was nearly overtaken by the Ministry's other current favourite, *The Chillout Session*, which trailed by just 660 sales, and which has spent its entire nine-week chart life in the top three.

The Chillout Session is the runaway number one compilation of the year to date, with sales of 345,000. The very distant runner-up is *Breakdown – The Very Best Of Euphoric Dance*, which has sold fewer than 130,000 copies. The Chillout Session's

days at the top of the year-to-date rankings are numbered however, since today sees the release of the year's first blockbuster, *Now That's What I Call Music 48*.

There are three new entries to the top five of the compilation chart this week, tucked in immediately behind the Ministry Of Sound duo. Leading the way is *True Euphoria*, the latest BMG/Telstar collaboration, which is effectively a follow-up to *Breakdown – The Very Best Of Euphoric Dance*. *True Euphoria* sold 21,500 copies achieving highest debut honours ahead of the latest DJ Luck & MC Neat mix for Universal, which won fourth place with nearly 20,000 sales. Just under a fifth of the total registered to date by their last mix album for the label. Completing the top five, *Cream Life* is the latest dance selection from the Liverpool club.

INDEPENDENT ALBUMS

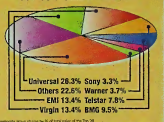
This Week	Last Week	Title	Artist	Label (distributed by)
1	1	SONGBIRD	Eva Cassidy	Blix Street/Real (HMV)
2	NEW	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mus (LC20TM154) (V)
3	2	PERFORMANCE AND COCKTAILS	Starephronics	V2 VVR 1000138 (CMV) (V)
4	4	THE HOUR OF BEWILDERMENT	Buffy Downer Boy	XL Recordings (MCD 133) (V)
5	8	WORD GETS AROUND	Starephronics	V2 VVR 1000138 (CMV) (V)
6	6	PLAY	Moby	Mus CDUSTM1 172 (V)
7	7	JJJJJ	Lakota LAK CD0017 (CMV) (V)	
8	5	TIME AFTER TIME	Eva Cassidy	Blix Street G 210073 (HMV)
9	10	YOU'VE COME A LONG WAY, BABY	Fenox Slim	Skinet BRASSIC 1100 (CMV) (V)
10	8	SHOWBIZ	Muse	Musheaven MUSHE 9500 (CMV) (V)
11	11	YESTERDAY WENT TOO SOON	Feeder	Echo ECHO 28 (V)
12	15	BUENA VISTA SOCIAL CLUB	Rhye Gooder	World Circuit (MCD 056) (V)
13	16	POLYTRONIC	Feeder	Echo ECHO 15 (V)
14	NEW	BACHELOR NO 2 OR THE LAST REMAINS OF	Aimee Mann	V2 VVR1013478 (CMV) (V)
15	12	THE OPTIMIST	Turis Brakes	Source SOUND CO223 (V)
16	19	WWF THE MUSIC – VOL 5	Jama A Johnston	Koch KOCDC0850 (KO)
17	NEW	NU-CLEAR SOUNDS	Ash	Infectious INFECT 0600 (V)
18	17	1977	Ash	Infectious INFECT 0600 (V)
19	18	LIVE AT BLUES ALLEY	Eva Cassidy	Blix Street G 210073 (HMV)
20	3	I YOU HAPPY WITH YOU NEED DO NOTHING	Affe	Twisted Nerve/ATL TN CD302 (V)

MUSIC WEEK 14 APRIL 2001

MARKET REPORT



TOP CORPORATE GROUPS



THE YEAR SO FAR... TOP 20 COMPILATIONS

Day	Week	Title	Artist	Label
1	1	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
2	2	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMI/UNIVERSAL
3	4	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	UNIVERSAL
4	4	BREAKDOWN – THE VERY BEST OF EUPHORIC DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
5	5	NEW MIDWINTER 2001	VARIOUS ARTISTS	UNIVERSAL
6	6	THE GREATEST 101 SINGLES	VARIOUS ARTISTS	EMI/UNIVERSAL
7	9	I LOVE 85	VARIOUS ARTISTS	UNIVERSAL
8	9	PASSION	VARIOUS ARTISTS	WGM/UNIV
9	7	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
10	8	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	11	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	12	BRIT AWARDS 2001 – ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
13	13	RISS SMITHS OVERDOSE 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
14	12	DANCE MASTERS	VARIOUS ARTISTS	UNIVERSAL
15	15	STEVE WRIGHT'S SUNDAY LIVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	16	NOW DANCE 2001 – PART 2	VARIOUS ARTISTS	UNIVERSAL
17	13	THE LICK – PRESENTED BY TYRON NELSON	VARIOUS ARTISTS	DEF SOUL
18	14	THE NEW LOVE ALBUM	VARIOUS ARTISTS	UNIVERSAL
19	20	PURE GARAGE IV	VARIOUS ARTISTS	WGM
20	16	DEEP & CHILLED EUPHORIA	VARIOUS ARTISTS	BMG/TELSTAR TV

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

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Singles



- 1 **WHAT TOOK YOU SO LONG**
Emma Bunton
Virgin
- 2 **IT WASN'T ME** Shaggy feat. Rikrok
MCA/Uni-Island
- 3 **PURE AND SIMPLE** Hear'Say
Polydor
- 4 **BUTTERFLY** Crazy Town
Columbia
- 5 **CLINT EASTWOOD** Gorillaz
Parlophone
- 6 **BOW WOW (THAT'S MY NAME)** Lil' Bow Wow
So So Def/Columbia
- 7 **WHOLE AGAIN** Atomic Kitten
Innocent
- 8 **UPTOWN GIRL** Westlife
RCA
- 9 **TEENAGE DIRTBAG** Wheatus
Columbia
- 10 **SALSOU! NUGGET (IF I WANNA)** M&S presents Girl Next Door
fir

- 11 **I'M LIKE A BIRD** Nelly Furtado
Dreamworks/Polydor
- 12 **CHILLIN'** Modjo
Polydor
- 13 **BURN BABY BURN** Ash
Infectious
- 14 **SEVEN DAYS IN THE SUN** Feeder
Echo
- 15 **SUSPICIOUS MINDS** Elvis Presley
RCA
- 16 **MR WRITER** Stereophonics
V2
- 17 **STRAIGHT UP** Chante Moore
MCA/Uni-Island
- 18 **I WANNA BE U** Chocolate Puma
Cream/Parlophone
- 19 **HAPPINESS** Sauced Dr. Zagn
No. 10 Records

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THE OFFICIAL CHARTS

music week



THE OFFICIAL UK CHARTS
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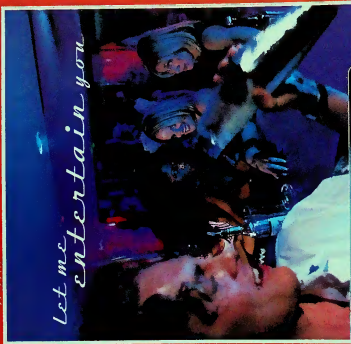


1 POPSTARS

- 1 **HEAR'SAY** Polydor
- 2 **SONGBIRD** Eva Cassidy
Blix Street/Hot
- 3 **GORILLAZ** Gorillaz
Parlophone
- 4 **NO ANGEL** Dido
Cheeky/Arista
- 5 **THE ULTIMATE COLLECTION** Billy Joel
Columbia
- 6 **THIS IS WHERE I CAME IN** Bury Tomorrow
Polydor
- 7 **I NEED YOU** LeAnn Rimes
Curb/Unlondon
- 8 **WHITE LADDER** David Gray
IHT/East West
- 9 **NOT THAT KIND** Anastacia
Epic
- 10 **HUMAN** Rod Stewart
Atlantic



- 11 **KNOW YOUR ENEMY** M2M
Mimic Street/Praetechers
- 12 **LIVE IN NEW YORK CITY** Bruce Springsteen & The E Street Band
Columbia
- 13 **PARACHUTES** Coldplay
Parlophone
- 14 **RENAISSANCE** Lionel Richie
Mercury
- 15 **NO MORE SHALL WE PART** Nick Cave & The Bad Seeds
Mute
- 16 **SINCE YOU'VE BEEN GONE** Damage
Cooltempo
- 17 **DISCOVERY** Daft Punk
Virgin
- 18 **CHOCOLATE STARBUCH** AND THE HOT DOG LIMP BIZKIT
Interscope/Polydor
- 19 **BOYFRIEND** Craig David
Walsley
- 20 **MUBY** Moby
Derech/Moby/Polydor



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dotmusic
what's your sound?

14 **20** RENDEZVOUS Craig David
Wiltstar



- 12 **21** DON'T LET ME BE THE LAST TO KNOW Brimey Spears, Jive
15 **22** BEST FRIENDS FOREVER Twentieness BBC Music
17 **23** ALWAYS COME BACK TO YOUR LOVE Samantha Mumba Wild Card/Polydor
18 **24** SINCE I LEFT YOU Avalanches XL Recordings
24 **25** WANT YOU BAD The Offspring Columbia
18 **26** THIS IS WHERE I CAME IN Bee Gees Polydor
22 **27** I NEED YOU LeAnn Rimes Comb/London
23 **28** MS JACKSON Outkast LaFace/Arista
21 **29** STILL BE LOVIN' YOU Damage Cooltempo
26 **30** NOBODY WANTS TO BE LONEY Ricky Martin With Christina Aguilera Columbia



- 29 **31** HERE WITH ME Dido Chesky/Arista
27 **32** MR DJ Blackout Independiente
20 **33** SHOW ME THE MONEY Architects Go Beat
28 **34** THE STORM IS OVER NOW R Kelly Jive
19 **35** UP ON THE DOWN SIDE Ocean Colour Scene Island/Un-Island
35 **36** AMERICAN DREAM Jakatta Bullin

34 **37** PARADISE Kaci Comb/London

36 **38** THINK ABOUT ME Artful Dodger feat. Michelle Escoffrey fir

33 **39** GIRLS DEM SUGAR Beenie Man feat. Mya Virgin

31 **40** SHIT ON YOU D12 Interscope/Polydor



compilations

1 THE ANNUAL - SPRING 2001 8 **11** THE VERY BEST OF PHOENIX CHILLOUT MIXES
Ministry of Sound Island TV/EMG

2 THE CHILL OUT SESSION 8 **12** SAVE THE LAST DANCE (OST)
Ministry of Sound Hollywood

3 TRUE EUPHORIA 9 **13** KISS SMOOTH GROOVES 2001
Island TV/EMG Universal TV

4 DJ LUCK & MC NEAT PRESENTS VOL II 12 **14** LOVE 80'S
Virgin/EMI Virgin/EMI

5 CREAM LIVE 13 **15** PURE GARAGE IV
Virgin/EMI Warner/esp

6 NOW DANCE 2001 PART 2 14 **16** THE NEW PEPSI CHART ALBUM
Virgin/EMI Virgin/EMI

7 MTV SELECT 11 **17** CLUBBED
Universal TV Universal TV

8 NEW WOMAN 2001 10 **18** GATECRASHER DISCOTECH GENERATION
Virgin/EMI Nonesuch

9 WESTWOOD 15 **19** CLUB MIX 2001
Def Jam UK Universal TV

5 MUSIC - THE DEFINITIVE HITS COLLECTION 20 **THE SOUND OF CLASSIC FM**
BMG/Gony/Realstar/WMSA Classic FM

peoplesound.com top10chart

- | LW | TW | Artist | Label |
|-----|----|---------------------|-----------------|
| 1 | 1 | Nylon Pylon | Music Naise |
| 8 | 2 | Ronsons | Mercury |
| NEW | 3 | Lukee | It's Over |
| NEW | 4 | Platinum Performers | Junglist |
| 10 | 5 | Alex Valentin | Electric Groove |
| 10 | 6 | Mr Downstate | Overturned |
| 12 | 7 | Torben Floor | Sourbathing |
| 16 | 8 | Bonafide | Not All Bad |
| 14 | 9 | Impriest | Angelus |
| 11 | 10 | Aaron Gray | Loosing Step |

Featured artist: **morph**

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16 **21** ONKAS BIG MOKA Toploader

17 **22** THE GREATEST HITS TEXAS Mercury

14 **23** ALL THAT YOU CAN'T LEAVE BEHIND U2 Island/Un-Island

20 **24** HOT SHOT SHAGGY MCA/Un-Island

25 **25** TIME AFTER TIME Eva Cassidy Blix Street/Hot

31 **26** HYBRID THEORY Linkin Park Warner Brothers

22 **27** THE MARSHALL MATHERS LP Eminem Interscope/Polydor

23 **28** MUSIC Madonna Maverick/Warner Bros

18 **29** COAST TO COAST Westlife RCA

21 **30** THE VERY BEST OF THE POGUES Warner/esp



33 **31** INFEST Papa Roach DreamWorks/Polydor

24 **32** SING WHEN YOU'RE WINNING Robbie Williams Chrysalis

30 **33** SIGNIFICANT OTHER Limp Bizkit Interscope/Polydor

27 **34** 2001 Dr Dre Interscope/Polydor

28 **35** THE VERY BEST OF MICHAEL MCDONALD Rhino

29 **36** GOTTA TELL YOU Samantha Mumba Wild Card/Polydor

26 **37** LOST SONGS 95-98 David Gray East West

40 **38** THE WRITING'S ON THE WALL Destiny's Child Columbia

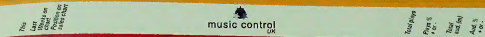
44 **39** PERFORMANCE AND COCKTAILS Stereophonics V2

34 **40** 1 The Beatles Apple



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14 APRIL 2001



The Official UK Airplay Chart		music control		Airplay	
Pos.	Week On Chart	Title	Artist	Points	Change
1	1	IT WASN'T ME	Shaggy feat. Rikrok	2407	-7 82.55
2	1	I'M LIKE A BIRD	Nelly Furtado	1906	+4 78.03
3	8	CLINT EASTWOOD	Gorillaz	1860	+4 71.42
4	10	SALSOU NUGGET (IF YOU WANNA)	M&S Presents The Girl Next Door	1707	+14 70.89
5	4	WHAT YOUK YOU SO LONG?	Enna Bunton	1814	+29 67.62
6	5	ALL FOR YOU	Janet Jackson	1773	+9 67.50
7	5	SURVIVOR	Destiny's Child	1848	+8 66.48
8	7	RENDEZVOUS	Craig David	1791	-12 64.14
9	4	LOVIN' EACH DAY	Ronan Keating	1626	+25 63.16
10	7	I WANNA BE U	Chocolate Puma	1399	+16 58.12
11	11	HERE WITH ME	Dido	1441	-13 51.53
12	4	PURE AND SIMPLE	Heaz/Say	1980	-22 51.08
13	4	WHAT IT FEELS LIKE FOR A GIRL	Madonna	1487	+21 48.81
14	3	OUT OF REACH	Gabriele	1005	+53 47.46
15	4	BUTTERFLY	Crazy Town	1005	+29 47.00
16	15	CHILLIN'	Mojo	1467	+6 46.40
17	11	MS. JACKSON	LaFace/Arista	993	+2 45.44
18	4	LET LOVE BE YOUR ENERGY	Robbie Williams	1561	+20 44.27
19	7	WHOLE AGAIN	Atomic Kitten	1730	-7 42.54
20	18	MR. WRITER	Stereophonics	72	75 39.61
21	3	TEENAGE DIRTBAG	Wheatbus	1970	+1 35.28
22	10	DANCING IN THE MOONLIGHT	Toploader	92	56 34.20
23	10	ALWAYS COME BACK TO YOUR LOVE	Samantha Mumba	1341	-31 29.95
24	4	HOW WOW (THAT'S MY NAME)	Li Bow Wow	632	+40 29.56
HIGHEST TOP 50 CLIMBER					
25	2	RUN FOR COVER	Sugababes	618	+61 28.15
26	4	SINCE I LEFT YOU	The Avanchics	180	-30 27.67
BIGGEST INCREASE IN AIRPLAY					
27	1	THE WAY YOU LOVE ME	Faith Hill	599	+5 25.60
28	4	THIS IS WHERE I CAME IN	Bea Gees	253	+32 25.59
29	1	GIVE ME A REASON	The Corrs	717	+37 25.42
BIGGEST INCREASE IN SPINZ					
30	1	PLAY	Jennifer Lopez	917	+151 24.73
31	2	SEVEN DAYS IN THE SUN	Feeder	230	+16 23.27
32	16	FEELS SO GOOD	Melanie B	1237	-18 22.97
33	8	ONLY FOR A WHILE	Toploader	52	61 22.95
34	7	THINK ABOUT ME	Artful Dodger feat. Michelle Escottery	893	-21 22.66
35	2	I'M OUTTA LOVE	Anastacia	972	+1 21.14
36	4	UP ON THE DOWNSIDE	Universal Island	320	-7 20.95
37	3	INDEPENDENT WOMEN PART 1	Destiny's Child	550	-24 20.82
38	10	AMERICAN DREAM	Jakarta	940	-10 20.53
39	4	I NEED YOU	Leann Rimes	641	-29 19.97
40	17	TOUCH ME	Rui Da Silva feat. Cassandra	596	-24 19.82
41	3	LOVE DON'T COST A THING	Jennifer Lopez	648	-32 19.76
42	9	DEONT STOP MOVIN'	Polydor	731	+66 19.54
43	2	BURN BABY BURN	Ash	455	+58 19.43
44	7	UP TOWN GIRL	Westlife	1102	-23 19.38
45	14	CASE OF THE EX	Mya	491	+61 18.80
46	11	GET UR FREAK ON	Missy Elliott	227	+34 18.51
47	6	GROOVEJET (IF THIS AINT LOVE)	Spiller	722	-1 17.83
48	11	ROCK DJ	Robbie Williams	420	-13 17.52
49	1	STRAIGHT UP	Chanté Moore	691	+30 17.46
50	4	SHOW ME THE MONEY	Architects	50	53 17.00

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RADIO ONE

Pos.	Week On Chart	Title	Artist	Points	Change
1	1	CLINT EASTWOOD	Gorillaz	3360	38 38
2	7	SURVIVOR	Destiny's Child	2762	25 35
3	2	IT WASN'T ME	Shaggy feat. Rikrok	2677	33 33
4	3	SALSOU NUGGET	M&S Pos The Girl Next Door	2272	32 31
5	3	SINCE I LEFT YOU	The Avanchics	2042	32 29
6	13	ALL FOR YOU	Janet Jackson	2403	21 28
7	6	SEVEN DAYS IN THE SUN	Feeder	2176	31 28
8	7	I WANNA BE U	Chocolate Puma	2050	28 28
9	11	MR. WRITER	Stereophonics	2270	25 27
10	17	BUTTERFLY	Crazy Town	2153	24 27
11	4	GET UR FREAK ON	Missy Elliott	1977	23 25
12	3	RENDEZVOUS	Craig David	1914	32 24
13	10	HOW WOW (THAT'S MY NAME)	Li Bow Wow	1520	27 24
14	11	CHILLIN'	Mojo	1601	25 23
15	19	RUN FOR COVER	Sugababes	1376	19 22
16	7	MS. JACKSON	LaFace/Arista	1970	23 21
17	16	WHAT IT FEELS LIKE FOR A GIRL	Madonna	1402	15 21
18	15	DAS GLOCKENSPIEL	Sahib Dost/Mercury	1169	20 21
19	28	I'M LIKE A BIRD	Nelly Furtado	1191	15 20
20	16	BURN BABY BURN	Ash	1286	20 20
21	19	LET LOVE BE YOUR ENERGY	Robbie Williams	1430	18 20
22	3	WHO'S THAT GIRL	Westlife	1112	10 17
23	3	COLD AS ICE M.P.	Ronan Keating	1330	12 16
24	10	LOVIN' EACH DAY	Ronan Keating	1054	14 15
25	10	WHAT YOUK YOU SO LONG?	Enna Bunton	1022	14 15
26	16	CASE OF THE EX	Mya	816	15 15
27	16	BE AMOUR	Billy Bragg	860	9 15
28	10	COMING HOME	Kwan Lee	946	13 15
29	24	HERE WITH ME	Dido	1062	17 14
30	10	AMERICAN DREAM	Jakarta	1044	14 14
31	10	KARMA HOTEL	Spiller	978	11 14
32	27	DEONT PANIC	Gorillaz	862	14 14

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ILR

Pos.	Week On Chart	Title	Artist	Points	Change
1	1	IT WASN'T ME	Shaggy feat. Rikrok	2722	21 21
2	1	PURE AND SIMPLE	Heaz/Say	3452	22 21
3	3	I'M LIKE A BIRD	Nelly Furtado	2621	16 21
4	11	WHAT YOUK YOU SO LONG?	Enna Bunton	3051	13 20
5	4	WHOLE AGAIN	Atomic Kitten	4206	17 20
6	8	ALL FOR YOU	Janet Jackson	3987	15 20
7	16	LOVIN' EACH DAY	Ronan Keating	3242	12 21
8	5	RENDEZVOUS	Craig David	3381	17 20
9	12	SALSOU NUGGET	M&S Pos The Girl Next Door	2786	14 20
10	18	LET LOVE BE YOUR ENERGY	Robbie Williams	2861	12 20
11	19	WHAT IT FEELS LIKE FOR A GIRL	Madonna	2621	17 21
12	10	CLINT EASTWOOD	Gorillaz	3254	13 20
13	14	SURVIVOR	Destiny's Child	3173	14 20
14	7	HERE WITH ME	Dido	3226	14 21
15	14	CHILLIN'	Mojo	2611	24 21
16	4	ALWAYS COME BACK TO YOUR LOVE	Samantha Mumba	2612	12 21
17	1	I WANNA BE U	Chocolate Puma	2194	22 21
18	3	FEELS SO GOOD	Melanie B	2381	23 21
19	13	UPTOWN GIRL	Westlife	2611	12 21
20	10	OUT OF REACH	Gabriele	1561	64 10 22
21	20	DANCING IN THE MOONLIGHT	Toploader	1524	28 20
22	25	TEENAGE DIRTBAG	Wheatbus	2286	86 20
23	20	THINK ABOUT ME	Artful Dodger	2176	31 20
24	29	MS. JACKSON	LaFace/Arista	2673	83 20
25	21	BUTTERFLY	Crazy Town	2419	83 20
26	27	PLAY JENNIFER LOPEZ	Jennifer Lopez	2028	72 22
27	27	PLAY JENNIFER LOPEZ	Jennifer Lopez	1378	27 22
28	27	LET LOVE BE YOUR ENERGY	Robbie Williams	1124	27 22
29	3	GROOVEJET (IF THIS AINT LOVE)	Spiller	1932	70 20
30	3	NOBODY WANTS... A Manic & Capella	Manic Street Preachers	909	67 20

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TOP 10 GROWERS

Pos.	Title	Artist	Points	Change
1	PLAY JENNIFER LOPEZ	Jennifer Lopez	917	51
2	WHAT YOUK YOU SO LONG?	Enna Bunton	1814	406
3	OUT OF REACH	Gabriele	1005	338
4	LOVIN' EACH DAY	Ronan Keating	1026	324
5	DEONT STOP MOVIN'	S Club 7	731	291
6	LET LOVE BE YOUR ENERGY	Robbie Williams	1561	268
7	WHAT IT FEELS LIKE FOR A GIRL	Madonna	1487	256
8	YOU ARE ALIVE	Fugees	481	241
9	IT'S RAINING MEN	Ger Halliwell	489	234
10	RUN FOR COVER	Sugababes	618	233

© Music Control UK. Chart shows total including greatest growth in spins.

TOP 10 MOST ADDED

Pos.	Title	Artist	Points	Change
1	CLUTCH	Shea Seger	7	9
2	PLAY JENNIFER LOPEZ	Jennifer Lopez	7	17
3	IMITATION OF LIFE (WEA)	Various Artists	7	17
4	YOU ARE MY HIGH DION	Dee Dee & The Heartbreakers	6	17
5	IT'S RAINING MEN	Ger Halliwell	6	17
6	NO MORE BEAVY (M & D)	Doni & The Doni	6	17
7	STILL ON YOUR SIDE	Sebastian	6	17
8	ALL FOR YOU	Janet Jackson	6	17
9	WHAT IT FEELS LIKE FOR A GIRL	Madonna	6	17
10	OUT OF REACH	Gabriele	6	17

© Music Control UK. Chart shows biggest weekly greatest growth in spins of all tracks.

TOP 10 PRE-RELEASE

Pos.	Title	Artist	Points	Change
1	ALL FOR YOU	Janet Jackson	67	19
2	SURVIVOR	Destiny's Child	66	48
3	LOVIN' EACH DAY	Ronan Keating	63	50
4	WHAT IT FEELS LIKE	Madonna	47	46
5	OUT OF REACH	Gabriele	40	41
6	LET LOVE BE YOUR ENERGY	Robbie Williams	39	42
7	RUN FOR COVER	Sugababes	28	15
8	THE WAY YOU LOVE ME	Faith Hill	25	20
9	GIVE ME A REASON	The Corrs	25	23
10	PLAY JENNIFER LOPEZ	Jennifer Lopez	25	23

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CLASSICAL - EDITED BY ADAM WOODS

CLASSICAL NEWS

by Andrew Stewart

DECCA PUTS FAITH IN CATALOGUE

Decca's UK classical catalogue business, overshadowed by the media and commercial success enjoyed by the label's chart-topping Rufus Wainwright and Björk, will receive a strong boost next month with the launch of its British Music Month.

The new line rolls out on May 14 with eight titles devoted to named composers, from Sir Arthur Sullivan and George Butterworth to Sir Harrison Birtwistle and Mark Anthony Turnage. A double-disc set of rare recordings of works by Britten, including the premiere release of the composer's 1957 account of Abraham And Isaac with Peter Pears and Norma Procter, stands among the highlights of the initial release alongside an album devoted to Britten's classic reading of his Serenade for tenor, horn and strings coupled with Dame Edith Sitwell and Pears' performance of Walton's Façade.

"The series was put together with UK independent retailers firmly in mind," says Graham Southern, catalogue manager for Universal Classics & Jazz. "They thrive on this sort of repertoire. But we were also eager to make the titles interesting to the multiples." Virgin and HMV have been approached to buy in product, while Southern is optimistic that WH Smith will eventually stock certain titles. He reports that music club specialist Britannia Music is also pleased with the look and feel of the series.

"We wanted to make best use of the British music in our catalogue and appreciate that it doesn't always fit the needs of an international line such as Decca Legends," he says.

He adds that collaboration between

Universal's three classical labels has broadened the choice of material for the British Music Collection, allowing Southern to repackaged acclaimed recordings of works by Birtwistle and Finzi from Deutsche Grammophon under the Decca logo.

"We've created a classic image for the series artwork, which we feel has strong branding potential," he says. "The aim is to present 25 releases a year for the next three years and build a following for Universal's gems of British music."

ABRAHAM'S MOVES UP AT CLASSIC FM

Classic FM has appointed Philipps Abraham to the post of music manager, a key role within the network's programming department. Since joining the radio station in 1993, she has taken responsibility for the music broadcast on Smooth Classics At Two and Easier Breakfast. Her new brief will focus on shaping and developing Classic FM's music policy, with Abraham reporting directly to Classic FM's managing editor, Darren Herley.

Abraham boasts an impressive musical pedigree, having been co-principal flautist of the National Youth Orchestra of Great Britain and a scholarship student at both the Royal Academy of Music and Indiana University School of Music. Her early musical development was supported by studies at the specialist music department of Wells Cathedral School.

"Classical music is at the heart of everything that Classic FM stands for," says Roger Lewis, managing director and programme controller of the station. "Phillipa has already played a fundamental part in creating the sound of Classic FM. I'm confident that in her new role she will help us to strengthen further our position as the UK's first choice for classical music."

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ALBUM of the week

MAHLER: Symphony No. 5,
Philharmonia Orchestra/Zander.
(Telarc 2CD-80569 [2CD]). Benjamin Zander's motivational sessions for

top city folk have attracted abundant column inches, while his wholehearted Mahler interpretations have underlined his place as a musician unprepared to follow conventions slavishly. As the conductor explains in the bonus discussion disc that accompanies his latest Mahler release on Telarc, there are enormous riches to be mined from the

composer's symphonic scores and, above all, a vast wealth of interpretative details that add up to more than their sum. It is difficult to resist either the power of the music-making here or the artistry of Telarc's recording team. In short, Zander highlights the score's emotional complexities and contradictions with absolute conviction and great sensitivity. The release is backed by ads in the classical press.



REVIEWS

For records released up to April 16 2001

BEST LOVED HYMNS: The Wallace Collection, Stoned Williams Choir of King's College, Cambridge/Clebury (EMI Classics 5 57026 2). New arrangements

were commissioned for this disc, with John Rutter and Stephen Cleobury among those chosen to complement familiar old tunes. Marketing for the disc underlines its Easter significance, backed by a three-week Classical FM campaign during April, a full-page colour ad in the BBC Music Magazine and national press, and during Easter Week itself.

FRAME: Including world premiere recordings of works by Michael Nyman Graham Fitkin, Ryuchii Sakamoto and Philip Glass. Simon Harem; Duke String Quartet, Fitkin, etc (Black Box BEM1055). There is a terrific energy about Simon Harem's third Black Box release, highlighted by the punchy recorded sound and a choice of

repertoire that neatly balances minimalist aggression with romantic lyricism. The disc contains hotlink encoding to connect to BBM's website, extended programme notes and additional content.

MOZART: Symphonies Nos 31 "Paris", 32, 34 and 25 "Haffner", Academy of St Martin-in-the-Fields/Marriner. (Philips Classics 468 146-2). Universal's budget-price Eloquence series may fall short in its lack of programme notes and other features, but it continues to present treasures from the company's classical archives. These Mozart recordings, made during the Seventies and early Eighties, remain competitive at any price.

PLETNEV - LIVE AT CARNEGIE HALL: Works by JS Bach/Sonata, Beethoven, Chopin, Rachmaninov, Scriabin, etc. (Deutsche Grammophon 471 157-2 [2CD]). Russian pianist Mikhail Pletnev, winner of the 1978 Moscow Tchaikovsky competition, finally made his Carnegie Hall debut last November. New York's critics and his audience surely felt the wait was worthwhile, as the bonus disc of encores presented here confirms.

MUSIC WEEK APRIL 14 2001

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Award Categories To Include

Music Video Awards

Best Pop Video
Best Rock Video
Best Alternative Video
Best Dance Video
Best Video of 2000
Best Art Direction
Best Cinematography
Best Editing
Best Special Effects
Best Telecine
Best Producer
Best Video Commissioner
Best New Director
Best Director

Packaging Awards

Best Single Design
Best Album Design
(Artist)
Best Album Design
(Various Artists)
Best Design of
A Series of Sleeves
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WHERE NEXT AFTER THE DOT

Now that the shine has worn off the fools' gold of countless internet start-ups a new era of rational

During a rollercoaster two-year period which saw technology stocks first soar to dizzying heights and then plunge to uncomfortable depths, the music business has been by turns seduced and then embarrassed by the antics of its precocious dot com in-laws. For a while, the sight of paper millionaires promising to "incubate sticky interfaces" and talking of "aggregation" or "disintermediation" was a common one: it seemed they might just take over the world.

But when the stockmarket bubble burst, so did a whole range of British online music brands including Boxman, Hobotomusic, Puremix and Musiciansigned, the independent A&R site whose directors were once the epitome of dotcom excess, allowing themselves to be filmed by BBC's Panorama cruising around sunny west London in a drop-top Porsche. And with iCrunch and Music3W locked into separate last-ditch efforts to find new buyers, the coming months are a make-or-buy break period for anyone still hoping to compete in the digital music space.

One important lesson has been learned the hard way, most notably by start-ups which expected to raise funds using advertising revenues that never materialised. "There has been a widespread rationalisation and realisation that unless you have a sustainable business model you're not going to last," says Gary Millner, whose company, Soundwrap, offers content owners the chance to secure and sell their MP3 files at a standard rate of 25% per transaction. "The old 'advertising is the medium' philosophy proved to be unsustainable."

Even MP3.com, which boasts one of the busiest communities on the internet, has

recently moved away from its free, advertising-dependent ethos, building subscription channels and charging a monthly fee to musicians who wish to share in its Payback For Playback royalties. And while CEO Michael Robertson still sees music as an ideal bedfellow for advertisers, he admits that "it's imperative to have an extremely large audience to attract the biggest advertisers".

In attempting to build such an audience, online start-ups have become notorious for their risky, high-profile marketing campaigns, a situation that Tom Zito, co-founder, with ex-Talking Head Jerry Harrison, of unsigned music portal Garageband.com laments. "The dotcom deaths of several companies have not come as a great surprise," he says. "They simply spent too much money on self-

advertising without generating any income—that was never going to work."

It did not take long before the stockmarket slide set in, sparked by advertisers' concerns about low click-through rates. Many sites found themselves caught in a vicious circle, floating in rapidly-draining pools of venture capital while the projected revenue streams failed to materialise.

Desperate times gave way to compromise solutions. "We had to be practical about it and say the product was really strong but it



Vitaminic's Cass: run like a proper company, not a dot com

was going to take two to three years," says Andy Macpherson, co-founder of online broadcaster Puremix.com, which has now merged with Chrysalis fan network Rivals.net. "By the time we came to the second round of funding, the market conditions were as difficult as they could be."

Former Puremix DJ Jim Gellatly, now owned by the old media home at Glasgow's Beat 106, believes that the wrong type of marketing was partly to blame for the demise of the original incarnation of Puremix. "I was confident that the product was brilliant, but people just didn't know about it," he says. "The best way to discover Puremix was to go to the site and that's where we fell down. An internet operation should be advertising over the net, not with full-page ads in the AMC."

Nick King was vice president at CD retailer Boxman, which felt the same funding squeeze some months before Puremix ran into trouble. "Our business plan didn't change," he says. "We were meeting our targets, but the return that the investors required was affected by what was happening in the rest of the world." He now works at DX3, which boasts an up-and-coming digital distribution service alongside an online promotions team and a custom CD division offering content owners the means to sell burned-to-order compilations. Unlike Boxman, he explains, it's a purely B2B approach. "Clearly, we're not going to get into the business of trying to attract customers."

Neither is DX3 interested in acquiring its own content for the project, something which proved fatal for the American custom-compilation site Musicmaker.com. "They wanted to have a vast catalogue on tap all the time and they ended up paying big advances for catalogue," says King. "That has proven to be a mistake."

One company which has played the high-

risk content aggregation game with some panache is Emusic.com. It attracted millions of dollars in revenue with its subscription download service and advertiser-friendly high profile, but has yet to turn a profit. Analysts predict that Emusic's cash reserves will last only until the beginning of next year at current burn rates of \$1.3m per quarter. Most competitors and onlookers agree that Emusic's model is a make-or-break one. Some are less equivocal.

"Trying to make money out of owned rights on the internet is like trying to sell beer in a free bar while paying the brewery an advance for the privilege of doing so," says Chris Cass, UK managing director of rival indie-music sales site Vitaminic. And with one well-known artist rumoured to have raised enough cash from Emusic to buy an entire ranch, it's

'Trying to make money out of owned rights on the internet is like trying to sell beer in a free bar while paying the brewery an advance' Chris Cass, Vitaminic

understandable that Emusic boss Gene Hoffman has since taken a firm line against the infringement of his copyrights by Napster. Then last week, it emerged that the company is in sales negotiations with Universal.

Despite its criticisms of the rights-buying mentality, Vitaminic has kept enough money in the bank to acquire former competitors FranceMP3.com and the Internet Underground Music Archive (IUMA), with their user bases and content libraries still intact. IUMA, the first unsigned band MP3 site, having been founded way back in 1993, was bought — ironically enough from former owner Emusic — at the knock-down price of \$300,000 in cash and stock. Prior to the announcement two weeks ago of its new ownership, IUMA had been forced to close entirely for some months. Even the controversial "name your baby IUMA" publicity stunt had failed to provide the interest of Emusic's accountants. IUMA's departed co-founder Rob Lord, meanwhile, says the site should have remained a "proof of

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NOT BOMBS AND DOT GONES?

Qualification and reality has dawned where few of the existing players will survive, writes Toby Lewis



DX3's King: "not going to get into the business of trying to attract customers"

concept" rather than limping on today. "As for the Emusic phase, history must add footnotes of marketing antics including the Jenny Jones TV chat show and baby IUMAs," he dryly notes. "Now that an Italian roll-up play runs the IUMA circus, who can guess what indignities will come?" he demands, employing a term which describes a company that incorporates smaller internet companies into a collectively profitable network.

Regardless of Lord's doubts, IUMA's other creator and current boss Jeff Patterson calls Vitaminic "a safe port in a storm, with some great potential. We've been very impressed by the operations over at Vitaminic — they're a smart group of people who are managing their cash intelligently."

"We've always run it like a proper company, never like a dot com," says Chris Cass. "We don't have three-storey offices in the centre of town employing 80 people — you have to earn that. We work on a very heads-down, nose-to-the-grindstone basis. A lot of us come from the independent sector where you have to keep costs low and revenues high. As a result, unlike every other dotcom you can think of, we've increased in value."

Vitaminic has one of the most heavily-traded stocks on the Italian Nuovo Mercato technology exchange. "If you're looking for a success story, as of now this is one," Cass proclaims.

In fact, the need to keep margins tight is a mantra repeated both by old hands and newcomers to the digital music market. Representative of today's more sober attitudes to financing is Cheryl Parker, CEO of songwriter "dating agency" SongwritersWorldWide.com. Acknowledging that the slump had made it harder to gain first-round funding, Parker and her partner Bridget Adams decided to put the site together themselves. "We had limited set-up costs as the design and build of the site has been done by a company shareholder. It is easier and quicker to set up an internet business if you have the right team of people."

So far, the pair have attracted more than 40 songwriters, each affiliated to a major publishing company and paying £150 annually. Their ranks include Pete Kirtley, co-writer of Heri Say's smash Pure and Simple.

Some dotcom burn victims, however, are not happy to peg all the blame on the City or their own business plans. Many of the research companies' projections of key industry pre-requisites such as broadband availability have turned out to be too high, catching out pretty much anyone who was depending on increased bandwidth for their multimedia products.

"I think the difficulty was that the models we used turned out to be so far off the mark," says Ande Macpherson of Puremix. "We thought we were being quite negative about it, and the backers that we dealt with thought it made sense. At the end of the day, you have to take ultimate responsibility for your business, but some of the research we used as a guide was no help at all."

The research organisations themselves

'Over the next six to 18 months you'll see the 20 or so notable existing digital music companies whittled down to perhaps less than five'
Michael Robertson, MP3.com

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bride at suggestions that they are guilty of misleading clients with overly enthusiastic market projections. Analyst Mark Mulligan of Jupiter MMX contends that, for example, his firm's year-old prediction of 23m UK users online by 2001 ended up being exactly correct. "Jupiter MMX's broadband forecasts are far less bullish than others," he says. "We offered what we believe to be a very true interpretation of the market today and of what the future holds — not just what the market would like it to look like. We are keenly aware of the fact that our clients use these figures to build business models, and that weight of responsibility is taken very seriously indeed. We are conservative. We are not cheerleaders of technology."

The most immediate and obvious result of the internet music world's recent struggles is a mass consolidation. Universal Music Group is reported to be buying BMG out of its 50% stake in GetMusic.com, and planning to merge the site with its flagship A&R portal Farnclub.com — and probably Emusic now. Alternative/dance download seller Kronbitz is in discussions with potential buyers, including digital broadcasting firm Music Choice. Musicinspired, whose staff were not available for comment, is seeking out non-music dotcoms to "reverse into its Armistead shell" and Music Week sister website

Dotmusic is actively hunting for a buyer. Signs are that many of the more wily players, aware that the true commercial explosion of online music is yet to come, are re-posturing to incorporate more of a business-to-business angle. Consumer portal Clickmusic has added industry directory service Clickmusicbiz.com to its ranks. Worldpop has signed a deal with music direct marketing specialist Trinity Street to offer below-the-line services to advertisers, while unsigned band site Peoplesound.com is testing a new marketing and promotions service for major labels called Protein.

"By focusing on business services, established music sites can sustain the profile of their brand until internet penetration

Bannister and Cosgrave put their faith in DJs

Undaunted by recent well-reported dot com disasters, former Sony dance chief Lynn Cosgrave and ex-BBC marketing chief Matthew Bannister have ambitious designs for their new multimedia enterprise TrustTheDJ.com.

The venture aims to strike on three fronts: a network of officially-hosted DJ artist sites; an online record label selling compilations and remixes as CDs or digital downloads; and a more traditional DJ bookings business leveraging Cosgrave's management firm Cosmack to arrange tours and club nights worldwide. So far 64 DJs — including Goldie, Todd Terry, Brandon Block and Carl Cox (pictured) — have signed up with the promise of providing exclusive content and fortnightly recommendations, all of which will be available for purchase through TrustTheDJ's own e-tail division. Other notable elements of the site will include news, webcasts and a round-the-clock streamed radio channel, so synergy and cross-promotion between the various sides of the company is guaranteed.

So what's the name about? As the man who precipitated the demise of old-school jocks such as Simon Bates and Dave Lee Travis, Matthew Bannister is better known for hanging the DJs than trusting them. "These are icons for a new generation,"

and broadband adoption are more widespread and a large enough consumer base exists to drive the consumer-facing sides of their businesses," says Jupiter's Mark Mulligan.

So is the digital music establishment already in place, or is there still room for a young pretender to snatch the crown? "Over the next six to 18 months you'll see the 20 or so notable existing digital music companies whittled down to perhaps less



explains Bannister, who is quick to point out that superstar DJs such as Danny Rampling and Judge Jules were brought to the BBC during his reign. "It's about trusting the DJs' tastes — because fans want to be guided by a particular name, especially when they are being taken into unknown musical territory."

Bannister denies that now is a dangerous time to be launching such a megalithic business. "There was a boom and a bubble which was mad, but now

there's been an over-correction which is equally mad," he says. "Those who have a strong content proposition, rights, marketing skills and proper management will still succeed." In addition to the e-commerce revenues, he says, TrustTheDJ's family of dance heroes will prove an irresistible draw for advertisers and sponsors. "We provide the total package — radio, events, web — so that rather than selling sponsors a single banner ad, we are providing a whole lifestyle."

than five," says Michael Robertson of MP3.com, which itself expects to become "cash-flow positive" in 2001, meaning that it hopes to be earning more than is required to keep the company operational.

Launch.com's David Goldberg, another of the few net music CEOs whose company is headed into profitability, agrees. "I think there's going to be a couple of people that make it through an ugly market, including us," he says. "That's partially because we've

been around longer — we went public two years ago. But if we weren't going to be cash-flow positive now, I think it would be harder to argue that we were going to succeed long term."

Arguably, however, there remains one exciting area of digital music yet to be properly monetised and incorporated into the internet: peer-to-peer file sharing. The success of Napster has awakened both fans and businesses to the community-building

download music from all these artists plus 1000's more on
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Wipit aims to fill the Napster gap

"Napster is dead," says Paul Myers, former CEO of ISP The X-Stream Network and now founder of legitimate file-sharing service Wipit. "The RIAA hasn't dropped its lawsuit and it's not going to."

If Myers is right in his predictions, net music fans could soon be knocking on his door keen to get a piece of the paid-for peer-to-peer action. Wipit plans eventually to charge users an annual subscription of £35 and £50 for the full unlimited version of its service – currently supported by advertising – and splitting the profits with content owners. But best of all for labels, says Myers, the service is "opt-in, definitely opt-in" – with no chance of unauthorised or unreleased tracks being exchanged.

The Wipit application, now in its Alpha initial testing period, acts broadly like Napster with a song/artist search and buddy list function. But that is where the comparison ends and the specially-licensed Cantamatrix MusicDNA software kicks in, recognising the sonic identity of each track and providing usage details for royalties to be distributed accordingly. In addition, Wipit makes it possible to search by genre, album, track number and even year of release – facilities which will be crucial in order to help fans find the right tracks among a more limited, record company-approved catalogue.

While Myers maintains that competing with Napster's userbase of more than 60m is not a priority – "we'll be happy with 600,000 active users in Year One and 2m at the end of Year Two," he says – the amount of music he can legally muster will be the deciding factor. But Myers claims that the company has more potential investors than it knows what to do with, and consequently the Wipit team is confident about the future.

"As far as industry partners go, we are being very well-received," says Myers. "And to be frank, we have been surprised at how quickly some labels have got it."



Wipit's Myers: subscription model

possibilities of a legitimate music-trading network, and several new businesses are keen to stake their claim. But with so many players in the field – including PLPR, Foytler, Wipit and Centerspan's C-Star

– it is not yet clear how easy it will be for one or all of them to license the requisite amount of music from the majors.

All the same, given the well-documented pessimism towards technology investment, it is all the more refreshing to find that companies working in this space still retain a great deal of pioneer fervour for their schemes. "Keeping up our determination and commitment is not a challenge because we visualise our end goal," says Wanita Burnett, CEO of LA-based Pingoong, which is testing

Israel solves technology problems

Proving that imagination and expertise in the digital music field is by no means limited to the US and Europe, Israel is fast becoming renowned for its wealth of cutting-edge technology start-ups.

Idioma (Idiomasolutions.com), recently labelled by Deloitte & Touche as one of "Israel's Fast 50 Technology Growth Companies", specialises in monitoring systems which allow copyright societies, advertising buyers or record labels to track the usage of their material.

Unlike competing fingerprinting techniques such as Cantamatrix, Idioma's CopyrightScanner works with both digital and analogue signals. "It's independent of source and type, recognising music on CD, DVD, web, Napster," says Idioma director of marketing Avram Ganor. "The music itself is the key."

As a result of being platform-independent, says Ganor, Idioma has been able to prosper despite the dot com doom and gloom he witnesses among neighbouring technology firms. "We're doing very well because we didn't subsidiate all our efforts on companies like our own. We sell to old economy companies."

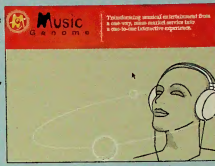
Musical Matchmaking software from MusicGenome (MusicGenome.com) also uses audio analysis, this time to enable music retailers on- and off-line to reach out to potential customers. "We believe that the potential of music sales is not close to being realised, since consumers are never exposed to a lot of music that they might enjoy," says CEO Dr. Dan Gang. "MusicGenome employs cutting-edge technologies to perform a simple task – connecting people to music they like and, by that, driving more sales."

Like Idioma, Gang is reticent about MusicGenome being labelled a dotcom company, emphasising that "the internet is only one of the ways" to use his product. Having already established a partnership with Tower Records Israel, Dr. Gang now sees UK and European expansion as a key strategic move. "Israel is a good testing ground for our technologies. However, our aim is to become successful on an international scale," he says.

an incentive-based music-sharing service with UK alternative music portals Channelly and Playouder. "We see a time where kids are checking their cell phones in the hallways at school entrance. I bought Britney, and I am up \$10. I pingpong my music!," she says.

And while dozens of dotcoms have withered on the vine, it is perhaps not surprising that entrepreneurs with a big idea

continue to pin their faith on a sector which has so far failed to match its potential – the holy grail in this case being the promise of a future dominated by viral distribution. "I believe in it big time," says Soundwrap's Gary Miller, sounding a note which will be familiar to all dot-com-watchers. "I believe it is going to be the next wave of the new economy."



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Frances Lowe: Copyright Directive offers new benefits

After the frenzy of the so-called "most-loved directive of all time" dies down, it is valid to ask what the Copyright Directive really means and what impact it will have for all the various stakeholders in the music industry, whether they be composers or music publishers, artists, record companies or online music aggregators.

UK copyright law will not be overturned or even radically altered by the directive, which will come into force in autumn 2002. There will be welcome improvements to the clarity of the rights, which will give confidence to the development of online music services and new business models. There will also be some concern at the potential erosion of existing rights. The challenge for us is to persuade the legislators to modernise the law in a way which preserves the current incentive that copyright provides to creativity, without damaging the economic interests of creators or stifling the development of an active online music market.

The biggest change brought about by the directive is, in fact, in the introduction of rights to protect security and identification technology. The directive ensures that protectable technology solutions can be applied to the distribution and transmission of music, enabling consumer choices for listening, subscription, download and copying for personal use to be managed by rights owners. The right to protection technology does not exist under current UK law.

The directive therefore provides a very significant new anti-piracy tool for the industry. It prohibits the circumvention of access control and copy control technologies by an individual who acts knowingly, it also prohibits any form of marketing, distribution or advertising of circumvention devices or services. These measures underpin the development of secure technology for digital rights management (DRM) and rights management information. They are directly relevant to the work of publishers and societies in developing rights management tools, such as DRM, standard numbering, usage rules and information or meta data attached to a work. They are also very significant for online music services who will want to increase the value of their services through proper security measures.

There is less change expected in the scope of rights granted to creators. The directive confirms the existing exclusive reproduction and distribution rights for works or recordings. However, there could be an alteration in the terminology of rights in the area of transmissions via the internet. Whereas UK law currently defines and protects the right to authorise broadcasting and inclusion in a cable programme service, the directive provides a right of making works available to the public. The practical difference to composers and publishers is likely to be minimal, since online services which stream or transmit music on demand already require a licence. For performers and record companies, the introduction of these exclusive rights is a serious improvement for the online world, though performers will still have concerns about their statutory rights.

Much of the lobbying activity in the recent past has focused on the scope of potential exceptions to the rights, since exceptions could, in some cases, provide users, libraries, broadcasters or others with the means of using music without permission or, in some circumstances, pay-



BMR's Lowe: "welcome improvements"

ment. The directive lands up with one mandatory exception for technical copies and an extensive set of optional exceptions. It is too early to speculate on the options that will be taken up by the UK Government on implementation, though the music industry will clearly work on ensuring that any limitations to the rights are narrowly defined.

There is no choice about the mandatory exception for technical copies — an exception which is not part of UK law today. There are, however, various optional exceptions permitted by the directive which could impact on the music industry. The area which is likely to take up considerable focus is that of the option to grant an exception for private copying provided that fair compensation is paid. Only the UK, Ireland and Luxembourg have no such schemes, even though extensive private copying takes place there with considerable economic impact. Leaving aside the question of whether a compensation scheme is appropriate, the freedom to

apply copy-control technologies to physical media and online services in order to limit unauthorised copying on a massive scale will be a vital concern.

One of the key criticisms of the directive as it was being negotiated was that, far from being a harmonisation measure, it provided a format for disharmony. Whereas some countries in Europe may largely try to retain their existing law, others might take the opportunity to go further. What is inevitable is that no two territories in the EU will have identical copyright laws.

The patchwork of legislation across Europe will be confusing for the industry and its artists and also for the public, who will be able to copy music for their own private purposes in some countries but not in others. In some countries they will pay a private copying royalty when they buy recordable formats; in others copying devices and formats will be sold on the market but there will be no right to copy in law. There will not be one single system.

There has been a range of reactions to the directive, from cautious welcome to real concern. What is acknowledged is that copyright needs to adapt to the online environment and provide the incentive and reward for creativity that applies to more traditional methods of exploitation. British Music Rights has always felt that while governments do need to adapt the legal framework to protect rights of copyright owners, they also need to commit to a programme of education and awareness, addressing what copyright is and the reasons why valuing copyright content matters to the creative industries, to consumers and to the broader economy. Frances Lowe is director general of British Music Rights

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RETAIL FOCUS: FAT GROOVES

by Karen Faux

Fat Grooves owner Mark Benson has just been talking to a 24-hour dance radio station in Germany about using a direct link to the store's website. This would mean that visitors to the site would always hear something different while browsing Fat Grooves' extensive dance catalogue, instead of being caught in a loop.

"I think it would help to make the site both unique and professional," says Benson. "We are in the process of adding a basket facility so people can order online. We've already got a lot of customers in places such as the US, Norway, Lithuania and Serbia, and this is what we want to push."

Benson has never been short on ideas to boost the business since he set up two-and-a-half years ago. As a DJ of more than seven years' standing, the decision to set up his own shop came as a perfectly logical one. With a steady increase in turnover he is now planning to relocate to more centrally-based premises in the thriving



Fat Grooves: success driving move to central Loughborough student town of Loughborough.

"It was originally my brother who suggested the idea that I launch my own store when he saw the lengths I had to go to get the records I needed to DJ," says Benson. "Three years ago I approached the Prince's Youth Business Trust with a business plan and after a lot of research

LISTENING POSTS IN PIPELINE

A priority for Fat Grooves is to expand its listening facilities. At the moment it will play any record behind the counter for a customer through two large speakers, but it would like to be able to give people a pile of records and leave them to explore them at their leisure. "We will be installing listening posts and individual decks quite soon," says Mark Benson. "It's all about making people feel less pressured."

and fine-tuning they finally accepted it. The result was a loan which covered my start-up costs."

With club Passion just down the road, Benson is guaranteed a steady flow of DJ traffic and since starting out as an aficionado of drum & bass, he has had to expand his knowledge to many other dance

areas. Currently he reports he is selling a lot of progressive dance, US house and trance. When he plays a forthcoming set at local club Miss Moneypeny's, he will be playing a set that is mainly US house.

"This week everyone has been going mad for the white label in the Beginning. There was French Kiss and we are also doing a lot with Du Monde's Never Look Back," he says. "Other big ones are Full Intention's I'll Be Waiting on D-Tension Records and Jose Nunez's Harmonizer on US label Sordofos."

Fat Grooves sells its UK vinyl 12-inches for £5 while imports are usually priced at £7. Benson tries to keep promo prices down to around £6. "We try to get the tracks that we know will ultimately be licensed to a big UK label. A lot of our customers like to feel that they have got in on the big tunes first."

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HMV **Single** — Ronan Keating; **Windows** — Destiny's Child, Missy Elliott, O-Town, Snoop Dogg, The Corrs, Orbital; **Press ads** — Destiny's Child, The Corrs, Missy Elliott, Brian Harvey

MVC
Windows — LeAnn Rimes; **In-store** — bestseller CDs from £9.99, Kink's Perfect Partner, Mojo spotlight on Decca, Classical card holder exclusive on EMI British composers with two CDs for £10; **Listening posts** — Matthew Jay, Ian Dury

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PINNACLE NETWORK
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TOWER RECORDS
Windows — Stereophonics, Buddha Bar, Avalanche, Cantaniss, New York City Ballet, April sale; **Listening posts** — Matthew Jay, Aerosmith, Planet Groove, Baaba Maal, customers like to feel that they have got in on the big tunes first.

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ON THE SHELF
BILLY KILTIE, director, 23rd Precinct, Glasgow



"We're planning a revamp of the store fairly soon and we've got a lot of new ideas about how we want it to look. The DJ and equipment side of the business is booming so we will be integrating these products into the main music area of the floor rather than positioning them as a separate department.

We are also going to launch our website (www.23rdprecinct.com). We have brought in a professional designer to find the best way to present all our dance product and equipment, and the facility to buy online. There will also be a link to our dance label Limbo.

Sales have been pretty steady so far this year, although at the moment it seems that a lot of customers are preoccupied with big gigs going on in the area.

Interest is growing in the US deep house side of things and current best-sellers include DJ Sneak's Smokey Hill Street on

Magnetic, KC Flight's Voices on Alternative Rock and Kings of Tomorrow featuring Julie McKnight's Finally on Distancex.

A couple of progressive tracks doing well are Scanner's Super Highway with Subterfuge on our own Limbo label and Paul Crogan's Distracted on Reign of Sound. Science Of Rhythm's Work is shaping up to be a crossover hit, as is Shu's Strange World on Inferno.

I recently got back from the Miami Winter Music Conference where I was talking to people about the new Limbo sampler CD. We're also still looking after Pulp Domain and there is a new single, Rock The Funky Beats, coming out on Kruvaganja in May.

On a hard-house tip we're launching 237 Recordings in conjunction with Ministry Of Sound and there are a lot of projects in the pipeline. This year is shaping up to be exciting."



"Gorillaz are proving to be an unstoppable force with both the single and album holding out well in this week's chart. Mo Solid Gold's new single, Personal Saviour, has been given a big boost by their live success on the recent Ocean Colour Scene tour, while the new album from Damage is building nicely on the success of their recent singles."

Next week we have the new Robbie Williams single which is supported by massive radio coverage. There is also the debut single from Snowblind who just accompanied Starsallor on tour. In future weeks we have strong dance product coming up from Fragma and Marc et Claude, both on Positive. Hopes are high that the upcoming Credence release, Get Arroz by Get Amour, will be the label's biggest hit to date. What's being most talked about is the new Geri Halliwell single, It's Raining Men, released on April 30, which is already enjoying massive radio and TV exposure due to its excellent video.

ON THE ROAD
NEIL SCOTT, EMI area account manager for S Wales and the S West

Next week sees a wealth of diverse album releases including the new one from Neil Finn. Now! 49 and Everclear's Songs From An American Movie Vol. 2. There is also a range of Beach Boys two-on-one reissues and the debut album from Matthew Jay, entitled Draw, which I reckon is one of the strongest albums we've had to work with since Goldplay.

It is good to see strong support out there for our current campaigns which include a mid-price offer with the dealer price dropped to £4.50 on selected titles for a limited period.

Campaign action will be sustained throughout the spring with some exciting special promotions. Matthew Jay will be performing at selected venues in conjunction with key retailers and there will be exclusive playbacks of the forthcoming Radiohead album Amnesiac. We're also continuing to build links with radio on key titles, which range from classic reissues on the Harvest label through to Billy Idol."



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