



NEWS: A share slump, prompted by falling ad revenue, has led **UK RADIO** to expect tough times ahead

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FEATURE: With six-figure signing deals common for UK-only **DANCE SINGLES**, where can the market go next?

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ANALYSIS: With EMI hitting new highs, **DAVID GRAY** helped Chrysalis to retain its indie publisher crown

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INDUSTRY REFLECTS CHANGING FACE OF SONGWRITING - P28

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PPL chief pledges rapid revolution

by **Alax Scott**
PPL executive chairman Fran Nevkvia has launched the most comprehensive overhaul of the rights organisation in more than a decade with a restructuring that includes the departure of the chief executive and managing director and a number of key new hirings.

CEO Charles Andrews and managing director John Lowe left the organisation earlier this month after their positions were made redundant, while it is understood that a number of other senior executives are also departing.

Meanwhile, Nevkvia, who joined PPL from Warner in October last year, has hired former Sony Music strategic marketing VP Tony Clark and ex-MCPS membership and media director Dominic McGonigal to the newly-created posts of director of licensing and director of strategy and business

development respectively. Nevkvia says the changes reflect the need to restructure the rights body as well as develop a new culture at every level. "Instead of this pyramid as before, I will be having a much flatter horizontal structure with several key players overseeing and being responsible for chunks of the business," he says. "It's really part and parcel of my desire to see an entirely different atmosphere here. We desperately need more confidence from the outside world - from the industry, our membership, the performers and from our licensees."

Nevkvia says that one of the key challenges for PPL is to overhaul and improve the relationship with its licensees, while seeking to maximise revenue from existing sources and finding new streams that are currently uncollected. He says that one sign of progress in this area will be if



New team (from left): Clark, Nevkvia and McGonigal

the organisation can reduce drastically the number of Copyright Tribunal cases in which it is involved.

Clark, who started his new role last week and to whom the heads of PPL's four licensing departments will report, is expected to play a key role in this process. "His job is to maximise and look at every nook and cranny to ensure firstly that we collect every pound that belongs to us,

and then when all the money is coming in he can start thinking about the bigger picture," says Nevkvia. "He will motivate people since he has high standards and will demand results. Frankly people will have to pull their socks up."

In addition to improving the organisation's links with its licensees and its reputation with its membership, Nevkvia says PPL must also work to develop its external relations with government bodies.

"The feedback is such that we know that through fighting all those endless tribunals we have perhaps been there a bit too often," he says. This will be one of the key tasks for McGonigal - who has previously worked as music business advisor to the Department of Culture, Media & Sport - when he joins on June 4. In addition former BPI director general John Deacon and Andrew Gifford

from political consultants GfJW have been retained on a consultancy basis.

Meanwhile, PPL's CatCo database project is being strengthened with the appointment of former Warner Music UK financial controller Clive Bishop as project director and Warner accounting services manager Sue Carty as operations manager.

Nevkvia, who pledged to overhaul the organisation when he joined it, says change is crucial if the organisation, which employs 240 staff across PPL and VPL, is to survive.

"PPL has not really been looked at in a modern focused way for 10 to 15 years," he says. "We need a very different psychology. It's taking a while but it will actually happen remarkably quickly. Within a year you will hardly recognise this organisation in terms of its style, focus and methodology."

Hear/Say and Shaggy help shore up singles

Hear/Say, Shaggy and Atomic Kitten helped the singles market regain some of its lost momentum in quarter one as unit shipments rose year on year by **10.2%**.

Newly-issued BPI figures show 17.6m units were shipped to the market in the first three months of the year, with value rising by **12.2%** to £32.0m. However, despite being given a lift by 2m-selling releases such as Shaggy's It Wasn't Me and Hear/Say's Pure And Simple, the sector remains in a delicate state with over-the-counter singles sales for the first four-and-a-half months down 0.2% this year compared with 2000.

The UK albums market remains buoyant with shipments improving **7.5%** year on year to 45.3m units during quarter one as value rose **6.0%** to £207.2m. It took the quarterly albums sales total through the £1bn barrier for the first time. Titles by Dido, Eva Cassidy and Coldplay were among the biggest sellers, while the fastest-expanding part of the sector was vinyl, which saw unit sales jump **21.7%** compared with the same period last year. Cassette album sales, though, continue to implode, dropping **56.2%** in units to below the **1m** mark and **58.8%** in value to **£3.0m**.

Full details next week



REM (pictured) looked firmly set yesterday (Sunday) to give WEA London its first number one album since the operation was set up three months ago. Reveal, which is due to become the band's fifth UK chart topper, was outselling the next three challengers combined at the end of business last Thursday with Mercury act Ben Jovi's One Wild Night - Live 1985-2001 at two, EMI's Geri Halliwell with Screem If You Wanna Go Faster at three and Arista act Dido's No Angel at four. "REM have written and recorded a fantastic record," says WEA London marketing director Tony McGulinness. "All the press reviews have said it's an unbelievably great album and they fully deserve to be number one. From my point of view I'm delighted it's REM who have captured the first post-merger number one because I've worked with them for a long time."

Billy Gray bounces back at Tower

Tower Records Europe has taken on former Andy's Records marketing director Billy Gray as its acting marketing director just a month after his departure from the indie chain.

"We have to compete on many fronts in today's complex marketplace," says Tower Europe managing director Andy Lown. "Therefore the discipline and success that Billy brought to Andy's coupled with his love and passion for music, makes

this an ideal appointment."

The news comes as the retailer completes a series of management changes. Justin Elery has been appointed to the newly-created role of sales director after 15 years with the company. Graeme Wallace joins as financial director from the English National Opera and Steve Byfield is promoted to manager of Tower's Piccadilly Circus store in London.

See marketing p5

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THE PAST...

THE ARTFUL DODGER "RE-REWIND"

THE B-15 PROJECT FEAT. CRISSY D & LADY G "GIRLS LIKE US"

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Sham: in consultation with and also fill the gap left by the rise of the Chain With No Name track, which lost its final media platform in the MME earlier this year.

is going to be radical, going across the grain of how charts have been constructed up until now. We want it to be multi-format and include all genres," she says.

Eel is lining up a June 11 release date in the UK for this year's Eurovision runner-up, Never Let You Go by Denmark's Rollo & King (pictured), which has already topped the Danish chart and secured 10 points from British voters in the competition. The single was being serviced to radio stations last week with Eel specifically targeting Radio Two, which broadcast Eurovision, and BBC local stations. Eel International marketing vice president Monica Martin says, "It's going to be a very hard job to get someone like Radio One on board but I think regional stations and Radio Two could jump on it because it's a very commercial tune." Meanwhile, Universal Sweden has signed a deal for Estonia's winning song Everybody, performed by Tanel Padar & Dave Benton, though a release has not yet been confirmed for the UK.



Zoo Digital takes over Startle marketing arm

Aim-listed digital media agency Zoo Digital has snapped up that part of the Startle empire just days after The took over Startle's distribution assets in a £10m deal.

Zoo Digital last week completed negotiations for the web, interactive TV and wireless product design business Startle Digital Marketing, whose clients have included EMI Music Publishing, Universal and Chromel 4. Zoo created a website to promote Depeche Mode's new album.

The deal, for an undisclosed amount, is part of the Sheffield-based company's strategy to move into wider digital content markets following its reverse takeover of Aim-listed technology company Zoo3D last month. Known as Zoo Media before the takeover – which valued the combined company at £7m – it has previously focused on exploiting new media rights for sporting events for clients such as NFL and Motorola.

All 23 staff have been retained and will continue to operate from the company's London offices with general



Depeche Mode: Startle-created site eral manager Simon Gray reporting directly to Zoo CEO Andy Schriener. "While that's not the principal reason for the purchase, it's clearly an opportunity to further development of establishing our credentials in youth markets."

Startle's two remaining assets – Startle Online and the Swerve Collection – have received cash bids but sale negotiations have yet to be concluded, according to receivers Deloitte & Touche.

Shuard to depart from United after 26 years with company

Doug Shuard, executive director at **Music Week** parent United Entertainment Media, is to leave the company after 26 years.

Shuard has been the driving force behind United's world-beating business-to-business publishing operations in music and entertainment technology. He has built an unrivalled stable of brands including **Music Week**, **Pro-Sound News** and **Guitar Player** with a total of 27 magazines, 21 internet sites and 300 staff based in London, New York and San Francisco.

Shuard says, "I feel tremendously privileged to have been a part of a great success story."

Starting his career at United as advertisement manager on **Hi-Fi News** and **Record Review** in 1976, Shuard worked his way through the ranks becoming publisher and then joining the board in 1986.

In 1989 he took on responsibility for Spotlight Publications and its flagship title **Music Week**. Since

then he has presided over a huge growth in the music group with the launches of **Music Business International** (1990) and **fono** (1998), the acquisition of **gavin** in the US (1992) and the creation of the internet site **dotmusic** in 1995 to this day the most visited music website in the UK. United is now the biggest publisher of magazines for the music industry outside North America.

In 1999 Shuard took on responsibility for the **Guitar Player** group of magazines based in San Mateo, California, the leading publisher in the musicians' market.

"We now have a portfolio which tracks every stage in the music-making process," says Shuard, "from the bedroom musician, through the manufacturer of studio consoles, through record companies to the retailers."

Shuard leaves United on June 15, but pledges to remain involved in the entertainment industry and publishing.

newsfile

DICKSON CONFIRMS AUSTRALIA MOVE RCA UK general manager Alan Dickson is relocating to Sydney to take on the role of marketing general manager for BMG Australia. Dickson will report to Ed St John, presently marketing director international and Australian artists for BMG Australia, who is assuming the position of managing director BMG Australia.

SHAREHOLDERS BACK EREL'S HAENTES Eel Music AG will forego a programme of consolidation and "backing winners" this year after the group's principal shareholder and CEO Michael Haentes was given overwhelming support for this strategy at last Wednesday's AGM in Hamburg. A week after taking a bigger slice of the UK group Eagle Rock Entertainment, Haentes and the company's board received a 98.4% vote backing a strategy that will focus on growing the company internally rather than making acquisitions.

MUSICIANS FIGHT LICENSING RULES The UK Music Association's enforcement of the "two in a bus" music legislation will include direct action in July when musicians plan to perform in several London venues which do not have entertainment licences. Harrieh Binnall, who leads a Musicians' Union-endorsed campaign to overturn the law, says Camden, Islington and some other London boroughs stringently interpret the legislation preventing more than two musicians from performing in unlicensed premises. "It contravenes European law," he adds.

BEETELSMANN CUTS COSTS AT BOL German media giant Bertelsmann has folded its books and music retail operation BOL into its UK books catalogue business BSCA, following a cost-cutting restructuring which has seen its Norwegian and Danish offices close. The company denies the move signals its failure to compete effectively with close rival Amazon.

MERCURY PRIZE DEADLINE LOOKS Record companies trumpeting to emulate 2000's triumphing the Hour Of Bewilderbeast by Bady Drawn Boy have until June 1 to submit their entries for this year's Mercury Music Prize. All UK and Irish albums released in the year up to July 23, 2001 are eligible for the contest, which is now in its 10th year. Entry forms are available from Dan Form on 020 8554 5564, email: dsn@mercuryprize.co.uk.

REPORT VALUES E-COMMERCE The Office of National Statistics (ONS) has revealed its first report on online retailing that only £12bn of the UK's £13bn e-commerce sales in 2000 were to domestic households. The ONS calculates retail sales to households have entered into sectors excluding financial services totalled just £2bn last year.

VITAL INS SUBLIMINAL DEAL Vital Distribution and New State Entertainment have entered into an exclusive agreement with US house label Subliminal to release and market its product in the UK and Eire. The first title covered by the new deal is the double CD Subliminal Sessions One mixed by label boss Erik Morillo.



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CRISIS Aim tears up rule book for 'radical' new indie chart

by Robert Ashton

The Association of Independent Music (AIM) is planning to provide the indie sector with a powerful new voice and marketing tool later this year with the publication of a "radical" combined singles and albums chart.

Various models are currently being tested for the proposed chart, which has yet to be ratified by AIM's board. However, AIM chief executive Alison Wenham admits the industry body has torn up the rule book and is considering using all sources of singles and albums sales data, including online and mail order information, to formulate its proposed chart. "This is going to be radical, going across the grain of how charts have been constructed up until now. We want it to be multi-format and include all genres," she says.

Edel is lining up a June 11 release date in the UK for this year's Eurovision runner-up, Never Let You Go by Denmark's Rollo & King (pictured), which has already topped the Danish chart and secured 10 points from British voters in the competition. The single was sent to radio stations last week with Edel specifically targeting Radio Two, which broadcast Eurovision, and BBC local stations. Edel International marketing vice president Monica Marin says, "It's going to be a very hard job to get someone like Radio One on board but I think regional stations and Radio Two could jump on it because it's a very commercial tune." Meanwhile, Universal Sweden has signed a deal for Estonia's winning song Everybody, performed by Tanel Padar & Dave Benton, though a release has not yet been confirmed for the UK.

To emphasise the "no rule" rule of the Aim chart, Wenham envisages the only criteria for entry will be that releases are from labels which are 50% or more independently owned.

It is understood that Wenham and the 10-strong AIM chart business development committee, which includes BiMedia's Tony Smith and representatives from Mushroom, React and Transient, are in consultation with distributors, retailers, sponsors, members and the media about the chart plans, which include wrapping a radio show around the new chart format.

A provisional launch date has been set for September, provided it gets members' approval at Aim's new AGM. The timing is crucial because the initiative would tap into the student market at the start of a new



Wenham in consultation

term and also fill the gap left by the demise of the Chain With No Name chart, which lost its final media platform in the MME earlier this year. Reaction to Aim's proposals appears encouraging. Faith & Hope A&R/fabric manager Arni Bstra suggests there is scope for a new indie chart because the current charts

"don't reflect the indie sector and because of that they don't benefit it".

Spencer Tootle, head buyer at Norwich's Soundclash, says, "A lot of stuff we keep don't go into the mainstream charts so this would be brilliant for us."

Similarly, Mark Mitchell, creative director at Vital, which was behind the Chain With No Name charts, says there is room for a chart that accurately reflects the sector and gives a platform for new acts.

Meanwhile, Aim is opening up its June 26 AGM at Chelsea FC's Stamford Bridge to the industry and expects "several hundred" guests and two keynote speakers. It will also re-elect three retiring board members: Warp's Rob Mitchell, V2's Jeremy Pearce and Lost Soul Studio's Andrew Cleary.

newsfile

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Gut and Focus settle dispute out of court

An 11th hour out-of-court settlement prevented Focus Music facing Gut Records in the High Court last week.

The case, which had been due to be heard on Tuesday May 8, was adjourned while lawyers attempted to hammer out a deal to resolve the dispute over a partnership deal struck between Focus boss Don Reedman and Gut's Guy Holmes.

As part of the settlement, Reedman now solely owns Focus Music, which had previously been a joint venture between Reedman and one of Gut's companies. Russell partner Brian Howard, who acted for Reedman, claims his client was awarded a "substantial" payment relating to a deal over the Tom Jones album *Relax*.

Holmes says, "His [Reedman's] bottle went on the court room steps. I'm very happy with the settlement."

Too Digital takes over Startle marketing arm

AIM-listed digital media agency Zoo Digital has snapped up part of the Startle empire just days after THE took over Startle's distribution assets in a £10m deal.

Zoo Digital last week completed negotiations for the web, interactive TV and wireless product design business Startle Digital Marketing, whose clients have included EMI Music Publishing, Universal and Channel 4. It created a website to promote Depeche Mode's new album.

The deal, for an undisclosed amount, is part of the Sheffield-based company's strategy to move into wider digital content markets following its reverse takeover of AIM-listed technology company Zoo3D last month. Known as Kazo3D before the takeover - which valued the combined company at £7m - it has previously focused on exploiting new media rights for sporting events for clients such as NTL and Motorola.

All 13 staff have been retained and will continue to operate from the company's London offices with 26 MAY 2001



Depeche Mode: Startle-created site

retail manager Simon Gray reporting directly to Zoo CEO Andy Scrivener. "Through this deal we've acquired a very effective digital marketing team who have been a composite part of a business that understands the music industry," says Scrivener. "While that's not the principal reason for the purchase, it's clearly an opportunity to further development of establishing our credentials in youth markets."

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Shuard says, "I feel tremendously privileged to have been a part of a great success story." Starting his career at United as advertisement manager on *HIFI News and Record Review* in 1976, Shuard worked his way through the ranks becoming publisher and then joining the board in 1986.

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then he has presided over a huge growth in the music group with the launches of *Music Business International* (1990) and *Info* (1998), the acquisition of Gavin in the US (1992) and the creation of the Internet site dotmusic in 1995, to this day the most visited music website in the UK. United is now the biggest publisher of magazines for the music industry outside North America.

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MUSIC COMMENT

WHY NEVRKLA'S REVAMP MATTERS

The very mention of PPL is often enough either to raise a look of incomprehension from people or to send them to sleep. Even to many of its member companies, it has not exactly been a source of burning concern in recent months. But it does matter – and the restructuring that it is underway could prove to be of huge impact to its major and independent members and performers alike.

To put it in context, last year alone it collected £68m, a hefty sum. Although a large chunk will be distributed to its major label members, Aim regards PPL as so important that it makes signing up to the rights body one of the criteria for its own membership. Meanwhile, PPL is also stepping up its activities to pass on all the money it collects for performers as accurately as possible.

New boss Fran Nevrika makes no secret of his desire to improve the internal efficiency of an organisation he admits has sometimes been "sloppy", but his key focus on improving relations with licensees and its own members is perhaps even more important – and long overdue.

Ask some of those who have tried to negotiate a licence with PPL about their experience and some will throw up their hands in despair – one last week compared it with wading in treacle. Many internet start-ups pinpoint PPL's inflexibility as one of the reasons why they have struggled. The fact that there were allegedly 20 outstanding Copyright Tribunal cases active a couple of years ago speaks volumes.

If external customers lack faith in the organisation, it is even more damning that some of its biggest members appear to as well. Some observers suggest that this is one of the reasons why PPL does not have more rights assigned to it. It may seem an academic point now, but at a moment when the digital rights debate is far from over, PPL is powerless to even consider formulating a position unless it has a mandate. It may all appear to be boring backroom stuff, but everyone will start to feel it when it has an effect on their bank balances. Let us hope that this is as soon as Nevrika suggests. *Alax Scott*

PAUL'S QUIRKS

ADDED TRACKS, ADDED PROBLEMS

The trend of adding new tracks to existing albums seems to be gathering pace as the promotion and sales departments within some record companies realise that they can get away with what some regard as a wholly legal, but nonetheless slightly sharp practice. So far there has only been the odd feature on Watchdog and a few murmurings in the press about this sales ploy, but I fear the dam could be about to burst. What I regard as a complete lack of consideration for both music fans and the retailers who have to explain the situation to disgruntled customers, is highlighted by the latest batch of albums featuring added tracks which has been released by one of the industry leaders in this type of marketing, Universal Music. In an attempt to breathe new life into albums by Gabrielle, Shaggy, Lionel Richie, Ronan Keating and Nelly Furtado new music or video tracks have been stripped onto the current CDs.

Let's get one thing straight: the issue here is not about fighting parallel imports. No one has any objection to limited edition albums that include extra tracks for the first few weeks of an album's life, or even special UK editions, since the real fans get a chance to buy something that may well become collectable in a year or more. Instead this is simply about marketing. Earlier columns that I have written highlighting this problem have attracted support from all sides of the industry, and no one I have spoken to since has convinced me to alter my views one iota. Music fans know exactly where I am coming from, but accountants and "business" executives don't seem to care, since they gleefully point out that albums given the treatment often go on to sell another 100,000 units.

Adding tracks may be a legitimate marketing exercise, but I suspect that given the amount of marketing money thrown at these projects they would almost certainly have achieved those sales anyway. It is time for our industry to think seriously about the situation and take steps to either explain such initiatives actions or stop the practice altogether.

Paul Quirk's column is a personal view

No news for music in Labour manifesto

The Labour Party has made five overtures to the music business in its newly-published General Election manifesto with just two paragraphs devoted to creative industries.

The manifesto notes the creative sector remains a "vital" engine of the UK economy and is promising further support in the shape of startup advice, services and VC funding through Regional Development Agencies.

Elsewhere, the party repeats its commitment to merging the four communications and broadcast regulatory bodies. This appears to be an area of concurrence across the three main parties.

The Conservatives are more explicit in their intentions for the media industries by promising to "liberalise media companies from outdated ownership rules", ensuring that regulation is minimised. In contrast the Liberal Democrats want to tighten rules on cross-media ownership.



Virgin Megastores revamp for future

Virgin Megastores has restructured its marketing operations in a bid to give greater focus to the long-term direction of the chain.

In his first overhaul since becoming managing director nine months ago, Andy Randall has split the business into two with the structure of a department covering brand and business development and another focusing on retail marketing.

Randall says the restructuring will ensure all brand and business development initiatives will be driven forward from a customer perspective. "Upweighting brand marketing within the business is also crucial for us to differentiate our brand in a competitive and over-crowded market place," he says.

The formation of a department concentrating on the development of the brand follows last November's launch of Virgin's first brand-based advertising promotion, which aimed to reassure the

chain's music credentials. Head of marketing Andy Kendrick, who devised the £7m campaign (one of whose ads won the Best TV ad at MTV's recent CAD Awards), takes up the new created role of Head of UK brand marketing and design of brand marketing and design of the restructure, while retail marketing manager Kerry Lee is made head of retail marketing.

"What we want to do is to create a retail vision on the brand and develop the business role of think the best way of doing that is creating a division that operates parallel with retail but not on the day-to-day promotions but takes a longer-term view of things," says Kendrick.

One of Kendrick's key projects is a multi-million-pound refurbishment programme for the flagship Oxford Street store to include expansions of the rock, dance and specialist music departments as well as a new purpose-built stage for in-store PA's.

Shares slide as UK radio prepares for hard times

by Paul Williams
The UK's biggest radio players are bracing themselves for yet more difficult times ahead as the ongoing advertising downturn continues to batter their businesses.

Capital, Chrysalis, GWR and Scottish Radio Holdings were among the leading media companies last Wednesday to see the value of their shares suffer a serious hammering as a day ahead of Capital issuing its second profits warning within just three months. SRH, meanwhile, announced it had abandoned discussions with a number of potential suitors because of the delicate state of the market.

Although share prices recovered some of their value the following day the immediate future is looking bleak with ABN Amro forecasting that quarter two radio advertising revenues will fall by 17.5%, while its full-year growth prediction for the sector has been cut from 6% to 0.4%.

Paul O'Grady, group media manager at media buying agency MediaCom EMG, says that because radio advertising has increased considerably during the past few years, people naturally expect that to continue. However, he observes the problems currently suffered by the radio industry are part of a wider downturn affecting media generally. "There's



Mansfield: difficult times

been talk of a mini-recession in terms of advertising," he says. "Radio is part of that advertising mix so it's suffered a little bit."

Capital, which issued its first profits warning in March, unveiled interim figures for the six months to March 31st Thursday but it warned full-year underlying profit would be 25% lower than last year's figure of £41.3m. The group, which last week saw one of its most high-profile preferences – Capital FM's Steve Penk – defecting to Virgin Radio reported that free-form like radio revenues for April and May were down 15% on the same period last year (between April and June 2000 sales grew by 25.4%). The group's underlying profit before tax was down 16% to £18.3m, while group revenues rose 22% to £72.6m.

Capital Radio chief executive David Mansfield says he cannot say when

the market will start to improve. Capital said last November the advertising market was about to go through a very uncertain period. We were the only media company that made that type of announcement but what's become apparent is a great number of companies have had difficulties so our prognosis in the market place has remained intact," he says.

Mansfield adds that, despite the downturn, the underlying performance of the business is healthy.

"Capital makes a significant amount of money," he says. "Twenty-five per cent less profit last year is still around £30m, which isn't bad." The advertising slowdown also prompted SRH to announce that it had abandoned discussions with a number of potential suitors for the business. The group's announcement came ahead of it unveiling interim figures – for the six months to March 31st showing a 5% drop in profits to £7.5m. However, it experienced a 15% increase in revenue to £35m.

Only a week earlier Chrysalis Group had revealed its own interim figures, which showed it had made a pre-tax loss of £5.6m for the six months to February 28, although this was due to £3.1m losses suffered by its new media division. Its radio operation increased its pre-tax operating profits from £580,000 to £3.9m.

BROOKES' STORMLIVE AXES DJS IN COST-CUTTING EXERCISE

Brooks' online radio venture Stormlive has terminated all contracts with its DJs following a decision to convert the station to a pre-programmed automated service to cut costs.

Stormlive – which was launched last year by the one-time Radio One DJ's Storm operation – has become the latest victim in the fall in online advertising revenues. The company said in a statement the cutbacks were necessary for it to focus on developing new content for the Spirit, which is scheduled to launch next week. As part of the cutbacks, its London office has closed with the station now operating from Brookes' (pictured) studio complex in Newbury.

"The recent market slowdown has led to a commercial decision to rein back on the live presenter elements to our multi-platform channels," says Brookes. "This will allow us to concentrate on the

development of new stations like The Spirit, which will become a natural and valuable addition to the Stormlive stable."

He adds that the company plans to launch two more digital stations via Sky Digital platform by the end of the year. The cutback follows US Nasdaq-listed competitor Launch's decision to shelve any expansion outside the US. Its London office closed at the beginning of the month.

The online radio sector has struggled in recent months either through the slowdown in advertising or failure to convince record companies to either grant non-exclusivity licences or empower PPL to do so. Industry sources say PPL is set to announce from having a net radio licence available based on similar terms to the US Digital Millennium Copyright Directive, which offers a blanket licence under strict proviso the licensee does not offer playlist interactive functions to listeners.



Worldpop launches
webcast with Mel B

Virgin Records' Mel B was set to star in Worldpop's first webcast today (Monday) as part of the portal's attempt to build up a broadcast archive for exploration.

The webcast, featuring Mel B's performance last Saturday at the G.A.Y. club in London's Astoria, is the latest agreement between Worldpop and venue owner Mean FM which recently co-operated for a marketing promotion for the Homelands festival. Worldpop aims to create an extensive archive for future TV and web exploitation in addition to improving the site's editorial access to leading artists.

Worldpop - which puts together a news bulletin for ITV's CD:UK - has also recently created the Eminem - Please Standup documentary screened for Channel 4 and E4, which has a short programme for Channel 4 started running two weeks ago.

Meanwhile, the Worldpop site is preparing for its second Ibiza season, offering digital marketing services to clubs and labels. It has expanded the text messaging service it operated last year under a new title, 7 Nights, in a week which will include entry promotions for clubs such as Space.

Polystar is hoping to give sales of the Limp Bizkit (pictured) album Chocolate Starfish And The Hot Dog Flavour Water and the new single My Way (out June 11) a boost with a comprehensive promotional and advertising campaign to support the set's live UK dates in June. The band play at Wembley Arena on June 6 and 7 and appear in Glasgow (9), Manchester (10) and Milton Keynes (24). A number of 48-sheet billboards have been booked in Manchester and Glasgow, while the band will also be promoted on the Universal tower site on the A4 on the way into central London. To mark the band's appearance in Milton Keynes, where the band will appear at OzFest alongside Bon Jovi and AC/DC, Polystar has hired an airship-shaped balloon which will fly above the venue. The balloon will also be seen at T in The Park, V2001 and Reading, although the latter will not be appearing at these festivals. For the Milton Keynes event the company has also constructed a 3D metal poster with three-foot-high lettering and three-foot-square PVCs of the album sleeve. Press advertising will appear in the Evening Standard, Time Out and the Big Issue, with TV ads for the single on The Box and Kerrang! TV from June 9 and for the album from June 15 on Channel 4 and Sky One.

Emap aims for A&R role
in industry partnerships

by Steve Hemsley
Emap Performance has started negotiations with record companies to form A&R partnerships and generate a greater financial return from the new music it promotes across its multimedia brands.

Music and events managing director Malcolm McKenzie led senior group executives at the in-house Emap Performance Strategy Conference last Wednesday (15) that he has had initial discussions with labels about how Emap can act as a roving A&R department for the music industry.

"He declines to name which potential partners he has met but says Emap wants to take a significant stake in new joint venture labels for unsigned artists it discovers through its various brands such as Kiss, Magic, Kerrang! and Q."

"Emap does not want to become a record company but music is changing and music owners have an opportunity to take a bigger chunk of



McKenzie: A&R opportunity

the market because they control the channels of distribution such as magazines, radio and TV stations that can break new songs," he says.

The company has already signed acts such as Shatt and the Three Amigos who have enjoyed chart success in joint releases with record companies and McKenzie confirms he is currently travelling the music and media industries for an A&R manager.

He adds, "We should be in a position where we own tracks and can build up a stable of hits that we can license for other companies' compi-

lations to recoup our investment. Out of every 10 tracks we sign, we might find one that is a serious long-term prospect. That is when you start thinking about investing heavily in artists and making albums."

The A&R strategy was first mooted last summer by chief executive Tim Schoonmaker. McKenzie was recruited from his post as head of MTV Eastern Europe in January to implement it.

He says Emap does not want to get into bed with just one record company, adding that labels should not see Emap's plans as a threat or as a convenient route to extra airplay or magazine coverage.

"Both parties can bring something to the table, although the exact details of how any partnership would work have still to be finalised. We must ensure we still remain at arm's-length from the record industry because we have to balance any agreement with retaining our editorial independence," he says.

Budweiser's £1m spend targets
key 18- to 24-year-old market

Drinks brand Budweiser is to spend more than £1m linking its name with music events this summer.

Budweiser Europe has unveiled a three-tier approach to its UK music strategy for 2002 under the umbrella banner True Music, which it hopes will reinforce the brand's association with 18- to 24-year-olds.

It will host bespoke events at Nottingham, London, Manchester and Glasgow featuring the specially-designed portable Budweiser House Party club venue which it takes to a previous event in 2001 recently. The House Party will also appear at a number of the 12 festivals the brand is sponsoring this summer including Homelands Winchester, Gatecrasher and Creamfields.

The company's Bud Bus has been revamped under the new True Music logo and will act as an outdoor stage for DJs and



Bud Bus: acts as portable DJ stage a hospitality venue.

The third tier of Budweiser's music strategy is a link with Scottish Radio Holdings, Regular Music and The Mean Fiddler to find new talent to appear at Glasgow's Gig On The Green on August 25 and 26.

Budweiser has agreed an on-air sponsorship deal for the new brand search on Tay FM, Clyde, NorthSound, Moray FM and Forth FM asking for demos to be sent to the stations. Judges will select 12 bands to appear on the new brand stage at the festival, while two of them will open the Budweiser True Music stage.

Changes at Andys Records sees
marketing department restructure

Andys Records has restructured its marketing department in a move to replace marketing director Billy Gray who left the award-winning retailing chain at the end of last month.

The changes will see Wendy Parnell, who has worked within the company's marketing team for the last year, take on the position of marketing manager. Singles buyer Tracey Watson is being promoted to take on a marketing support position at the Suffolk-based office.

Meanwhile, Gray's brother, managing director Andy Gray, plans to focus on planning campaigns and the marketing of the company's advertising and promotional packages. Parnell will oversee both above- and below-the-line activity in her new role and plans to concentrate on strengthening media sales. Parnell also says her main aim is to keep in touch with the market and ensure the retailer is "sharper and



Watson (left) and Parnell.

more product-focused". She adds, "We've got a loyal customer base and to add volume to sales, we need to appeal to those who have never shopped with us before. Our aim is to be more pro-active than ever attracting a far wider audience through radical pricing and promotions." As part of these moves to bring in new customers Parnell, who previously worked at Sainsbury's, has launched the company's "most aggressive" priced-offers, including a four CDs for £20 offer.

HEART IN CAR STICKER CAMPAIGN

On June 4, Heart 106.2 launches a £250,000 car sticker campaign with the "Win A Trip A Day" slogan, giving listeners the chance to win an exotic holiday. The promotion will be printed on petrol nozzles at Jet and Sainsbury's forecourts with sticker campaigns in garage shops as well as from London outlets of Snappy Snaps.

MANIFESTO SEALS PROMOTION

Manifesto has linked up with San Miguel beer to promote the Café Del Mar Volume 8 compilation which is releasing on June 4. San Miguel will have 4,000 Café Del Mar live-track samplers which will be given out in series in 400 bars nationwide, while it is also printing a large quantity of Café Del Mar/San Miguel posters to be displayed in bars. The forthcoming release will be subject to a £20-off voucher redeemable at Virgin Megastores.

BT CELLINEQ TO SUPPORT KISS SHOW

BT Cellnet has agreed a £500,000 sponsorship package to support the Friday Night Kiss radio programme broadcast on Kiss 100 in London and across the East of England. The deal includes 12 10-second weekly programme credits, 30 30-second weekly promotional trailers and a text messaging feature. The two-hour Friday Night Kiss dance slot, Dred by Bam Bam, reaches more than 17 million 16- to 34-year-olds.

MANUSMITHSON GOES FOR ORANGE

Orange has been confirmed as the communications partner for Ibiza club promoters ManuSmithson for a second year. Its marketing campaign begins on June 18 with SMS flyers alerting visitors to ManuSmithson's activities, a 170 information line and Orange music pods to enable clubbers to print maps, send e-postcards and print Orange vouchers that can be redeemed at Orange shops in the UK.

MOS LAUNCHES CLUB GUIDES

Ministry Of Sound is launching a series of guide books featuring clubbing destinations around the world. The first, Misguided, is a joint venture between MOS and book publisher Harper Collins. The first title, Misguided...Ibiza, is a 168-page paperback which will retail at £7.99.

NEW BOLLIES CREATED AT EMAP

Emap Performance's music and events managing director Malcolm McKenzie has appointed Jon Mansfield as his deputy. Mansfield, who joined Emap in 1990, fills the newly-created position of director of the music department while remaining as business development director.

BPI AWARDS THIS WEEK'S BPI AWARDS

platinum awards include Shaggy's Hot Shot and Billy Joel's The Ultimate Collection.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change
Albums watching	100.0	
Top Of The Pops*	3,757	-9.2
CD:UK*	1,885	3.6
SMTV	1,278	-3.0
Top Of The Pops 2*	1,524	-45.6
The Pepsi Chart*	1,939	n/a
Top Of The Pops Plus*	939	n/a
Live And Kicking*	749	n/a
Popworld	672	n/a
Exclusives*	316	20.8

*combined totals
Source: Mediacoq EMG for week 4/16 2001

Chartfile **Westlife** review push in Europe as **his** single added to re-issued LP

● Innocent/Virgin's Atomic Kitten have become the second UK-signed act in three weeks to reach the top of the German singles chart as Whole Again makes an eight-place climb to number one. The group, though, may be hoping to avoid the huge drop suffered by the last UK-sourced German chart-topper, Mute act Depeche Mode's Dream On, which tumbled to 35 earlier this month. Just a week after one, Whole Again also continues to perform strongly elsewhere in Europe, including reaching one in Austria and remaining Top 10 in the Netherlands (4-5), Sweden (4-4) and Switzerland (8-7), while in Australia it climbs 5-4.

● Emma Bunton escales herself up to two behind Ronan Keating on *Foro's* countdown of the biggest European hits. The UK-European record, The Virgin-issued *What Took You So Long* rises 32-19 on the German airplay chart while moving 51-33 at radio in Rome. The week, while the Swedish sales chart this week at 19, is one of two Virgin tracks on the *Foro* Top 20, beating Sony and Warner's one-track tallies but trailing Universal with six entries, EMI with four, and BMG and the Indies with three apiece.

● Polydor's Ronan Keating returns to the Top 10 in Australia with his album *Ronan* in the wake of the success of the single *Love's*. Each day, which climbs 29-21 on the Aria countdown. However, Keating, whose *Ronan* album rises 13-7, had originally peaked at five last year, is not the only Irish act experiencing a rise in *Foro* as well as traditional duo Foster & Allen make a 21-place hike to 29 with *You're My Partners In Rhyme*. In a similar vein, the late Sir Harry Secombe is a new entry at 50 with a self-titled, Sony-issued album.

● EMI-Chrysalis's Roy Halliwell is riding on the back of the Bridget Jones's diary phenomenon with *It's Raining Men* speedily turning into his biggest solo hit to date outside the UK. In Italy it claims a place to one in the singles chart, is the highest new entry at 18 in Germany and claims the same distinction in Denmark and Finland with entries at 12 and second respectively. In Canada it's *It's Raining Men* last week, entered at 97 on the airplay chart which also saw healthy gains for several other UK-signed acts including *Who's Your Girl* (25-52 with Only Time) by Polydor act The Saturdays, Samantha Mumba (76-62 with Baby Come On Over) and the Bee Gees (30-65 with This Is Where I Came In).

● Gorillaz has upped their role in a UK-flavoured singles chart in Germany besides Atomic Kitten at one, the Hanselwood *You're My Mate* by Right Said Fred improves 8-6 as Parlophone's Gorillaz move 13-8 with Clint Eastwood and Mercury signings Dario G 21-10 with Dream To Me, BMG's Westlife (11-14) and Mute's Depeche Mode (15-25) make UK debuts. In the albums charts, McCartney's Wings debuts at 20 for Parlophone, while UK-signed acts hold the top two spots. The airplay chart moves in the shape of Ronan Keating and Atomic Kitten.

By Paul Williams
BMG is capitalising on its first pan-European Westlife hit by launching a re-edited version of the *Coast To Coast* album featuring Upton Girl.

The newly-formatted album, which will not be available in the UK, is being issued internationally this month on the back of the band's cover of the Billy Joel song breaking into the Top 20 in around a dozen continental territories. It is their first substantial hit in a number of European countries, including Germany where it debuted at number nine last month.

BMG UK international vice president Dave Shack believes the group's long-awaited European breakthrough, having clocked up multimillion sales with their first two albums across Asia, is mainly down to their first heading continental tour last month and the hit Upton Girl.



Westlife: repackaged album

Girl is uncharacteristically up tempo. "It's a historic fact that bands are tougher to get away as an introduction to bands than an uptempo song," he says.

Following a series of European dates last month, including gigs in Copenhagen and Stockholm, the group performed in Tai Wan last Tuesday before playing three concerts in South Africa at the

end of last week. They set off on a 10-day tour of Asia at the end of May, which will include two gigs in Tokyo, while they will complete their European touring schedule in June in Barcelona, Madrid and Lisbon.

Germany, where they performed on the Big Brother TV programme earlier this month, will play a central part in their promotional schedule outside of touring, taking in two further key TV appearances and Popkomm in August. This will be followed by a 10-day visit to Latin America where, along with Spain, BMG will issue a special version of *Coast To Coast* containing Spanish-language versions of *I Lay My Love On You* and *When You're Looking Like That*. The latter track, another new uptempo Westlife offering, will be issued as the overseas follow-up to Upton Girl to help to further lift sales of *Coast To Coast*, which has sold around 3m

units outside the UK so far.

The concentration of international efforts in Asia, Europe and Latin America plus time due to be spent recording their third album this summer will further delay another US push for the band until early next year. Westlife, who reached the US Top 20 in 2000 with the single *Swear It Again*, have yet to release *Coast To Coast* in the US with the likely exception now being that their next US album will be a hybrid of this album and its follow-up.

Shack says LA Reid, president of their Stateside record company Arista, is totally committed to Westlife but the band's current schedule cannot yet accommodate the US. They need a good run at the moment there's no way we could do that with the tour and the like, especially when we're trying to record an album," he says.

The *Cut* (pictured) has secured one of the fastest-growing tracks on US radio as they prepared for the release of their first new studio album in more than seven years. Rise, taken from the forthcoming Lava/Atlantic-issued album *Beyond Good And Evil*, climbed 15 places to 19 last week on *Billboard's* mainstream rock charts chart as it debuted one place ahead of Parlophone band Coldplay's *Shiver* at 38 on the modern rock countdown. The new album, released in the US on June 5 and in the UK on June 11, is the follow-up to the band's 1993 self-titled album which peaked at 69 on the *Billboard* 200. Two of their previous albums, 1990's *Sonic Temple* and the 1997 release *Electric*, reached platinum status in the US. The *Cut* began a North American tour in Memphis on May 4 and they are expected to play UK dates, though nothing has yet been confirmed. Early UK promotion for the album, the first featuring key members Ian Ashbury, Billy Duffy and Matt Sorum, together since 1992, has included interviews with dotmusic, *FHM*, *Making Music*, *MJO*, *Record Collector* and *Rock Sound*.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist/UK Company
1	1	Love/Atomic Ronan Keating (Polydor)
2	3	What Took You So Long/Emma Bunton (Virgin)
3	2	Whole Again/Atomic Kitten (Polydor)
4	4	Thank You/Didlo (Cherry/Atlantic)
5	4	Here With Me/Didlo (Cherry/Atlantic)
6	6	Superhero Robbie Williams (Chrysalis)
7	6	Girl Eastwood/Gorillaz (Parlophone)
8	8	Uptown Girl Westlife (RCA)
9	13	Run For Cover Supababes (London)
10	9	Dream On/Depeche Mode (Mute)
11	15	It's Raining Men/Didlo Halliwell (EMI)
12	12	Sing Toxics (Independent)
13	10	Let Love Be Your Enemy Robbie Williams (Chrysalis)
14	16	Dream To Me/Didlo G (Only Time)
15	10	Run For Cover Supababes (London)
16	17	Stuck In A Moment.../L2 (Universal/UK) (14-15)
17	18	Herocuous Girls/Gorillaz (Parlophone)
18	18	Never Smells Like Tomorrow's (Mercury)
19	19	This Is Where I Came In/Bee Gees (Polydor)

Chart shows the 20 most popular tracks on air in Europe. See *UK* 100 weeks of 100 greatest hits on page 10.
To subscribe to *UK* 100 weeks of 100 greatest hits contact: info@uk100.com

GAVIN US ALTERNATIVE TOP 20

UK	US	Artist/UK Company
1	1	It's Been Awhile/Stand (Epic/A&E)
2	3	Hush/Big Water (JGC/Geffen/Interscope)
3	2	Drive In/Incubus (Epic)
4	4	Breakdown/Taste (Mercury)
5	5	My Way/Limp Bizkit (FBI/Interscope)
6	6	The Rock Show/Black 132 (MCA)
7	6	Fanboy Of The Week/American Hi-Fi (Mercury/DG)
8	8	Soulful Train (Columbia Recordings)
9	10	Your Disease/Saliva (Dineen)
10	7	Crawling/Linkin Park (Warner)
11	12	The Space Between/Dave Matthews Band (RCA)
12	9	Hanging By A Moment/Linkin Park (Warner)
13	14	Drop Of Jupiter/Tale (Columbia/CRC)
14	13	South Side/Moby (2)
15	19	Dress On/Depeche Mode (Mute)
16	13	Black Acid/Rain 4/3 Down (Republic/Universal)
17	17	Devotion/D2 (Interscope)
18	18	Ifly Pretty/Pete Dinklage (J&R)
19	20	Fit As A Butte/311 (Interscope/J&R)
20	15	Hemorrhage/Fat (Universal)

Chart shows the 20 most popular tracks in US Alternative 100 for weeks 10, 2003.
Source: www.gavin.com

TOP UK AND UK-SIGNED SALES CHART PERFORMANCE ABOARD

Country	Artist/Label	Chart Position
AUSTRALIA	Whole Again/Atomic Kitten	1
USA	Olney/Atom M Crawford (Festival)	1
CANADA	Dream On/Depeche Mode (Mute)	2
USA	A Day Without Rain/Enya (WEA)	9-12
FRANCE	Here With Me/Didlo (Arista)	6
USA	Non Angel/Didlo (Arista)	1
GERMANY	White Again/Atomic Kitten (Interscope)	1
USA	Non Angel/Didlo (Arista)	4-4
ITALY	It's Raining Men/Didlo Halliwell (EMI)	2
USA	Non Angel/Didlo (Arista)	6
NETHERLANDS	Whole Again/Atomic Kitten (Interscope)	1
USA	Non Angel/Didlo (Arista)	6
SPAIN	Dream On/Depeche Mode (Mute)	1
USA	Non Angel/Didlo (Arista)	9-10
US	Thank You/Dido (Arista)	7
USA	Non Angel/Didlo (Arista)	2

Source: ASCAP, SoundScan, Music Control, Inc. See *UK* 100 weeks of 100 greatest hits on page 10.

AMERICAN CHARTWATCH

by ALAN JONES

Destiny's Child remain at number one on the album chart with *Survivor*, which sold its third 350,000 copies last week to take its two-week tally past the 1m mark. Debuting in the runners-up position, Paul McCartney's (pictured) *Wingspan* is the highest of 13 new entries, with sales of more than 220,000. McCartney's album sold more copies last week than any of his solo/Beatles albums have sold in their first week in the shops, its sales boosted by the screening of a two-hour documentary of the same title on ABC, which also had a galvanising effect on *The Beatles' 1* album, which saw a 49% surge in sales to 48,000 last week, and jumps 37-24 as a result.

Sandwiched between the McCartney and *Beats* album is Dido's *No Angel*, which rebounds 16-14 with sales up 8% to 60,500 in the week. The album has now spent exactly a year on the chart and celebrates its birthday by topping the 3m sales mark, with 3,032,000 buyers to date. Also resurgent are Enya's *A Day Without Rain*, which improves 36-20, U2 All That You Can't Leave Behind (50-48), Sade's *Lovers Rock* (57-49), The Corrs' *In Blue* (107-102), Sting's *Brand New Day* (121-118) and 97-90 *Band* (189-150). Meanwhile, Russell Watson's *The Voice* climbs 37-20 on

a 21% increase in sales to reach its highest position yet in a four-week chart residency that has seen it sell 60,000 copies.

An 8% slip in sales of *This Is Where I Came In* pushes the Bee Gees down 66-69, *Hold My Breath* (71-82), Eric Clapton (70-86), Billy Joel (84-119), Samantha Mumba (111-131) and 5 Club 17 (127-141). The latter set of 11 has displaced 12 places in the last month, but it still sold 10,000 copies last week to take its overall sales past the 400,000 mark. Their single *Never Had A Dream* Come True is sliding down the Hot 100 too, with a 10-18 decline this week on the composite being due to declines at retail (where it sold a further 27,000 copies last week) and at radio (where it is ranked number three) and on the airwaves, with its airplay chart position declining 36-51.



Chart shows the 20 most popular tracks in US Alternative 100 for weeks 10, 2003.

Coldplay's *Yellow* has also peaked on the Hot 100. It slides below *Shiver* to its own 48 to 57, as EMI start to work the Mumba resumes her climb, too, slipping 6-7 with *Thank You*, but Samantha is Our Night) and the Corrs fall 59-70 with *Baby, Come On Over* (This a new, Depeche Mode's *Dream On* is number 85. For the third week in retail during the same period, but has been making considerable gains in airplay even though it is still not getting enough exposure to enter the Top 75 night chart. At the top of the chart, incidentally, Janet Jackson extends her reign with All For You to seven weeks in an unchanged top five.

So Solid Crew finally agree Independiente albums deal

by James Roberts

UK garage act So Solid Crew last week ended weeks of speculation by finally agreeing terms for their artist albums deal with Independiente.

Under the agreement the acclaimed South London 22-piece collective will sign directly to Independiente for an albums deal understood to be worth around £600,000. However, the arrangement will also continue their current relationship with Relentless, the Ministry of Sound-affiliated label with which they originally signed a three-singles and one compilation/mix album deal.

Independiente has struck a separate licensing deal with Relentless for inclusion on their debut album *On No/Dilemma* — their first Relentless single which was excluded from the chart last year because of a formatting error — and forthcoming singles *21 Seconds* (due for release in July) and *They Don't Know* featuring Miss Dynamite. Relentless is expected to release the compilation album included in the original deal later in the year. Meanwhile, Dynamite — who features on Sticky's *500*, released through WEA on June 4 — is herself expected to sign a solo deal with Polydor following her recent publishing contract with EMI Music.

"It's rare for two independent companies to work together in a sensible manner — something that the music industry isn't used to," says Relentless co-founder Shabs. "We have an expertise in this area of music and signed the act initially. Independiente have the mechanism to break big acts and it makes sense for the artist to work in partnership on one of the acts that could be one



So Solid Crew: deal worth £600,000

of the most exciting of the year." The So Solid deal marks a significant step into the urban work for Independiente, whose successes to date have largely been with guitar acts such as Travis, though it did recently release Blackout's *Mr DJ*, which reached number 19 in March.

Independiente's international licensing structure with Sony's Sine network is key in the long-term prospects of the act. Although the UK garage/two-step scene has to date produced little in the way of international success, So Solid Crew are regarded as one of the scene's brightest hopes for penetrating overseas. "Looking ahead, we're aiming to break an urban act from the UK into Europe and then into America. It's British urban music coming of age," says Shabs.

Kathryn Williams' album re-issued through new East/West agreement

Newcastle folk artist Kathryn Williams, whose *Little Black Numbers* album was nominated for last year's Mercury Music Prize, is set to re-launch the title after striking a licensing deal with East/West last week.

The deal also includes Williams' back catalogue and options for two further studio albums. Little Black Numbers has already sold around 30,000 copies in the UK through Williams' own Caw Records label, which she runs from a makeshift office in her boyfriend's flat.

"I've proved to myself that the independent thing can be done, but I can't take on the world on my own," says Williams. "It was a big decision to get help but it had got to the stage where I wasn't writing because of having to answer the phone all the time. After the Mercury's it went up a step and it became really difficult to do it on my own."

The deal marks a second significant recent signing for East/West in the folk-based genre, having scored major success through the licensing deal for David Gray, who has sold more than 1m copies of his *White Ladder* album in the US alone. East/West managing director Christian Tattersfield says, "It's really great to be able to work with an artist who is already loved and critically-acclaimed by the press. We intend to extend that appeal to radio."

Williams adds, "I'll do the music and be involved in the decisions being made, but the pressure to keep up the momentum just isn't like my anymore."



Osbourne steps back from management to develop label

Sharon Osbourne may be the wife of Ozzy and daughter of Don Arden with a management career that has seen her handle acts including Smashing Pumpkins, Coal Chamber and, of course Black Sabbath, but she is a rock legend in her own right. With *Ozzfest*, the rock tour she set up with SFX, returning to the UK this week end for its only European show of the year, she is now scaling back her management duties in order to devote more time to Divine Recordings, the label which already boasts one of the hottest up-and-coming rock acts in the shape of Houston's Pure Rubbish.

"I don't want to manage anymore, other than Ozzy and Black Sabbath. I've got to a point in my life where I can't kiss any more. I think a lot of managers have to be that way. It was the situation with [Smashing Pumpkins leader] Billy Corgan that finally did it for me — he was giving me a percentage to kiss his ass and basically I didn't want to be there. I did feel bad because I slaughtered him in the press — I called him a baby-headed boog in a dress — and coming back on me."

"Divine Recordings, which goes through Priority [and Virgin outside of the US], came



Osbourne: no more 'kissing ass'

about as I'm associated with SFX. They needed a label to put out compilation albums for their huge US events like tractorpull, dirtbike and monstertruck whose audience demographic is the record buying market. What I wanted was to be a small independent label with hand-picked artists within the world I operate. What I didn't want to sign six new bands straight away and put out six new records.

"We're establishing ourselves at retail in the US with the compilations and things like the Sabbath tribute. We'll then start with the new acts, breaking them slowly. With Pure Rubbish it is so refreshing to see kids up there that were

BMG's NuLife imprint is celebrating its first birthday by launching a competition to recognise up and coming remixers. Audio parts of forthcoming single *Shout (C'mon)* by Sagittaire are being made available online via www.nuliferecordings.com for download after which finished mixes can be resubmitted for judging. The winning remixer will have their work included on the commercial single release of the *Years For Fears*-sampling track later in the summer, along with a trip to Ibiza to witness NuLife founder Dave Pearce (pictured) lay the remix during one of his Dance Anthems nights at Club Eden. The single was originally planned as NuLife's first release 12 months ago before True Steppers claimed the title for the release of *Buggin'*, which reached number six and sold around 130,000 copies.

NEW PLUJLIST

Hotshots Pt II — The Beta Band (Regal) C-Swing helps makes this a stunner (album, July 16); **My Friend — Groove Armada (Pepper)** R&B star Brandy's accidental inclusion makes this a stand-out (future single, too); **So Real — Dirty Harry (Telstar)** Notorious tenor ricky rids the Blondie catalogue with fine results (single, too); **Videe — India.Arie (Motown)** Still sounding good for a summer, plus a new David Kelly remix (single, June 24); **Control — Puddle of Mudd (Flawless)** Perhaps the start of the grunge revival (single); **I See Light (through Vinyl) — DJ Envy (AM:PM)** Already being used as the theme to Danish *Big Brother*, but sounds like a UK hit in its own right (single, too); **Hoping — Louise Austen (Charm Records, Austria)** Cause a stir at Music Week's sister title *fono* (single, too).

so talented but also total individuals at the same time. There are a lot of kids that have an edge to them and want to listen to edgy music played by young people so you can relate to it. There is a big void and hopefully they can fill it. "This form of music has never really been truly embraced by the media or record companies. They want to be in with what's happening now but will not accept that this music never really went anywhere — it's like jazz. Epic has just signed Cradle Of Filth, but if it was five years ago they wouldn't have got in the door. Everything is so trend-conscious. When you look at the Linkin Parks and the Crazy Towns, they won't be around in 10 years — it's radio-driven and an overnight success. It's not long-term for those guys. On the other hand, Marilyn Manson, I'd be around for a long time. I think he'll always be relevant."

"Although I've been doing this since I was 15 — I'm now 48 — it never ceases to amaze me that people still say it is hard for women in the music industry, I can remember when I would go to a gig and be a nightmare to talk to anyone in a presidential position because I was a woman, especially in Japan. There are now so many more women in this business so I don't think it is the same any more."

newsfile

TELSTAR GOES TO BED WITH TALL PAUL

Telstar Records has struck a repertoire deal with DJ Tall Paul's Duty Free Records, which is affiliated with London club Turmillis. The first release through the deal will be the Tall Paul Vs INXS track *Preach Heart*, which features the vocal heart from the 1988 INXS hit *Never Tear Us Apart*. It is due for release on July 30.

FLAWLESS SHOWS OFF ITS ASSETS

Limp Bizkit's *Dr. Duist* presented the two latest signings to his Flawless Records at an event in Amsterdam last week. Perhaps an unexpected departure from Durst's non-metal roots, solo acoustic performer Kenna and Kansas guitar act Puddle Of Mudd — who Durst built up around the main songwriter after sacking the rest of the band — will release their debut material later in the year through the Interscope-affiliated label. Durst is also due to start directing his first film, *Runt*, with David Fincher (*Fight Club*, *Seven*) shortly.

WEB INITIATIVE HELPS UNSIGNED BANDS

Unsigned website garageband.com has launched an initiative to help the artists featured on the site market and distribute their music. The *New Deal* rewards five bands drawn from the bi-monthly *garageband charts* — which are determined by online reviews — with services covering legal advice, marketing and distribution. Founded in 1999, *garageband.com* boasts Sir George Martin as chairman of its Advisory board. More than 35,000 bands are featured on the site.

OLD TEXAS HIT GETS STARDUST TREATMENT

StarGate have remixed Texas' single *I Don't Want A Lover*, originally a hit in 1989, for release at the end of June. The single extends promotion on their current greatest hits album, which has sold more than 5m copies worldwide to date. The single release will also feature new track *Mr. Superwoman*. Meanwhile, StarGate are due to launch their artist album project for Telstar from Ayla Napa this summer. The project, featuring a number of guest artists, will release its first single *Wild in August*. Among those featured is Tyler, a 19-year-old managed by Simon Fuller's 19 Management, who is currently the subject of A&R interest.

NARINITY HANSON TEAMS UP WITH ENINEM

Enimem and Marilyn Manson have recorded a rock version of Enimem's hit *The Way I Am* for a special edition release of *The Marshall Mathers LP* in August. The pair are also expected to perform a version of their track together which they appear at the Carling Weekend Festivals (August 24-26).

Singles and deals heap p

Once upon a time life was sweet within the small but well-connected world of dance A&R. Reaping the benefits of your £20,000 one-single deal would be fairly secure if your friends Tong, Jules, Fontaine et al spin you tune for the faithful, resulting in a Top 10 chart entry and the key to the door of the lucrative world of compilations licensing. It seemed too good to be true – and maybe it was. As the cost of signing dance singles continues to spiral while the returns diminish, both in terms of singles and compilation sales, many are wondering what has happened to the dance singles market?

East West's successful acquisition of the remix of Eddy Grant's Electric Avenue in a UK-only deal which involved the single and a hit package – and came with a price tag of £300,000 – may have reignited the public debate, but in fact concern has been mounting in the dance community for some time. With the Grant hits package debuting at number four in the albums chart and the single a strong contender for a number one debut this week, the strategy looks set to pay off for East West, but this will be the exception rather than the rule.

Indeed, with six-figure sums now coming for a UK-only signing, the odds are now stacked firmly against UK labels trying to make money, or often even break even, on a commercial dance chart release.

Scott MacLachlan, who is A&R director at the imprint Pepper Records, admits that such deals are more of a gamble than ever. "I have paid big advances in the past on Shanks & Bigfoot and The Tamperer but luckily both turned out to be number one records. But when you're spending £20,000 on a single, you go in at seven, then drops to 12 selling 60,000 in total, you can't recoup," he says.

Despite these risks, there appears to be an ever-growing list of labels keen to compete for a UK-only signing, as the hottest records as they emerge – not to mention A&R executives. In particular the majors appear to be stepping up their activities in the dance arena despite all the difficulties that it entails.

EMI, for example, is developing its Credence label within Parlophone, which is also understood to be poised to strike a new licensing deal with Junior Boy's Own, while EMI:Chrysalis offshoot Positiva is already the market leader. Meanwhile, WEA is looking at increasing its dance A&R activity just as East West has done during the past year, and Sony is also determined to make a mark in the sector with key executive hirings as well as creating a dance unit headed by Graham Ball.

Though various companies suggest they have different strategies – in particular in the manner they are seeking to leverage their singles repertoire in the compilations sector – it is clear that this growth in competition is fueling the cost of deals.

One veteran of the scene is Multiply managing director Mike Hall. "When Multiply started in 1994, there were about five or six other labels competing with us. There were enough records in the market to sign them for £5,000 and singles. Now, to get a chasing record that can jump from £20,000 to £100,000 in two days," he says.

It is estimated there are 20-30 active UK dance labels now chasing deals in a market that was once occupied by just a handful of

key imprints. Even Positiva – long regarded as the leading dance singles label – is feeling the effect.

"If you went to Popkomm, Midem or Miami two years ago, there would be six of the usual suspects on the phone when there was a hot record," says managing director Kevin Robinson. "Now you have those six suspects plus another 10 given all the new labels, and even pop/rock A&R guys and MDs phoning up which drives the price up. Many records are simply not worth what's being paid for them."

The current climate appears to be a seller's market, with managers and artists chased for anything that is vaguely hot. "Managers are aware of it and they have a price in their mind before it gets to the likes of Seb Fontaine or Tong. After Tong has played a record once, the advance can be £75,000," says Robinson.

MacLachlan adds, "Labels willing to spend around £20,000 on a single and push it with the full backing of the company are now absolutely rare and the prices have been pushed up. It's a seller's market with the producers having their arms bitten off for anything."

The situation does seem to be unique to the British dance music industry, in Germany – a market similar in size and maturity to the UK – the records that are snapped up for £150,000 in the UK often only reach £50,000 at best.

Ben Cook, head of A&R for Ministry Of Sound's in-house labels, suggests it is not advances that are the problem as known with records that push the boat out on.

"When you're talking about a smash hit, an advance is only an advance – as a sale always makes money. There's obviously a limit to what can be paid for a record upfront, but ultimately it's about the A&R call. I believe those records were signed for bigger money are the right calls," he says.

As an example, he cites *Piper & The Master Of Ceremonies*. Do You Really Like It?, which the company are to have paid an advance of around £200,000 in conjunction with its joint venture imprint Releentless. "It is released this week and is expected to perform very well," says Cook.

The reasons why companies continue to take the challenge vary widely, few labels keen to establish an identity may pay over the odds for recognition while some major-backed imprints are often accused of being prepared to lose money on tracks simply in order to build their market share.

"When there are new labels starting up that are desperate for hit records, it makes it very difficult," admits Hall.

Part of the problem is that although the dance sector itself is an established and mature business, it has rarely thrown up acts which have ever managed to make the transition from the singles market to establish album-selling careers, with recording and touring cycles akin to rock acts. One of the few artists that have are the likes of Basement Jaxx, Faithless and Groove Armada (see breakdowns), but they are the exceptions rather than the rule.

In the place of artist albums, the world of compilations has long been the saving grace of the dance singles market, but this too continues to evolve at an alarming rate. Inclusion of dance tracks (see breakdowns) on CD or club compilation is an obvious route to break even or profit, and this has been the strategy so successfully exploited by the



While the unmistakable sound of South London's Basement Jaxx is already firmly back on the map thanks to the Radio A-listed single Romeo, it is all rather different this time around from when they unleashed Red Alert on an unsuspecting world back in May 1999.

On the one hand, they have achieved the unlikely feat of taking the sounds of Brixton around the world to America, Australia and Japan via Glastonbury and sold more than 1m copies of their debut album *Remedy* worldwide along the way. But on the other, the wider perception of their importance has been transformed so they are now regarded as key players who are as likely to find as much support in NME and the broadsheet newspapers as they are in the pages of *Muzik* or *Mixmag*. Named after the underground parties that spawned its sound, Basement Jaxx's second album *Rooty* is – along with Faithless's third album *Outrospective* – a rare example of a project by a touring, album-selling phenomenon who have taken house music and turned it on its head.

Significantly, it also works as an album rather than a disparate collection of tracks – it has Mercury Music Prize stamped all

over it – reflecting the way the duo work.

"It's a very organic process that builds up over a few months. We don't really have much input from outside, we just do our own thing," says Felix Buxton, who along with Simon Ratcliffe have again fused their take on R&B, hip hop and garage with the tunes and beats needed to top the charts. Among the featured guests this time around are Kele LeRock (who sings on *Romeo*).

Tracks such as *Breakaway* and *Get Me Off* prove Basement Jaxx have lost none of their experimental edge, while *Jus 3 Kiss* has the killer melody to take it into the Top Five when it is released as *Rooty*'s second single. It already has Ibiza stamped all over it. "We built that track up slowly before adding the vocal," Felix Buxton.

Perhaps DJ Armand Van Helden's famous line sums up the Jaxx sound: "They've taken house music and f***ed it in the ass." At a time when much that passes as dance music is little more than an insipid retrace of tired samples and DJ-friendly tracks, it is significant that it is the music that takes the greatest risks that looks set, once again, to reap the greatest rewards.

As dance pundits ponder who will be the "next Basement Jaxx", there is already a generation of emerging producers who have been busy creating distinctive sounds of their own who could be prepared to take on the mantle.

The Stanton Warriors' philosophy encompasses a level of musicality that sets them apart from many underground dance acts. While their profile has grown thanks to remixes for the likes of Missy Elliott and Assido B Bass, other projects for Roni Size and Stereo MC's have been shunned in favour of spending time concentrating on their own material. Their next release comes in July courtesy of XL Recordings, which is gathering their finest moments to date into one package, *album deal*.

A major deal for London breakout trio

NEW BANDS TO



Stanton Warriors: still unsigned to an artist albums deal

Koshien – currently in negotiations with BMG – should see the buzz on the act through by London indie Moshkitaken to the next level. Following huge interest in the single *Hide U*, Koshien will release an album, *Resist*, later in the year.

Pressure on dance labels

GROOVE ARMADA

Groove Armada's association as a leading dance albums act might not be exactly in tune with the reality of their blissed-out soundscapes but it is a tag they are happy to live with.

"I have always thought we're only loosely attached to that community," says Tom Findlay, one half of the Pepper Records/ Live duo. "I suppose we've more firmly been with the dance community than ever really been a part of it, although the relationship is important as radio feels comfortable with it, as do people in shops if we're racked with the dance records. But in terms of breadth of interest, it would be nice to move on a little bit from that."

The step needed to make that move arrives soon, in the form of their third album *Suntoucher*, which they have just finished mixing. Following the 200,000 sales (and glowing praise from the likes of Madonna and Elton John) achieved by *Vertigo* – which is currently being reworked to renew awareness of the band – it has been important for Groove Armada to embrace an all-encompassing sound in order to expand their fanbase.

"The first phase of recording was about satisfying ourselves. This time we started out with the band that had played with us live, which meant we could realise our

ambitions a lot more than working purely with samples. By the end of the album we recognised the realities of the modern world – that you need something appealing enough for commercial radio to play," says Findlay.

Among *Suntoucher*'s key tracks earmarked for single release is *Sometimes*, a house track featuring toasting from Mike D, who MCed at Groove Armada's live shows last year. "It's more street than our usual sound," says Findlay.

Initially unknown to the band, *Suntoucher* also features a vocal from US R&B superstar Brandy (the vocal on melancholy track *My Friend* was culled from a CD of generic samples). It was only discovered that it was in fact the former Atlantic Records teen prodigy when someone at Jive recognised it from one of her early albums. "I think we were hoping it would be an unknown R&B artist – it's an odd one," admits Findlay.

Elsewhere, collaborations by the likes of singer/songwriter Tim Hutton and veteran folkie Richie Havens – of *Going Back To My Roots* fame – suggest Groove Armada's wishes of crossover success are about to be granted. They may not think of themselves as "dance," but *Suntoucher* is already shaping up to be one of the dance smashers of the year.

Ministry Of Sound organisation for much of the Nineties.

However, the popularity of these compilations has waned in favour of more lifestyle-oriented collections – as Ministry Of Sound has realised as quickly as anyone else.

"It's much more about repertoire now, along with creatively strong concepts which are well marketed," says music group managing director

Lohan Presencer, who joined the company in 1999 as head of compilations.

Ministry is currently enjoying huge success with the first in its Chill Out series, which has shipped more than 500,000 copies in 15 weeks.

"It shows that when you identify a market and hit it right, the volume is still there to be had," he says. Despite the shift,

Presencer adds that the DJ brand market is still alive, though it needs to be approached in the right manner. "If the DJ's profile is high, media attention is high and the music is strong, there is no reason product shouldn't sell," he says.

An increased focus on securing repertoire in order to feed compilation brands only adds to the already inflated singles deals. For labels, it is a catch-22 situation, either the record has so much airtail it can be licensed upfront before release or it is a huge enough hit to warrant interest. For example, Robbie Rivera's *Berg* was licensed from Italian label Time Records to Ministry for around £100,000. It was Alisted at Radio One and entered the chart at 13. On single sales alone the label would not break even, but it appeared on 20 compilations, significantly bolstering income.

"If it's on a now album you earn a lot of money," says Hall, who signed the track. In general, label sources suggest that an average dance single can earn £6,000 from being featured on a 40-track compilation which sells 100,000 copies – a sum which adds up to a healthy return if the track is featured across multiple titles.

Whether it is the weekly or monthly dance magazines or specialist and daytime radio, the media exerts a huge influence on the shape of the dance industry.

"The buzz from a handful of media can spark the chequebook A&R mentality," says Radio One DJ Dave Pearce, who founded BMG's Nu Life imprint 12 months ago. "I tend to get a good feel for a record from playing it in clubs across the country before we decide to sign it."

It is something that Epic managing director Nick Raphael – who oversaw the signing of Ru Da Silva's number one *Touch Me* during his previous role as A&R director at Arista – is also wary of. "If you are basing your A&R decisions on the basis of subjective charts then you deserve what comes to you," he says.

Indeed, dance editors and programmers are not always right. "The media has tried to vilify trance as a genre because it isn't cool, but the trance-based records – like the Frangos – are the ones that click with the public," says Pearce.

The importance of Radio One to the dance scene is also clear. "What's the driving force in the mainstream dance scene in the UK, is still huge. "We take it seriously as it is such a big part of youth culture but I would say that dance music is in transition at the moment," says Radio One head of music Alex Jones-Denely, who himself has a dance background

having previously worked at Kiss 100.

"Because dance music has been in the fabric of popular culture for more than eight years, as a result I do believe there are some dance records that are truly underground and maybe that's why we are in transition now."

"It's not as easy now as it has been over the past two or three years to say this set of records this year is going to be the soundtrack," he says.

If the transition has started, then some of the likely beneficiaries appear to have been two-step or R&B records. "Some of

the other kind of rhythmic records have bitten this market, whether it be UK garage or even rag. We haven't had a *Lazy by Mojito* or a *Zombie Nation* like a while," says Jones-Denely.

His comments are borne out by industry observers who note that some of the out-and-out dance records supported by Radio One such as *Be Amour's* *Bed Amour* and Schiller's *Das Glockenspiel* have made poor singles chart debuts while other records such as *Genius Cur's* *Boom Selection* or *MOP's* *Gold* As low have made more significant sales impacts.

For other stations, the nature of their audience means they can be less genre-specific. "For radio stations like Capital FM, it is about hit music and whether it comes from the club world or R&B or guitar rock," says Jeff Smith, head of music at Capital FM, the London station which has backed records such as *Planet Funk's* *Chase The Sun*.

While radio is often used as a scapegoat to explain an underperforming dance track, the true lifeblood of the scene remains club support. No amount of radio play will save a track that does not achieve genuine grassroots support. However, turning a club smash into a sales hit remains as tough as ever, and the dance labels seem to be aware of the decisions they face.

"I don't think it will be the individual A&R who calls an end to the current situation. If it carries on the way it is, someone above will realise some people are losing a fortune," says Robinson.

Meanwhile, Presencer is confident of sustaining Ministry's position in this aggressive market. "Provided you understand the market, and your risks are educated, there is no reason you should lose money. We still find the most profitable and a successful business to be in," he says. "I think people are already looking for the new thing when the old thing is still there to be exploited."

Pepper's MacLachlan – whose roster includes Groove Armada (see breakdown) – and a successful business to be in," he says. "I think people are already looking for the new thing when the old thing is still there to be exploited."

Pepper's MacLachlan – whose roster includes Groove Armada (see breakdown) – and a successful business to be in," he says. "I think people are already looking for the new thing when the old thing is still there to be exploited."

James Roberts



WHO TO WATCH

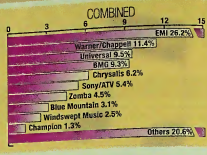
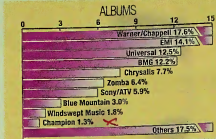
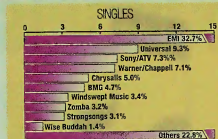


Koeshen: new deal pending with BMG

electronica to produce a collection that places them stylistically somewhere between Daft Punk and Zoot Woman. Their next single *Inside All The People* – featuring guest vocals from Dan Black of acclaimed act *The Servant* – is released as a single on July 16. Also look out for fellow Virgin act Agent Sano, who promise a trip through disco with their *Do It Yourself (We Did)* album due in late summer.

Finally, although the underground two-step scene has yet to produce any album-selling artists of its own with the possible exception of MJ Cole, many industry observers will be watching closely what happens to crews such as *So Solid*. With their long-awaited albums deal with independent now finalised (see A&R, p7), and affiliated members *Oxide & Neutrone* unleashing their own debut album, A&R attention is now focusing on the rival North London-based *Heartless Crew*.

FIRST QUARTER 2001 PERFORMANCE

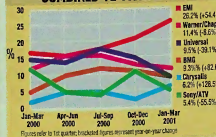


Source: Compiled by EMI from Midland Brown data

TOP 10 SINGLES FOR Q1 2001

Title/Artist	Publisher
1 IT WASN'T ME Shaggy feat Rikrok	disrupte
2 PURE AND SIMPLE Hear'Say	Strongarms 33.3%/Universal 33.3%/Sony/ATV 33.3%
3 WHOLE AGAIN Atomic Kitten	EMI 50%/Windupset 30%/Wise Buddha 20%
4 UPTOWN Girl Westlife	EMI 100%
5 TENAGE DIRTBAG Wheatus	EMI 100%
6 TOUCH ME Pu La Siha	BMG 50%/IMM 50%
7 ROLLIN' Ling Hui	Zomba 55%/OC 45%
8 EVERYTIME YOU NEED ME Fragma	BMG 50%/IMM 50%
9 CLINT EASTWOOD Clint	EMI 80%/Sony-ATV 20%
10 MS JACKSON OutKast	EMI 16.7%/Chrysalis 83.3%

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS OF Q1 2001

Writer/Artist	Publisher
1 BURELO/DUCENT/PIZZOMIA/THOMPSON Shaggy	in dispute
2 HAWES/KURTLEY/CARLSON Hear'Say	Sony/Strongarms/Universal
3 KERSHAW/McCLUSKEY/PADLEY/GODFREY Atomic Kitten	EMI
	Windupset/Wise Buddha
4 JOEL Westlife	EMI
5 WHEATUS/GIMENEZ Wheatus	EMI
6 HARMON/BUCKLAND/CHAMPION/MARTIN Coldplay	BMG
7 CLAYTON/EVANS/HEWSON/MULLEN U2	Blue Mountain
8 GARY David Gray	Chrysalis
9 GABRIEL/STATHAM/ARMSTRONG Dido	EMCCO
10 DA SILVA/FOX Pu La Siha feat. Cassandra	EMI/Notting Hill

If, as still seems likely, Labour achieves a landslide victory at next month's General Election, it will be nothing compared with how EMI Music Publishing obliterated the opposition on singles during quarter one. Peter Reichardt's Charing Cross Road-based team has so dominated the sector during the past few years that it was always likely that the company would mount its 16th singles victory out of 17 quarters during the first three months of 2001. However, to achieve a win on such a scale would make even the usually dour-faced chancellor Gordon Brown smile as EMI amassed a previously unheard-of 32.7% of the singles market, outstripping its four nearest rivals combined.

Universal, the only company other than EMI to produce a quarterly singles victory during the past four years, sealed its arch rival this time by a hefty 23.4 percentage points, although it still managed to take second spot, in fact EMI's lead could yet be reduced once a dispute between Universal and Warner/Chappell over the biggest single of the period reaches a conclusion. But even then EMI would still be at least 15.5 percentage points ahead. The tune in question is the Shaggy hit *It Wasn't Me* - whose sales accounted for 7.9% of the singles market and which Universal is claiming 100% of because it claims it samples its War song *Smile*. Hispy Warner/Chappell in turn questions *Smile* and is claiming 100% for itself.

Still, when the dispute is finally concluded it will merely settle how the silver and bronze medals on the combined league table are distributed to Universal and Warner/Chappell because EMI is so far ahead, its 26.2% share on the combined chart (not 16.4% as stated in last week's issue) is its highest since the opening period of 1998 when its biggest successes included a 62.5% share of the Céline Dion *Titanic* hit *My Heart Will Go On*.

Book then EMI took 35.6% of the albums market, along with an unbeatable 26.1% on singles, but its performance in quarter one 2001 was far stronger on singles than albums. While its claim on huge singles sellers such as the Atomic Kitten hit *Whole Again*, the Billy Joel-covered *Uptown Girl* and Wheatus's *Tenage Dirtdag* helped it to a 32.7% share of the singles market, on albums it only managed 14.1% as Warner/Chappell stole its crown. EMI's share here was still enough to place it second on albums but was its smallest slice of the albums cake in more than five years.

Though Richard Manners' Warner/Chappell team only managed fourth position on singles, it has recently been producing a series of extremely impressive results on albums where it has now been champion for three of the last four quarters. Its latest score of 17.6% owes much to its 40% share in the Dido album *No*

EMI CLIMBS TO NEW HEIGHTS ON SINGLES

EMI Music was always looking favourite to retain its singles crown, but ultimately it hit unheard of heights. By Paul Williams

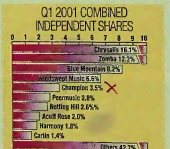
GRAY PUTS CHRYSALIS ON LADDER TO THE TOP



Chrysalis will have to wait until Thursday to see if David Gray's (pictured) two Ivors nominations have turned into gongs, but the singer-songwriter is certainly already delivering the goods for his publisher.

In the first quarter he was the main contributor to the company holding onto its independent publishing crown after a performance that saw it once again outclassing one of the majors, Gray's White Ladder, in which it has a 90.9% share, ranked as the eighth biggest album of the quarter as Chrysalis took an unbeatable 20.6% of the indie market for albums and 16.1% across singles and albums. Its singles successes included an 83.3% claim of the OutKast hit *Ms Jackson* and two-thirds of *Jakatta's* American Dream.

Zomba retained its second-place position



Source: Compiled by Music Week from CIB data

overall with 12.3% and finished runner-up on albums with 17.1%, but was pushed into third spot on singles by Windupset Music, which had a stunning run thanks to Atomic Kitten's *Whole Again*. Via writer Stuart Kershaw the publisher took 30% of the single - which ranked third for the quarter - and accumulated an 8.8% share of the singles market overall among the independents. The Kitten record was also responsible for the Wise Buddha - thanks to writers Bill Padley and Jeremy Godfrey - which finished fifth in the independent singles ranking with 3.5%. Meanwhile, Champion had to say thank you to Dido for its appearance at five on the claiming 21.7% of her chart-topping album *No*.

Angel - the quarter's biggest seller - but it also had interests in other lucrative albums during the period by the likes of Anastacia, Hear'Say and David Gray (thanks to his cover of *Say Hello Wave Goodbye*). Warner/Chappell's strong albums run was the main factor in placing it second on the combined market share league table for the first time since quarter two 2000, although it then trailed EMI by just 0.1 percentage points compared with 14.8 points now.

Universal, meanwhile, saw its singles market share tumble from the previous quarter, while on albums it dropped from second to third spot with its lowest score in nine months. Its 9.3% singles share could yet be drastically boosted on the Shaggy dispute is settled, but at present its most successful single during the period was Hear'Say's *Pure And Simple*, in which it has a third stake. Its biggest triumphs on albums during the three months included 42% of Anastacia's *No! The First Kind* and 55.9% of Toploader's *Orkney's Big Moan*.

BMG held onto its fourth place on the combined table with 9.3% despite its singles market share disintegrating, thanks in part to making up some lost ground on albums. During the fourth quarter of last year it was placed third on singles with 12.6%, while the title it slipped to fourth with 4.7% as Chrysalis moved into the top five. On albums, however, it rose from fifth to fourth with 12.2% thanks in large part to having 28.3% of Dido's *No Angel* and 100% of Coldplay's *Parched*, which mounted a sales revival partially on the back of two Brits wins.

Unlike the usually steady performing BMG, Sony/ATV is the most inconsistent of the major publishers with its sudden leap in market share in quarter four cancelled out by a sharp drop during the following period. On singles it managed to climb from fourth to third place despite its share narrowing back to 7.3%, but on albums it suffered dramatically from the decline in sales of the Beatles' 1, which is mostly ATV-controlled, and slid from fourth to seventh. During the past five quarters alone Charlie Pinder's company has gone from the highs of an unbeatable 16.3% on albums down to a paltry 2.9%, back up to 11.5% and is now on a sliding 5.9%.

Sony/ATV, however, was by no means the only one to claim fewer of the spoils in quarter one than the previous period as BMG, Universal and Warner/Chappell all saw their combined album tallying - although again this could change slightly once the Shaggy dispute is settled. For EMI it meant its easiest and most comfortable victory in years, with the albums league being the only place the opposition got much of a look in.



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SINGLE of the week

I MONSTER: Daydream In Blue (Showbiz KARMA29). Summer comes early on this breezy gem mixing up listening strings and

fuzzy synths and a vocoded vocal sample. Produced by All Seeing 'I' Dean Honer and Add N To X's Jarrod Gosling two years ago, it now sees a re-release through Jonathan Dickins' new Showbiz label. Following early support from Radio 1's Nonesuch, Steve Lamacq and Gilles Peterson, as well as GLR's Ross Allen, it is now A-listed at Radio One. With new material in the pipeline, the duo should be worth watching.

SINGLE reviews

RECOMMEND ZERO 7: I Have Seen (Ultimate Dilemma UDRCD5041). This lush, soulful track is taken from the acclaimed album *Simple Things*. It highlights their strengths: strong arrangements, subtle hooks and a velveteen ambience topped with vocals from Moez. Zero 7 have been confirmed as support for the upcoming Jamshod dates.

RECOMMEND STREET PREACHERS: Ocean Spray (Epic 6712582). One of the initial highlights from the Manics' rather under-performing *Krumm Your Enemy* album, this strong, rousing stunner harks back to the better moments of everything Must Go, a tenderly sung ode to Bradford's mother, it is B-listed at Radio One.

RECOMMEND MUSE: New Born (Taste Media/ Mushroom MUSH92CD5). The West Country trio's third album *Origin Of Symmetry* marks a watershed in their development: their vibrato vocals, thrashing riffs and hooks sound like no other. New Born is B-listed at Radio One, while the band are touring Europe and the UK.

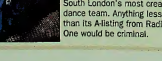
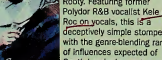
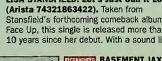
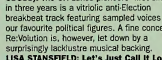
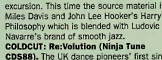
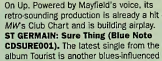
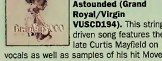
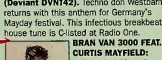
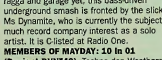
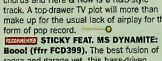
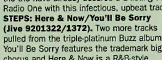
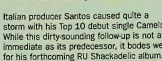
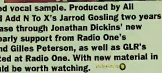
BRANDY FEAT. RAY J: Another Day In Paradise (WEA WEA327). This take on the Phil Collins hit is lifted from the Hit & Run Music-coordinated tribute album, *Urban Renewal*, on which the cream of the world's R&B and hip-hop stars cover classics. The US siblings are likely to score a hit with this infectiously familiar track.

RECOMMEND FAITHLESS: We Come 1 (Cheeky 74321 858352). The overdue return of the London collective sees their stadium-house sound reach epic proportions on this introduction to their third album, *A Outerspective*. It also marks their major-label debut - following BMG's acquisition of Cheeky - which should give the act the marketing clout to take on the world.

THE ALICE BAND: One Day At A Time (Instant Karma KARMA5CD). This trio's debut single is possibly Instant Karma's strongest release to date, and certainly the label's brightest hope for an international breakthrough. As Shania Twain and the Corrs prove, there is a huge market for this kind of melodic country crossover sound.

FINCHING: Check It Out (Grand Central GC141). Enraging blend of dazbling DJ skills with irresistible double-bass basslines, resulting in a loose, funky feel, they could well follow the Avinches in crossing over with their sample-based sound.

SANTOS: 3,2,1, Fire (Incentive CENT33).



ALBUM of the week

RADIOHEAD: Amnesiac (Parlophone CDHEAT45101). Assembled from the sessions that spawned *Kid A*,

Radiohead's second album in eight months finds them moving further into uncharted terrain. Guitars and untreated vocals make a return, giving the impression of individual songs rather than soundscapes, although the 11 tracks hit hard with inventive ideas and methods. Tracks like *Knives Out*, *You Are The Army* and *Pyramid Song* are among Radiohead's best songs, but self-indulgence does get the better of them at times.

changed from her early days, the upbeat track is backed by remixes from the likes of K Warren and DYNK.

SEMISONIC: Got A Grip (MCA 155837-2). Just ahead of a full-scale UK tour, this second track from Semisonic's *All About Chemistry* album is an uptempo pop gem penned by Dan Wilson. Unfortunately substantial radio play is not forthcoming, but the album should benefit from the tour.

MARTI PELLOW: Close To You (Mercury MERO5334). This ballad from the former Wet Wet Wet frontman shows he has lost none of his range or passion in his years away from the business. Co-written with Chris Difford, it is the first track from *Tis about him*. It is B-listed at Radio Two.

GIRGADO: Following. Following their European appearances supporting both Amen and Mudvayne, Corby's finest are set to release their latest musical assault. This is the band's first single to date and follows the release of their debut album last year.

RECOMMEND STICKY FEAT. MS DYNAMITE: Hood (Frrr CD0399). The best fusion of regga and garage yet, this bass-driven underground smash is fronted by the slick Ms Dynamite, who is currently the subject of much record company interest as a solo artist. It is C-listed at Radio One.

MEMBERS OF MAYDAY: 10 In Westminster (Deviant DVNT42). Techno don Oostman returns with this anthem for Germany's Mayday festival. This kind of breakbeat-house tune is C-listed at Radio One.

BRAN VAN 3000. CURTIS MAYFIELD: Astounded (Grand Royal/Virgin). *Back* is this string-driven song features the late Curtis Mayfield on vocals as well as samples of his hit *Move On Up*. Powered by Mayfield's voice, its retro-sounding production is already a hit on *MI's* Club Chart and is building airplay.

ST GERMAIN: Sure Thing (Blue Note CD50RE01). The latest single from the hit album *Tourist* is another blues-influenced excursion. This time the source material is Miles Davis and John Lee Hooker's *Harry's Philosophy* which is blended with Ludovic Navarre's brand of smooth jazz.

COLDUCIT: Revolution (Ninja Tune CDS8). The UK dance pioneers' first single in three years is a vitriolic anti-Election breakbeat track featuring sampled voices of our favourite political figures. A firm concept, *Re-Volution* is, however, let down by a surprisingly lacklustre musical backing.

LISA STANSFIELD: Let's Just Call It Love (Anissa 74321863422). Taken from Stansfield's forthcoming comeback album *Face Up*, this single is released more than 10 years since her debut. With a sound little

exemplary form before an ecstatic audience. These 26 tracks including classic singles (*A Wish Away*, *Size Of A Cow*) and favourites (*Ten Trenches Deep*, *Unbearable*) are the perfect souvenir for an enduring fanbase.

DARKFLOWER: Feed My Soul (Echo ECHM335). This exercise in ersatz soul wears its influences a little too prominently. A little bit of Prince, a little bit of Norman Whitfield and a pinch of Marvin Gaye could make a potent brew, though the duo do quite manage to pull it off yet.

VARIOUS: London Xpress (Nuponic NUX164CD). Nuponic celebrates the first birthday of its London Xpress radio show on Xfm with this eclectic CD of exclusive and previously unreleased tracks. Strong cuts from the likes of David Holmes, Red Snapper and Groove Armada will reinforce the reputation of both show and label.

VARIOUS: Subliminal Sessions One (Subliminal SUBSD02). Producer and Subliminal boss Eric Morillo mixes this



double CD of tough and typically funky house. Featuring X-Press 2's Muzik X-Press alongside current hits from Bel Ami, Sono and Sputnik, it should receive a boost from Subliminal's residency at Pacha in Ibiza.

MANU CHAO: Proxima Estacion: Esperanza (Virgin CDVRI141). Once again Chao has crafted a subtle and gentle album that punches above its weight. He is the definitive voice of the No Logo generation, and on tracks like *Promiscuity* and *Mr Bobby* through the beautiful life of La Vacaloca this never ceases to please.

RECOMMEND RACHID TAHA: Made In Medina (Ark21 ARKCD1006). Featuring an international line-up of musicians, from New Orleans to Egypt, his starting point garners attention from the hammering intro of Barra Barra right through to the final cut, *Garab*.

VARIOUS: Studio 54 (Obsessive EYVSD08). Compiled by DJ Kenny Carpenter, this is the soundtrack of New York's most famous abandoned TV studio. This set of anthems from the last days of disco includes tracks by the Clash, D Train and MFSL.

RECOMMEND VARIOUS: Serve Chilled 3 (Hed Kandi HDK018). Hed Kandi serves up another refreshing cocktail of summer bays on this laidback double CD. CD1 includes chillout tunes from the likes of Salt Tank, Outside and Rae & Christian, while

CD2 focuses on Latin flavours from Bebel Gilberto, Cantanca and Russ Gabriel.

MINE OLDFIELD: Best Of Tubular Bells (Virgin CDVD12936). This compilation brings together the best-known sections of Tubular Bells 1, 2 and 3 as well as live and orchestral versions of the original and the lesser-known Millennium mix. It is unlikely to muster much interest outside Oldfield's ever-diminishing gaggle of die-hard fans.

ATB: Two Worlds (Edel 0119792CUL). Famed largely for his 1999 *Euro-Rance* hit *9PM (Till I Come)*, Andre Tanneberger unveils this two-CD collection. CD1 highlights his uplifting style, including collaborations with York and Heather Nova, while CD2 is a journey into more relaxing Balearica.

Hear new releases

CD audio clips from the releases marked with this icon are available on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Simon Abbott, Dugald Baird, Claire Bond, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, James Roberts, Mick Tesco and Simon Ward.



RECOMMEND VARIOUS: Substitute - The Songs Of The Who (Edel 12642ERE). This tribute to the legendary British rock outfit pulls together some real heavyweights, including David Bowie, Paul Weller, Sheryl Crow and Pearl Jam. Highlights of this rather excellent set are *Cast's* version of *The Seeker*, *Ocean Colour Scene* tackling *Anytime* *Anywhere* and *Stereophonics'* reading of *Who Are You*. However, it is *Sheryl Crow's* tender treatment of *Behind Blue Eyes* that is the real killer - and stands as a particularly apt to the original, which is arguably *Townshend's* greatest song.



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26 MAY 2001

CHART COMMENTARY

by ALAN JONES

While a flurry of big-name releases sees artist album sales increasing by a massive 22% week-on-week, the absence of any really hot new singles results in the singles market contracting 5% on top of the 25% fall it experienced a week ago. And, although **S Club 7's Don't Stop Movin'** has a very good fourth-week sales tally of nearly 64,000, the fact it returns to number one shows the market is weak. The best time the number one sold fewer copies was 16 weeks ago, when Limp Bizkit's *Rollin'* enjoyed a second week at the top with sales of 47,000.

The highest new entry this week is **Oxide & Neutro's** *Up Middle Finger*, which debuts at number seven. It is the duo's third straight Top 10 hit, coming a year after their debut *Bound 4 Da Reload* debuted at number one. The follow-up *No Good 4 Me* reached number six at Christmas. The last time the highest new entry to the chart was lower was in the very first chart of the year, when there should have been no new entries at all but a distribution leakage

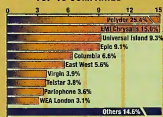


Its sales are down 9.3% week-on-week and 64.4% on when it debuted at number one three weeks ago but **S Club 7's Don't Stop Movin'** nevertheless returns to number one, to become the first single to reclaim pole position since 1995, when All Saints' *Under The Bridge/Lady Marmalade* was both dethroned by and dethroner of Aqua's *If I Could Turn Back Time*. Don't Stop Movin' is the first of **S Club 7's** three number one singles to spend more than

one week at number one, and does so despite the fact it has been delayed added to their 7 album, helping it jump 60-40 to the album chart this week. Don't Stop Movin' sold more than 9,000 units more than the outgoing number one, It's Raining Men. Both singles are among the year's 10 biggest sellers, with Don't Stop Movin' at number three with sales of nearly 432,000, while It's Raining Men dashes 14.9 with sales of 287,000.

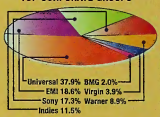
MARKET REPORT

TOP 10 COMPANIES

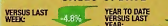


Figures show top 10 companies by % of total sales of the Top 75, and corporate group names by % of total sales of the Top 10

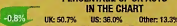
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



saw Steps' *The Way You Make Me Feel* debut early at number 72. With many current hits enjoying lengthy

chart careers, the average record in the Top 40 has been there for 4.95 weeks, the highest average for five years, and Westlife's Uptown

Girls is one of the oldest residents with 12 weeks on the Top 40 to date. Of the group's seven previous singles, Fool Again had the shortest Top 40 stay (six weeks), while the longest hit was *What Makes A Man* and *Have A Dream/Seasons In The Sun*, both of which survived for 11 weeks.

BBMak's *Sell On Your Side* was originally scheduled for release a year ago but got pulled while the band concentrated on breaking the US. It debuts at number eight this week, giving the trio their second straight Top 10 hit, following the reissued *Back Here* which reached number five in February. Meanwhile, *A Teens* register their first ever Top 10 hit with *Upside Down*, which debuts at number 10.

It has been eight years since the Stereo MC's released a single, but their appeal seems to be undiminished by their lengthy absence, as *Deep Down & Dirty* becomes their fifth consecutive single to chart between 12 and 20. It debuts at number 17, with sales of just more than 10,000.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	I DON'T SEE THE SIGNS	Mark B & Blade	Wordplay WORDHOUSE 019 (V)
2	2	STAR 80	Fabrizio Stini	Skinet SKINTRACK 003 (V)
3	4	WRITE BOY WITH A FEATHER	Jason Derosa feat. Milk	Pepco PEP20412 (P)
4	5	STRANGE WORLD	Push	Inferno COEEM 31 (CMV/V)
5	1	PISSING IN THE WIND	Badly Drawn Boy	Twisted Nerve/UK 10KAL 0101 (V)
6	NEW	DEVOTION	Dave Holmes	Tidy Trax TTY 15K01 (ADD)
7	NEW	THE LABYRINTH	Moogwai	Platipus PLATCD 83 (V)
8	3	GROUNDNED	My Vizard	Infectious INFECT3/DVD (CMV/P)
9	6	SAY IT	Marla Rubia	Neo NECD0093 (V)
10	9	BACK UP TO ME	Wookiee feat. Lam	Soul 2 Soul S2CDP 003 (V)
11	NEW	LOVE AND HAPPINESS	River Ocean feat. Inki	Mr Bongo MRB205 008 (V)
12	13	OVER THE RAINBOW	Eva Cassidy	Bliss Street/Hat HUT6 (HOT)
13	7	DREAM ON	Dejecho Mode	Metal RECORDS 03 (V)
14	8	WHAT YOU'RE LOOKIN'	Crow	Tidy Trax TTY 15K01 (ADD)
15	NEW	DRINK TO GET DRUNK	DJ Remy	INCredible INT1156 (TENN)
16	NEW	SERIOUS DAMAGE/BACKSTABBER	DJ Remy	Addive 12AD023 (V)
17	10	UNDERDOG (SAVE ME)	Tina Brasles	Source SOURCE052 1015 (V)
18	NEW	THE GOOD LANDSIDE YOU IN THE NEXT LIFE	Adrianne TA	Infectious INFECT3 (V)
19	NEW	STRAIPPED	White Room	Bedrock BEDS1 (ADD)
20	11	YOU ARE MY HIGH	Demon Vs Heartbreaker	Source SOURCE052 1022 (V)

All charts © OIR

PEPSI Chart

This	Last	Title	Artist	Label
1	1	DON'T STOP MOVIN'	S Club 7	EMI
2	1	IT'S RAINING MEN	East Street	EMI
3	2	RIDE WIT ME	Mya feat. Jay-Z	Island
4	4	COLD AS ICE	MOP	Epic
5	5	YOU ARE ALIVE	English	Mercury
6	1	OUT OF REACH	Da Brat	Ta-Rock/Pepco
7	NEW	UP MIDDLE FINGER	Dave & Phoenix	East West
8	8	STILL ON YOUR SIDE	Dee Dee	Mercury
9	5	PLAY	Jay-Z feat. Lopez	Epic
10	NEW	UPSIDE DOWN	A Teens	Stockholm
11	6	SUBVIVOR	Dee Dee	Columbia
12	7	LOVIN' EACH DAY	Kanye Eastwood	Pepco
13	11	ALL FOR YOU	Jamie-J	Virgin
14	NEW	WHAT TALK YOU SO LONG?	Geneva Burton	Virgin
15	15	ANGEL	Shaggy feat. Rayven	MCA/UK-Island
16	16	WHO'S THAT GILT?	Em	Interscope/Pepco
17	17	THANK YOU	John	Mercury
18	18	CLINT EASTWOOD	Shaggy	Pepco
19	19	IT WASN'T ME	Depp feat. Rhaka	MCA/UK-Island
20	19	WHOLE AGAIN	Shine-E feat. Khrone	Interscope
21	21	MISS AITZ	Shine-E	Interscope
22	22	IMITATION OF LIFE	Warner Bros	Warner Bros
23	23	ELECTRIC AVENUE	Gilly Green	East West
24	24	WHAT IT FEELS LIKE FOR A GIRL	Whitney Houston	Mercury/Warner Bros
25	25	TEENAGE DIRTBAZ	Hiatus Kaiyote	Columbia
26	26	I'M LIKE A BIRD	Yung Joc	DreamWorks/Pepco
27	27	SHINE	Shine	Interscope
28	28	BUTTERFLY CARRY TON	Dee Dee	Columbia
29	29	GET UR FREAK ON	Mia & Elliot	East West/Island
30	30	HAVE A NICE DAY	Sherlock Holmes	V2
31	31	LET LOVE BE YOUR ENERGY	Bosnia Virtues	Chrysalis
32	32	NO MORE BABY (I'M A DO RIGHT)	3W	Capitol
33	33	LIQUID DREAMS	Three	RCA
34	34	BEFORE YOU LEAVE	Faga DeLuxe	Capitol
35	35	ALL RISE	Blue	Interscope
36	36	SALSOU NUGGET	Mrs P vs The Girl Next Door	Mer
37	37	DEEP DOWN & DIRTY	Stereo MC's	Island
38	38	HAY MARMALADE	Camille & The Waffles	Interscope/Pepco
39	39	DO YOU REALLY SEE IT?	The L'Amour Connection	Mercury
40	40	DANCING IN THE MOONLIGHT	Superstar	EMI
41	41	FEELS SO GOOD	Diana King	Virgin

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...Jay wrenches beautifully eccentric melodies from acoustic-rooted sensibilities... there's a very natural, unassuming talent of great proportions here. 8/10 NME

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...stunning 4/5 Q MAGAZINE

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TOP 75

26 MAY 2001

Pos	Weeks	Title	Artist (Producer)	Label/CD	Distributor	Cass/Vinyl/MD
1	NEW	REVEAL	Wagner Brothers	336274943 (TEN)	53174364	53207918
2	NEW	ONE WILD NIGHT - LIVE 1985-2001	Ben Jon	548852 (U)	548852A	548852B
3	2	NO ANGEL ★3	Cherley/Arists	7432183242 (BMG)	7432183242	7432183242
4	15	HOT SHOT ★	MCA/Un-stand	1129232 (U)	1129232	1129232
5	NEW	SCREAM IF YOU WANNA GO FASTER	DM	533394	533394	533394
6	1	SURVIVOR ★	Destiny's Child (Knowles/Warner)	5017834 (U)	5017834	5017838
7	4	THE GREATEST HITS	IceAge West	857388972 (TEN)	857388972	857388974
8	6	RISE ★3	Go Beat/Polygram	5497522 (U)	547788454	547788457
9	NEW	EXCITER	Mute	COSTUMUM 130 (U)	DEPECHE MODE (B&I)	COSTUMUM 190
10	NEW	MISS S...SO ADDICTIVE	Eminem	753662643 (TEN)	753662643	753662643
11	7	JUST ENOUGH EDUCATION TO PERFORM ★	WV	10258 (BMG)	10258	10258
12	9	THE ULTIMATE COLLECTION ★	Columbia	529747582 (TEN)	529747582	529747582
13	5	WINGSPAN - HITS AND HISTORY	Parlophone	5328212 (U)	5328212	5328212
14	10	COUNTRY GRAMMAR	Universal	1578572 (U)	1578572	1578572
15	24	NOT THAT KIND ★	4974212 (TEN)	4974212	4974212	4974212
16	NEW	LATERALS	Toot	Disco2/Discant	5210132 (U)	5210132
17	11	SONGBIRD	Blix Street/HOT	6210495 (HOT)	6104045	6104045
18	10	HYBRID THEORY	Warner Brothers	336247152 (TEN)	336247152	336247152
19	3	RONAN ★2	Polydor	5467382 (U)	5461042	5461042
20	NEW	OUR KID	The Shonobots (Redcliffe/EMI)	5303492 (TEN)	5303492	5303492
21	13	WHITE LADDER ★	IHT/ICE West	857389282 (TEN)	857381554	857381554
22	23	CAUCASE SHASH AND THE ROTGOLF	Limp Bizkit (Limp Bizkit)	5497522 (U)	5497522	5497522
23	15	ONKA'S BIG MOKA ★3	Parlophone	5303530 (U)	5303530	5303530
24	19	GORILLAZ	Parlophone	5303530 (U)	5303530	5303530
25	17	POPPSTARS ★2	Polydor	5468212 (U)	5468212	5468212

52	32	THE MARSHALL MATHERS LP ★3	Interscope/Polygram	4962012 (U)	4962012	4962012
53	30	KNOW YOUR ENEMY	Capitol	5018082 (TEN)	5018082	5018082
54	7	2001	Dr Dre (Dr Dre/Real Gone)	5140822 (U)	5140822	5140822
55	48	THE HOUR OF BEWILDERBEAST ★	XL Records	7432183242 (TEN)	7432183242	7432183242
56	NEW	FLOWERS	Cooking Vinyl	COCKOO CD 02 (U)	COCKOO CD 02	COCKOO CD 02
57	NEW	TIME SEX LOVE	Columbia	5292542 (U)	5292542	5292542
58	NEW	SUBJECT TO CHANGE	Various	EMA 5310023 (U)	5310023	5310023
59	38	SING WHEN YOU'RE WINNING ★	Capitol	5018082 (TEN)	5018082	5018082
60	RE	LOVERS ROCK	Various	5001562 (TEN)	5001562	5001562
61	40	A GIRL LIKE ME	Virgin	CDV 2383 (U)	CDV 2383	CDV 2383
62	44	IN BLUE ★3	Atlantic	75363322 (TEN)	75363322	75363322
63	7	HUMAN	Atlantic	AT 8341 (TEN)	AT 8341	AT 8341
64	NEW	THE STAMPING GROUND	Ridge	RR 16 (RM/CD)	RR 16	RR 16
65	24	ALL THAT YOU CAN'T LEAVE BEHIND ★	Various	1421012 (U)	1421012	1421012
66	RE	THE 50 GREATEST HITS ★2	RCA	7432181022 (BMG)	7432181022	7432181022
67	15	ONE TOUCH	Various	8573861072 (TEN)	8573861072	8573861072
68	5	AVANCE I LEFT YOU	XL Records	XL CD 130 (U)	XL CD 130	XL CD 130
69	13	TIME AFTER TIME	Blix Street/HOT	6210173 (HOT)	6102023	6102023
70	NEW	YOUR WOMAN	Atlantic	75633012 (TEN)	75633012	75633012
71	RE	THE MAN WHO	Independiente	INC 8232 (TEN)	INC 8232	INC 8232
72	64	PLAY ★3	Moby	5303492 (TEN)	5303492	5303492
73	3	THE ULTIMATE COLLECTION	Lydell/B&B	5468212 (TEN)	5468212	5468212
74	56	THE GIFT OF GAME	Various	4952374 (TEN)	4952374	4952374
75	27	LIONS	The Black Crowes (Vias)	5497522 (U)	5497522	5497522

PLATINUM GOLD SILVER
 100,000 25,000 5,000
 RPI records are made on combined unit sales of vinyl, CD, LP, cassette and DVD. UK and US RPI units with a gold or platinum award are based on CD or vinyl sales and CD or LP or cassette sales. RPI records are made on combined unit sales of vinyl, CD, LP, cassette and DVD. UK and US RPI units with a gold or platinum award are based on CD or vinyl sales and CD or LP or cassette sales.

TOP COMPILATIONS

1	1	BRIDGET JONES'S DIARY (OST) ★2	Mercury	547923	547923	547923
2	2	NOW THAT'S WHAT I CALL MUSIC 48 ★3	EMI/Virgin/Universal	CDNW48	CDNW48	CDNW48
3	3	THE ALBUM	Virgin/EMI	VTDCC302	VTDCC302	VTDCC302
4	5	CHILLED IBIZA	WSM	WSMACD11	WSMACD11	WSMACD11
5	4	THE LOOK OF LOVE - THE BURT BACHARACH	WSM	WSMUNIVERSAL	WSMUNIVERSAL	WSMUNIVERSAL
6	NEW	CLUBBED OUT	Virgin/EMI	VTDCC038	VTDCC038	VTDCC038
7	NEW	SUNSET IBIZA	Universal	5466925	5466925	5466925
8	7	DISCO FEVER	Universal	5268482	5268482	5268482
9	3	TRANCE NATION 5	Ministry of Sound	TNCS5	TNCS5	TNCS5

ARTISTS A-Z

A	1	AMERICA	21	JAY-Z	17
A	2	ANDERSON .Pacifino	22	KE\$HA	18
A	3	ANILAKES	23	LAKEISHA BUCKLEWHAZE	19
A	4	ARCADE FIRE	24	LIMP BIZKIT	20
A	5	ARCADE FIRE	25	LIMP BIZKIT	21
A	6	ARCADE FIRE	26	LIMP BIZKIT	22
A	7	ARCADE FIRE	27	LIMP BIZKIT	23
A	8	ARCADE FIRE	28	LIMP BIZKIT	24
A	9	ARCADE FIRE	29	LIMP BIZKIT	25
A	10	ARCADE FIRE	30	LIMP BIZKIT	26
A	11	ARCADE FIRE	31	LIMP BIZKIT	27
A	12	ARCADE FIRE	32	LIMP BIZKIT	28
A	13	ARCADE FIRE	33	LIMP BIZKIT	29
A	14	ARCADE FIRE	34	LIMP BIZKIT	30
A	15	ARCADE FIRE	35	LIMP BIZKIT	31
A	16	ARCADE FIRE	36	LIMP BIZKIT	32
A	17	ARCADE FIRE	37	LIMP BIZKIT	33
A	18	ARCADE FIRE	38	LIMP BIZKIT	34
A	19	ARCADE FIRE	39	LIMP BIZKIT	35
A	20	ARCADE FIRE	40	LIMP BIZKIT	36

26 MAY 2001

CHART COMMENTARY

by ALAN JONES

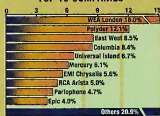


REM, Bon Jovi and Depeche Mode — three acts with number one albums already under their belts — released albums last week, as did Geri Halliwell, who topped twice with the Spice Girls, and Missy Elliott, who appears to be becoming increasingly mainstream. All five landed Top 10 debuts, the first time this year that there has been a 50% turnover in the upper echelon, but the biggest by far was REM's *Reveal*, which sold nearly 111,000 units, a little less than the other four added together. It is the veteran US trio's fifth number one album in a little more than a decade, more than any other act, and it was probably the subject of a bigger discounting war among online traders than any previous album, with a rock-bottom price of £5.99, including first-class postage from autodotest.co.uk, despite which, it should be said, less than 2% of the album's sales were "home delivery" according to C.I.N.

Although Bon Jovi has previously had four number one albums in a row, their live set never stood a chance against the resurgent

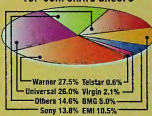
MARKET REPORT

TOP 10 COMPANIES



Figures show net 10 companies by % of total sales and corporate groups by % of total sales of the Top 10 total sales.

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: **+22.3%** YEAR TO DATE VERSUS LAST YEAR: **+15.1%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.0% US: 44.0% Other: 8.0%

REM, and they have to settle for a number two debut with sales of 39,500. Geri Halliwell might be a little disappointed by her number

In a week in which many eagerly-awaited new albums were released, REM's *Reveal* proved to be the most desirable, selling more than 110,000 units to give the band its fifth number one. That is nearly twice as many as the 58,000 units their last album, *Up*, sold on its first week in the shops in 1998, when it debuted at number two behind Robbie Williams' *I've Been Expecting You*. While REM's biggest-selling album of all time

is the 1992 set *Automatic For The People*, their biggest first week came from the follow-up to that album, 1994's *Monster*, which opened with 128,500 sales, while they also topped the 100,000 mark with *New Adventures In Hi-Fi*, which got off the mark with 103,000 sales in 1996. *Monster* is fabled to have been even bigger than that, with figures of up to 200,000 reported in several publications.

although she can draw comfort from the fact that *Scream*'s first-week sales of more than 35,000 were 5.2% higher than its predecessor. Meanwhile, Depeche Mode's *Exciter* extends their unbroken run of Top 10 albums to 13, although its number nine posting and 28,000 sales both represent a big decline on their last studio album, 1997's *Ultra*, which opened at number one with 129,000 sales. Completing the Top 10 debuts, Missy Elliott's *Miss E... So Addictive* sold 20,000 units, five times as many as her album *Da Real World* sold when it debuted at number 42 in 1999. Of this week's other debuts, the most impressive is that of US alternative metal band *Toad*, who have fallen short of the chart yet four previous albums but who debut at number 16 with *Lateralus*, which sold more than 12,000 units last week.

Although some 13 new entries flood into the Top 75, the highest tally of 2001, generating a 22% increase in sales, worth nearly 300,000 in unit terms.

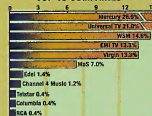
COMPILATIONS

Entering its third week at the top of the compilation chart, *Bridget Jones's Diary* sold a further 75,500 units last week to bring its overall sales to an impressive 439,000, enough for it to replace the Ministry Of Sound compilation *The Chillout Session* at number two in the year-to-date rankings. Ahead of it lies only the album it knocked off the number one slot, *Now That's What I Call Music! 48*, which sold 39,000 units last week to top the 700,000 mark cumulatively. Although overshadowed by *Bridget* in the past three weeks, *Now! 48* is impressively ahead of the sales of the Spring '90 albums of the last few years. At the same stage of their lives (six weeks), *Now! 45* (released in spring 2000), *Now! 42* (1999), *Now 39* (1998) and *Now 36* (1997) had sold 466,000, 480,000, 566,000 and 531,000 units respectively.

The success of the aforementioned *The Chillout Session* has not gone unnoticed. With sales of 409,000 to date, it is the biggest-selling chillout album ever, and has spawned a new generation of imitators, with Virgin's *Ibiza Clubbed Out* and Universal's *Sunset Ibiza* debuting at numbers seven and eight, while Hed Kandi's *Serve Chill'd 3* follows at number 29. They are the three highest-charting albums of the week. Smooth Music's *The Chillout Lounge* is also showing, with a number 88 debut. The only artists on all four albums are Rave & Christian. Beating all these newcomers, however, is WSM's *Chilled Ibiza*, which Warner released nine months ago but which was reactivated three weeks ago: it returned to the chart at number six — beating its original chart peak of eight — and has since moved to five and now to four.

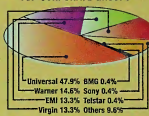
MARKET REPORT

TOP 10 COMPANIES



Figures show net 10 companies by % of total sales and corporate groups by % of total sales of the Top 10.

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: **+4.3%** YEAR TO DATE VERSUS LAST YEAR: **+9.2%**

COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 75.0%
Compilations: 25.0%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (dist/inst)
1	NEW	EXCITER	Depeche Mode	Mute CDSTUMM 199 (P)
2	NEW	LATERALUS	Geri Halliwell	Toot Disrespectful 829192 (P)
3	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 1015638 (DMPV)
4	4	SOMBRO	Eva Cassidy	Blix Street/Het G210045 (HOT)
5	1	ASLEEP IN THE BACK	Elbow	V2 VVR 1015282 (DMPV)
6	3	FREE ALL ANGELS	Ash	Infectious INFECT1900D (DMPV)
7	NEW	THE WORLD NEEDS A HERO	Megadeth	Metal Is MISC0 006 (P)
8	5	ECHO PARK	Freeder	Echo ECHCD04 (P)
9	8	THE HOUR OF BEWILDERBEAST	Body Brown Boy	XL Recordings/TMLOS 132 (V)
10	NEW	FLOWER	Echo & The Bunnymen	Cooking Vinyl COOKCD 208 (P)
11	7	SINCE I LEFT YOU	Analychains	XL Recordings/TMLOS 130 (V)
12	10	SIMPLE THINGS	Zero 7	Ultimate Dilemma ULDC0105 (DMPV)
13	12	THE OPTIMIST	Trip Brakes	Source SOUR CD023 (V)
14	11	PLAY	Moby	Mute CDSTUMM 172 (V)
15	6	LIONS	The Black Crowes	V2 VVR 1015672 (DMPV)
16	15	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LC05T/MMP164 (V)
17	9	VERTIGO	Groove Armada	Pepper 1603022 (P)
18	16	SHOWBIZ	Mashroom	MUSH BRCD (DMPV)
19	14	HAFWYR BETWEEN THE DUTTER AND THE STARS	Furby Slim	Skin BRASSIC 201D (DMPV)
20	17	TIME AFTER TIME	Eva Cassidy	Blix Street X 210023 (HOT)

MUSIC WEEK 26 MAY 2001

THE YEAR SO FAR...

This	Last	Title	Artist	Label
1	0	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	0	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	0	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
4	0	NEW WOMAN 2001	VARIOUS ARTISTS	VIRGIN/EMI
5	0	THE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
6	0	THE NEW PEPsi CHART ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
7	0	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
8	0	I LOVE ME	VARIOUS ARTISTS	VIRGIN/EMI
9	0	BREAKDOWN — VERY BEST OF EPIMORPH DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
10	0	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
11	0	NOW DANCE 2001 — PART 2	VARIOUS ARTISTS	VIRGIN/EMI
12	0	THE ANNUAL — SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
13	0	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	VIRGIN/EMI
14	0	PASSION	VARIOUS ARTISTS	WMSUNNY TV
15	0	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	0	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	0	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
18	0	BRIT ANNUUS 2001 — ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
19	0	STEVE WRIGHT'S SUNDAY LOVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
20	0	PURE GARAGE IV	VARIOUS ARTISTS	WSM

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

26
may
2001

THE OFFICIAL CHARTS

WV
music week



BBC RADIO 1
97-99 FM

THE OFFICIAL UK CHARTS

SUPPORTED BY



albums



1 DON'T STOP MOVIN'

S Club 7

2	IT'S RAINING MEN	Gen Halliwell	EMI
3	RIDE WITH ME	Nelly feat. City Spud	Universal
4	COLD AS ICE	MOP	Epic
5	YOU ARE ALIVE	Fragma	Positive
6	OUT OF REACH	Gabrielle	Go Beat/Polydor
7	MIDDLE FINGER	Oxide & Neutrino	East West
8	STILL ON YOUR SIDE	BBMak	Telstar
9	PLAY	Jennifer Lopez	Epic
10	UPSIDE DOWN	A*Teens	Stockholm/Polydor



1 REVEAL

REB

2	ONE WILD NIGHT - LIVE	1985-2001 Bon Jovi	Warner Brothers Mercury
3	NO ANGEL	Dido	Cheeky/Arista
4	HOT SHOT	Shaggy	MCA/Uni-Island
5	SCREAM IF YOU WANNA GO FASTER	Gen Halliwell	EMI
6	SURVIVOR	Destiny's Child	Columbia
7	THE GREATEST HITS	Eddy Grant	Icy/East West
8	RISE	Gabrielle	Go Beat/Polydor
9	EXCITER	Depeche Mode	Mute
10	MISS E... SO ADDICTIVE	Missy Elliott	Elektra



11	WHO'S THAT GIRL	Eye	Interscope/Polydor
12	SURVIVOR	Destiny's Child	Columbia
13	GET UR FREAK ON	Missy Elliott	East West/Elektra
14	CLINT EASTWOOD	Gonilaz	Parlophone
15	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Uni-Island
16	LOVIN' EACH DAY	Ronan Keating	Polydor
17	DEEP DOWN AND DIRTY	Stereo MCs	Island/Uni-Island
18	BUTTERFLY	Crazy Town	Columbia
19	BEFORE YOU LEAVE	Donovan	Columbia
20	HYBRID THEORY	Linkin Park	Warner Brothers
21	ROMAN KEATING	Ronan Keating	Polydor

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"Rupert's No.1 music website"

- The Sunday Times last week confirmed that dotmusic is the No.1 music website in the UK



dotmusic
what's your sound?



19 21 WHOLE AGAIN Atomic Kitten Innocent

17 22 LIQUID DREAMS O-Town J/RCA

23 YA DON'T SEE THE SIGNS Mark B & Blade Wordplay

15 24 IMITATION OF LIFE REM Warner Brothers

10 25 ONE WILD NIGHT Bon Jovi Mercury

21 26 ALL FOR YOU Janet Jackson Virgin

20 27 WHAT TOOK YOU SO LONG? Emma Bunton Virgin

26 28 PURE AND SIMPLE Hear'Say Polydor

29 DON'T TALK Jon B Epic

30 BIONIC King Adora Superior Quality/A&M



23 31 KARMA HOTEL Spooks Artemis/Epic

32 STORM Storm Positiva

33 WHITE BOY WITH A FEATHER Jason Downes feat. Milk Pepper

34 BAD AMBASSADOR The Divine Comedy Parlophone

25 35 STAR 69 Faboy Slim Skint

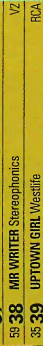
30 36 I'M LIKE A BIRD Nelly Furtado Dreamworks/Polydor

33 37 WHAT IT FEELS LIKE FOR A GIRL Madonna Maverick/Warner Bros

59 38 MR WRITER Stereophonics VZ

35 39 UPTOWN GIRL Westlife RCA

27 40 DAYS GO BY Dirty Vegas Credence



compilations

1 BRIDGET JONES'S DIARY (OST) 9 11 THE CLUBBER'S BIBLE II

Mercury WSM

2 NOW THAT'S WHAT I CALL MUSIC! 48 13 12 DA LUCK & MC HEAT PRESENTS VOL. II

EMI/Virgin/Universal Universal TV

3 THE ALBUM 10 13 SAVE THE LAST DANCE (OST)

Virgin/EMI Hollywood

4 CHILLED IBIZA 12 14 THE ANNUAL - SPRING 2001

WSM Ministry Of Sound

5 THE LOW OF LOVE - THE BURT BACHARACH 14 15 FUNKY LOGOLOGY - ONE NATION UNDER A GROOVE

WSM WSM

6 CLUBBED OUT 11 16 THE BEST HARD HOUSE EVER

Virgin/EMI Virgin/EMI

7 SUNSET IBIZA 17 17 THE BEST NORTHERN SOUL ALL-WHITER EVER

Universal TV Virgin/EMI

8 DISCO FEVER 18 18 TRIGGER HAPPY TV - SERIES 2

Universal TV Channel 4/Music

9 TRANCE NATION 2001 19 19 STREET VIBES 7

Ministry Of Sound Benelux/Polystar

10 THE CHILL OUT SESSION 19 20 CREAM LINE

Ministry Of Sound Virgin/EMI



PLATIPUS PRESENTS WIDESCREEN: 16:9:V1
PROGRESSIVE MUSIC FOR PROGRESSIVE PEOPLE
ON 16 TRACK MIXED CD & TRACK CD FRIENDLY VINYL
FEATURES TRACKS & MIXES FROM
BUNNYMATE (JAY / BUCKLEY) JAMES HOLDEN / HALO WARGA
BLIND MATHS / PRELUDA / PART OF STRANGE
PLAY IS CD/PLAY IS VITAL DISTRIBUTION

PLATIPUS



13 21 WHITE LADDER David Gray IHT/East West

22 CHOCOLATE STAFFSH AND THE HOT DOG... Limp Bizkit Interscope/Polydor

15 23 ONKAY'S BIG MOKA Toploader S2

19 24 GORILLAZ Gorillaz Parlophone

17 25 POPSTARS Hear'Say Polydor

34 26 I NEED YOU LeAnn Rimes Curb/London

16 27 FREE ALL ANGELS Ash Infectious

25 28 PARACHUTES Coldplay Parlophone

18 29 ALL FOR YOU Janet Jackson Virgin

22 30 INFEST Papa Roach Dreamworks/Polydor



31 THE GREEN ALBUM Veezer Geffen/Polydor

47 32 TOCA Fragma Positiva

27 33 MUSIC Madonna Maverick/Warner Bros

24 34 ECHO PARK Feeder Echo

31 35 DISCOVERY Daft Punk Virgin

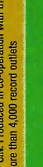
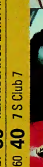
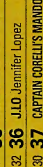
32 36 J.I.O Jennifer Lopez Epic

30 37 CAPTAIN CORELLI'S MANDOLIN (OST) Stephen Warbeck Decca

14 38 ASLEEP IN THE BACK Elbow VZ

21 39 RENAISSANCE Lionel Richie Mercury

60 40 7 S Club 7 Polydor



MID-PRICE

This	Last	Title	Artist	Label (Cat.No.)
1	7	THE BODYGUARD (OST)	Various	Arista 782218092 (BMG)
2	2	TALCY CHAPMAN	Tracy Chapman	Elektra 836071942 (Geffen)
3	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 6FLD15268 (UJ)
4	5	BACK TO FRONT	Lionel Richie	Polydor 5300182 (UJ)
5	1	BACK TO SCHOOL (MI MAGGI)	Spendo	Maverick 536280822 (TEN)
6	13	THE SINGLES COLLECTION	Debonair Ballet	EMI/Capitol 6021489 (UJ)
7	6	IN UTERO	Shirley Bassey	Geffen/Polydor 6E024538 (UJ)
8	8	DOOKIE	Green Day	Reprise 53695282 (TEN)
9	9	BROTHERS IN ARMS	Dave Strazal	Vertigo 3214692 (UJ)
10	12	LEFTISM	Leifed	Higher Ground/Hand Hands HANDCO2 (TEN)
11	11	FOREVER CHANGES	Love	Warneresp 812275572 (TEN)
12	14	YESTERDAY WENT TOO SOON	Foeder	Chive 606228 (UJ)
13	15	THE SCORE	Foghat	Columbia 4354822 (TEN)
14	19	THE COLLECTION	The Krills	Casino CMR0212 (P)
15	17	OUR TOWN - THE GREATEST HITS OF SEAGRAM BLUE	Deacon Blue	Columbia 436622 (UJ)
16	18	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Polygram MC051950 (P)
17	17	TRAILER PARK	Ben Onor	Heavenly/EMI HYSLN1700 (E)
18	15	THE THREE CHRONERS COMPLETE B SIDES	Various	Empire EMTKX31 (BMG)
19	20	LEARNING TO LET GO	Tanis	4AD GAD21030 (V)
				Blanco Y Negro 657366672 (TEN)

BUDGET

This	Last	Title	Artist	Label (Cat.No.)
1	10	FAVOURITE CLASSICS	Various	Crismon CRM5202 (EUK)
2	1	01.1	Nai	Moving Shadow ASHAD0091 (CD) (SRD)
3	3	THE BEST OF	Nai Diamond	MCA/Uni-Island MCD30 19599 (UJ)
4	11	THE BEST OF LOVE SONGS	Culture Club	Virgin GCD9228 (UJ)
5	2	HITS COLLECTION	Elio Presley	Carman 7A02149712 (BMG)
6	16	THE PERFECTS EP	Dusty Springfield	Spectrum 5379492 (UJ)
7	14	THE BEST OF	Lisa German/EJ Doublet	Trade TRC0007 (I)
8	15	BEST OF THE '80s - VOLUME 2	Perry Como	Carman 7A02128622 (BMG)
9	4	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Crismon CRM119 (EUK)
				Spectrum 5591462 (UJ)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	RIDE WIT ME	Nelly feat. City Spud	Universal MCD5140352 (UJ)
2	2	COOL AS ICE	MICP	Epic 671132 (TEN)
3	3	OUT OF REACH	Gabrielle	Go Beat/Polydor G0L100 39 (UJ)
4	3	WHO'S THAT GIRL	Eve	Interscope/Polydor 687552 (UJ)
5	4	PLAY	Jennifer Lopez	Epic 671222 (TEN)
6	7	GET UR FREAK ON	Missy Elliott	East West/Elektra E7266C (TEN)
7	6	SURVIVOR	Destiny's Child	Columbia 6711732 (TEN)
8	8	DON'T TALK	Jon B	Epic 6712732 (TEN)
9	9	IT WASN'T ME	Shaggy feat. Ricki Rick	MCA/Uni-Island 1558822 (UJ)
10	9	KARMA HOTEL	Spooks	Artemis/Epic 6709012 (TEN)
11	10	ALL FOR YOU	Janet Jackson	Virgin V51180 (E)
12	11	CRACKY & LINE	Black Eye Peas feat. Macy Gray	Interscope/Polydor 687552 (UJ)
13	12	QUEST	K-Ci & JoJo	MCA/Uni-Island MCD5140352 (UJ)
14	13	SNOOP DOGG	Snoop Dogg	Polygram 671200 (UJ)
15	15	DRINK TO GET DRUNK	Enimem	INCubus/671556 (TEN)
16	14	RENDZVOUS	Craig David	Wilderstar CMO110 36 (BMG)
17	15	BOOM WOW (THAT'S MY NAME)	OB Face feat. Nas & Brovokhans	So So Def/Columbia 670902 (TEN)
18	17	ODD FUTURE	LiB Feser	Columbia 6710852 (TEN)
19	16	I WANNA KNOW	Joe	Epic 6725102 (P)
20	20	THINK ABOUT ME	Arii Dodger feat. Michelle Ecothory	fm FCD 394 (TEN)
21	18	STRAIGHT UP	Chante Moore	MCA/Uni-Island MCD5140352 (UJ)
22	19	SHIT ON YOU	D12	Interscope/Polydor 6874962 (UJ)
23	22	MS JACKSON	Durkast	LaFace/Arista 712E18822 (BMG)
24	24	THE STORM IS OVER NOW	Ri.Kelly	Epic 3251852 (P)
25	23	X	Xobit	Epic 670902 (TEN)
26	25	ANOTHER DAY IN PARADISE	Brandy feat. Ray J	Atlantic 6572673632 (Improm)
27	24	DANCE WITH ME	Deborah Morgan	Interscope/Polydor 6873740 (UJ)
28	27	STAN	Nelly	Universal MCD5140352 (UJ)
29	31	EL	Jahmil	Warner Brothers W655100 (TEN)
30	32	COULD IT BE		

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

COUNTRY

This	Last	Title	Artist	Label (Cat.No.)
1	2	I NEED YOU	LeAnn Rimes	Carbu/London 857487632 (TEN)
2	1	BREATHE	Faith Hill	Warner Brothers 247372 (Improm)
3	3	COME ON OVER	Shania Twain	Mercury 170081 (UJ)
4	6	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170692 (UJ)
5	4	SET THIS CIRCUS DOWN	Tim McGraw	Carbu/London 857284252 (TEN)
6	7	THE WOMAN IN ME	Shania Twain	Mercury 525062 (UJ)
7	5	LITTLE SPARROW	Dolly Parton	Senchay 530420 (UJ)
8	14	I FINALLY FOUND SOMEONE	Late July/Vanessa	RCA/Grapevine H2C14612 (BMG)
9	8	FAITH & INSPIRATION	David O'Donnell	Ritz R23C0 717 (IMPROM)
10	11	LONELY GIRL	Lonestar	Grapevine/BMG 0706371821 (IMPROM)
11	9	RED DIET GORE	Emmylou Harris	Grapevine GR213 (IMPROM)
12	10	STERES & STRIPES	Brooks & Dunn	Arista Nashville/Grapevine 624180 (IMPROM)
13	13	FLY	Dixie Chicks	Epic 495142 (TEN)
14	12	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 50062 (TEN)
15	15	WIDE OPEN SPACE	Dixie Chicks	Epic 495142 (TEN)
16	17	WILD & WICKED	Shania Twain	Rovf RWPC0112 (IMPROM)
17	18	FAST GIRL	Travis	Audium AUGCD018 (BMG)
18	19	I AM SHELBY LYNNE	Shelby Lynne	Mercury 540772 (UJ)
19	16	HOUSTON KID	Ruby Laffol	Sugar Hill SHCD005 (IMPROM)
20	20	ONCE IN A WHILE	Charlie Landsborough	Telstar Premiere TPCCD 550 (BMG)

ROCK

This	Last	Title	Artist	Label (Cat.No.)
1	1	ONE WORLD NIGHT - LIVE 1985-2001	Jon Jiv	Mercury 548852 (UJ)
2	2	LAT BRUIALS	Toot	Toni Discosational 621012 (UJ)
3	3	THE GREEN ALBUM	Weezer	Geffen/Polydor 4530612 (UJ)
4	4	HYBRID THEORY	Linkin Park	Warner Brothers 58247552 (TEN)
5	5	THE WORLD NEEDS A HERO	Megadeth	Metal is MISC 006 (UJ)
6	4	CHOCOLATE STARFISH AND THE HOT CHOC.	Limp Bizkit	Interscope/Polydor 6907382 (UJ)
7	3	PARACHUTES	Coldplay	Parlophone 5278022 (UJ)
8	6	IMPERIAL	Papa Roach	Dreamworks/UMG 452222 (UJ)
9	6	WHEATUS	Fear Factory	Roadrunner RR 85615 (UJ)
				Columbia 4596252 (UJ)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	UP MIDDLE FINGER	Osade & Neutro	East West OXIDE 103 (TEN)
2	2	BACK UP TO ME	Soul II Soul 52SP 03 (UJ)	
3	3	LET'S GROOVE	Wookie feat. Lain	Positive 1230RE0201 (IMP)
4	4	BIG REQUESTS/SPREAD LOVE	A-Side	Hard Landing HLS1 (SRD)
5	5	NEIGH TIGHT	Nelly feat. City Spud	Universal MCD5140352 (UJ)
6	7	LOVE IS NOT A GAME	J.Milly feat. Kelly Brown	Defected DFECT 31R (IMPROM)
7	8	WHO'S THAT GIRL	Eve	Interscope/Polydor 687552 (UJ)
8	9	STORM	Strom	Positive 12TV1 154 (E)
9	6	DEEP DOWN AND DIRTY	Island/Uni-Island 1215 277 (UJ)	
10	3	PITY YOUR HANDS UP	Reflex feat. MC Viper	Diplo 12045 (2 P)
11	11	YOU DON'T SEE THE SIGNS	Wendy Williams	Wendy Williams 12013 (UJ)
12	1	SHINE ON	Scott & Brian	AM PM 12ANPM 142 (UJ)
13	1	SECRETS	Mafiny UK	Sanflow VCRX 86 (UJ)
14	10	DJ	Resonance feat. The Barris	Strictly Rhythm SRUK12 03 (IMPROM)
15	15	BEFORE YOU LEAVE	Papa Deluxe	Catskills/INCredible 671296 (TEN)
16	8	GET UR FREAK ON	Missy Elliott	East West/Elektra E72671 (TEN)
17	17	DONT TALK	Jon B	Epic 671296 (UJ)
18	18	LOVE AND HAPPINESS	River Ocean feat. India	Mr. Bongo MRB081 048 (UJ)
19	19	RED LIGHTS/THE RAGER	Future Sound	Fuze Fuze28 (SRD)
20	20	STAR 9	Fatboy Slim	Skipt SKINT 64 (IMPV)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MISS E...SO ADDICTIVE	Missy Elliott	Elektra 755828322 (TEN)
2	5	SIMPLE THINGS	Zero 7	Universal Dilemma UDLR1915 (IMPV)
3	4	SMELING LEFT YOU	Analanches	XL Recordings XLLP 13X/PLX13 (DMV)
4	6	SHY FX - DEJA VU	Various	Ebony - V (SRD)
5	1	SURVIVOR	Destiny's Child	Columbia 65017832 (TEN)
6	8	13	Various	Moving Shadow -JASHAD0091 (CD) (SRD)
7	2	UNTIL THE END OF TIME	Various	Interscope/Polydor 4530612 (UJ)
8	9	DISCOVERY	Dave Navro	Virgin V4 2945 (E)
9	10	2001	Dr. Dre	Interscope/Polydor 4530612/490464 (UJ)
10	10	CHILLED IBIZA	Various	warner esp -WMM 011 (TEN)

MUSIC VIDEO

TW	LW	Title	Label Cat. No.
1	1	MADONNA: What Is Feels Like For A Girl	Warner Bros/Uni. 75E03703
2	2	ROMAN REATINS: Live At The Albert Hall	VXL 024203
3	3	EMINEM: E	Universal Vico 50143
4	4	WESTLIFE: Upsum Girl	RCA 742184803
5	4	VARDIS: Hip Hop Concert Up In Smoke	Eagle Vision 0555
6	5	WESTLIFE: Grant To Grant	RCA 742184719
7	6	DESTINY'S CHILD: The Princess Be The Wall	SMV Columbia 54022
8	6	VARIOUS ARTISTS: Andrew Lloyd Webber 50th Birthday	Universal Vico 507393
9	5	CYPRESS HILL: Still Smokin'	SMV Columbia 50792
10	13	BEITNEY SPEARS: In Hawaii	Joe 522075
11	9	LED ZEPPELIN: Song Remains The Same	Warner Bros/Uni. 516138
12	11	BURR SPRINGFIELD: Complete Video Anthology 1958 - 2000	SMV Columbia 45108
13	12	VARIOUS: Death Row	Joe 522075
14	12	VARIOUS: Death Row	Visual VU 1031
15	10	ORIGINAL CAST RECORDINGS: Jesus Christ Superstar	Universal Vico 03163
16	15	SAVAGE GARDEN: Decadence	SMV Columbia 541102
17	17	BLUR: Blur best of	Visual Vico 10007403
18	14	THE CRIBS: Live At Longwood Road	Warner Bros/Uni. 516138
19	17	ORIGINAL CAST RECORDINGS: Joseph & The Amazing Technicolor	Universal Vico 03163
20	15	ROBBIE WILLIAMS: Rock DJ	Chryslis 424749

26 MAY 2001

COOL CUTS CHART

as featured on **Talk Radio's** Saturday night show on **Kiss 100** and **Essay Big City** network

1	2	MEET HER AT THE LOVE PARADE Da Hool	Manifesto
3	4	ANOTHER CHANCE ROSE Sanchez	Delecto
5	6	FLAWLESS THE Queens	Distinctive/Bustin Loose
7	8	WHY CAN'T YOU FREE SOME TIME Ghandi Khan while the label	(Infectious) Bustin Loose/Infectious
9	10	THIS TIME AROUND/RESPECT THE COCK PHATS & Small	Multiply
11	12	THE REVOLUTION Sogurichuma	Twisted
13	14	SCORCHIO LUPUS Sasha	Deconstruction
15	16	SWEET MUSIC EDP feat. Ashley Slater	Scorpio
17	18	COME TO ME East Town	Champion
19	20	CRY BABY Sillier	Positive
21	22	NIGHT AT THE BLACK HARRY Cho Choo Romero	Bambassa
23	24	THE QUESTIONS MUST BE ASKED David Forbes	Serious
25	26	U TURN ME Byron Stingily feat. Lee-Jae	Azuli
27	28	ENERGY FLOW Vibe	Distinctive
29	30	AN AMERICAN PRINCE These Days feat. Barkie	Bassment Boys
31	32	THE GUITAR TRACK Calums	Skyline
33	34	NIGHT STALKER Azzurro	Benzal
35	36	STRAPPED While Ron	Bedrock
37	38	LEAN ON ME SFG & Collina	White Label
39	40	STRUNG OUT Kam Demmy	Stickman

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URBAN TOP 20

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

CLUB CHART TOP 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

Breakers are the 10 records inside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixers), Grime, Pop and Cool Cuts charts can be obtained from www.donniscio.com. To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (0202) 7940 8569

CHART COMMENTARY

by ALAN JONES

The last time Boris Dlugosz and Roisin Murphy worked together the result was a runaway Club Chart number one and a massive retail hit with Sing It Back, which Dlugosz mixed for Murphy's group Moloko. They have completed half of the equation again, with Dlugosz's Never Enough single, on which Murphy is guest vocalist, jumping 4-1 on the Club Chart. It will add to the changing pack, with last week's three highest debuts - Trisco's Musik, Kristine W's Feel What You Want and Santos' 3-2-1 Fire - all leaping from the teens to challenge to two, three, and four respectively. There was a time when records which didn't top the chart in week two didn't get far at all, but Dlugosz's 1-2-1 move proves that is not always the case these days, to say the least. The new cold challenge again next week. For the moment, however, the Dlugosz/Trisco lineup at one and two gives Positiva the first double of the year... Old favourites in new mixes make the highest debuts on both the upper and pop top charts. On the former, Joe Smooth's classic Pransky Lane, a truly seminal house record which, amazingly, only got to number 55 on the CH chart when first released 12 years ago - 76bits strongly at number 14. While Eddy Grant's Electric Avenue, newly spruced up by Peter Back, powers to number four on the Pop Chart, while also jumping 39-10 on the Club Chart. Both should continue to climb next week... No charge at the top of the Urban Chart, where R Kelly & Jay-Z's Fiesta narrowly beats the challenge of Mis-Teq's All I Want, which holds at two, and Indie Aris's impressive debut Vibe, which jumps 16-3. Another hot new diva, Rhona, makes the week's highest debut at number five, with Satisfaction. Apparently being groomed by Sony to take over the vacant position left by Mariah Carey's defection to Virgin, Rhona's first single entered the Club and Pop charts in remotes three weeks ago, but it is essentially an R&B cut and the Darkchild mixes have only just been serviced, hence its belated debut. In a quiet week it is one of only two new entries, the other being a Missy Elliott sampler which has been slowly gaining support for weeks, and now enters the list at number 19.

POP TOP 20

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

CLUB CHART BREAKERS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20



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CHART COMMENTARY

by ALAN JONES

There is a massive shake-up at the top of the airplay chart, with **Destiny's Child's** *Survivor*, which topped the list for three weeks, freeing all the way to number six. Ironically, the record which replaces it at number one, **5 Club 7's** *Don't Stop Movin'*, looked to be a spent force last week when it slipped 2-3, having surged 12-2 the previous week. It recovers to give the group its first ever number one airplay hit, primarily because of increased support from both Radio One and Radio Two.

Its stay of number one could be brief, however, as **Dido's** *Thank You* surges 7-2 with an impressive 30% increase in plays and a 26% increase in audience. Thank You is one of four tracks in the top eight which have yet to be commercially released - a record. The others are **Sing by Travis** (up 5-4), **Angel by Shaggy** (13-7) and **Electric Avenue** by

AIRPLAY FACTSHEET

● Teenage **Dirbag** by **Wheatas** rebounds to number 23 on the airplay chart, even though, as befits a record in the sales chart for 15 weeks, it continues to suffer a slow decline in audience. Its tally dipped by 7% to 706 last week but 15 of them were from Radio One, compared with 11 the week before.

● **Don't Come Around Here, Rod**

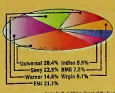
Stewart's collaboration with **Helicopter Girl**, jumps 77-44 on the airplay chart, thanks primarily to big support from **Radio Two**. It is going to be one of the very small number of records to make the airplay chart but not the **Top 75** singles chart, which it misses this week by the small matter of 108 sales.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES

1	Capitol 10.0%
2	EMI 9.2%
3	Universal 8.9%
4	Columbia 7.7%
5	Atlantic 7.4%
6	Chrysalis 7.1%
7	Real Gone 6.8%
8	Mercury 6.7%
9	Parade 6.6%
10	Virgin 6.5%

TOP CORPORATE GROUPS



Open circles on UK companies; N/A not available in the UK and copyright group data by N/A not available in the UK.

Eddy Grant (11-8). Although there are an unprecedented 19 pre-release tracks in the **Top 50**.

A number two airplay hit a couple of months ago, **Chocolate Puma's** *I Wanna Be U* continues to experience a gentle decline in total plays, which slipped by 1% last week to 544. However, the record rebounds 62-37 with an increase of 77% in its audience, primarily because Radio One mysteriously boosted its support for it from three plays to 15 last week - this is despite the fact that the track is not on its A-list. Blast or even C-list. It was Radio One's 101st most-aired track a fortnight ago but is now the 24th most-played.

Meanwhile, the station continues to back **Missy Elliott's** *Get Ur Freak On*, which returns to the top of its most-played list even though it was aired 34 times last week, two

times fewer than the previous week. In terms of plays, Radio One represents 7% of the record's support but in audience terms it is a massive 71.6%.

Its only three years since All Saints' version of the old **Labelle** hit **Lady Marmalade** was a number one hit but the new version of the song - primarily by **Christina Aguilera**, with support from **Lil Kim**, **Mya**, **Pink** and an uncredited **Missy Elliott** - is very different from the All Saints recording which did not even have the decency to retain the song's title in its lyrics. Radio certainly loves the **Aguilera** remake, which bolts 88-30 on the airplay chart to become the highest new entry to the **Top 50**. It increases its plays tally from 236 to 671, and is the most-added record of the week, colonising 18 new stations in the last week, twice as many as runners-up **Coltrane** managed with **Don't Panic**.

DJ Pied Piper & The Masters Of Ceremonies' upcoming garage smash **Do You Really Like It?** has another great week, increasing both plays and audience by more than 50% to sprint 31-19 on the chart. Other stations played it more than Radio One, where it was aired 28 times, but the station provided 8 chunky 57% of the record's audience. In answer to its title, however, the **cheeky Mark & Lard** should obviously reply "no", as they talked over it several times last week. These boys are getting very subservient and cleverly make their views on records like this, and recent hits by **Fragma** and **Rud da Silva**, abundantly clear without being explicit - and the plays such records get from them are at best worthless in marketing terms, since no listener can hear enough of them over their chat to become familiar with them if they did not already know them.

MTV THE BOX

Rank	Title Artist	Label
1	1 BUTTERFLY Crazy Town	Columbia
2	2 LADY MARMALADE Christina Aguilera/Lil Kim/Mya/Pink	Polydor
3	3 DON'T STOP MOVIN'S 5 Club 7	Universal
4	4 RIDE WITH ME Nelly feat. City Squad	Universal
5	5 THANK YOU Dido	Cheeky/Arista
6	6 SING Travis	Independiente
7	7 IT'S RAINING Men Gert Halliwell	EMI
8	8 CLINT EASTWOOD Gorillaz	Parlophone
9	9 SURVIVOR Destiny's Child	Columbia
10	10 ANGEL Shaggy feat. Rayvon	MCA/Universal-Island

Rank	Title Artist	Label
1	1 ANGEL Shaggy feat. Rayvon	MCA/Universal-Island
2	2 MY WAY Limp Bizkit	Interscope/Polydor
3	3 LADY MARMALADE Christina Aguilera/Lil Kim/Mya/Pink	Interscope/Polydor
4	4 IT'S RAINING Men Gert Halliwell	EMI
5	5 DON'T STOP MOVIN'S 5 Club 7	Polydor
6	6 UNTIL THE END OF TIME 2pac	Warner Bros
7	7 UPDOWN DJ Westley	RCA
8	8 CRANKIN' Linkin Park	RCA
9	9 LIQUID DREAMS O-Town	Innocent
10	10 ALL RISE Blue	Innocent

Most played tracks on MTV UK/Media Research Ltd w/e 24/5/01
Source: MTV UK

Most played videos on The Box, w/e 16/5/01
Source: The Box

STUDENT TOP 10

Rank	Title Artist	Label
1	4 IMITATION OF LIFE REM	Warner Bros
2	3 THANK YOU Dido	Cheeky/Arista
3	3 ROMEO DJ Jaxx	XL Recordings
4	5 ROMEO Basement Jaxx	Universal/Island
5	6 DEEP DOWN N DIRTY Stereo MCs	Worldplay
6	6 COLD AS ICE MOP	Epic
7	6 SPLITTING IN THE WIND Baby Drown Boy	Twisted Merce
8	7 DON'T STOP MOVIN'S 5 Club 7	Polydor
9	1 GIDDY SOUNDS Salsara	Chrysalis
10	10 SING Travis	Independiente

Rank	Title Artist	Label
1	4 IMITATION OF LIFE REM	Warner Bros
2	3 THANK YOU Dido	Cheeky/Arista
3	3 ROMEO DJ Jaxx	XL Recordings
4	5 ROMEO Basement Jaxx	Universal/Island
5	6 DEEP DOWN N DIRTY Stereo MCs	Worldplay
6	6 COLD AS ICE MOP	Epic
7	6 SPLITTING IN THE WIND Baby Drown Boy	Twisted Merce
8	7 DON'T STOP MOVIN'S 5 Club 7	Polydor
9	1 GIDDY SOUNDS Salsara	Chrysalis
10	10 SING Travis	Independiente

UK student chart for w/e 25/5/01
Compiled by Student Broadcast Network, based on UK student radio chart returns.

cc:uk CD UK Performances: Free Mya, You'll Be Sorry Stereo, Electric Avenue Eddy Grant, Cliches Round The Moon Gert Halliwell, Deep Down And Dirty Stereo MCs, Don't Stop Movin's 5 Club 7, Ride With Me Nelly feat. City Squad
Final line-up 19/5/2001

THE PEPSI CHART Performances: Do You Really Like It DJ Pied Piper & The Masters Of Ceremonies, Lullaby Melonite B, Free Hys, Don't Stop Movin's 5 Club 7 OR It's Raining Men Gert Halliwell
Videos: Another Love Danc
Package: Travis
Final line-up 21/5/2001

POPWORLD Videos/Performances: Liza Soberano, Elle Campbell, Piers & Smith, Melanie B, Steps, Aaron Stubbs, Missy Elliott, Christina Aguilera, Nelly feat. City Squad, Basement Jaxx, Boyz
Final line-up 20/5/2001

TOTOP Performances: Don't Stop Movin's 5 Club 7, Ride On Your Side (Bikini), Upside Down
A+Tens: Deep Down And Dirty Stereo MCs, Do You Really Like The Signa Mark & Lard
B+Video: Pyramid Song (Remix), I've Been Here 13, Electric Blue
Draft line-up 25/5/2001

7 Performances: Let's Just Call It Love Love Standards, New Born Music, So Fresh, So Clean Outback
Performances: DC

14 SUNDAY Performances: Let's Just Call It Love Love Standards, New Born Music, So Fresh, So Clean Outback
Performances: DC

24 MORNINGS Performances: DC

RADIO ONE PLAYLISTS

A-LIST Get Ur Freak On Missy Elliott; Who's That Girl? Eurythmics; Jay Jennifer Lopez; Cold as Ice MOP; Rise With Me Nelly feat. City Squad; Romeo Basement Jaxx; Thank You Dido; Electric Avenue (RisingBanks); Eddy Grant; So Fresh So Clean Outback; Do You Really Like It DJ Pied Piper & The Masters Of Ceremonies; Angel Shaggy feat. Rayvon; Sing 'Til You Hear It All Before Sunshine Anderson; Butterfly Crazy Town; We Come 1 Fabulous; Lady Marmalade Christina Aguilera/Lil Kim/Mya/Pink; Daydream Is Back 1 Monster; My Way Limp Bizkit; Free Mya; Have A New Day Stereozones

C-LIST It's Raining Men Gert Halliwell; Blonk King (Remix); Nelly feat. City Squad; Pyramid Sing (Remix); Radio 1 Air: What's Your Fantasy; Luciani feat. Onyx; Up Wicked Future O'z; Nautica; Beool Sticky feat. Ms Dynamite; 10 in 10 Members of Mayday; Until The End of Time 2pac; I'm So 2000 (Swedish Mix); Gorillaz; Paper Linkin Park; Dance You Me Shaggy; DJ Remixed Me Older

B-LIST Out Of Reach Gabriella; Don't Stop Movin's 5 Club 7; You Don't See The Signa Mark B & Black; No More (Baby I'm A Do Right) (8 Jam Street Mix); 3LW; You Are Alive; Lapsance N'E'R'D; Never Ring Alarm Sound; Deep Down And Dirty Stereo MCs; Never Enough Blue Chugoch feat. Roshni Murphy; All Rise Blue; Ocean Spray Marine Solid Preachers; New Born Music; Salsara Nuggit (If You Wanna) M&S presents The Girl Next

R1 playlists for week beginning 21/5/2001
* Denotes additions

RADIO TWO PLAYLISTS

A-LIST Out Of Reach Gabriella; Imitation Of Life Rem; Helicopter Girl; Cowboy And Horse Anastacia; Thank You Dido; Sing; Travis; "One Day At A Time" The Alcaz Band

B-LIST What Took You So Long? Emma Bunton; Still On Your Side (Bikini); Choke To You David; Pelow; Lullaby Melonite B; Someone Like You David; All I Want Rem; "Get A Grip Semsicore"; "A Is For Astronaut" Deaton Blue

C-LIST It's Raining Men Gert Halliwell; Bad Ambassador The Divine Comedy; There's A Touch The Proclaimers; What About Now Lonnie; Stewart's collaboration with Helicopter Girl; Jumps 77-44 on the airplay chart, thanks primarily to big support from Radio Two. It is going to be one of the very small number of records to make the airplay chart but not the Top 75 singles chart, which it misses this week by the small matter of 108 sales.

R2 playlists for week beginning 21/5/2001
* Denotes additions

MTV UK Playlist Address: More From That Backstreet Boys; Paper Cut Lenny Park; Happy People Static Revolver; U Remind Me Lisha; Fleeta (Remix) R Kelly feat Jay-Z

Per single of the week: Do You Really Like It DJ Pied Piper & The Masters Of Ceremany

Albums of the week: The Unknown Mark B & Black; Vibrate You King Africa

CAPITAL RADIO Additions: None

VIRGIN RADIO Additions: Bad Ambassador The Divine Comedy

Galaxy Additions: Until The End Of Time 2pac

GALAXY Additions: Until The End Of Time 2pac

26 MAY 2001



Pos	Weeks on Chart	Artist	Title	Label	Peak	Wk	Points	Wk	Points
1	1	S Club 7	DON'T STOP MOVIN'	Polydor	2488	+8	80.85	+10	
2	1	4	THANK YOU	Dido	Cheeky/Arista	1933	+30	78.41	+26
3	1	7	PLAY	Jennifer Lopez	Epic	2079	-5	76.91	-1
4	1	5	SING	Travis	Independent	1561	+28	70.18	+9
5	1	8	OUT OF REACH	Gabrielle	Go Beat/Polydor	1880	+2	68.86	+9
6	1	11	SURVIVOR	Destiny's Child	Columbia	2202	n/c	68.05	-15
7	1	4	ANGEL	Shaggy feat. Rayvon	MCA/Unl-Island	2008	+25	67.00	+32
8	1	5	ELECTRIC AVENUE	Edgy Grant	East West	1694	+13	59.01	+13
9	1	4	RIDE WITH ME	Nelly feat. City Squad	Universal	1209	+46	57.72	+29
10	1	10	WHAT TOOK YOU SO LONG?	Emma Bunton	Virgin	1729	-4	55.25	-9
11	1	12	IMITATION OF LIFE	REM	Warner Bros	1456	+10	51.58	+1
12	1	9	WHO'S THAT GIRL?	Eve	Interscope/Polydor	1668	+11	50.58	+34
13	1	8	IT'S RAINING ME	Geri Halliwell	EMI	1635	+1	48.56	-9
14	1	16	LOVIN' EACH DAY	Ronan Keating	Polydor	1829	-5	46.00	-4
15	1	18	CLINT EASTWOOD	Gonitz	Parlophone	1153	-15	45.86	-18
16	1	2	YOU ARE ALIVE	Franka Potente	Capitol	1383	+48	45.81	+35
17	1	10	ALL FOR YOU	Janet Jackson	Virgin	1763	-9	43.46	-11
18	1	10	BUTTERFLY	Crazy Town	Columbia	814	-16	41.70	-7
19	1	3	DO YOU REALLY LIKE IT?	DJ Fed Piper & The Masters Of Ceremonies	Rufous/Sire/War	759	+59	41.67	+56
20	1	12	GET UP FREAK ON	Missy Elliott	East West/Elektra	477	-13	40.90	-9
21	1	2	COLD AS ICE	MOP	Epic	398	+8	37.19	+4
22	1	10	WHAT IT FEELS LIKE FOR A GIRL	Madonna	Maverick/Warner Bros	1624	-1	36.06	+5
23	1	19	TEENAGE DIRTYBAG	Wheatust	Columbia	706	-7	35.99	+16
24	1	17	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Unl-Island	930	-35	35.12	-20
25	1	2	HAVE A NICE DAY	Stereophonics	V2	1072	+35	34.70	+18
26	1	12	SALSO NUGGET (IF YOU WANNA)	M&S Presents The Next Door	frfr	831	-2	34.09	-17
27	1	3	REDEMUCED	Basement Jaxx	XL Recordings	486	+28	32.08	+28
28	1	2	NO MORE (BABY I'M A DO RIGHT)	3LW	Epic	897	+60	30.18	+58
29	1	15	WHOLE AGAIN	Atomic Kitten	Innocent	1187	-16	30.17	-20

BIGGEST INCREASE IN PLAYS BIGGEST INCREASE IN AUDIENCE MOST ADDED

30	1	1	LADY MARMALADE	Christina Aguilera, Lil' Kim, Mya & Pink	Interscope/Polydor	671	+184	23.49	+174
31	1	16	I'M LIKE A BIRD	Nelly Furtado	Dreamworks/Polydor	1038	-11	22.97	-18
32	1	2	ALL RISE	Blue	Innocent	1174	-30	22.97	-14
HIGHEST TOP 50 CLIMBER									
33	1	2	COWBOYS & KISSES	Anastacia	Epic	745	+70	28.21	+65
34	1	24	DANCING IN THE MOONLIGHT	Toploader	52	-72	-5	26.53	-12
35	1	13	RENDEZVOUS	Craig David	Wildstar	614	+46	25.26	+37
36	1	10	LET LOVE BE YOUR ENERGY	Robbie Williams	Chrysalis	1194	-7	25.04	-49
37	1	12	I WANNA BE U	Chocolate Puma	Dream	544	-1	24.91	+77
38	1	1	NEVER ENOUGH	Boris Diawich feat. Roisin Murphy	Positive	679	+27	24.40	+47
39	1	3	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic	376	+27	23.67	+33
40	1	3	SO FRESH, SO CLEAN	Outkast	LaFace/Arista	578	+119	23.59	+25
41	1	3	WE COME 1	Faithless	Cheeky/Arista	370	+11	23.21	+22
42	1	8	RUN FOR COVER	Sugababes	London	625	-31	20.34	-28
43	1	1	OCEAN SPRAY	Manic Street Preachers	Epic	418	+13	19.73	+42
44	1	1	DEPT COME AROUND HERE	Red Stewart With Helicopter Girl	Atlantic/East West	176	+7	19.09	+54
45	1	1	FREE	Mya	Interscope/Polydor	525	+34	18.52	+44
46	1	1	LADY (HEAR ME TONIGHT)	Mudjo	Sound Of Barclay/Polydor	555	+2	18.85	+4
47	1	1	MS JACKSON	Outkast	LaFace/Arista	400	-48	18.36	-11
48	1	1	DIGITAL LOVE	Daft Punk	Virgin	104	+169	17.59	+72
49	1	1	RING, RING, RING	Aaron Soul	Def Soul/Mercury	809	+12	17.17	-3
50	1	1	GROUNJET (IF THIS AINT LOVE)	Spiller	Positive	575	-11	17.14	+1

© Music Control Ltd. Compiled from data gathered from BBC's Radio 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50. 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by Andrew Stewart

PHILIPS SHOWCASES KIROV AND RIEU

Two contrasting back catalogue compilations from Philips Classics are released this summer to attract newcomers to the work of St Petersburg's peerless Kirov Opera company and raise the UK profile of Dutch waltz king André Rieu.

Valery Gergiev - The Kirov Collection, set for release on June 4, has been compiled to mark the Kirov's sixweek residency at the Royal Opera House, which opens on June 11. The mid-price issue is designed to open the Kirov catalogue to those daunted by the length and cost of existing multi-disc opera or ballet sets. "We've included music by Shostakovich, Prokofiev and Stravinsky in the mix, so this is not just a lullapops collection," says Mark Wilkinson, head of Philips Classics UK.

Wilkinson is eager to present the Kirov as one of the world's greatest musical collectives, with the compilation disc reaching out to anyone intrigued by the positive publicity routinely generated when the company is on tour. "After the huge success of last year's residency, we obviously anticipated countless previews, features and reviews of the Kirov's incredibly ambitious ballet and opera season," he says. "We want to capitalise on the Kirov and everything they stand for in performing quality, and also emphasise the importance of Gergiev as one of the great conductors of our time."

In the case of André Rieu, who has an enormous following in continental Europe and elsewhere, Wilkinson admits that it has proved tough to break the artist in the UK. "He has just received another IFPI disc for 3m sales of one record. We hope the André Rieu Collection will present a fresh opportunity to build a platform for the development of this artist's sales and media profile in the UK."

The Dutch violinist and his band are to appear on Top of the Pops 2 on June 13 and 16 playing Nino Rota's music to Romeo and

Juliet. Rieu is also set to appear on Gloria Hunniford's daytime Channel 5 chat show and is the subject of a feature on ITV's London Tonight on June 4.

"We're in negotiations with the ITV network about the broadcast of Rieu's Royal Albert Hall concert for transmission in the early autumn," adds Wilkinson. "I want to be in the position when that concert is broadcast to say that this record is in the shops."

SELECT BOOST DVD RANGE IN NEW DEAL

Select Music has boosted its range of DVD titles, already established in the classical market place with more than 100 releases from the Arthaus label, thanks to a two-year agreement to distribute BBC/Opus Arte DVDs in UK and Ireland.



The new distribution deal rolls out on June 4 with the release of an award-winning production of A Midsummer Night's Dream staged by Pacific

Northwest Ballet at Sadler's Wells and a double-DVD portrait of pianist Alfred Brendel, originally broadcast on BBC2 last Christmas Day. Future releases include Beethoven's Fidelio from New York's Metropolitan Opera, a programme of carols from King's College, Cambridge, and a concert of Mozart and Haydn Cantatas featuring Cecilia Bartoli and Nikolaus Harnoncourt.

"From its inception we have had a strong belief in the DVD video format and the rapid sales growth of the format is especially gratifying," says Select managing director Anthony Anderson (pictured). "The BBC/Opus Arte release schedule is full of mouth-watering prospects, which makes the most of the new possibilities afforded by the DVD format."

Andrew Stewart can be contacted by email at: Andrew.Stewart1@compuserve.com

ALBUM of the week



R STRAUSS: An Alpine Symphony; Rosenkavalier Suite. Vienna Philharmonic; Thielemann (pictured). Deutsche Grammophon 469 519-2. There are few finer examples on record of why the Vienna Philharmonic can claim top slot in the super league of world orchestras, such is the power and substance of the playing here. In his debut German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here. Although German conductor Christian Thielemann (pictured), in its debut such is the power and substance of the playing here.

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REVIEWS

For records released up to June 11 2001



MOZART: Piano Concertos Nos 22 and 27. Brendel; Scottish CD/Mackerras (Philips Classics 468 367-2). This is the second new release from Philips to mark Austrian pianist Alfred Brendel's 70th year, presenting a coupling that he has recorded before in richly inventive and characteristically subtle interpretations.

Brendel is the cover star of June's Gramophone. BEETHOVEN: Piano Sonatas Nos 12, 13, 14 "Moonlight", 19 and 20. Kovacevich (EMI Classics 5 87131 2). Stephen Kovacevich avoids tasteless gestures and reserves dramatic outbursts for moments where the music's form demands them, an approach that creates and releases great tension in the famous "Moonlight" Sonata and the Funeral March from the Twelfth Sonata. This is backed by full-page ads in Gramophone and International Record Review.

JOHN WILLIAMS - THE MAGIC BOX: Traditional and contemporary guitar music from Cameroon, Mali, Senegal, Madagascar, Cape Verde, etc. John Williams and Friends (Sony Classical SK 89483). Cross-cultural fertilisation is the name of Williams and friends' musical game, which mixes traditional tunes with jazz, western European and Latin American influences. The release is widely advertised in the specialist and general press and released to coincide with the Magic Box tour.

ROMANCE - ENCORES FOR CELLO AND HARP: Including works by Gabriel-Marie, Massenet, Leoncavallo, J.S. Bach, Schubert, Faure, Tedeschi, etc. Comberti, Keogh (Cello Classics CCL005). The new Cello Classics label, distributed by Select, has already presented several attractive releases, a fine Boccherini disc among them. This collection of encores offers plenty that is familiar together with rare gems such as Tedeschi's Egegja and La Cinquantaine by Gabriel-Marie, the complete package played with passion and eloquence by Sebastian Comberti and Miriam Keogh. This boasts excellent recorded sound and high production values.

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THE CHANGING FACE OF JUBILEE SONGWRITING

The latest Ivor Novello Awards highlight the many approaches of today's songwriters. Adam Woods looks at the prestigious prize and its nominees

Rarely can the Ivor Novello Awards shortlist be given so many differing pictures of today's typical songwriter. Among those awaiting the outcome of the 46th judging process — due to be unveiled at the Grosvenor House Hotel in London on Thursday (May 24) — are singer-songwriters, co-writing bands, non-performing professional pop writers, producer/writers, soundtrack composers, television theme tune writers and, in the case of those tracks which feature prominent samples, writers who may never even have met their collaborators. The message from the British Academy of Composers and Songwriters (BACS) and its voting panels appears to be that, when it comes to modern songwriting, there are no archetypes left.

"What makes a songwriter?" ponders BACS chairman Guy Fletcher, who has himself provided hits for artists including Elvis Presley, the Hollies and Cliff Richard. "It's a very difficult argument to get into. Where do you draw the line between writing a song and producing a record? In some ways it can't. It's what we have to look at the songwriting art as a movable feast. Songwriting moves on and we have to move with it."

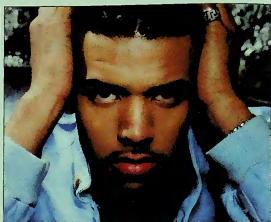
Nonetheless, change does not happen overnight. Although the dance award recognises some of the less traditional music which has been crashing the charts since the late-Eighties — and the statistically-based awards ensure that the Ivors acknowledge the commercially-successful as well as the critically-admired — the majority of the voted categories remain a tribute to old-fashioned, quality songcraft.

This year, Coldplay's *Trouble*, published by BMG Music Publishing, lines up for best song musically and lyrically against David



Ivor nominees today include traditional singer-songwriters such as David Gray (left) and new-style exponents of the songwriting craft like Craig David Gray's *Babyforn*, published by Chrysalis Music, and *5 Club 7's* *Never Had A Dream Come True*, written by EMI Music Publishing's pop-star-turned-songwriter Cathy Dennis and BMG's Simon Ellis, who was also co-writer and co-producer of *S Club 8's* most recent number one, *Don't Stop Movin'*.

Meanwhile, in the category of best contemporary song, multiple winners U2 take their place in the shortlist with *Beautiful Day*, alongside David Gray's *Pleasure Forgive Me* and Seven Days by Windwave Music's Craig David and Warner/Chappell's Mark and Darren Hill. David and Mark Hill are by some distance the most contemporary-sounding of these nominees, and even they are previous winners, having taken the best dance award for Artful Dodger's *Rewind* last year.



company has shares in five nominated songs, with artists such as Robbie Williams and Coldplay on its books. "Some bands especially take a few years to recognise the value of the Ivors, but it's interesting that, in Coldplay's case, they're already very much aware of their value."

With a list of previous winners which reads like a roll-call of every significant establishment songwriter of the past half-century or more, it is not hard to see why. A further part of the awards' appeal remains its semi-detachment from the commercial side of the industry — an Ivor win never pushed a single back into the charts or back onto a playlist.

"For our writers, being nominated for an Ivor Novello is really just the icing on the cake," says Universal Music Publishing >

No problems with credibility Knockin' down barriers

The biggest single of last year wasn't written by a sought-after hitmaker, a producer or a pop star. It was written by a man whose previous CV highlights include the theme from the revived *Noddy* series in the late-Nineties and a clutch of theatrical scores and children's television soundtracks. The fact that *Can We Fix It* writer Paul Joyce was also once a member of a band which supported Depeche Mode on their 1983 European tour just makes the story less conventional still.

Having secured a foothold in the electro-pop scene through a professional association with Dave Ball of Soft Cell, Joyce's band *Savage* toured with the *Mode*. Pre-drug hell, and scored a hit in France, before calling it a day in the mid-Eighties. Joyce found his way into professional writing, picking up the commission to write the *Bob the Builder* (original) tunes in 1988. The record took the Christmas number one slot and now sits just off a million sales. But at what cost to Joyce's professional pride?

Absolutely none, as it turns out. "Purely on an artistic level, I am really proud of it," says Joyce. "When the BBC commissioned me to write it, I felt I could either go, 'This is for kids so I'll make it



silly and patronising', or else I could write a rock track that I thought kids might like. So that's what I did. "I lecture in music around Nottingham, where I live, and I get these 18-year-olds saying, 'What about your credibility and self-respect?', and I assure them they are both perfectly intact."

For his part, Jonathan Channon, EMI Music Publishing director of film, TV and media, picked up the song three years ago as part of a sub-publishing deal with Hit Entertainment, the production company behind the *Bob the Builder* series. Joyce plays down the effect the song is likely to have on his bank balance, although he concedes the runaway success of *Can We Fix It* is unfamiliar territory for him. Channon positively enthuses at the commercial potential of the track, the rhetorical tagline of which has now entered the lexicon, having been adopted by everyone from football crowds to political commentators.

"To date, the majority of the revenue from the song has come from the broadcast, although that has probably now been surpassed by the record royalties, and I imagine that will be surpassed by the proceeds of the merchandising and/or sync deals," says Channon.

For a song released as part of a generally unheralded soundtrack album in the no-man's-land between Bob Dylan's mid-Sixties and mid-Seventies creative high points, *Knockin' On Heaven's Door* has never been short of admirers. Released twice as a single by Dylan himself — in 1973 and 1995, in its Unplugged version — the song was also a global hit for Guns N' Roses in 1992, but it scored its highest UK chart position last year as the ethereal backing track for Gabrielle's *Rise*.

"I bought Bob Dylan's *Greatest Hits* a couple of years ago as I was driving through Italy," says Ferry Under-Hamilton, managing director of Go Discs and co-writer and co-producer of the song. "And I just had the idea to 'tear it up.' Gabrielle (pictured) wrote lyrics and a melody over the top, at which point the label approached Dylan's publishers, Sony/ATV, with a view to clearing the sample. Mindful of the fact that Dylan had never allowed any of his music to be appropriated in this way in the past, Under-Hamilton was nonetheless optimistic that the track would stand. "I thought we would probably lose the publishing but be allowed to use it," he says.

In the event, not only did Dylan grant clearance, but he agreed to a 50/50 publishing split and forwarded his compliments to his new co-writers.

"Dylan is more open-minded than



people would expect," says Charlie Pinder, managing director of Sony/ATV. "He has always been incredibly cautious, as you would expect any writer with that sort of catalogue to be. But in recent years he has realised the value of this kind of thing, and realised that a new audience isn't automatically going to recognise the value of these songs just because we all think they're amazing."

And if Dylan had been less obliging, life would have gone on, says Under-Hamilton. "A backing track is a backing track and a song is a song. When I started working on it, I never knew it would be a single, or that it would be a big hit. It was just me being a muppet in the studio, knocking up a track to give to my mate Gabs."



**“...and the Dodger; the very
worst! he'll walk off with
anything precious”**

Fagin, in *Oliver*



**Congratulations to Mark Hill
From Warner Chappell Music**

► managing director Paul Connolly, whose writers include All Saints' Shaznay Lewis and Sonia Clarke, aka Sonique, both of whom are nominated in two categories. "Both writers have been hugely successful as artists and songwriters, but to be nominated means a great deal to them. I suspect that no major publisher would measure their success by the number of Ivors that they have a share in. However, it's fair to say that if a song has been a huge global hit and that same song is also nominated for an Ivor, then it is clearly a win-win situation."

For composers shortlisted for film and TV scores and soundtracks, the commercial rewards of an Ivor nomination are possibly more significant. "An Ivor nomination can certainly increase the level of commission writers receive for that type of work," says Amanda Cockerton, marketing manager of Bucks Music Group, whose writers Philip Appleby and John Dankworth are nominated in the best original music for a television/radio broadcast and best original film score categories respectively. "I like the fact that, for these composers, it actually does translate into something more lucrative."

Of course, the advantage of composers, and indeed bands such as Coldplay and U2 and songwriter/performers such as Gray, Lewis and Sonique, is that, should they win, they represent a neat and tidy award-collecting unit. One drawback of modern songwriting from the point of view of an awards ceremony, says Fletcher, is the potential number of songwriters credited on a given song. When Cher's Believe was awarded best-selling UK single, international hit of the year and best song musically and lyrically two years ago, six writers took the stage — some of whom had never previously met, having been individually responsible for different sections of the song.

Among the shortlisted candidates this year are a number of publishing anomalies,

although the danger of a stage invasion is minimal. Gabrielle's Rise — due to Brian third after All Saints' Pure Shores and Robbie Williams' Rock DJ in the PRS most performed work category, but also nominated last year in the best contemporary song category — represents the first time a Bob Dylan sample has ever been cleared for use (see breakout on p28).

Rock DJ itself is a reworking of Barry White's 1977 track 'I'm In Ecstasy When You Lay Down Next To Me, written by Ekundayo Paris and Nelson Pigford and administered by Maida Vale-based Minder Music. Williams is said to have personally negotiated the deal with Minder managing director John Fogarty, whose writers claim a 60% share.

Fogarty is in no doubt about the skill involved in creating a song, even if its foundations are borrowed from elsewhere. "Someone said Rock DJ is Robbie Williams' Da Ya Think I'm Sexy, and I think that is a very good analogy," he says. "In my opinion, a great song is something you can hear a postman whistling in the morning. If you are at a football match and Rock DJ comes on, everyone knows the song."

Then there is the case of David Gray. He may only have found success with a major label on the third time of trying — and after he had recorded and independently released what would prove to be his biggest record to date — but he signed to Chrysalis Music back in 1996, and his publishing has resided there ever since. With barely a handful of record sales to show for his three pre-White ladder albums outside Ireland, it goes without saying that these are Gray's first Ivor nominations.

"He never had any recognition from anywhere until the last album," says Chrysalis managing director Jeremy Lavelles, who also gave Gray his first record deal at Virgin, almost 20 years ago. "It is a total reward for perseverance, but he never lost belief in himself, which is crucial."

The Ivors 2000: the nominees

BEST SONG MUSICALLY & LYRICALLY

● Song: Trouble
Writers: Guy Berryman/Janathan Buckland/William Champion/Christopher Martin
Performed by: Coldplay
UK publisher: BMG Music Publishing
● Song: Babylon
Writer: David Gray
Performed by: David Gray
UK publisher: Chrysalis Music
● Song: Never Had A Dream Come True
Writers: Cathy Dennis/Simon Ellis
Performed by: U 2
UK publisher: BMG Music Publishing/EMI Music Publishing

BEST CONTEMPORARY SONG



● Song: Beautiful Day
Writers: Paul Hewson/Dave Evans/Larry Mullen/Adam Clayton
Performed by: U2 (pictured above)
UK publisher: Blue Mountain Music
● Song: Seven Days
Writers: Craig David/Mark Hill/Darren Hill
Performed by: Craig David
UK publisher: Windswept Music (London)/Warner/Chappell Music
● Song: Please Forgive Me
Writer: David Gray
Performed by: David Gray
UK publisher: Chrysalis Music

BEST ORIGINAL MUSIC FOR A TELEVISION/RADIO BROADCAST

● Broadcast: Gormenghast
Composer: Sir Richard Rodney Bennett
UK publisher: Novello & Company
● Broadcast: Randall & Hopkirk (Deceased)
Composers: David Arnold/Tim Simonen
● Broadcast: The Wymen Mystery
Composer: Philip Appleby
UK publisher: Bucks Music Group

THE IVORS DANCE AWARD

● Song: Girls Like Us
Writers: All Campbell/Brian Travers/Dawnette Neviers/Janice Vyff/Haldane Browne
Performed by: B-15 Project
UK publisher: Greentrees Publishing/EMI Music Publishing/Dub Plate Music Record company: Relentless (Ministry of Sound)
● Song: Woman Trouble
Writers: Mark Hill/Craig David/Robbie Craig/Pete Devaux
Performed by: Artful Dodger & Rebbe Craig featuring Craig David
UK publisher: Windswept Music (London)/Warner/Chappell Music/Sherlock Holmes Music
Record company: ffr
● Song: The Time Is Now
Writers: Róisín Murphy/Mark Brydon
Performed by: Moloko (pictured right)
UK publisher: Chrysalis Music
Record company: The Echo Label

BEST ORIGINAL FILM SCORE

● Film: Chicken Run
Composers: John Powell/Harry Gregson-Williams
UK publisher: Cherry Lane
● Film: X Men

Composer: Michael Kamen
UK publisher: EMI Music Publishing
● Film: Gangster No 1
Composer: John Dankworth
UK publisher: Bucks Music Group

PRS MOST PERFORMED WORK

● Song: Rise
Writers: Hamlette/Olile Dagofo/Ferdy Unger Hamilton/Bob Dylan
Performed by: Gabrielle
UK publisher: Chrysalis Music/Perfect Songs/Sony/ATV Music Publishing
● Song: Rock DJ
Writers: Ekundayo Paris/Nelson Pigford/Rebbie Williams/Guy Chambers/Kelvin Andrews
Performed by: Robbie Williams
UK publisher: BMG Music Publishing/EMI Music Publishing/Hit & Run Music Publishing/Minder Music
● Song: Pure Shores
Writers: Shaznay Lewis/William Orbit
Performed by: All Saints
UK publisher: Universal Music Publishing/Rondor Music (London)/EMI Music Publishing

INTERNATIONAL HIT OF THE YEAR

● Song: I Turn To You
Writers: Melanie Chisholm/Rick Nowels/Billy Steinberg
Performed by: Melanie C
UK publisher: EMI Music Publishing
● Song: It Feels So Good
Writers: Sonia Clarke/Linus Burdick/Simon Belofsky/Graeme Pleeth
Performed by: Sonique
UK publisher: Universal Music Publishing/BMG Music Publishing
● Song: Sex Bomb
Writers: Erol Rennales/Mousse T
Performed by: Tom Jones
UK publisher: Rondor Music (London)

BEST SELLING UK SINGLE

● Song: Pure Shores
Writers: Shaznay Lewis/William Orbit
Performed by: All Saints
UK publisher: Universal Music Publishing/Rondor Music (London)/EMI Music Publishing
Record company: London Records
● Song: Can We Fix It
Writer: Paul Joyce
Performed by: Bob The Builder
UK publisher: EMI Music Publishing
Record company: BBC Music
● Song: It Feels So Good
Writers: Sonia Clarke/Linus Burdick/Simon Belofsky/Graeme Pleeth
Performed by: Sonique
UK publisher: Universal Music Publishing/BMG Music Publishing
Record company: Serious Records



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● THE ACADEMY FELLOWSHIP



The Ivors 2000

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Nominated for Best Original Music for a Television/Radio Broadcast

John Dankworth: Score from 'Gangster No.1'

Nominated for Best Original Film Score

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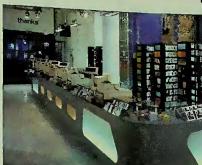
RETAIL FOCUS: FOPP

by Karen Faux

Both the champagne and customers flowed when Fopp recently opened the doors of its seventh store on Park Street in Bristol. According to managing director Peter Ellen, the new shop looks "cracking" and its specialist range is expected to fill a market gap on a trendy high street occupied by clothes shops and restaurants, which leads to a university.

To raise profile prior to the launch, Fopp ran local PR activity and press advertising in its local PR magazine Venue. It also ran a competition in conjunction with Galaxy Radio, offering the winner the chance to organise a Fopp club night featuring the DJs of their choice.

Ellen is delighted with the customer feedback he has received so far. "It is a very spacious, good-looking store and we have made everything very accessible," he says. "Product gradually changes through artists and genres, so you won't suddenly find Bon Jovi rubbing shoulders with Ennio Morricone." The clean, modern interior created by



Fopp: aiming for clean, modern design in Bristol store

architect Chris Stewart helps to corroborate Fopp's key selling point. "We aim for simplicity," says Ellen.

"For example prices is kept at either £5 or £10 and we don't offer multi-buys. That way customers know that we are consistent in offering value for money."

Like the other stores in the chain, the

FOPP'S TOP 10 ALBUMS

- Free All Angels Ash (Infectious)
- Echo Park Feeder (Echo)
- Since I Left You Avianches (XL)
- Just Enough Education to Perform Stereophonics (V2)
- Simple Things Zero 7 (Ultimate Diamant)
- Discovery Duff Punk (Virgin)
- No Angel Did (Cheeky)
- Hybrid Theory Linkin Park (Warner)
- Songbird Eva Cassidy (Blix Street/Hot)

Bristol store boasts a big vinyl department and through a US distribution deal exclusively offers a whole stack of classic vinyl albums from artists such as Gil Scott Heron, Miles Davis, Marvin Gaye and Roy Ayers. All of its specialist genre sections are similarly well-stocked and Ellen reports that he has just boosted the jazz racks with a 2,000-CD hard

boj jazz collection, purchased from a journalist in Scotland.

"We want to sell as much as possible across as many types of music that we can accommodate," says Ellen. "Including the mezzanine we have three floors here and every section of the shop has something special for people to discover. We are offering books and videos along with loads of special offers, so there really is something for everyone."

This week's mainstream bestsellers have included Destiny's Child, Daft Punk, Stereophonics, REM and Feeder, while more low-key albums such as David Byrne and Billy Joel have also been selling well.

While the Bristol shop continues to gather momentum Ellen is busy preparing for the launch of an eighth store in Dundee. "That is scheduled for July and at the same time we are also expanding our Sheffield store to occupy a large corner site. We will be considering other openings as opportunities arise," he says. **Fopp, 43 Park Street, Bristol BS1 5NL, tel: 0141 2224452, website: www.fopp.co.uk**

IN-STORE NEXT WEEK (from 28/5/01)

Windows - Travis, Air; **In-store** - Travis, Glenn Tibbrook, Matt Deighton, Air, The Byrds, Jethro Tull, Kate Rusby, Urban Underground, Radiohead, Pease Dieder, Mary Chapin Carpenter, Eric Bibb, John Mayall, Sons of Aqua, The Club Box, David Byrne, KRS1, Fregma, Arnold, Messiah; **Press ads** - Jeremy Tull, Magsman, The Best Northern Soul All-Nighter, The Club Box, Zero 7, After Dark

ASDA **Single** - Steps; **Album** - Clubber's Guide To Ibiza; **In-store** - "Monster Savers" campaign

JB **In-store** - CDs from £5 including Steps and Shania Twain, £3 clearance sale for non-chart stock

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

IN-STORE DISPLAY BOARDS - Tindersticks, Plead, Four Tet, Zoot Woman, Squarepusher, Nick Cave, Mark B & Blade, Simian

HMV **Single** - Travis; **Windows** - Eddy Grant, Shaggy, Steps, Outkast, Mya, NERD, Melanie B, Boris Dlugosh; **In-store** - Road Trip; **Press ads** - BT, Melanie B, Steps, Dino Carroll, Eddy Grant

MVO **Album** - Air; **Windows** - Pearl Harbour, Classical Brits; **In-store** - Smash Hits Summer, Mojo spotlight on Island; **Listening posts** - Proclaimers, Badmarsh & Shi, Sarah Brightman, two Phillips 50 CDs for £15 to Classical Cardholders

our price **Singles** - Travis; **Windows** - Eddy Grant, Outkast, Shaggy, Lisa Ross; **In-store** - Mya, Agent Samu, NERD, Ludacris

PINNACLE NETWORK **Selecta listening posts** - Dave Clark, Kei Motta, Megadeth, Tool, Defenestration; **Mojo recommended retailers** - Ian Hunter; **Press ads** - Lift To Experience, Dakote Suite, Carl Dooh Dah Band, Myracle Brah, Dave Palmer, Bonzo Dog

TOWER RECORDS NEW YORK **Single** - BT, Boris Dlugosh; **Windows** - Oxide & Neutrinio, Rocky, Pet Shop Boys, Air, Tool; **In-store** - sale; **Listening posts** - Ash, Steve Nicks, Elbow, Shy FX, Lee Perry; **Press ads** - Rocky, Buddha Bar, Geri Halliwell

Virgin megastores **Windows** - Eddy Grant, Mya, NERD, Outkast, Air, Shaggy, Steps, Stereo MCs, Travis; **In-store** - Air, Badmarsh & Shi, Oxide & Neutrinio, Simian, Stereo MCs; **Press ads** - Agent Samu, Boris Dlugosh, Bran Van 3000, BT, Muse, NERD, Steps, Ultra Nate, Zero 7

WHSmith **Singles** - Eddy Grant, Shaggy, Travis, Outkast, Lisa Ross; **Album** - Oxide & Neutrinio; **In-store** - Anastacia, Stereo MCs, Air

WOOLWORTHS **Singles** - Eddy Grant, Travis; **Album** - Oxide & Neutrinio; **In-store** - Eddy Grant, Travis, Oxide & Neutrinio, Anastacia, Love Ibiza, Sunshine Anderson, Mya, The Eagles, Clubber's Guide to Ibiza, Dix; **Press ads** - Tom Petty, Bob Dylan, Faithless, Basement Jaxx

ON THE SHELF

JOHN HOLLEY, owner, Seede Jons, St Helier, Jersey



"I can't complain about the performance of our second store since it opened last November. Takings are approximately half of my other store in the centre of St Helier, balanced against a lower rent and floor staff. Overall it has enabled me to increase my turnover by about 50%. In three weeks' time I am opening a beach concession that will be the end of expansion for a while.

The new store is very futuristic, being positioned in a shopping centre converted out of an old electricity power station, just outside of town. It has a round counter with racks of CDs arranged around it. It is about twice the size of the town shop and offers Playstation games and DVD in addition to CDs, although no vinyl.

Sales tend to be centred on competitively-priced chart albums and classic back catalogue. We are seeing a lot of young customers who are boosting sales of sets

such as Westlife and Britney Spears, and also Linkin Park and Limp Bizkit. The latter acts have a huge following among schoolkids.

Chillout albums have been a big area of business for us ever since the first Cafe Del Mar album in 1994 and currently there are loads of them on the racks.

Listening facilities include an EMI Soundsite post and our own five disc Soundsite station. Acts currently benefiting listening station from this exposure include Michael Franti & Spearhead, Buddha Bar Vol.3 and St Germain.

When it gets hot in the summer there won't be many people around in the town but we expect that campaigns and local we linked into our company selling hi-fi where anyone with a hardware purchase gets to spend making a voucher in my shop. It should be a nice earner and doesn't cost me anything."



ON THE ROAD

DAVE FINCH, Pinnacle rep for the Midlands

It has been a fantastic year for us so far - what with winning best sales team at the Music Week Awards in March and handling a whole host of great albums from artists such as Feeder, Megadeth, Echo & The Bunnymen, Dolly Parton, Terrorvision, Deacon Blue, Cowboy Junkies, Bill Wyman and Jimmy Nail and Jimmy Osmond, to name but a few.

There are also some strong projects still to come with albums from Tricky, Björk, Steps, Britney Spears and my personal favourite, the Human League, signed to Papillon. From what I've heard, the latter really is a return to form, sounding like a cross between tracks from Dare and Travelogue.

This week sees the release of the metal band Tool's eagerly-awaited opus Lateralus on Music For Nations, and the signs so far point to a Top 20 hit on the

albums chart. Other projects I am currently working on are new albums from Ron Sexsmith on Cooking Vinyl, produced by Steve Earle, a new black metal outfit called Ackeroose and Tommy Boy's US gospel/soul artist Deleon, who was nominated for a Grammy at the tender age of nine.

Support is also looking good for Connektour Collection's Blues & Soul Series, which features tracks ranging from Percy Sledge to The Isley Brothers to Keith Sweat.

With the summer hopefully coming, I am in the middle of a seasonal campaign that offers 24 titles from artists including Björk, Cosmic Rough Riders, January, Utah Saints, Delirium, The Offspring, Shaggy and Groove Armada. With a £7.99 price point and plenty of supporting ads and POS, it should prove a winner all round."

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It's a dirty business but someone's got to do it. First UNIVERSAL MUSIC aligned their publishing late last year, and then EPIC managing director NICK RAPHAEL, made a bee-line for their record contract signatures the moment he arrived at Great Marlborough Street. "CRADLE OF FILTH are one of the most exciting bands in the world. Our aim at Epic is to take them from the million albums they have already sold worldwide to the next level and beyond," he said, before flipping the photographer the bird. Pictured, left to right, are RAPHAEL, CRADLE OF FILTH, manager FAY WOOLVEN and senior manager of legal & business affairs SIMON JENKINS.



Remember where you heard it: Plus ça change? EMI announces its results this week, but Dooley hears a much-rumoured announcement about a key European promotion will not be confirmed - yet. Watch this space...Meanwhile, over at Universal the latest insider gossip is that another move to broader International responsibilities will be announced in late June/early July and effective from the end of the year...EMI could hardly have timed its results better, with an impressive album showing currently in its usually "difficult" US market. It has Macca entering at two with his Wingspan retrospective, Janet Jackson at three and is part of the Now! partnership at four...Talking of Macca, his old band have been providing new songwriting inspiration for none other than Craig David. David was introduced to The Beatles via a gift of their 1 album from label Wildstar during a recent Australian promotional trip. In no time at all, David had brushed off his very first Beatles-inspired composition...It's taken 12 years, but one former EMI employee, Brian Southall, who has acted as Warner Music International's communications and PR consultant since 1989, has been appointed WMI's vice president of corporate communication...Could one industry marriage of convenience be set to end in divorce?...It was all

aboard the S Club Train on Wednesday to glamorous Brum for the dress rehearsal for their first tour. Watched on by the likes of Fuller, Grainge, Chapman and Joseph, they certainly didn't stop moving - and duly impressed all those in attendance...Oddest excuse of the week comes courtesy of those A*Teens, who claimed "due to the success of the single Upside Down, the release of the album Teen Spirit has been postponed"...Talking of press releases, the dance silly season is fast approaching. One missive from a leading dance PR company last week managed to cram the following into a few breathless lines: "played three times by Tenaglia in Miami... massive bidding war...only 13 copies in the UK... exchanging hands for £300...cane'd by Pete Tong".

Henceforth Dooley will be launching a dance cliché watch - you have been

warned...Virgin Records was surprised last week when a letter of complaint arrived from the Midlands - don't they always - from a bloke wanting to know where all the Eric Clapton tracks were on the label's recent Cream Live release. Oh dear...Which telecommunications giant is expected to announce it is to drop certain broadband content elements to pump more investment into distributable media - namely music and games - in a bid to snatch revenues?...Arsenal, Leeds and Manchester Utd will only be watching it on TV back home, but there will be some UK talent on show at Wednesday's Champions League Final in Milan. The Opera Babes, part of the Music & Media Partnership stable, will be singing at the final just 11 days after leading Abide With Me at the Millennium Stadium's first FA Cup Final...Dooley had word late on Friday from the SDMI camp in Amsterdam that it has yet again failed to agree on phase-two screening technology - and may even drop the whole thing when it meets in September to "re-assess technological advances in light of emerging consumer needs"...And finally: As if the music industry really needs any encouragement in drinking more, those people at Guinness are offering crates of booze in a quiz to promote the new Guinness World British Hit Singles. The online quiz, which will run over four weeks, aims to find the most knowledgeable team within the industry.....

It was officially the most extravagant showcase since the launch of Lolly, but don't let that put you off because the ALLSTARS managed to rock the assembled media and retailers with their funky moves and pop grooves. If their cover of Duran Duran's In The Scheme Thing I Should Know wasn't enough to win over the most hardened anti-pop cynic, then an after-show soleré on the works at Madame Tussauds did the trick. Among the crew representing UNIVERSAL ISLAND were (front row left to right) national accounts manager GARETH CARTER, artist liaison VICTORIA SAMUELSON, allstars' TWILA, ASHLEY, SANDI, SAM and BECKY; (back row left to right) allstars manager TIM BYRNE,



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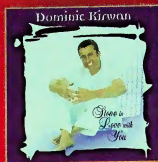
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