



FOR EVERYONE IN THE BUSINESS OF MUSIC

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KAW

# Music Week

## Vitaminic swallows Peoplesound

by Mary-Louise Harding

Italian-listed online music distribution portal Vitaminic has swallowed up UK rival Peoplesound in a move that brings yet further consolidation to the global online music market.

In a statement issued last Friday, the Nuvo Music-listed company – which has international operations in the UK, across continental Europe and the US – said it had signed a preliminary agreement to acquire its smaller rival in an all-paper deal that values Peoplesound at roughly £34m (£25m), based on Vitaminic's current share price.

Vitaminic shares closed up 11% on Friday, giving the company a market capitalisation of £150m (£92m). Vitaminic CEO Andrea Rossi says



Schmitt: 'fully committed'

his company's current revenue streams are 50% B2B-based and 50% from advertising, sponsorship, ecommerce, downloads and subscriptions. For 2000 the company posted a loss of €25m (£15m) on

sales of £1.9m (£1.2m).

The move comes close on the heels of similar consolidation in the US market, where the high-profile music brand MP3.com and rival MyPlay have recently been snapped up by Vivendi Universal and Bertelsmann respectively.

The impact of the deal was already being felt by Peoplesound at the end of last week with a "small number of staff" across the business being made redundant. The future of the UK-based senior management at the two operators following their merger was unclear as Music Week went to press. However, when asked if he intends to remain in a key management role at the merged company, Peoplesound CEO Ernesto Schmitt says he

is fully committed to the business.

He adds that the Peoplesound brand will continue as a separate front-end consumer proposition, while the two companies' key backend and geographic strengths will be combined to build what the company claims will be the leading European online music content aggregator, distributor and market research platform.

"The online music sector has experienced rapid consolidation in recent months," he says. "It has become clear that geographic scale and breadth of the business is absolutely key. If you look at the strengths of the businesses – ours principally in content management systems and Vitaminic's in commercial licensing and

music publishing – it's no a brainer."

Some analysts are not so convinced, rating the deal as positive only in so far as it positions their combined resources as a more attractive acquisition target for a major record company. However, both Peoplesound and Vitaminic have steadily increased favour with record companies during the past year, running campaigns for the likes of Mercury's Bon Jovi and Decca's Bond.

Peoplesound lead investors Europabeat, Sonera, Ladybird Capital and Zaak Ventures will acquire 19% of Vitaminic's post-acquisition share capital, while agreeing to contribute Peoplesound's remaining £5m capital as a sweetener.

Radiohead were yesterday (Sunday) looking to pull off one of the quickest returns to the top of the albums chart with a follow-up as Amnesiac headed towards the number one position. The Parlophone album, which was outselling nearest rival Shaggy's Hot Shot by two to one last week, was set to debut at the top just eight months after the band's last album Kid A arrived at one. The album, their third chart-topper in total, was due to receive a further sales boost last Saturday with a Later concert special to be broadcast live on BBC2. Parlophone marketing and creative director Terry Felgate says he anticipates that this campaign will last longer than that for Kid A because of the addition of singles. "The band feel comfortable this is a record that can be represented by singles. The next single, Knives Out, is released in August and we've got the band playing at their own show in Oxford in July," he says. Radiohead are pictured performing last month on Top Of The Pops.



PHOTO: MICK MANN

### OFT continues CD pricing probe

The Office of Fair Trading probe into CD pricing is expected to move from its initial fact-finding phase into a more investigative stage during the next few weeks following a request from the Government department for more detailed information from the participating companies.

The OFT launched its inquiry earlier this year by asking Sony Music, Universal Music, EMI Records, BMG International, Warner Music, Virgin Records and Pinnacle, to supply background information and statistics by February 23. It has now contacted the companies again – in one case drafting a 13-page letter – requesting further submissions. At least one company has also been asked to make some senior executives available for a visit by the OFT investigating team.

An OFT spokesman refuses to reveal what the probe has unveiled so far or the direction the investigation is taking, although industry sources suggest it is still focusing on alleged collusion by the majors to stifle parallel imports. He expects the OFT to report by the end of the year.

Although the OFT originally announced it had reasonable grounds for suspecting "concerted action" by the record companies, each is understood to be taking a different approach to the inquiry. One of the majors has appointed a new firm of lobbyists to help it put its case. Meanwhile, Universal UK chief John Kennedy recently wrote a vigorous critique of the Department of Trade and Industry's attitude to CD pricing in MW sister magazine, *Info*.

### Music industry awaits outcome of post-election government reshuffle

The music industry is confident its prominent role in New Labour thinking will continue under the new Government following its landslide election victory last Thursday.

As Music Week went to press, Prime Minister Tony Blair was still planning his ministerial cabinet, and a question mark hung over the future of culture secretary Chris Smith and his Department of Culture, Media and Sport following widespread speculation that it would be broken up.

However, one well-informed source within the DCMS says that because of the groundwork it has completed, the Government will want

to ensure it can continue to support the music business. "Smith has been a great champion for music and appeared at a lot of high-profile events," he says.

Another insider suggests that if the DCMS is disbanded, it is unlikely a separate ministerial position – even a junior one – would be created solely for the music portfolio in the same way sport has its own dedicated minister.

SPi chairman Rob Dickens says he would like to see closer ties between the DCMS and the DTI because "they're a little too separate" to span the music industry's diverse interests at present.

### Universal set to confirm top-level restructure

The long-anticipated new look to Universal Music UK's hierarchy could be announced as early as this week as Lucian Grange prepares to take over the reins as chairman and CEO.

Senior company sources had expected current UK chief John Kennedy to set out details of the reorganisation at a UK directors meeting last Wednesday afternoon before setting off on a business trip to Australia. This failed to materialise but he is understood to be returning early to the UK today (Monday) when the situation could be resolved. Grange is expected to take over as UK chairman with effect from the start of next year.

Kennedy, who was installed as



Grange: promotion imminent  
chairman/CEO of Universal's predecessor PolyGram in 1996, is now poised to move over to Universal Music International in St James Square, although at this stage it is still uncertain exactly what role he will take on.

While it has been speculated that Kennedy will ultimately succeed current Universal Music International chairman/CEO Jorgen Larsen, Larsen himself is currently understood to be renegotiating his contract in a move that will extend it to 2008.

Grange, who has been groomed as Kennedy's successor since being promoted to a newly-created role of deputy group chairman in January last year, is expected to move quickly to fill the long-vacant managing director post at Universal International. Meanwhile, he is expected to retain two general managers at Polydor reporting to him directly rather than announcing a managing director.

# OPPOSITES ATTRACT!

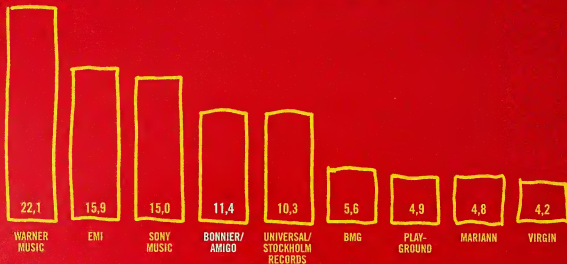


**WE ARE PROUD TO ANNOUNCE THE HAPPY MERGER OF  
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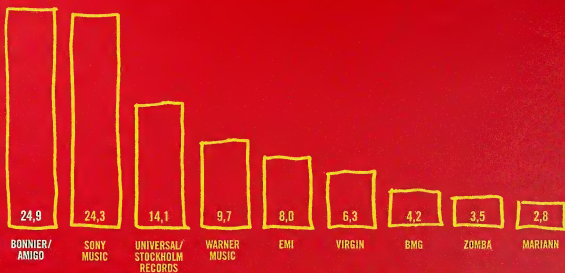


**THE PANNORDIC INDEPENDENT  
STOCKHOLM – COPENHAGEN – OSLO – HELSINKI  
BONNIER AMIGO MUSIC GROUP – THE CONTENDER**

## CHART SHARE ALBUM WEEK 22



## CHART SHARE SINGLES WEEK 17



**THIS YEAR OVER 50% OF THE #1 AT THE OFFICIAL SWEDISH SINGLES SALES CHART**



105: David James - [Always] A Permanent State

107: Transcendents - Synergy

108: Finky Junction vs. KO Fights - Voices

109: Midway - Release

109: Lovast - Dreams 4 Better Days

183: Tape B - [Always] A Permanent State

109: Soomish - Pilgrimage / Masochist

11: [Always] A Permanent State

11: [Always] A Permanent State

99: Pines + Wilson - Feel The Drama EP

98: Sijao Escobar - [Always] A Permanent State

97: Motel - True [Always] A Permanent State

96: Shannon Jay & Nick K - Bonh'ns

94: [Always] A Permanent State

94: [Always] A Permanent State

93: Lazarby - Sacred Cycles

92: Midway - The Fall - [Always] A Permanent State

91: Killa H - [Always] A Permanent State

90: LSG - Into The Deep EP

89: Transcendents - Roaches

88: Dignit-X - The Orange Thread

87: Tilt - The Dark Solance EP

86: Various - Futura Grooves EP

85: Solar Stone - Seven Cities

83: Lustral - Everyday

82: Midway - The Elements EP

81: Lost Tribe - Gamemaster

80: Salt Tank - The White Island EP

79: Spice Manoeuvre - Savage One

78: D - [Always] A Permanent State

76: [Always] A Permanent State

75: DJ Gogo - The Cyber EP

74: Salt Tank - Dimensions

73: Tilt - [Always] A Permanent State



89: Various Artists - The Unreleased Projects Volume 1

88: DM - Dream Universe

87: [Always] A Permanent State

88: DM - Dream Universe

87: PimpGidz - Change Me

86: [Always] A Permanent State

85: Billy Handz - The Body EP

84: [Always] A Permanent State

83: [Always] A Permanent State

82: LSG - The Black Series EP

81: Miro - [Always] A Permanent State

80: [Always] A Permanent State

89: Viper - The Twister

87: Solar Stone - The Impassable EP

86: [Always] A Permanent State

85: Lustral - Everyday

84: Lost Tribe - The Distort - [Always] A Permanent State

83: Nalin & Kaja - Beachb

82: LSG - Netherworld

81: Energy - [Always] A Permanent State

80: Solar Stone - The Call of

79: Red Sun - The Ly

78: Greenfield - No 1 - [Always] A Permanent State

77: Abdo - The Ut - [Always] A Permanent State

76: Mr & Mrs Smith - Gotta Get Loose

74: Mowu - [Always] A Permanent State

73: [Always] A Permanent State

72: [Always] A Permanent State

71: [Always] A Permanent State

70: [Always] A Permanent State

69: [Always] A Permanent State

97: Various - Some of These Were Hooj (Various)

96: Fonder Man - Express It Thru The Dance

95: X - Son of A Gun

94: Spooababy - Free Your Mind

93: Dancer Dub - [Always] A Permanent State

92: [Always] A Permanent State

91: Anemah - [Always] A Permanent State

90: The Trip Out - Always

89: [Always] A Permanent State

88: Sister Bliss - Can't Get A Man

87: Ravejack - [Always] A Permanent State

86: [Always] A Permanent State

85: Dusa Cuss - Save The Day

84: The Trip Out - The Feeling

83: [Always] A Permanent State

82: DUSA - [Always] A Permanent State

81: [Always] A Permanent State

80: [Always] A Permanent State

79: Glowarm - I Lift My Cup

78: Orca - [Always] A Permanent State

77: Rio Rhythm Band - Carnaval Da Casa

76: Dusa Cuss - Pissed Apache

75: Restless Rockers - Restless

74: Hyper Go Go - High

73: Felix - Don't You Want Me

72: Andromeda - Make You Whole

71: Relay - Believe

70: Up On High - Away

69: [Always] A Permanent State

68: [Always] A Permanent State

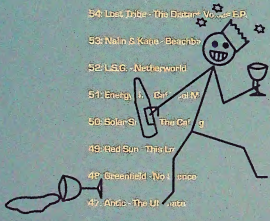
67: [Always] A Permanent State

66: [Always] A Permanent State

65: [Always] A Permanent State

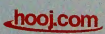
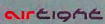
64: Rio Rhythm Band - Carnaval de Casa

# hooj would like to thank everyone who helped us to win the best label award at Dancestar 2001



...in particular Vital Distribution, Power Promotions, Key Production & Tribal Production. And most of all a big thanks to all the artists who have made the 108 records so far, and all those who have kept us going by buying them over the past ten years.

To the next ten...



# Asda targets 30% sales lift to take UK entertainment crown

by Paul Williams

Asda is aggressively vowing to increase its music sales by 30% this year as part of a long-otated aim to become the UK's biggest entertainment retailer by 2004.

The supermarket has already seen music turnover swell by 35% during the past two years, helping to lift total sales across its entertainment group by 40% during the same period. However, entertainment general manager David Inglis believes his company must do more. If it wants to become market leader.

"What we've achieved in two years is only just the start and this level of growth is not good enough to reach the level of growth we see ourselves two years ago," he told the audience of music, video and computer games suppliers in London last Wednesday.

Asda, which ranks entertainment

Chris De Burgh has been reunited with one-time UK head of its publishing company Rendor after signing a three-year worldwide publishing deal with Homal Brothers. The indie publisher, which was set up by Stuart Homal after he left Rendor five years ago and named Lesley Stoller and Garth Brooks among its other writers, will look after newly-penned De Burgh material including his recent Shelby Nelson duet *Two Sides To Every Story*. A new A&M/Mercury album is expected to appear next year. "It's an extremely important deal," says Homal. "Chris is an institution in himself. He's made so many hit records." De Burgh's back catalogue, which is currently with Rendor Universal, reverts back to the singer in 18 months' time, with one option being to extend his current Homal deal to include past work. De Burgh is pictured (left) with Homal as the deal was signed in Dublin.



Asda: keen to become market leader

as its third-biggest money earner behind food and clothing, has set itself a number of ambitious goals within its music operation for this year, including growing its market share by 20% and achieving 98% stock availability in store. Music buying manager Becky Oram claimed significantly high market shares for a number of key releases, including 16% for Geri Halliwell's single 'It's

## MUSIC RETAIL THE PRIORITY AFTER KINGFISHER FLOTATION

Music is destined to become a priority within Kingfisher's general merchandise group following the retail group's decision to float off the division later this summer.

Last week Kingfisher announced it would divest itself of the group, which includes Woolworths, MNC and Entertainment UK, after failing to sell the businesses.

Raining Men and 20% for the Hear/Say album Popstars.

Its latest achievements come in light of a report published last month by Taylor Nelson Sofres' Audio Visual Trak division highlighting how specialist music retailers last year lost business to the supermarkets. Asda, which attracts 6m shoppers per week, attributes part of its improvement this year to a distribution

According to EMIK commercial director Richard Tard, this means that music will receive more attention. "Whereas before a lot of the group's profits might have gone to a new DVD warehouse, the money may now be put into internet fulfillment or other areas which benefit music and entertainment," he says.

switch from Entertainment UK to Handmade. Oram told the conference that the music range in Asda's large supermarkets will increase by 33% this year, while best-of, classical, easily listening and dance boxed-set sections will be added. The best-of buys will also be expanded to its regular stores alongside new artist, album-of-the-week and act-on-tour buys.



DJ Pied Piper performs at DanceStar

## DanceStar recognises industry figures as well as the artists

Radio One dance music executive producer Matt Priest has been recognised for his contribution to the station's live output by being named DanceStar's industry person of the year.

Priest, who has worked on live coverage of events including Love Parade, Essential Mix, Dance Anthems Live and Ibiza, picked up the award at last Wednesday's second-ehed event in a newly-staged non-televised music industry awards section. Other industry awards went to Parlophone for best marketing campaign (Gorillaz), while Hed Kandi claimed the best packaging of a dance CD prize for its *Back to Love 2* compilation.

In the event's main section at London's Alexandra Palace EMI-Chrysalis imprint Positiva - which was beaten to the title of best label by Hogi Choons - picked up three awards courtesy of Spiller's *Greatest Hit* (This Ain't Love), including world-wide record of the year, best house act and best dance act. "It emphasises the impact the record made around the world," says Positiva's increasingly high-profile A&R manager Jason Ellis, who is looking to build



On the label's profile with new Spiller product later this year.

Elsewhere at DanceStar, Nexus publishing's *DI* magazine claimed the best magazine category, Ministry Of Sound won best event for its *New Year's Eve* at the Millennium Dome while the dance star of the year award itself went to Serious Records artist, Sonique. Performers included DJ Pied Piper (pictured), who managed to bring much of the seated industry audience to its feet with runner single *Do You Really Like It?*, Laurn Hill is to headline August 4's *Motefest* in London's Victoria Park with support from Artful Dodger, Architects, DJ Luck & MC Neat, Wookie, MisTeq and Courtney Pine.

## Warner and EMI quick to deny Napster deal

The board of online content licensing company Musicnet - which comprises BMG, Real Networks, EMI and WMG - has stepped up its search for a CEO to replace interim incumbent Real Networks CEO Rob Glaser.

The moves come amid news reports claiming the three majors had agreed to license their content to Napster through Musicnet last week. Warner and EMI were quick to refute the claims, reaffirming that they would license to Napster when they are confident of its ability to distribute their content legally and profitably.

It is understood the two majors are unhappy with the to-date management of the venture and want to have a more hands-on role in decision-making. EMI has announced it has agreed to test Roxio's CD burning technology.

## Recent acquisitions up Sanctuary profit

Synergy has been the watchword at Sanctuary during the last year, with recent acquisitions converting into almost double pre-tax profits in the group's interim results.

The group's continued programme of acquisitions, which in the six-month period to March 31, 2001, has included April Music, Modern Music and Big FC Entertainment, helped profits increase from £1.3m last year to £2.3m on group turnover which more than doubled to £35.5m.

It is the effect of some of the earlier catalogue and company acquisitions, such as last year's Castle deal, that have begun to show on the bottom line. Chief executive Andy Taylor says this is down to the synergies that have resulted from them. "Castle never had a lot of front-line stuff and we had bits and pieces, but the integration of it and CMC Records has provided opportunities," he says. Taylor believes he can sustain this growth with more catalogue acquisitions and continued expansion on a global level. He adds that artist management, strengthened by the arrival of Doug Goldstein from Big FD and Deke Aron, holds another key to growth.

## newsfile

**ROSEN TO SPEAK AT BPI AGM**  
RIAA president and CEO Hilary Rosen has been lined up as the keynote speaker at the BPI AGM taking place at the BFI School in Croydon on July 25. The UK organisation's director general Andrew Yeates says her insight into issues faced by the US recording industry will be helpful as the BPI battles for international protection of the European Copyright Directive.

**SHAKE UP FOR BERTELSMANN**  
Bertelsmann CEO Thomas Middelhoff last week launched a cultural and economic "revolution" via an internal memo to senior management across the media giant, according to press reports. Middelhoff's move to shake up the group is his clearest sign the company is preparing for a flotation.

**ELTON JOHN FALLS IN APPEAL BID**  
Sir Elton John failed last Wednesday in a High Court bid to re-open his multi-million pound legal battle with accountancy firm PricewaterhouseCoopers. Mr Justice Ferris refused leave for an appeal which he said would have no real prospect of success.

**MESSIER SIGNS UP FOR POPKAMM**  
The man behind one of the biggest corporate deals in history, Vivendi Universal chief Jean Marie Messier, is to give the keynote address at this year's Popkamm in Cologne. Messier's appearance at the August 16-18 conference follows last year's address by Bertelsmann chief Thomas Middelhoff, who later pulled off the German group's groundbreaking deal with Napster.

**BAKER JOINS UNIVERSAL**  
Simon Baker has left his job as Sony Music's European director of financial analysis and is joining to join Universal Music Publishing as European finance director.

**MCPs SIGNS RIGHTS AGREEMENT**  
The MCPs is among the signatories to a newly-launched Memorandum of Understanding between music industry organisations and enforcement agencies. The memorandum commits its signatories to sharing information and resources to fight intellectual property rights crime.

**HENDERSON MOVES TO SONY/ATV**  
Former Sony Music South Africa managing director Gus Henderson has been appointed business development and finance VP at Sony/ATV Music Publishing Europe.

**HMF PUBLISHES NEW GUIDE BOOK**  
The Music Managers Forum has introduced a guide covering artists, the internet, merchandising and publicity. The *MMF Guide To Professional Music Management* is published by Sanctuary Publishing.

**LONDON FESTIVAL TRIBUTE TO CASH**  
The London Music Festival, which takes place at Wembley Arena next Easter, is to feature a 70th birthday tribute to Johnny Cash. The tribute will run on March 31.

**RECORDSTORE SIGNS NEW DEALS**  
UK music e-tailer Recordstore is to launch a new website based on India labels and/or Royce Owen and Wall of Sound. The deals add to the company's existing deals with more than 100 labels including Global Underground.

## Potential Wembley buyer likely to enhance music

Wembley plc has confirmed the potential buyer of the 45-acre land surrounding the Stadium and accommodating Wembley Arena is likely to enhance the existing live music aspects of the site.

The company announced the site was for sale in March following a board decision to drop its own redevelopment plans for the area.

According to a spokesman, the company decided the investment was too large for a company whose core business does not include construction. Property development manager John Garside has since been put on indefinite gardening leave.

Although the site could sell to a non-entertainment-related developer, Wembley plc finance director Mark Elliott says it is unlikely. "The calibre of the companies that have expressed an interest and the wish of Brent council to maintain the Wembley brand strongly suggests the area will remain an important part of the new development," he says.

Elliott declines to comment on reports that SFX is one of the interested buyers, and adds the sale will not be concluded until next year.

## MUSIC COMMENT

## ARE WE GIVING AWAY TOO MUCH?

Reaching those passive music fans who like music but don't go into record shops is tough at the best of times. So it is not hard to see why upmarket Sunday newspapers' proposals for cover-mounted CDs have been so warmly welcomed.

At first sight, it seems like a win-win situation: the label offers access to recordings, artwork and possibly the band; and the newspaper or its co-sponsor stumps up wads of cash to cover manufacturing, marketing (including TV ads) and royalty payments, often even throwing in free editorial as well. The label gains priceless promotion and access to readers' ears, in turn selling more records; the newspaper gains credibility and a sales tool in the ever-bitter circulation wars.

But does it really work like that? The direct impact is hard to quantify because none of the promotions are the same and few operate in isolation (see Analysis, p10). But the inescapable fact remains that the participating newspapers can put on tens of thousands of readers for that issue (a 20% rise in the *Observer's* 450,000 circulation equals 90,000 copies), while labels often at best add a few hundred album sales.

It seems that punters who are happy to go to a newsagent to pay £1 for an extra newspaper with a free CD, do not want to go to a record shop to buy a £12 album (or simply don't like what they hear on the sampler). Either way, the take-up sometimes appears pathetic.

This may not matter so much if it helps establish a new artist. But it has wider ramifications given the fact that there is such an issue surrounding the value of music at the moment. It seems hard to argue on the one hand that music has intrinsic value and CDs are not a rip-off – let alone that punters should not be able to download music for free – while on the other hand cover-mounting literally millions of CDs featuring premium and even unreleased product by global stars. In a few cases there may be a short-term gain. But in the longer-term it looks more like a case of self-inflicted pain.

Alex Scott

## PAUL'S QUIRKS

## IT'S GOING TO BE A LONG HOT SUMMER

One of our stores is currently under siege. We have had road works going on outside for the last two months and now that the local council has decided to refurbish the pavements at the same time it feels as if we are trading in Beirut. Most of the shops around us have closed down as the block is due to be demolished next month but despite everything business is booming. In fact we are moving to a larger, newly-built store on the same street in the next few weeks and are confident that business will continue to expand and thrive.

What has helped during the last few months (besides a massive closing down sale) is the release of some top albums with real indie appeal. It is difficult to define but bands like Feeder, Ash, Stereophonics and, of course, Radiohead attract the 18-30 age group who buy music all year round. Their fans know when the albums are released and prefer to buy them in stores which care about music and make it a priority. If you add in the new albums from Travis, Muse and D12 to the blend then I get the feeling that this summer is going to be a hot one for music.

The demise of Startle Distribution will have left a huge gap in the supply chain of many music stores. Of all the major wholesalers it seemed to be the one that carried the odd copies of more obscure stock alongside masses of the faster selling items. It constantly surprised us by filling orders for albums from the smaller suppliers and we came to rely on it to mop up our specialist requirements each weekend.

THE (which has bought Startle) has some great staff who do an excellent job, but if it wants to go that one step further it should consider carrying the most popular lines from smaller specialist distributors such as Plastic Head, Cargo, Chandos and Harmonia Mundi. If it can fill that gap then it will be doing the industry a huge favour and making life a whole lot easier for hundreds of buyers around the country.

Paul Quirk's column is a personal view



Booking agents are stepping up their campaign to force the Department of Trade and Industry to reconsider pushing through radical changes to the 1978 Employment Agencies Act for fear it will open the gates to more litigation and place an unnecessary financial burden on their businesses.

After more than a year of policy mapping and consultation the DTI wants to bring in the new legislation this summer, but The Agent's Association and a heavyweight group of music industry booking agents are lobbying the new Government and House of Lords in a bid to change some of the new proposals.

Agent's Association president Bob James says the DTI is treating



James fears litigation gates will open all agents – not recruitment to entertainment – as if they are the same, leading to what he describes as a "badly drawn document [which is] difficult to understand and ignores the concerns of many of our agents". James adds his main concerns

with the proposed new legislation is that it will "open the litigation gates" because it allows artists the right to terminate contracts whenever they wish. Booking agents will also be required to be audited irrespective of turnover and will have to pay music fees directly to whoever an artist specifies.

Similarly, Paul Fenn, joint managing director of Asgard, which has music agents including Marshall Arts, Solo, Primary Talent and Concord has helped James with his negotiations with the DTI, says the financial strain on agents will be increased by proposals demanding they receive written permission from artists in order to perform fairly routine tasks.

# BOL.com staff are laid off as competitors expand

by Mary-Louise Harding  
BOL UK's head of music Brad Askev and his entire team have been made redundant as parent Bertelsmann completes the dissolution of the brand's international structure and merger of its music and book e-commerce operations into its catalogue book club BOA.

The ending of its UK operation, resulting in the loss of 25 jobs comprising the music team and mainly financial and human resources staff, marks one of the final chapters in BOL's European music story following its parent's decision to consolidate its various book and music e-commerce and direct mail operations, which include CDnow, ECA and Napster.

BOL's European spokesman Brad Warden says decisions on whether to continue music retailing through the brand will be taken on a country-by-country basis, based on the needs of local catalogue and the strength of the Napster and CDnow brands in each country where it operates. These include Germany, France, Spain and Switzerland.

However, Bertelsmann's decision to pull the plug on maintaining a sep-



Askev: among 25 redundancies

arate books and music e-commerce business has not deterred other competitors expanding in the market, with two of the largest internet portal players, MSN and Yahoo, set to unveil dedicated music channels in the UK during the next few weeks.

First to take the plunge is Yahoo.co.uk, which was set to launch its local UK music editorial, live and e-commerce channel today (Monday) with content partners BBC Music Magazine and Top Of The Pops. Emap's Q&MUSIC and Wordpop.

The move follows Yahoo's recent alignment with Duet, the music content distribution project backed by Sony and Vivendi Universal. Another

key online distribution partner is set to reveal a relationship with Duet later this week, according to analysts present at an investment briefing with Vivendi chairman Jean-Marie Messier in France last week.

In contrast MSN's music portal plans are understood to be on a grander scale as it seeks to recruit a dedicated team and plans greater investment in consistent live programming, according to sources close to the company.

In a separate move, music portal competitor Music365 has "categorically" denied reports it is about to close its music operations, despite evidence the business is struggling following staff cuts from the music operation in February. AOL has reasserted its links with Madonna, following rival MSN's webcast last year, by becoming the online sponsorship partner of the Warner act's *Drowned World 2001* tour. AOL head of music Kevin Corroy, who was previously BMG's new media vice president, says the sponsorship forms part of the portal's effort to "connect music fans around the world with the artists and music they love".

## Brits TV exposure helps Decca acts

Decca artists Bond and Russell Watson were vying for Top 20 success yesterday (Sunday) following their TV exposure on the Classical Brits.

Watson's *The Voice*, which only a week earlier had experienced a 500% sales hike thanks to a BBC2-screened concert, was enjoying a further 41% sales improvement by the end of business last Wednesday as Bond's *Now* increased by nearly 170%. Virgin Megastores classical price manager Terry Hodge was last week reporting across-the-board sales lifts which he expects will continue. "What we saw last year was three weeks' worth of measurable sales after the Brits. It wasn't just a flash in the pan," he says.

Pre-viewing figures for the ITV programme were down from last year's 4.5m to 3.7m, which BPI chairman Rob Dickins attributes to the shortened build-up time between the shortened Brits and the broadcast. "It's terrible," says Dickins. "The sceptics were saying we would get between one and a half and 2m people."

## Badly Drawn Boy's success encourages Mercury entries

Technics Mercury Music Prize entries have risen by 20% this year as record companies jostle to share in the sort of exposure gained by 2000's breakthrough names such as Badly Drawn Boy and Kathryn Williams.

The huge increase is largely attributed to a strong contingent of debut albums which make up around 40% of the 179 challengers and include the likes of Arista's Dido with *No Angel*, Rude act Goldfrapp's *Felt Mountain* and DB Records' Tom McRae's self-titled effort. Among the other debuts on the list are Parlophone's self-titled release and V2's *Draw with Aislinn* in *The Back*.

Prize director Kevin Millum says he believes that the high number of entries this year reflects the success of last year's competition. "2000 was the Mercury Prize's most successful and high profile year so far, both in terms of media coverage and sales of the 12 short-listed albums. The winner Badly



Goldfrapp: debut album contender

Drawn Boy has since gone platinum," he says. "This profile has encouraged even more record companies to enter albums into the prize this year."

Despite the increase in entries this year, the genre breakdown remains similar to that of 2000's competition, with rock, pop and indie titles leading the way with 45% of the list followed by dance (24%), folk (12%), classical (10%) and jazz (9%). The 12 short-listed albums will be announced on July 24 with the winner unveiled at a ceremony on September 11.

WARNER/CHAPPELL LAUNCHES WEBSITE

Warner/Chappell has launched a business-to-business website to help advertising agencies and film companies informed of new music releases. Visitors to [www.warnerchappell.com/musictoyouragents](http://www.warnerchappell.com/musictoyouragents) can also access archive material. Every two months, Warner/Chappell will email clients a page containing four acts with four album tracks from each.

**Oxide & Neutrina in Oxidize**  
East West/Elektra act Oxidize & Neutrina's forthcoming single Devil's Nightmare, which is released on July 16, is featured in mobile phone company Ericsson's new TV advertising campaign which breaks on July 4. The ads are themed around Tombrador and will be broadcast on TV, radio and cinema in the UK, mainland Europe, Africa, Asia, Australia and Asia. The track is taken from Oxidize & Neutrina's debut album *Execute* and is included on the Tombrador OST released by the label on July 9.

**CAPITAL TO UNVEIL NEW CAMPAIGN**  
Capital Radio expects to announce its new advertising campaign for its London stations in the autumn following the Capital brand in the competitive radio market. DLW takes over from Mustoe Merriman Herring Levy, which was employed on a project basis before becoming Virgin Radio's retained agency earlier this year.

**HXR APPOINTS WRAT**  
Digital radio consortium MXR, whose members include Chrysalis Radio, Capital Group, Jazz FM and the Guardian Media Group, has appointed Diane Wray as marketing director. She has previously worked for the BBC Magazine Group and in the promotions departments of EMI and Virgin Records.

**STAFF PROMOTIONS AT EAST WEST**  
East West has announced three promotions within its press department. Nielsie King becomes senior press officer with Taponeswa Mvusa moving to a press officer role and Matthew Rankin joining the label as full time junior press officer.

**THIS WEEK'S IPO AWARDS**  
The following albums receive platinum awards:  
Madonna's *The Immaculate Collection* (11 times) and Music (five times)  
Destiny's *Destiny's Fierce Five* (four times)  
S Club 7's *Three Times*, Hear'Say's *Popstars* (three times) and, finally, REM's *Reveal* (once).

**HOW TV SHOWS' RATINGS COMPARE**

Programme	this week (000s)	% change on 2000
Top Of The Pops*	2,864	-20.5
Top Of The Pops 2*	2,047	-27.3
The Peps! Chart*	1,834	-27.6
CD:UK*	1,790	-8.0
SMTV*	1,432	-84.6
Live And Kicking*	733	n/a
Top Of The Pops Plus*	698	n/a
Popworld*	632	n/a
Exclusive	232	-29.9

\*combined totals. Source: MediaCom ENG (Barclay) for w/e May 21, 2001.

# limited TV viewing data sparks dispute between MTV and Emap

by Steve Hemsley

Media giants Viacom and Emap are locked in a war of words over who is winning the battle for viewers in the increasingly crowded world of digital music TV.

The competition to attract a slice of record company marketing budgets and editorial exclusives is behind the bidding. Hackles were raised when Emap Performance issued a press release claiming that following the launch of Smash Hits Television on May 15, it was now neck-and-neck with the Viacom stable of channels with a 1.5% share of music viewing on Sky Digital based on Broadcasters Audience Research Board (BARB) data.

Viacom responded to Emap's claims by quoting more up-to-date BARB audience figures for the week ending June 3, which it said showed that overall its channels, including MTV and VH1, performed 54% better than Emap's.

Media buying agency MediaCom EMG director Martin Cowie says the BARB figures for digital channels are confusing because the audience sample is so small, creating large

## THE EXPLOSION OF DIGITAL TV MUSIC CHANNELS

Station	Launch date	Audience*	n/a	Channel	Start date	Audience*
MTV Europe	Aug 1987	0.08		VH1 Classic	July 1999	0.02
The Box	Mar 1992	0.15		Kiss TV	June 2000	0.04
VH1	Sept 1994	0.08		Q TV	Oct 2000	0.03
MTV UK	July 1997	0.11		Kerrang! TV	Apr 2001	0.03
Rapture TV	Nov 1997	0.01		Smash Hits TV	May 2001	0.02
MTV2	Oct 1998	0.02		MTV Dance	April 2001	0.02
UK Play	Oct 1998	0.04		MTV Hits*	May 2001	0.08
MTV Base	July 1999	0.03				

\*Source: MediaCom EMG, Bar, Jan-May 2001. Source: Broadcasters Audience Research Board (BARB) data, Jan-May 2001. \*Source: MTV Data launched by July 1999. Source: Channel 4/MTV UK, Jan-May 2001. \*Source: BARB

swings from one week to another.

MediaCom is concerned that record companies could be misled and it has devised a presentation on the sector, which has already been shown to marketing teams at Polydor, Universal Music TV and Mercury.

"With so many digital music channels the data can be dodgy so we are telling labels to use them carefully as part of an overall marketing strategy. There is less waste because the programming is targeted at niche markets, but the audiences are small and on their own these channels will not shift large numbers of albums," says Cowie.

Barb has taken action to try and improve the reliability of audience

data for digital channels. Currently 4,300 homes are on the Barb panel, but only 1,700 are multi-channel, containing just 1,500 16- to 34-year-olds. A new contract has been signed with four market research companies, which will see the overall sample increase to 5,700 homes from next year, and with other changes to the way data is collected, audience figures should be 40% more robust.

Advertising on digital music channels is popular with record companies because viewers can experience the music and the videos and labels can buy bulk 30-second ad slots for less than £100 each. Polydor product and marketing man-

ager Karen Simmons says it can be difficult to quantify the effect on sales from exposure on digital music channels, but adds that she welcomes the additional outlet for music promos. "Videos cost a great deal of money to make and we had trouble getting many of them shown on TV before these channels appeared, especially those for rock acts," she says.

MTV Networks managing director Michel Bakker says his channels average around 60% of all music TV viewing across the year, but he warns that the market is reaching saturation point. "We are allowing record companies to match artists to channels such as MTV Base or MTV Hits in a way they have not been able to before, but it is unlikely the launch of any more channels will grow the overall number of people watching music television," he says.

Emap Performance will launch Magic TV in September and chief executive Tim Schoemaker is urging record companies to buy into a cross-media strategy that covers the group's press and television brands such as Q and Kerrang!.

## Sanctuary Records and Sony Music International have joined forces to release

Bonnie Tyler - The Greatest Hits on July 2. Sanctuary is overseeing the cross-media marketing activity, which centres on TV slots booked within GMTV and a radio campaign across the Capital-owned Century FM network starting in the North-west and the Midlands.

Sanctuary has repackaged catalogue from Black Sabbath and Motörhead in the last 18 months and general manager Julian Wall is confident the Bonnie Tyler (pictured) album will achieve significant sales across Europe, particularly in Germany, Belgium and Norway, through the link with Sony. The artist will be appearing at two European gigs at the end of this month at Nuremberg and Tuttlingen in Germany. The company has spent the last few months negotiating retail support for the release in the UK and Sainsbury's has agreed to make the album its record of the week.

The artist, who first entered the charts in 1976 with *Love In France*, will play a pivotal role in the PR campaign making herself available for interviews as Sanctuary attempts to woo lapsed fans.



## CD sampler tie-in helps Roadrunner promotion

Roadrunner Records is producing a fourth Download sampler CD in a collaboration with HMV and rock magazine *Metal Hammer*.

Released on July 2, the 16-track Download 2001, priced at £4.49, includes rare and new tracks from the label's stable of acts including Slipknot and Fear Factory.

The July issue of *Metal Hammer* includes a credit card-style discount card which can be activated at the Roadrunner UK ([www.roadrunner.com](http://www.roadrunner.com)) or the magazine's website ([www.metalhammer.co.uk](http://www.metalhammer.co.uk)) and redeemed at HMV stores for a £2 discount on any Roadrunner release until the middle of November. Roadrunner plans 11 further album releases this year.

A fifth Download sampler is planned for early next year.

## Capital Gold and Virgin/EMI TV launch new compilation series

Virgin/EMI TV and the Capital Group have negotiated strong retail support for their double CD album Capital Gold Legends released today (Monday).

The two companies, which worked together on the Pepsi Chart Show albums, met earlier this year to devise new ideas for exploiting Capital brands.

Promotional racking for the 42-track Capital Gold title has been secured in Woolworths, MCo, Virgin Retail, HMV and the grocery chains Asda and Safeway in time for Father's Day. The sleeve has been designed for maximum POS impact. The tracklisting is based around the Capital Gold playlist and artists on the album include BonJoe, David Bowie, Otis Redding and UB40.

The release is being TV and radio advertised this week in regions where Capital Gold's six services are



## Capital Gold: listeners' favourites

broadcast. London, Birmingham, South Wales and the south coast. "The music was based on the results of research starting our listeners' favourite tracks," says Capital Group co-promotions manager Paul Fowler.

Virgin/EMI co-managing director Peter Duckworth says both parties intend to develop the concept aggressively into a leading compilation brand.

## Virgin conveys 'summer stripdown' sale message with semi-nude ads

Virgin Megastores begins its first traditional money-off sale of 2001 this week using promotional images of people in their underwear.

The Summer Stripdown starts on June 14 and is a move away from the many offers that have dominated many retailers' in-store campaigns.

The Virgin sale will run for at least four weeks and contains more than 600 albums and singles. The deal is supported by campaign material featuring semi-naked models with the strapline "We're Taking Off Virtually Everything" and the promotion is backed by national press ads.

Lead titles in the sale include Santana's *Supernatural* and Steps' *Spectacular* for £3.99 and a selection of Robbie Williams, Radiohead and Beatles albums for £8.99.

Retail marketing manager Kerry Lee says consumers expect a summer sale and the company has gone



## Virgin: striped down prices

for a simple but striking marketing message. This campaign involves such a broad range of product and price points that a traditional sale was the best approach. We are going to hit people with offers they cannot ignore," she says.

Marketing manager campaigns, Vicki Davies, says the company will return to multi-buys later in the year.







Rocket From The Crypt: new album

## B-Unique strikes deal with US indie Vagrant

B-Unique, the independent label established by former London Records A&R director Mark Lewis, has struck a partnership with US label Vagrant Records for the UK, the first material through which will be Rocket From The Crypt's comeback album *Group Sounds*.

"We have chosen three Vagrant bands to concentrate on this year – Rocket From The Crypt, Alkaline Trio and Dashboard Confessional. I think they trusted us above the other companies," says Lewis.

The deal will not affect B-Unique's licensing deal for the world outside the UK with DreamWorks, which is in the process of setting up the launch of B-Unique's San Francisco-based affiliate Regency Back, whose debut US release *Deliverance (Free To Change Your Mind)* goes to radio at the end of July.

DreamWorks has also taken up the option on Sebastian Rogers, "Michael Austin (DreamWorks co-founder) has personally fallen in love with Sebastian Rogers," claims Lewis. Rogers' debut album is currently in production in the UK, but is likely to be mixed in the US. Rogers was previously signed to London Records before making the switch to B-Unique alongside Lewis.

Meanwhile, the label is reporting strong early reactions for the Gay Dad track *Transmission*, which is set to be the follow-up to the current single *Now, Always & Forever*.

# Badly Drawn Boy signs Kojam publishing deal

by James Roberts

Former EMI/Chrysalis A&R director Sas Metcalfe has landed her first coup since joining Kojam Music with the recruitment of Badly Drawn Boy, aka Damon Gough, to the fledgling independent publisher's roster.

Under the deal Kojam will publish the Mercury Music Prize winner for the world outside the UK, where it will administer his publishing in association with Big Life Music, the company headed by his manager, Jazz Summers. It is particularly relevant to the US, where Badly Drawn Boy is one of a number of UK-signed acts – including Coldplay and David Gray – making inroads and where he has just completed a sold-out 22-date tour. His Hour Of Bewilderbeast album is approaching 100,000 sales in the region, following its platinum status in the UK.

Summers, who is understood to have rejected a number of other offers before accepting the Kojam deal, says, "The idea of signing with an independent publishing company really appealed to us and Kojam put together a proposal which fulfilled all of our requirements."

Metcalfe says, "We have every confidence that he [Gough] will continue to make great music for many years."

Gough himself commented on the deal at a low-key gig at London's Social Bar last week, which was organised in celebration of the deal. "It's taken three-and-a-half years for me to sign a publishing deal; this song is for The Strokes," he joked to the New York rockers in attendance at the front of the audience. Gough is expected to take a break from touring



Badly Drawn Boy: signed to Independent

before beginning work on his second album for Twisted Nerve.

The deal is significant in raising Kojam's profile following its launch at Midem in January 2004 and is European creative director Sas Metcalfe's highest profile deal since joining the company. Kojam's UK-signed roster also includes writer Howard New, who is currently working with top Swedish producers Murlyn. The Swedish arm of the company, which recently merged with Diesel 2 Publishing, includes writer Titiyo and Eagle Eye Cherry's first two albums.

"We are very aggressive in our A&R plans and are close to securing deals for several other name writers," says Kojam Music European managing director Johan Eklund.

## news file

**XL WINS NORTH AMERICAN STROKES DEAL**  
XL Recordings has struck a one-off deal to release The Strokes EP, *The Modern Age*, in North America. The band, who are currently recording their debut album for release by RCA worldwide (with the exception of the UK, where they will stay with Rough Trade), released *The Modern Age* in the UK in January.

**INVENTIVE BACKS COOL CUTS NUMBER ONE**  
Incentive has signed Sun by Finnish producers Siankku Luna. The trance track, which was last week's Cool Cuts chart number one, has already been spun on Radio One by Judge Jules.

**JAMES ALBURN PRELIVES ON THE WEB**  
Vitaminic has teamed up with Mercury Records to offer downloadable previews of three tracks from the forthcoming James album, *Pleased To Meet You* – which is due for release on July 2 – in partnership with the official James website ([www.jamesho.com](http://www.jamesho.com)).

### MW PLATINIST

Sophie Ellis-Bextor – *Take Me Home (Polydor)* Should cement her pop diva status (single, July); Muse – *Bills (Taste Media/Mushroom)* Remains a highlight from strong second album (future single, tbc); Linkin Park – *Papercut (WEA)* Highlights from an incredible *Brown* show last week (single, June 18); Haven – *Beautiful Thing (Radiate)* First full single release delivers the goods (single, July 2); King Lotus – *Generation I Want (Nude)* Cool Britonian bizzness with songs (album, July 16); Bilal – *1st Born Second (Interscope)* Not quite the second coming, but quality soul nonetheless (album, July 9).



# UK act at heart of development of Robinson's Am Recordings

US producer Ross Robinson – whose name is synonymous for his work with At The Drive-In, Korn, Limp Bizkit and Slipknot – is prioritising the UK's Vex Red as the key act to push forward his Virgin-backed imprint, I Am Recordings.

Robinson signed Aldershot five-piece Vex Red to I Am six months ago after they came to his attention courtesy of *Kerrang!* magazine, which was inviting demos from unsigned UK talent. "It didn't really matter where they were from, it was more to do with them being a total departure from the molten metal, destruction kind of vibe. It's very English and totally on fire," says Robinson, who adds that Vex Red easily stood out from the Limp Bizkit wannabe bands he is constantly bombarded with.

Further coverage in *Kerrang!* also prompted the interest of EMI Music Publishing's Mike Smith, who has just signed the band. "It's not just a rock thing. Everyone in the music was blown away with them," says Smith, who admits his surprise that no other publishers had been alerted to Vex Red's unique hybrid rock sound.

Robinson says his find matched the ethos of his label, which is also home to Amen. "I Am Recordings has to destroy the old and create the new and Vex Red are part of the arsenal to do that," he says. "I found a band that is doing their own thing – you can hear that it is totally unique. With the vocals it is amazingly timeless and the guys are not copying anyone. The thing I love about English music is about it knows how to hold back and speak without being obvious about it. Slipknot is extremely obvious, Vex Red is laid-back."

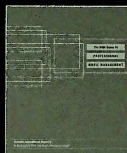
Relocating Vex Red to Venice Beach was the first step in the recording process for their debut album – which is unlikely to be



Vex Red: 'totally on fire'

released until 2002, following widespread touring for the remainder of 2001 – which they have just completed. "It was probably the easiest record I have ever made. There was nothing negative about the whole experience. Usually I have to prod and dig really deep, but with Terry [Abbott, vocalist/guitarist] I found that pressure would shut him down. It has the sensitivity of the beautiful voice along with the angst of growing up. It's what I've wanted to do since I started recording," he says.

With a fly-on-the-wall Vex Red movie (directed by Robinson's friend Josh Evans) likely to be screened in art house theatres and at film festivals next year, the latest addition to Robinson's ever-expanding CV may yet be his most rewarding to date. "My favourite band is The Cure and I love the sad, melancholy sound. Vex Red is me getting to do Disintegration," he says.



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SANCTUARY PUBLISHING

## Labels question value of newspaper CD give-aways

When 1.6m *Sunday Times* readers received a free copy of an enhanced CD-ROM promoting the Eurythmics' 1999 comeback album back in May last year, the initiative itself was regarded as newsworthy. Twelve months later, the practice of artist-based give-aways has become so commonplace – the *Independent* on *Sunday* alone has offered Morcheeba, Elton John, The Divine Comedy, Neil Finn and Nick Cave CDs already this year – that it scarcely raises comment.

Until recently that is. For what seems rapidly to have established itself as a standard marketing practice is coming increasingly under scrutiny as labels question the results such promotions actually achieve – and at what cost. East West ran into trouble with retailers back in April when it offered *Mail On Sunday* readers the chance to pick up a copy of The Corrs' most recent single for free at WH Smith just a week after it had been released. Meanwhile, some senior record executives are questioning not only the limited – in some cases non-existent – impact of such promotions on artists' sales, but also the broader impact on consumer perceptions about the value of the albums they are simultaneously attempting to sell at full price.

One indication of the interest in the subject is the fact that the BPI PR recently decided to commission an investigation into the real figures behind the gloss of newspaper CD giveaway promotions. "Our *raison d'être* is to sell records, not newspapers or magazines, so we have to make a careful decision if this kind of marketing is an effective promotion or giving away the shop – certainly marketers are split, that's why we have to do the research," says committee chairman and Virgin Records president Paul Corroy.

## GAUGING THE EFFECT OF CD GIVE-AWAYS

Artist	N/paper	Date	Subsequent sales movement (units)
COLDPLAY – Parachutes	10S	29/10/00	+9,000*
EURythmics – Peace	ST	14/5/00	-1,000*
MORCHEEBA – Fragments Of Freedom	10S	20/01/01	+900
RICHARD ASHCROFT – Alone With Everybody	10S	21/10/00	+500
ELTON JOHN – For One Night Only	10S	11/02/01	+400
FATBOY SLIM – Halfway Between...	Guard.	20/01/01	-200

\* In the previous week album sales had increased by 11,000 units  
Figures show week-on-week changes in current album sales in week following promotion  
Source: MIV research based on QIN data

The issue is complicated by the fact that each promotion is different: some promote catalogue items, some new releases by development artists and others – such as the *Sunday Times* U2 promotion two Sundays ago – albums that have already sold heavily across the counter. Equally, measuring their direct impact (see table) is tricky since some coincide with a new single, album or live dates and others appear in isolation. However, the basic structure of the deals are usually the same, with most of the costs involved such as CD manufacture, TV and radio advertising, flyposting and MOPS fees largely shouldered by the newspaper, sometimes in conjunction with a third party sponsor such as LineOne (which backed the *Sunday Times*' Elvis CD), Microsoft (U2), Interflora (Elton John in the 10S) and World Online (Eurythmics).

Inevitably, most of the record executives involved insist on the value of their own deals. Thus, although the recent U2 promotion appears to have had little immediate uplift in album sales, Universal UK commercial director Steve Gallant argues the initiative was perfectly positioned to reignite awareness of the band ahead of their UK summer tour.

However, Gallant admits these kind of promotions can go "spectacularly wrong" and says Universal has a policy to be "fairly strategic and cautious" when considering taking part. Moreover, he adds that the major has recently stopped allowing its repertoire to be included on magazine cover-montages because it believed its own compilation sales could be hit.

Andrew Cleary, the BPI council member who has engineered the Music4You campaign with News International and Coca-Cola – which has itself raised industry eyebrows for its initial emphasis on "free" CDs – says he has not seen much evidence that distributed giveaways cause an upswing in music sales. "I'm baffled why labels do it, to be honest," says Cleary.

Meanwhile, Virgin Megastores head of music product Jim Batchelor says labels are letting the industry down if they do not "complete the circle" on such promotions by tying them in with retail. "If the industry is trying to sell more records then 50% (of these promotions) are fundamentally flawed since 90-99% of the giveaways will be thrown away – why not add real value with offers that tie back into retail?" says Batchelor.

Newspaper executives' positive take on the added value of giveaway CDs is perhaps predictable. In light of the fact that The Guardian, Observer and the 10S have experienced average sales uplifts of 20%-30% for giveaway CD promotions.

Independent Newspapers promotions manager Tommy Nicholson says the most successful promotions for both the papers and the artists/labels involved seem to be development acts over superstar artists, citing the better performance of its *Cosplay* promotion over that of its Elton John Valentine promo. "This is a key way to reach new audiences for both parties," she says.

Gary Davies, who has delivered cover-montages CDs for the likes of *Woman's Own*, *Smash Hits* and *TV Hits* through his marketing agency Upfront and is currently working on projects with national newspapers, insists the promotions are a win-win situation for all parties. "Take the case of Eurythmics – they weren't getting any airplay, so the ST giveaway was a great way of letting their fans know the album was out. Such promotions are increasingly important with airplay becoming more difficult to achieve as radio stations specialise further and further," he says.

This view of the narrow focus of UK radio is still shared by marketers at key labels looking to promote new or "older" acts. But the rush to jump into bed with newspapers to promote acts seemingly indiscriminately looks like slowing down. It is early days yet, but it may be that fewer CDs will be thudding onto the doormat on Sunday mornings in months to come. **Mary-Louise Harding**



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because we get customers traveling from a 70-mile radius to come and pick up what they want," says Prangeli. "We also enjoy a very strong reputation with the specialist labels of the major record companies and outside of

Prangeli reports that the profile of the store has been enhanced by the success of the label which was set up in conjunction with Passion Music back in 1998. So far Soul Brother Records has produced 14 albums and three 12-

inch with Marlena Shaw

but that's not the only

## SOUL BROTHER TOP 10

1. Anthology Marlena Shaw (Soul Brother)
2. Acoustic Soul India.Arie (Motown)
3. Soul Searching Dave McMurray (Hip Box)
4. Your Woman Sunshine Anderson (Atlantic)
5. Musical Massage Loon Ware (Expansion)
6. Driftin' Various (Jazz FM)
7. M2 Marcus Miller (Dreyfus)
8. Escape Marcus Miller (Far Out)
9. Coming Right At You 100% Pure (Poison [Soul Brother])
10. Soul Travels Nathan Haines (Chilli Funk)

While the label formerly concentrated on releases spanning artists such as Fela Marva Whitney, Marlena Shaw, Eddie Henderson and James Mason, its latest compilation, *Organic Soul*, features new recordings from Erykah Badu backing vocalist Naomi, Ledesi and Karen Bemrod.

Consistent advertising in specialist magazines such as *Straight No Chaser*, *Blues* and *Soul* and *Echoes* maintains awareness for Soul Brother's extensive catalogue and it also works closely with radio stations such as Jazz FM, Kiss and Choice.

As far as the website is concerned, Prangeli feels that after three-and-a-half years of hard work, the site is now finally paying its way. "The site was very slow to start with but now we've got ourselves a good search engine it is really taking off," he says. "We are now looking at orders from one in every two visitors."

One of Soul Brother's strengths is that it is a family affair, run by Prangeli in conjunction with his brother Malcolm and wife Doreen. "We now got eight people working for us and really enjoy what we do," he says. "We are still ambitious to grow and with some exciting projects in the pipeline we are looking forward to seeing it happen."  
Soul Brother: 3 Kewick Road, Putney, London SW15 2H, e-mail: [soulbrother@btinternet.com](mailto:soulbrother@btinternet.com), website: [www.soulbrother.com](http://www.soulbrother.com)

## IN-STORE NEXT WEEK (from 18/6/01)

**Andys RECORDS**  
In-store - Travis, Ed Harcourt, Prefab Sprout, Union Underground, Terence Blanchard, Sparklehorse, Latin Essential, Afro Celt Sound System, St Germain, Kate Rusby, Echobelly, Becky Taylor, ELO, Robbie McIntosh Band, Handel, Van Hal, Bonis Duglosh, Danny Howells, Lee Coombes, Barry 11, Barrio Latino, Electrolane, Four Star Mary, The Wonder Stuff, Elbow, Transport, 3UO; Press ads - Berfly 11, The Wonder Stuff, Handel, Barrio Latino; The Best Northern Soul All-Nighter...Ever, Messalin, Danny Howells, Lee Coombes, Elbow, Electrolane, Ed Harcourt, DTPM, Creative Spaces, Sykk 130, Four Star Mary, Malcolm Arnold

**CD Cafe**  
In-store display boards - Llorca, The Pattern, Big Dada Sampler, Aspects, I Am Kloot, Squarepusher, The Strokes

**PUNICLE NETWORK**  
Selecta listening posts - Deep Dish, Koot, Shur, Kan Laptop, Medals; Mojo recommended releases - Infected, Rosie Flores, Swag USA, Delicate Audio, Bart Jansch, Robbie McIntosh Band

**ASDA**  
In-store - Christina Aguilera, Aya Napa; The Album 2001, Tom Petty, Travis, ATB

**HMV**  
Single - Christina Aguilera, Backyard Dog, Linkin Park, ATB, Faith Hill, 112, Belle & Sebastian, Phats & Small, Tricots; Albums - Marc Almond, Backyard Babies, Cradle Of Filth, Faithless, Fused; Press ads - Cafe Del Mar Vol. 8, Raging Speedhorn, Progressive Anthems; TV ads - Cafe Del Mar, Funky Divas, Progressive Anthems

**TOWER RECORDS**  
Windows - Pet Shop Boys, Cradle Of Filth, Rosy Music, Travis; listening posts - 3LW, DJ Krush, Snuff, Levellers, EMF, Raphaels, Chadwick, Maher, Rurning, Jimmy Smith, Glenn Tilbrook; Press - Muse, Nitin Sawhney

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

**MVC**  
Album - Faithless; Windows - Crouching Tiger Hidden Dragon; In-store - Classical Brits, Pearl Harbor, Mojo Spotlight on Chrysalis; Listening posts - Sopranos 2, Music To Watch

**Virgin**  
In-store - Radiohead, Travis, Faithless, Pearl Harbor, Raging Speedhorn, Sparklehorse; Press ads - Basement Jaxx, Blink 182, Coast to Coast, Daft Punk, Incubus, Marti Pellow, Moments of Mayday, I Monster, Public Domain feat. Chuck D, Roxxy Music, Sparklehorse, Smiths

**BORDERS**  
In-store - three CDs for £18 offer, ELO, Daft Punk, Sparklehorse, Music To Watch Movies; TV Listening posts - Muse, Travis, Kate Rusby, Afro Celt Sound System

**our price V SHOP**  
Singles - Christina Aguilera, L'Il Kim, Mya & Pink; Windows - India Arie, Backyard Dog, Linkin Park, Phats & Small; In-store - ATB, Human Nature, Faith Hill

**WHSmith**  
In-store - Travis, Dina Carroll, Chill Out Session 2, Capital Gold Legends, Becky Taylor, Stereophonics

**WOOLWORTHS**  
In-store - Lionel Richie, Travis, Music 2, Chill Out Session 2, Alistars, Mis-Teq, Aya Napa The Album 2001, Tom Petty, Bob Dylan



## ON THE SHELF

GEOFF NUNN, manager, V.Shop, Redhill, Surrey

"This store looks much more spacious since it converted from Our Price to a VShop and there is a much greater emphasis on browsability. Although we have the same amount of racking as before, we've organised some of the back space so there is more room to wander around. With our computerised listening posts and ordering kiosks we offer an interactive way of buying that appeals to those who are young and young at heart. It is a great advantage to be able to offer customers the opportunity to check out anything they're interested in. Our listening facility works from a central computer that is updated weekly and all people have to do is pick the CD out from the racks and take it to an in-store listening station. Although we no longer physically stock a wide range, our ordering kiosks are doing a good job to fill the gap. These have been redesigned under the VShop brand and customers can

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## ON THE ROAD

IAN WISEMAN, EMI area account manager for the South East

"The Radiohead album *Amnesiac* is new out this week on Parlophone and all my stores are reporting great sales so far. Interest has been fuelled by some great launch nights which we as a sales team organised up and down the country. With over 2,000 people in attendance following ticket giveaways through various indie retailers, this has really brought the fans out and buzzing for this great album. This week we are also working the *Becky Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio. The excellent new album from *Prefab* *Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio. The excellent new album from *Prefab* *Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio. The excellent new album from *Prefab* *Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio."

looking to break this year. On June 25, Parlophone will release the *Goniff* new single, 19/2000, and July will be spearheaded by a *Beach Boys* best of, heavily supported by TV advertising. I'm advising everyone to watch out for the new album from *Sparklehorse*. Words cannot describe just how stunning this album is and there is already a lot of interest building which means it should achieve the recognition it deserves. Other projects on the go include our £6.74 campaign which spans *Robbie Williams*, *David Bowie*, *Ger Halliwell*, *The Beatle Boys*, *Frank Sinatra*, *Queen*, *Doves* and *Ron Maiden*. Meanwhile, this month sees the 10th anniversary of *Blue Note's* *The Blue Series*, which will be accompanied by the return of a new excellent sampler and 10 more titles in the series - plus a chance to win some *Blue Note* merchandise."

## Labels question value of news

When 1.6m *Sunday Times* readers received a free copy of an enhanced CD from promoting the Eurythmics' 1999 comeback album back in May last year, the initiative itself was regarded as newsworthy. Twelve months later, the practice of artist-based giveaways has become so commonplace – the *Independent* on *Sunday* alone has offered Morcheeba, Elton John, The Divine Comedy, Neil Finn and Nick Cave CDs already this year – that it scarcely raises comment.

Until recently that is. For what seems rapidly to have established itself as a standard marketing practice is coming increasingly under scrutiny as labels question the results such promotions actually achieve – and at what cost. East West ran into trouble with retailers back in April when it offered *Mail On Sunday* readers the chance to pick up a copy of The Corrs' most recent single for free at WH Smith just a week after it had been released. Meanwhile, some senior record executives are questioning not only the limited – in some cases non-existent – impact of such promotions on artists' sales, but also the broader impact on consumer perceptions about the value of the albums they are simultaneously attempting to sell at full price.

One indication of the interest in the subject is the fact that the BPI PR recently decided to commission an investigation into the real figures behind the gloss of newspaper CD giveaway promotions. "Our *raison d'être* is to sell records, not newspapers or magazines, so we have to make a careful decision if this kind of marketing is an effective promotion or giving away the shop – certainly marketers are split, that's why we have to do the research," says committee chairman and Virgin Records president Paul Corroy.

## GAUGING THE EFFECT OF CD UV

Artist	N/paper		
COLDPLAY – Parachutes	10S	29/10	
EURYTHMICS – Pease	ST	14/5	
MORCHEEBA – Fragments Of Freedom	10S	20/01	
RICHARD ASHCROFT – Alone With Everybody	10S	21/10	
ELTON JOHN – For One Night Only	10S	11/02	
FATBOY SLIM – Halfway Between...	Guard.	20/01	

\* In the previous week album sales had increased by 11,900 units.

Figures show week-on-week changes in current album sales in the

Source: M/IW research based on C/IW data

The issue is complicated by the fact that each promotion is different: some promote catalogue items, some new releases by development artists and others – such as the *Sunday Times*' U2 promotion two Sundays ago – albums that have already sold heavily across the counter. Equally, measuring their direct impact (see table) is tricky since some coincide with a new single, album or live dates and others appear in isolation. However, the basic structure of the deals are usually the same, with most of the costs involved such as CD manufacture, TV and radio advertising, foyotting and MOPS fees largely shouldered by the newspaper, sometimes in conjunction with a third party sponsor such as LineOne (which backed the *Sunday Times*' Elvis CD), Microsoft (U2), Interflora (Elton John in the 10S) and World Online (Eurythmics).

Inevitably, most of the record executives involved insist on the value of their own deals. Thus, although the recent U2 promotion appears to have had little immediate uplift in album sales, Universal UK commercial director Steve Gallant argues the initiative was perfectly positioned to reignite awareness of the band ahead of their UK summer tour.

However, some promotions are more strategic and are taking part in a major repertoire to mount complications because it believed its own compilation sales could be hit.

Andrew Cleary, the BPI council member who has engineered the Music4You campaign with News International and Coca-Cola – which has itself raised industry eyebrows for its initial emphasis on "free" CDs – says he has not seen much evidence that distributed giveaways cause an upswing in music sales. "I'm baffled why labels do it, to be honest," says Cleary.

Meanwhile, Virgin Megastores head of music product Jim Batchelor says labels are letting the industry down if they do not "complete the circle" on such promotions by tying them in with retail. "If the industry is trying to sell more records then 50% of [these promotions] are fundamentally flawed since 90-95% of the giveaways will be thrown away – why not add real value with offers that tie back into retail?" says Batchelor.

Subscribe to **fono** and benefit from: the most comprehensive European news coverage on hits that are breaking, industry issues, showcases and award ceremonies, **fono** magazine comes to you weekly focusing on hits – and the people behind them the **fono Directory** – The ultimate starting point for anyone, anywhere, to launch a hit record or a new artist on the European market, the **fono Directory** is the contacts book for the industry. **Breaking Hits CDs** – the highest quality sampler CD currently distributed in Europe. Benefit from hearing the hits first. **Weekly fax service** – highlights from each week's **fono** faxed every Wednesday.



Smash Hits and TV Hits through its marketing agency Uprfront and is currently working on projects with national newspapers, insists the promotions are a win-win situation for all parties. "Take the case of Eurythmics – they weren't getting any airplay, so the *ST* giveaway was a great way of letting their fans know the album was out. Such promotions are increasingly important with airplay becoming more difficult to achieve as radio stations specialise further and further," he says.

This view of the narrow focus of UK radio is still shared by marketers at key labels looking to promote new or "older" acts. But the rush to jump into bed with newspapers to promote acts seemingly indiscriminately looks like slowing down. It is early days yet, but it may be that fewer CDs will be thudding onto the doormat on Sunday mornings in months to come.

Mary-Louise Harding

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[cmartin@ubmiinternational.com](mailto:cmartin@ubmiinternational.com)

# RETAIL FOCUS: SOUL BROTHER

by Karen Faux

Although Soul Brother partner Laurence Prangell no longer has the time to make lengthy trips to the US in search of second-hand vinyl he is still every bit as fired up about music. He recently brought over top soul singer Marlena Shaw and trumpeter Eddie Henderson to deliver a knockout concert at London's Shepherd's Bush Empire, in honour of the store's 10th anniversary. "It was one of the best gigs I've ever been to and we had incredible feedback about it," says Prangell. The Putney-based shop is now one of the main hubs in the UK for soul and jazz, with a thriving in-house record label and international mail-order operation. On the racks, fans of the genre can sift through 5,500 US and UK back catalogue titles on CD and 20,000 on vinyl, while internet shoppers have a selection of 10,000 records to explore.

"It's worth carrying a large stock in-store because we get customers travelling from a 70-mile radius to come and pick up what they want," says Prangell. "We also enjoy a very strong reputation with the specialist labels of the major record companies and outside of



Soul Brother Laurence Prangell with Marlena Shaw. HMV probably still more soul product than any other UK chain."

Prangell reports that the profile of the store has been enhanced by the success of the label which was set up in conjunction with Passion Music back in 1998. So far Soul Brother Records has produced 14 albums and three 12-

## SOUL BROTHER TOP 10

1. Anthology Marlena Shaw (Soul Brother)
2. Acoustic Soul India.Arie (Motown)
3. Soul Searching Dave McMurray (Hip Hop)
4. Your Woman Sunshine Anderson (Atlantic)
5. Musical Massage Leon Ware (Expansion)
6. Driftin' Various (Jazz FM)
7. M2 Marcus Miller (Dreyfus)
8. Escape Marcus Valles (Far Out)
9. Coming Right At You 100% Pure Poison (Soul Brother)
10. Sound Travels Nathan Haines (Chilli Funk)

ches. While the label formerly concentrated on reissues spanning artists such as FBl, Marva Whitney, Marlena Shaw, Eddie Henderson and James Mason, its latest compilation, *Organic Soul*, features new recordings from Erykah Badu backing vocalist Ndambi, Ledesi and Karen Berrod.

Consistent advertising in specialist magazines such as *Straight No Chaser*, *Blues And Soul* and *Echoes* maintains awareness for Soul Brother's extensive catalogue and it also works closely with radio stations such as Jazz FM, Kiss and Choice.

As far as the website is concerned, Prangell feels that after three-and-a-half years of hard work, the site is now finally paying its way. The site was very slow to start with but now we've got ourselves a good search engine it is really taking off," he says. "We are now looking at orders from one in every two visitors."

One of Soul Brother's strengths is that it is a family affair, run by Prangell in conjunction with his brother Malcolm and wife Doreen. "We've now got eight people working for us and really enjoy what we do," he says. "We are still ambitious to grow and with some exciting projects in the pipeline we are looking forward to seeing it happen." Soul Brother: 2 Kewick Road, Putney, London SW15 2JL, e-mail: soulbrother@btinternet.com, website: www.soulbrother.com

## IN-STORE NEXT WEEK (from 18/6/01)

**Andys RECORDS**  
In-store - Travis, Ed Harcourt, Prefab Sprout, Union Underground, Terence Blanchard, Sparklehorse, Latin Essential, Afro Celt Sound System, St Germain, Kate Rusby, Echobelly, Becky Taylor, ELO, Robbie McIntosh Band, Handel, Van Hal, Boris Duglosh, Danny Howells, Lee Coombes, Barfly 11, Barrio Latino, Electrelene, Four Star Mary, The Wonder Stuff, Elbow, Transport, 3LW; **Press ads** - Barfly 11, The Wonder Stuff, Handel, Barrio Latino; **Best Northern Soul All-Nighter** - Ever, Messiaen, Danny Howells, Lee Coombes, Elbow, Electrelene, Ed Harcourt, DTPM, Creative Spaces, Sykk 130, Four Star Mary, Malcolm Arnold

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

**PARADISE NETWORK**  
Selecta listening posts - Deep Dish, Koot, Shur, Kim Loptop, Medals: Mojo recommended retail, California, Rosie Flores, Swag USA, Delicate Auld, Bert Jansch, Robbie McIntosh Band

**ASDA**  
In-store - Christina Aguilera, Aya Napa: The Album 2001, Tom Petty, Travis, ATB

**HMV**  
Single - Christina Aguilera, Backyard Dog, Linkin Park, ATB, Faith Hill, 112, Belle & Sebastian, Phats & Small, Trisco; **Albums** - Marc Almond, Backyard Babies, Cradle Of Filth, Faithless, Fused; **Press ads** - Cafe Del Mar Vol. 8, Raging Speedhorn, Progressive Anthems; **TV ads** - Cafe Del Mar, Funky Divas, Progressive Anthems

**TOWER RECORDS**  
Windows - Pet Shop Boys, Cradle Of Filth, Royce Music, Travis; **Listening posts** - 3LW, DJ Krush, Snuff, Levellers, EMF, Raphaels, Chadwick, Mahler, Runway, Jimmy Smith, Glenn Tilbrook; **Press** - Muse, Ntln Sawney

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

**MVC**  
Album - Faithless; **Windows** - Crouching Tiger Hidden Dragon; **In-store** - Classical Bits, Pearl Harbor, Mojo Spotlight on Chrysalis; **Listening posts** - Sopranos 2, Music To Watch Movies By, Spellbound, two Philips 50 CDs for £15 to classical cardholders

**Virgin**  
In-store - Radiohead, Travis, Faithless, Pearl Harbor, Racing - Speedhorns, Sparklehorse; **Press ads** - Basement Jaxx, Blink 182, Coast to Coast, Dat Punk, Incubus, Marri Pellow, Moments of Mayday, 1 Monster, Public Domain feat. Chuck D, Roby Music, Sparklehorse, Smits

**BORDERS**  
In-store - three CDs for £18 offer, ELO, Dat Punk, Sparklehorse, Music To Watch Movies By; **Listening posts** - Muse, Travis, Kate Rusby, Afro Celt Sound System

**our price VSHOP**  
Singles - Christina Aguilera, L'Il Kim, Mya & Pink; **Windows** - India Arie, Backyard Dog, Linkin Park, Phats & Small; **In-store** - ATB, Human Nature, Faith Hill 112

**WHSmith**  
In-store - Travis, Dina Carroll, Chill Out Session 2, Capital Gold Legends, Becky Taylor, Stereophonics  
**WOOLWORTHS**  
In-store - Lionel Richie, Travis, Muse 2, Chill Out Session 2, Allstars, Mis-Teq, Aya Napa The Album 2001, Tom Petty, Bob Dylan



**ON THE SHELF**  
GEOFF NUNN, manager, V.Shop, Redhill, Surrey



**ON THE ROAD**  
IAN WISEMAN, EMI area account manager for the South East

"This store looks much more spacious than it converted from. Our price to VShop and there is a much greater emphasis on browsability. Although we have the same amount of racking as before, we've utilised some of the back space so there is more room to wander around. With our computerised listening posts and ordering kiosks we offer an interactive way of buying that appeals to those who are young and young at heart.

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find from 110,000 titles spanning CD, MiniDisc, video and DVD. There is no charge for delivery, which usually takes around two working days. The kiosks are fully interactive and fun to use, and are currently bringing a lot of business our way. There are plans to market them more fully as a feature of the stores.

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Our recommended album this week is *Ludacris* and we've had a lot of enquiries about the forthcoming 2 Pac single. DVD chart sales are being led by *Charlie's Angels* and *Pitch Black*, and we're offering a 'buy one and get the second half-price' deal."

"The *Radiohead* album *Amnesiac* is new out this week on Parlophone and all my stores are reporting great sales so far. Interest has been fuelled by some great launch nights which we as a sales team organised up and down the country. With over 2,000 people in attendance following ticket giveaways through various indie retailers, this has really brought the fans out and buzzing for this great album.

This week we are also working the *Becky Taylor* single with an album to follow on June 11. This is a major priority for EMI Classics and one which we are currently working ourselves at radio.

The excellent new album from *Prefab Sprout* is out on June 18 and features the original version of *Cowboy Dreams* which was a big hit for Jimmy Nail. The following weeks sees the release of the much-awaited album *Here Be Monsters* by *Ed Harcourt* on Heavenly and this is one artist we will be

looking to break this year. On June 25, Parlophone will release the *Gorillaz* new single, 19/2000, and July will be spearheaded by a *Beach Boys* best of, heavily supported by TV advertising.

I'm advising everyone to watch out for the new album from *Sparklehorse*. Words cannot describe just how stunning this album is and there is already a lot of interest building which means it should achieve the recognition it deserves.

Other projects on the go include our £6.74 campaign which spans *Robbie Williams*, *Dave Bowie*, *Leaves*, *The Beastie Boys*, *Frank Sinatra*, *Queen*, *Doves* and *Iron Maiden*.

Meanwhile, this month sees the 10th anniversary of *Blue Note's The Blue Series*, which will be accompanied by the return of a new excellent sampler and 10 more titles in the series - plus a chance to win some *Blue Note* merchandise."

by Andrew Stewart

CLASSICAL BRITS JUDGE A SUCCESS

The Classical Brit Awards appears to have made a strong contribution in the battle to win new consumers and extend the reach of the classical market. This year's show, which attracted a television audience of over 3.7m, confirmed the place of crossover acts at the sharp end of the classical revival. It also delivered high-profile exposure to artists with impeccable classical credentials, reinforcing the demystification of classics widely favoured by the major labels.

Rob Dickinson, Classical Brits chairman, is upbeat about the promotional value of the awards ceremony, not least because of its glamorous style and deliberate challenge to public prejudices against classical music. "I was particularly happy with the TV show, which was a great piece of television. You can't always capture the atmosphere of a live show on the small screen, but this production did. It showed the breadth that classical music could reach while still being very entertaining. Once again, the audience of nearly 4m worked against the views of the sceptics," he says.

He adds that the show, already booked by Carlton TV for next year, has confounded its critics. "I think we've proved that classical music can be very good to watch on television and has the power to attract a big audience. People would have turned on because of the tabloid coverage for Bond (pictured) and then saw the fabulous Angela Gheorghiu. In the classical world, she's already a huge star, but the wider public were introduced to her because they wanted to see Bond or Russell-Walton," he says.

The retail impact of the awards show was, so far, favoured Decca's Bond and Watson, the first two acts presented on the television show and arguably its most accessible commodities. Within three days of the show's transmission, the debut albums from Watson and Bond had risen respectively to 17 and 22 in the pop album chart. According to Dickon Stainer, head of Decca UK, their upward chart mobility reflected considerable marketing and PR activity in the run up to the Classical Brits. "From a marketing angle, the Brits was a key show for us. But in order for albums to have real promotion success afterwards, it's not enough to rely on just the Brits alone."

He points to the collective effect on sales of personal appearances by the artists, including outings for Watson on the National Lottery Show, GMTV and the singer's TV special as part of BBC Music Live weekend and Bond's contributions to Woman's Hour and Steve Wright's radio show. "It's a mistake to imagine it's all going to work out on the strength of exposure at the Classical Brits. The week before the Brits, Russell and Bond were already in the pop charts at 35 and 38. We deliberately pushed for that, since we knew that if they weren't established there then the Brits effect would be lessened. I think the retail trade don't want just one big exposure for an artist. It wants a structured sequence of exposure and a set of reasons why a record company expects dealers to rechart its records," he says.

Andrew Stewart can be contacted by email at: [AndrewStewart13@compuserve.com](mailto:AndrewStewart13@compuserve.com)



ALBUM of the week



CASTA DIVA — ANGELA GHEORGHIU: Bel canto aria by Bellini, Donizetti and Rossini.

Gheorghiu; Chorus of the Royal Opera, Covent Garden; LSO, Pido. (EMI Classics CDC 5571632). Operatic divas are a tough genre to crack in the modern world, but Gheorghiu's *dying breed*, shunned as an irritating survival from the past, Angela Gheorghiu remains the genuine article, however, prone to temperamental outbursts and touched by genius. This album, released in the wake of the Romanian soprano's Classical Brit Award appearance, confirms why she stands among the finest lyric voices of the age. The performances are technically flawless and charged with a range of expression that stamps her mark on to even the most familiar works. Backed by extensive marketing, including ads in the classical press, *The Sunday Times*, *Daily Mail* and on Classic FM,



REVIEWS

For records released up to July 2 2001

ROLAND CHADWICK — THE REVEALING: *Mandolin Concerto No. 1*; *Letter from LA*; *Carabella Suite*; *Three Kisses for Jenny*; *Quintet in A* for classical guitar and string quartet; *Chadwick*; *New Britten String Quartet*; *ECO*/Kashif. (New Classical 465 357-1). Australian-born Roland Chadwick's compositions were created "to express love, joy and my own unbridled passion". Those qualities have been more powerfully expressed by composers whose music goes much deeper than Chadwick's, but there is a warmth about his writing that should reach beyond the classical market. More of his philosophy and samples can be found at [www.rolandchadwick.com](http://www.rolandchadwick.com). The disc is supported by ads in the classical and trade press. RICHARD DANIELPOUR — *ELEGIES*. *Elegies*; *Sonnets to Orpheus*. Von Stade, Hampson, Huang; *Perspectives Ensemble*; LPO/Niernberg. (Sony Classical SK 60855D). Mezzo-soprano Frederica von Stade's father was killed while serving with the US Army during the last days of World War II, two

months before she was born. Richard Danielpour's *Elegies*, completed in 1997, sets poetry inspired by letters sent by Charles von Stade from the battlefields of Normandy to his pregnant wife. The song cycle's premiere recording brings home the dramatic strengths of Danielpour's unashamedly lyrical writing, which draws eloquent performances from Von Stade, Thomas Hampson and conductor Roger Niernberg. It is advertised in the classical press.

RACHMANINOV: *The Bellis*; *TANDEYEV*: *John of Damascus*. *Mescheriakova*, Larin, Chernov; Moscow State Chamber Choir; Russian National Orchestra/Pletnev. (Deutsche Grammophon 471 029-2). An outstanding release from Mikhail Pletnev and his all-Russian forces, this brings out the festive nature and emotional breadth of Rachmaninov's choral symphony. The coupling presents Taneyev's rarely-heard Cantata after Tolstoy's poem, boldly performed and richly recorded. It is one of the year's finest and most attractive choral discs.



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## SINGLE of the week

**GORILLAZ: 19-2000** (Parlophone/CDB559).

Cartoon superstars Gorillaz aim to ape the success of Clint Eastwood, which is currently one of the top 10 biggest-selling singles of the year. 19-2000 has a similar loose funky feel which should build on their expanded fanbase. The band are taking their multimedia show on the road with dates across the country. The Soulchild remix of the track is A-listed at Radio One.



## ALBUM of the week

**BASEMENT JAXX: Rooty (XL Recordings XLCD43).** With summer anthems Jus 1 Kiss



poised to follow Romeo into the Top 10, the energy and quality of this second album — named after the parties that spawned its sound — make its success guaranteed. The S&P London duo look set to continue their worldwide assault as they make their first steps into the US this summer. Who says dance doesn't sell albums?



## SINGLE reviews



**HEAR'SAY: The Way To Your Love** (Polydor 5871482). This StarGate-produced highlight from the double platinum album may not have a TV series to rely on for exposure,

but the band's profanity is immense. The Hear'Say phenomenon seems unstoppable — apparently they are already working on festive material.

**EXPOSED: THE STROKES: Hard To Explain/ New York City Cops** (Rough Trade RTRACDSCD023). Currently on a UK tour, the New York five-piece's profile continues to soar. Following their recent NME cover, curiosity in the act is high, while Radio One has Clated Hard To Explain. Let's hope the critical acclaim translates into genuine sales demand.

**IAN VAN DAHL: Castles In The Sky** (NuLife/Arista 74321 867142). Radio One's Dave Pearce once again shows his ear for poppy Euro-trance with this melodic track featuring a hooky synth line and female vocal. Tipped to be a summer smash, it should follow NuLife's Warp Brothers into the Top 40.

**THE BEES: Punching** (We Love You 100). This is the debut full single from The Bees after a few instantly lovable low-key releases. The Bees deft categorisation, sounding somewhere between Beta Band-style harmony-heavy pop and authentic reggae, jazz and funk.

**BIG DOG: In The Middle** (Jive 9252322). Already A-listed at Xfm, this is a laidback track with a smooth and infectious groove. With a forthcoming album due out in July, this is a strong single that will encourage interest in the Kermik-fronted foursome.

**APPLIANCE: A Gentle Cycle Revolution** (Mute CDMUTE245). The first single from Imperial Tribe, the trio's second album, finds their restrained but beguiling electronics effectively easing into Spiritualised territory. Support slots for Godfreak will have increased their profile.

**STANTON WARRIORS: Right Here** (XL Recordings XL13131D). The hotty-tipped breakfast garage duo make their debut on XL with this bass-heavy electro-flavoured cut featuring vocals from Diane Charlemagne. Limited to 2,000 copies, it trails their forthcoming mix album The Stanton Session (released on July 9).

**USHER: U Remind Me** (Arista 74321 863382). Produced by up-and-coming Philly producer Hushchild, this is a further taste of Usher's upcoming album 8701, following his recent hit Pop Ya Collar.



Already A-listed at Radio One, it should keep Usher's comeback on course before the release of the Neptunes-produced single I Don't Know featuring labelmate P Diddy.

**BACKSTREET BOYS: More Than That** (Jive 9252342). Possibly their last single (if the rumours prove to be true), this is a ballad typical of the all-conquering quintet's recent sound. While a Neptunes remix of The Call provides an extra twist, it is unlikely to win them new crossover fans.

**REMEMBER BELLEFRIE: Perfect Bliss** (Virgin VSCDT1807). Louis Walsh's latest project, a female harmony quartet, make a strong debut with this Jordan Elvoss-written track. Their musical abilities suggest something more sophisticated than the usual pop package.

**LIZON: The Bagulo Track** (Renaissance RENXJ006). Massive with DJs such as John Digweed and Dave Saaman after its release on Deep Dish's Yoshihoshi label last year, this hypnotic choral-themed progressive house track now receives a UK release. Remixes from Bedrock, Circulation, Menace and Phil 'Ignor' could well help it cross over.

**GRAND DRIVE: The Wheels EP** (RCA Victor GDCD1). With enough critical acclaim to embarrass even Starsailor, this country-tinged act make their major-label debut. This collection features three new tracks, while Wheels II is lifted from the album True Love and the cover is a

**DARKFLOWER: Love Will Bring Us Back Together** (Echo RADC93). Melanie Williams and Joe Roberts debut with this funky update of the Roy Ayers classic featuring their smooth vocal harmonies. An across-the-board remix package from Illcat, B15 and Cam 7 should ensure club support.

**REMEMBER THE BEATNUTS: No Escapin'** (This Loud XPCD2554). The veteran East Coast hip-hop outfit's first single from Take It Or Squeeze It is as funky and hooky as ever. In the post-MPQ climate, a Blasting at Radio One could make it the act's first big UK chart success.



**SELENA VS X MEN: Give It Up** (Go Beat SXCD2). This track from the 18-year-old R&B newcomer receives a two-step reworking by the X Men. A brash catchy chorus and polished appeal makes it one of Go Beat's strongest releases so far this year.

**JAMES: Getting A Kick In (All Messed Up)** (Mercury JMC1125). James' decision to develop their new album live — as opposed to recording it beforehand in the studio — benefits from the energy and focus an audience can provide. That energy finds perfect form in this track.

**OCEAN COLOUR SCENE: Mechanical**

**REMEMBER TRICKY: Evolution Revolution Love** (Anti Ine/ Eptaph 5596-251). Sounding as graceful as labelmate Tom Waits and joined by singer/guitarist Ed Kowalczyk (of Live) and rapper Hawkman, Bristol's wayward son returns with a distinctly Madworld attack-escapist, string-driven track taken from forthcoming album Blowback, which gets right under the skin. It is his best work for some time and is supported by a Jake Scott-directed video.

**Wonder** (Universal Island CID779). On their 12th anniversary, OCS release the second single from their new collection. A standout track on the album which follows their usual formula, this single features Steve White, Mick Talbot and Mark Feltham.

**REMEMBER RELISH: You I'm Thinking Of** (EMI CDEMD 587). Hailing from Northern Ireland — where they have achieved chart success with a Top 10 single and Top Five album — this young soulful trio release their UK debut. Though UK radio has been slow to come on board, their profile will be helped by a show at T In The Park.

**NEW FLESH: Communicate** (Big Dada BD030). This taste of the album Understanding sees the hip-hop crew team up with Blackalicious frontman Gift Of Gab. Smooth beats, fluid bass and a soulful attitude mix neatly to create a great summer-favoured track.

**REMEMBER DE LA SOUL: Thru Ya City** (Tommy Boy TBCD2223). This double A-side is another great comeback from the veteran rappers. Featuring laidback summery beats, it does not match up to their earlier work but is sure to please fans.

**AMEN: The Waiting 18** (Virgin VUSCD0207). Ex-Sex Pistol Steve Jones recently said, "Amen are more pleased than we've ever were," and this goes some way to describe the punk rock intensity of the band. On this single, comparisons with Dead Kennedys immediately spring to mind.

**REMEMBER TRICKDADDY: Take It To Da House** (Atlantic 756K750882). Full of Florida flavour, this KC & The Sunshine Band-sampling rap hit has the pop potential of Nelly. In the absence of mainstream radio support, however, it is unlikely to reach beyond the R&B clubs.

## ALBUM reviews



**REMEMBER MARI PELLOW: Smile** (Mercury 5860032). The first solo album from the former Wet Wet Wet frontwoman is an eclectic mix of pop and soul tracks which will not disappoint fans. With his usual strong and distinctive vocals, plus a long-running press campaign, it is certain to establish him as a solo artist.

**VICTOR MOLLOY: The Musings Of Monsieur Molloy** (Inertia INERT16CD). Jazz, hip hop and soundtracks collide on this debut from Brighton-based Molloy.

This week's reviewers: Simon Abbott, Dugald Baird, Paul Brooks, Claire Bond, Hamish Champ, Rosie Hartnell, Daniel Hesley, Owen Lawrence, James Roberts, Simon Ward and Nick Tesco.



Sleazy, slow-motion grooves meet minimal breaks and wide-screen strings to create a sparse yet satisfying sound.

**REMEMBER LISA STANFIELD: Face Up** (Arista 74321 852122). In an age where pop music has a tendency towards feeling manufactured, Stanfield's latest work is clearly of her own making. With partner Ian Devaney, she fills the album with fresh Seventies-style soul and gospel.

**REMEMBER BACKYARD BABIES: Making Enemies Is Good** (NCA 74321 855612). The Swedish glass-rockers return with this old-school-metal album that reminds the listener that they do actually like sex, drugs and rock'n'roll, along with big hands-in-the-air choruses. Clinch aside, this album has mainstream guns 'N Roses-type appeal.

**REMEMBER YAKTI Bo: Puzzle** (Atmospheres 2349-3). Long overdue for a release in the UK, Puzzle has already sold more than 300,000 units worldwide. French youths Tahiti 80 blend offbeat kitschy Seventies rock, funk and dance/pop with thoughtfully modern sensibilities.

**SQUAREPUSHER: Go Plastic** (Warp WARP0085). Tom Jenkinson's first album in two years sees the sonic cavalier mangling beats and twisting melodies in his distinctive manner. Although the album comes in plastic, the majority of Go Plastic proves something of a let-down, especially when compared with his extraordinary current single My Red Hot Car.

**JAGGED EDGE: Jagged Little Thrill** (Columbia 503342). The top-selling US R&B act release their third album. With guest spots from the likes of Kelly Rowland and Ludacris, this album flows effortlessly and offers state-of-the-art R&B with utopian and slower songs. While big on the streets, it will be tough to reach a wider audience.

**VARIOUS: Obsessive Sessions Vol. 1** (Obsessive EVSCD22). Obsessive celebrates its first birthday with this eclectic mix of electro, breakbeat and West Coast house based around its monthly night at London's The Cross. Tracks from acts such as Slam, Silicone Soul and Modaji give the album a forward-looking edge.

## Here new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at [www.dotmusic.com/reviews](http://www.dotmusic.com/reviews)

**REMEMBER ED HARCOURT: Here Be Monsters** (Heavenly HVNLP13CD). Currently the darling of both the music and the mainstream press, 23-year-old Harcourt's songwriting displays a notable maturity on this, his "proper" debut long-player, following last year's mini-album, Madworld. Unashamedly citing influences including Tom Waits, Harcourt's album, co-produced by Death In Vegas' Tim Holmes, is an emotional rollercoaster, one minute upbeat, the next thoughtful, and it improves with every listen.

# TOP 75



16 JUNE 2001

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
1	ANGEL	MCA/Uni-Island MCST0 4025/MCSC 4025P (U) (PolyGram/Universal/EMI/Chrysalis/Capitol/Casablanca/Decca/Parlophone/Warner/Chappell/Interscope/Columbia/Sony/Atlantic/Island/Reprise/World Circuit/World Circuit)	4025/MCSC 4025P (U)	7/12	
2	DO YOU REALLY LIKE IT	Palentino/Rehms/Rehms/Rehms/Rehms/Rehms (Daredevil) (Daredevil) (Daredevil) (Daredevil) (Daredevil)	REHMS/REHMS/REHMS/REHMS/REHMS	4025/MCSC 4025P (U)	
3	WE COME 1	Cheeky/Arista 742128/2453 (BMG)	742128/2453 (BMG)		
4	HERE AND NOW/YOU'LL BE SORRY	Chel/Alia 820133/202133A (P)	820133/202133A (P)		
5	ANOTHER DAY IN PARADISE	WE WEA 3220/WEA 3220 (E) (Columbia)	3220/WEA 3220 (E)		
6	ROMEO	XL Recordings XL 1320/CX132 (V)	1320/CX132 (V)		
7	DON'T STOP BELIEVIN'	Polygram 581708/258708A (U)	581708/258708A (U)		
8	ALL RISE	Interscope 2812/2812C (E)	2812/2812C (E)		
9	CLOSE TO YOU	Mercury MERO3D 32/MERCAS 532 (U)	32/MERCAS 532 (U)		
10	SING	Independent/ISO 4835/MCSC 4965 (TEN)	4835/MCSC 4965 (TEN)		
11	ELECTRIC AVANTAGE	Ice/Act West EM 2820/DW 231C (TEN)	2820/DW 231C (TEN)		
12	NEW BORN	Taste Media/Machroom MUSH 8200/S54 (BMV/P)	8200/S54 (BMV/P)		
13	LULLABY	Virgin VSCDT 1796/VCS (U)	1796/VCS (U)		
14	THANK YOU	Cheeky/Arista 742128/3042/742128/304 (BMG)	742128/304 (BMG)		
15	OCEAN SPRAY	Epic 6712328/6712328A (TEN)	6712328/6712328A (TEN)		
16	NEVER ENOUGH	Positiva 323TV 156/TV1 156 (E)	323TV 156/TV1 156 (E)		
17	IT'S RAINING MEN	EMI CEMMS 8947/CEMA 478 (E)	8947/CEMA 478 (E)		
18	RIDE WITH ME	Universal MCST0 4025/MCSC 4025P (U)	4025/MCSC 4025P (U)		
19	NO MORE (BABY I MA DO RIGHT)	Epic 6712328/6712328A (TEN)	6712328/6712328A (TEN)		
20	DAYDREAM IN BLUE	Interscope/Karma JCD/KARMA 726 (TEN)	726/KARMA 726 (TEN)		
21	OUT OF REACH	Go Beat/PolyGram GO3 28/GOBMC 39 (U)	28/GOBMC 39 (U)		
22	COLD AS ICE	Epic 6711762/6711761A (TEN)	6711762/6711761A (TEN)		
23	HARD TO ALL BEFORE	Arista 4710/0002/AT 0100C (TEN)	4710/0002/AT 0100C (TEN)		
24	FREE	Interscope/Polygram 487/5020/487/5020A (U)	487/5020/487/5020A (U)		
25	YOU ARE ALIVE	Positive COTV5 153/TV1 153 (E)	153/TV1 153 (E)		
26	WAITING FOR THE SUMMER	Funburst/COOLIFY JACYUR7Y 1 (AMQ/U)	1 (AMQ/U)		
27	TEENAGE DIRTYBO	Columbia 6707620/6707621A (TEN)	6707620/6707621A (TEN)		
28	WHAT'S YOUR FANTASY	Def Jam 5729842 (U)	5729842 (U)		
29	PLAY	Epic 6712272/6712272A (TEN)	6712272/6712272A (TEN)		
30	WHOLE AGAIN	Interscope 2812/2812C (E)	2812/2812C (E)		
31	UPSIDE DOWN	Stockholm/Polygram 1588/8201/1588A (U)	1588/8201/1588A (U)		
32	IT WASN'T ME	MCA/Uni-Island 1558/2016/1558A (U)	1558/2016/1558A (U)		
33	SO FRESH SO CLEAN	LaFace/Arista 742128/3042/742128/304 (BMG)	742128/3042/742128/304 (BMG)		
34	BUTTERFLY	Columbia 671001/671001A (TEN)	671001/671001A (TEN)		
35	SURVIVOR	Columbia 6711262/6711261A (TEN)	6711262/6711261A (TEN)		
36	WHO'S THAT GIRL	Interscope/Polygram 487/5020/487/5020A (U)	487/5020/487/5020A (U)		
37	GET UR FREAK ON	East West/Electra E 7206/DE 7206E (TEN)	7206/DE 7206E (TEN)		

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
38	SOMEONE LIKE YOU	1st Avenue/Mercury 589307/2589306A (U)	589307/2589306A (U)		
39	CLINT EASTWOOD	Parlophone CDR 6533/CTR 6532 (E)	6533/CTR 6532 (E)		
40	ASTOUNDED	Virgin VSCDT 1842/VCS (U)	1842/VCS (U)		
41	PURE AND SIMPLE	Polygram 581708/258708A (U)	581708/258708A (U)		
42	NO FLOW	Palin Pictures 8PDC 7052/PFCS 7054 (AMV/C)	7052/PFCS 7054 (AMV/C)		
43	LOVIN' EACH DAY	Polygram 581708/258708A (U)	581708/258708A (U)		
44	HOME	Religion 0126565/RLG5 (U)	0126565/RLG5 (U)		
45	UP MIDDLE FINGER	East West/DKX CDC/DOXDC QCS (TEN)	DOXDC QCS (TEN)		
46	WHAT TALK YOU SO LONG	Virgin VSCDT 1796/VCS 1796 (E)	1796/VCS 1796 (E)		
47	THE GUSH	ZTT 671040/C5 (AMV/P)	671040/C5 (AMV/P)		
48	PYRING RING	Def Soul 5896/2453/5896A (U)	5896/2453/5896A (U)		
49	RAMBLANCE	Parlophone COSHFEH 45102 (E)	45102 (E)		
50	THE SOUND OF MY HEART	Virgin VSCDT 196/VSC5 196 (E)	196/VSC5 196 (E)		
51	LET'S ENJOY THE DAY	VC Recordings/VCO 888 (E)	888 (E)		
52	ALL FOR YOU	Virgin VSCDT 181/VSC 181 (E)	181/VSC 181 (E)		
53	HOPE YOU DANCE	MCA/Uni-Island MCST0 4025/MCSC 4025P (U)	4025/MCSC 4025P (U)		
54	LIQUID DREAMS	JRCA 742128/3042/742128/304 (BMG)	742128/3042/742128/304 (BMG)		
55	NEW YEARS DUB	Seneca Senior/COFF/SEFF 808 (M)	808 (M)		
56	STILL ON YOUR SIDE	Motown CXCSTAS 138/CXCSTAS 135A (BMG)	138/CXCSTAS 135A (BMG)		
57	MUST CANT GET ENOUGH (NO HO HO)	Tammy T986/2453/986A (U)	2453/986A (U)		
58	HIT OR MISS (WAITED TOO LONG)	MCA/Uni-Island 1558/232 (U)	1558/232 (U)		
59	COWBOYS & KISSES	Epic 6712620/6712621A (TEN)	6712620/6712621A (TEN)		
60	SONG OF DREAMS	EMI Classics 6794860/4794861A (E)	6794860/4794861A (E)		
61	I'M LIKE A BIRD	Dreamworkz/Polygram 459392/459394 (U)	459392/459394 (U)		
62	LET LOVE BE YOUR ENERGY	Chrysalis CDHDS 314A/CDHCS 3124 (E)	314A/CDHCS 3124 (E)		
63	UPTOWN GIRL	RCA 742214/18192/742214/18194 (BMG)	18192/742214/18194 (BMG)		
64	IMITATION OF LIFE	Warner Brothers W 5930C/W 593C (TEN)	5930C/W 593C (TEN)		
65	WHAT IT FEELS LIKE FOR A GIRL	Maverick/Warner Bros WMS3 CD/WMS3 (C) (TEN)	WMS3 CD/WMS3 (C) (TEN)		
66	KEEP CONTROL	Code Blue 81/U 02016 (TEN)	81/U 02016 (TEN)		
67	REVOLUTION	Ninja Tune ZENC0 538 (U)	ZENC0 538 (U)		
68	24 HOURS	Virgin VSCDT 1806 (E)	1806 (E)		
69	SALSOUL NUGGET (IF U WANNA)	FCC 387/PCS 392 (TEN)	387/PCS 392 (TEN)		
70	MR WRITER	V2 VVR 501533/VVR 501533 (BMV/P)	501533/VVR 501533 (BMV/P)		
71	STAR 9	Skin/SKIN 6400C (U)	6400C (U)		
72	MY SUPERSTAR	Polygram 581708/258708A (U)	581708/258708A (U)		
73	ONE WILD NIGHT	Mercury 572952/572954 (U)	572952/572954 (U)		
74	OVER THE RAINBOW	Blue Street/Hill 186 (HOT)	186 (HOT)		
75	DEEP DOWN AND DIRTY	Island/Uni-Island CD 777/CSS 777 (U)	777/CSS 777 (U)		

As used by Top Of The Pops and Radio One

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
76	... (Title obscured)	...	...	...	...
77	... (Title obscured)	...	...	...	...
78	... (Title obscured)	...	...	...	...
79	... (Title obscured)	...	...	...	...
80	... (Title obscured)	...	...	...	...
81	... (Title obscured)	...	...	...	...
82	... (Title obscured)	...	...	...	...
83	... (Title obscured)	...	...	...	...
84	... (Title obscured)	...	...	...	...
85	... (Title obscured)	...	...	...	...
86	... (Title obscured)	...	...	...	...
87	... (Title obscured)	...	...	...	...
88	... (Title obscured)	...	...	...	...
89	... (Title obscured)	...	...	...	...
90	... (Title obscured)	...	...	...	...
91	... (Title obscured)	...	...	...	...
92	... (Title obscured)	...	...	...	...
93	... (Title obscured)	...	...	...	...
94	... (Title obscured)	...	...	...	...
95	... (Title obscured)	...	...	...	...
96	... (Title obscured)	...	...	...	...
97	... (Title obscured)	...	...	...	...
98	... (Title obscured)	...	...	...	...
99	... (Title obscured)	...	...	...	...
100	... (Title obscured)	...	...	...	...



the single from the film  
**'PEARL HARBOR'**  
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WES/CDC



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MUSIC WEEK 16 JUNE 2001



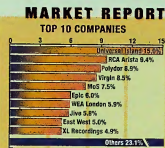
16 JUNE 2001

### CHART COMMENTARY

by ALAN JONES



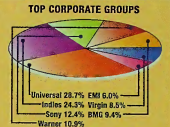
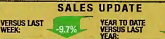
No change at the top of the singles chart, with Shaggy's Angel retaining pole position with sales exceeding 100,000 for the second week in a row. With 280,000 copies sold in a fortnight, it sprouts 25-11 on the year-to-date rankings, where Shaggy's previous single, It Wasn't Me, continues to lead the way with sales to date of more than 1,225,000. Combined, they make him by far the biggest-selling singles artist of the year. And it is not just singles he is selling - his Hot Shot album dips 1-2 to accommodate the arrival of Rascalflair's new Amnesiac album but sold a further 51,000 copies last week. That is as many as his 1995 Virgin album Boombastic has sold since its release - although it was not Boombastic that cost him his contract. That was down to the failure of the 1997 follow-up Midnite Lover, which spawned the number seven single Piece Of My Heart but which never charted itself and which, to this day, has sold fewer than 2,500 copies.



### SINGLE FACTFILE

Last Friday, the London Evening Standard's ES Magazine's 'so now, so then, so over' list nominated 5 Club 7 as now, Hear 'Say as then and Steps as over in the mixed pop vocal group stakes. The latter judgment seems both harsh and premature given the fact that the very same Steps debut at number four this week with Here And Now/You'll Be Sorry. It gives the act their 12th consecutive Top 10 hit, a sequence which extends all

the way back to their second single and which, among British groups, is beaten only by the Beatles and the Rolling Stones - exalted company for a group 'so over'. It is also Steps' 11th straight top five hit, a sequence bested only by the Beatles. Here And Now/You'll Be Sorry is Steps' fifth double A-side, and both tracks are taken from the group's latest album Buzz, which contains five hits and has sold 663,000 copies to date.



The first single from the upcoming Urban Renewal compilation, where hip-hop and R&B stars tackle Phil Collins songs, is Brandy &

Ray-F's Another Day In Paradise. Pairing the talented brother and sister, both of whom star in the TV series Moesha, it debuts at number

five after selling more than 46,000 copies. It therefore eclipses the number 22 debut of the original, charted by Collins in 1989. But that was back in the day when records climbed the chart on a regular basis and Another Day In Paradise was no exception, moving 22-22-being denied pole position only by Lisa Stansfield's All Around The World. Another Day In Paradise is not the only Collins solo track turned into a hit duet: Westlife and Mariah Carey topped the chart last September after doing the same to Another All Odds - and on the Urban Renewal album This Must Be Love becomes a two-hander featuring Dena Bowser and Keltie White in 'The Air Tonight has Lift'. Kim spawning with a sample of Collins himself. The Manc Street Preachers are the first act to have three hit singles this year, their number 15 debut with Ocean Spray following up the simultaneous number eight and nine hits So Why So Sad and Found that Soul In March.

## INDEPENDENT SINGLES

Rank	Title	Artist	Label (distributor)
1	ROMEO	Basement Jaxx	XL Recordings/1215 (2000) (P)
2	HERE AND NOW/YOULL BE SORRY	Steps	Epic/Universal (2013) (2)
3	NEW BORN	Massive	Mushroom MUSH MUSIC (2000) (P)
4	HOME	Coast 2 Coast feat. Discovery	Religion 012095 RLG (V)
5	THE CUSH	Raging Speedhorn	ZTT 01040X (2000) (P)
6	NO FLOW	Lisa Roxanne	Palm Pictures PFCO 70542 (2000) (V)
7	REVOLUTION	Coldcut	Ninja Tune ZENCO S88 (1E1)
8	STAR 69	Fee Boy Slim	Shine SKINTOXICO (2000) (P)
9	I HAVE SEEN	Zeno 7	Ultimate Dilemma UNDISC 041 (2000) (P)
10	LET'S ROCK	E-Trax	Tidy Taz TIDY 15620 (ADD)
11	SANCTUARY	Jimmy Van M	Bedrock BEDROCK 015 (V)
12	MR WRITER	Strophophonics	V2 VVR 201538 (2000) (P)
13	7 YEARS	Chac	Duty Free DF0220 (V)
14	HAVE MERCY	Justin Robertson	Bugged Out BUGGED 01 (P)
15	WHITE BOY WITH A FEATHER	Jason Downes feat. Mik	Pepper 320412 (2)
16	YA DON'T SEE THE SIGNS	Mark B & Blade	Wordplay WORDSCOPE 019 (V)
17	OVER THE RAINBOW	Eva Cassidy	Bisla Street/Real World (1007)
18	INTOXICATE	Nick Serendice & Tom Harding	NuAoze NUKP023 (ADD)
19	LOST VAGUENESS	Utah Saints	Echo ECHOJ03 (P)
20	DRIFTING	Mojibates	Portent PLUS PORTENTPLUS001 (P)

## PEPSI Chart

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	ANGEL Shaggy feat. Rayven	MCA/Decca	21	WHAT YOU'VE SO LONG? Emma Bunton	Wain
2	DO YOU REALLY LIKE IT? Jay P & The MC's	Mercury/Island	22	SURVIVOR Destiny's Child	Columbia
3	WE COME 1 Fairies	CherryRed	23	YOU ARE ALIVE Project	Parlophone
4	HERE AND NOW Steps	Epic/Island	24	I'M LIKE A BIRD Little People	Dimension/Parlophone
5	ANOTHER DAY IN PARADISE Brandy And Ray F	MCA	25	FREE US	Interscope/Polygram
6	ROMEO Basement Jaxx	XL Recordings	26	DIETRIE DIE Not P	Vega
7	DON'T STOP MOVIN' 5 Club 7	Polygram	27	WHOLE AGAIN Atomic Kitten	Imperial
8	ALL RISE Blue	Imperial	28	OCEAN SPRAY Atlantic Street Preachers	Epic
9	CLOSE TO YOU Keane/Polygram	Mercury	29	LULLABY Mariah B	Vega
10	SING Teds	Indolence	30	HEARD IT ALL BEFORE Samira Anderson	Atlantic
11	ELECTRIC AVENUE Easy Star	Ear/Mut	31	ALL FOR YOU Janel Jackson	Vega
12	THANK YOU Daz	Overhead	32	WHO'S THAT GILT Jay	Interscope/Polygram
13	RIDE WIT ME Jody Jet, City Squad	Island	33	TENAGNE DIRTBAG The Roots	Columbia
14	OUT OF REACH Eadard	Go EMI/Polygram	34	15-2000 Galtz	Parlophone
15	NO MORE (BABY I'M A DOG) 3/W	Epic	35	A LITTLE RESPECT The Roots	Atlantic
16	LADY MARRIAGE Jigjig, Ft. Ray, M&P & B	Interscope/Polygram	36	NEW BORN Mass	Mushroom
17	HAVE A NICE DAY The Roots	XL	37	I DON'T WANT A LOVER 2001 Texas	Mercury
18	PLAY Jingles	Epic	38	COULD AS BE Jay	Cap
19	NEVER ENOUGH Bone Thugs N Harmony	Parlophone	39	IT WASN'T ME Shaggy feat. Rayven	MCA/Decca
20	IT'S RAINING MEN G & H	EMI	40	LOVIN' EACH DAY Anan Keating	Polygram

**aura**  
horizontal bar culture

Released 18th June 2001  
Essential Summer Listening

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e-mail: info@biscuit.com or www.biscuit.com

TOP 75



16 JUNE 2001

Table with columns: Rank, Title, Artist, Label/CD Cases/Views/MD, Distributor, and other chart details. Includes entries like 'AMNESIAC', 'HOT SHOT', 'THE GREATEST HITS', etc.

Table with columns: Rank, Title, Artist, Label/CD Cases/Views/MD, Distributor, and other chart details. Includes entries like '7 APLE 5299702', 'THE BRATES', 'STILL STAY - THE ALBUM', etc.

◆ Highest new entry ◆ Highest climber ▲ Sales increase ▲▲ Sales increase 50% or more

FLAT/50 GOLD (170,000) SILVER (70,000) PLATINUM (300,000) IFPI PLATINUM GROUP (1 in European sales) CD, DN: Produced with IFPI and SAC Copyright. Certified from actual sales last Sunday - Saturday in place of pure that day. All figures are based on the UK.

TOP COMPILATIONS

Table of Top Compilations with columns: Rank, Title, Artist, Label/CD Cases/Views/MD, Distributor, and other chart details. Includes entries like 'BRIDGET JONES'S DIARY (OST)', 'SMASH HITS SUMMER 2001', 'CHILLED IBIZA', etc.

ARTISTS A-Z

Table of Artists A-Z with columns: Artist Name, Rank, and other chart details. Includes entries like 'A-HA', 'ABBA', 'ACE OF HEARTS', etc.

16 JUNE 2001

# CHART COMMENTARY

by ALAN JONES

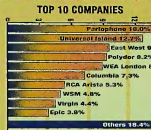


After taking 10 months to reach number one, **Shaggy's** *Hot Shot* album is immediately dethroned, losing pole position to **Radiohead's** *Amnesiac*. But the Shaggy album sold more than 51,000 copies last week to bring its overall sales to 368,000 – almost all of them were achieved this year, and as a result the album jumps 11-9 on the year-to-date rankings.

**Anthology – Through the Years** debuts at number 14 to become the highest charting **Tom Petty & the Heartbreakers** album since *Greatest Hits* reached number 10 in 1993. The arrival of Petty's album brings to six the number of "best of" sets in the Top 15 – the highest tally of the year – and there are also new entries lower down for **The Very Best of The Smiths**, which debuts at number 31, and **The Best of Tubular Bells**, which returns **Mike Oldfield** to the chart at number 60.

**The Best of Tubular Bells** combines tracks from no fewer than six previous Tubular Bells albums released by Oldfield. Returning to the

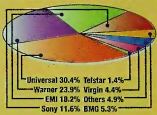
## MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales, of the Top 15 total albums



## TOP CORPORATE GROUPS



may be time to call a halt. The Classical Brits helps **Russell Watson** and **Decca** labelmates **Bond** to continue their

there has always been a reliable way of boosting chart fortunes but a low sales and position of the latest album suggest that it

## ALBUMS FACTFILE

Recorded at the same sessions that yielded their 2000 chart-topper **Kid A**, **Radiohead's** *Amnesiac* emulates its predecessor by debuting at number one on the album chart. *Amnesiac* cannot, however, match the first week sales of **Kid A**, which opened with a 133,000 total. *Amnesiac* starts with a modest sale of 90,500. Released a mere eight months after **Kid A**, *Amnesiac* makes the group the first act to have two number one

albums in the 21st century, and will be looking to do the same in America where, according to early sales reports, it is neck-and-neck for pole position with the debut album by **St. Lunatics**. **Kid A** yielded no singles in Britain and suffered as well, with sales to date of little over 300,000 compared to the million plus tally of **OK Computer** but *Amnesiac* has already surrendered one single, **Pyramid Song**.

chart form. **Watson's** *The Voice* rises 25-18 while **Bond's** *Born Sparks* 38-23 following **TV's** screening of the awards. **TV** exposure also helps **Barry White's** *The Collection* to jump 189-51, with a 226% surge in sales week-on-week.

**Madonna's** *Music* logged the lowest chart position of its nine month history last week, when it slipped 36-42. It recovers to number 30 this week, with sales up week-on-week by 37%, as a result of being issued as an enhanced CD which features bonus mixes of her latest single, *What It Feels Like For A Girl*.

Folk singer **Kate Rusby** made her chart debut last week, when her fourth LP, *Little Lights*, debuted at number 75 after selling nearly 2,800 copies. It slips to number 90 this week but should continue to sell, as her last album, *Sleepless* has managed more than 24,000 copies without ever charting for the singer, who began a tour of America last weekend. **Rusby** finances her own Pure label which her parents run out of a bedroom.

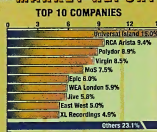
## COMPILATIONS

**Bridge's** *Diary* is the number one compilation for the sixth time in a row, with sales last week of a little over 40,000 giving it a 25% cushion over **Smash Hits** *Summer 2001*. *Diary* has sold a hugely impressive 594,000 copies to date, and has spun off four hit singles – **Geri Halliwell's** number one *It's Raining Men*, **Gabrielle's** number one *Out of Reach*, **Aaron Souch's** number 14 *Ring Ring Ring* and **Dina Carroll's** *Someone Like You*, which debuts at number 38 this week. The latter track – a cover of a **Van Morrison** song the Irish troubadour included on his 1987 album *Poetic Champions Compose* – may have suffered somewhat from the high sales already achieved by the album, as it is **Carroll's** lowest charting single for exactly a decade, narrowly beating the number 39 peak

attained by **Naked Love/Just Say You Want Me** in this very week in 1991. As well as being the second biggest selling compilation of the year (behind **Now! 48**, which has sold 785,000 copies), **Bridge's** *Diary* is by far the biggest selling multi-artist soundtrack of the year, with the hip-hop heavy **Swag The Last Dance** in second place with just 75,000 sales.

With no vital new releases hitting the shops last week, compilation sales contracted by 1.0%, with the Top 10 albums simply shuffling about with the solitary exception of the pure pop selection **Pure & Simple**, which dives 7-11 to be replaced in the upper echelon by **Ayla Napa – The Album 2001**, a new **Ministry of Sound** compilation which debuts at number nine, selling nearly 15,000 copies.

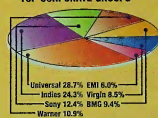
## MARKET REPORT



Figures show top 10 companies by % of total sales, of the Top 15 total albums



## TOP CORPORATE GROUPS



**COMPILED/S SHARE OF TOTAL SALES**  
Artist share: 74.8%  
Compilations: 25.4%

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distribution)
1	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101538 (JMWV)
2	2	SONGBIRD	Eva Cassidy	Bix Street/PT 021045 (HOT)
3	9	SINCE I LEFT YOU	Avantchicks	XI Recordings MLD 138 (IV)
4	5	LITTLE LIGHTS	Kate Rusby	Pure PRNC 02 (DIR)
5	6	FREE ALL ANGELS	Ash	Infectious INFECT1002 (JMWV)
6	4	LATERALUS	Toot	Toot Disrespectful 0210132 (JMWV)
7	11	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR00016 (JMWV)
8	7	ECHO PARK	Feeder	Echo ECHD38 (IV)
9	3	EXACTER	Depeche Mode	Mute CSD1UMM 130 (IV)
10	16	SHOWBIZ	Muse	Mechromon MUSJ 5902 (JMWV)
11	15	ENJOY THE MELODIC SUNSHINE	Classic Rough Riders	Poptone MCS0152 (IV)
12	15	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 101492 (JMWV)
13	10	ASLEEP IN THE BACK	Ebow	V2 VVR 101822 (JMWV)
14	6	PERSEVERE	Pupaclears	Persevere PERSECCO 04 (KO)
15	14	PLAY	Mate	CSD1UMM 172 (IV)
16	12	THE HOUR OF BEWILDERBEAST	Seddy Drown Bay	XI Recordings TNO0132 (IV)
17	21	YESTERDAY WENT TOO SOON	Feeder	Echo ECHD28 (IV)
18	20	FELT MOUNTAIN	Goldfrapp	Mute CSD1UMM088 (IV)
19	20	TIME AFTER TIME	Eva Cassidy	Bix Street 02 20027 (HOT)
20	23	VERTIGO	Drone Armada	Pepper 063032 (IV)

## THE YEAR SO FAR... TOP 20 COMPILATIONS

TR	CD	Album Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
2	2	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	3	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
4	5	THE ALBUM	VARIOUS ARTISTS	IRGIRNEMI
5	4	NEW WOMAN 2001	VARIOUS ARTISTS	IRGIRNEMI
6	10	LOVE 8'S	VARIOUS ARTISTS	IRGIRNEMI
7	7	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
8	6	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	IRGIRNEMI
9	11	CHILLED Ibiza	VARIOUS ARTISTS	WCM
10	17	BREAKDANCE – VERY BEST OF EUPHONIC DANCE	VARIOUS ARTISTS	EMG/TELSTAR TV
11	10	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMVIRGIN/UNIVERSAL
12	12	THE ANNUAL – SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
13	11	NOW DANCE 2001 – PART 2	VARIOUS ARTISTS	IRGIRNEMI
14	13	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
15	14	PASSION	VARIOUS ARTISTS	WMSUN/AM TV
16	15	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	16	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	17	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
19	18	BRIT AWARDS 2001 – ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
20	19	THE LOOK OF LOVE – THE BEST OF RACHAEL	VARIOUS ARTISTS	WMSUN/AM TV

16  
june  
2001

## THE OFFICIAL CHARTS

  
 WWW.MUSICWEEK.COM


  
**albums**
16  
june  
2001

  
**1 ANGEL**

Shaggy feat. Rayvon

MCA/Uni-Island

- |    |  |                |
|----|--|----------------|
| 2  | DO YOU REALLY LIKE IT DJ PIED PIPER    | Relentless/mos |
| 3  | WE COME 1 Faithless                    | Cheeky/Anista  |
| 4  | HERE AND NOW/YOU'LL BE SORRY STEPS     | Ebu/Jive       |
| 5  | ANOTHER DAY IN PARADISE Brandy & Ray J | WEA            |
| 6  | ROMEO Basement Jaxx                    | XI Recordings  |
| 7  | DON'T STOP MOVIN' S Club 7             | Polydor        |
| 8  | ALL RISE Blue                          | Innocent       |
| 9  | CLOSE TO YOU Marri Pellow              | Mercury        |
| 10 | SING Travis                            | Indpendiente   |


  
**1 AMNESIAC**

Radiohead

- |    |  |                 |
|----|--|-----------------|
| 2  | HOT SHOT Shaggy  | Parlophone      |
| 3  | THE GREATEST HITS Eddy Grant                           | MCA/Uni-Island  |
| 4  | NO ANGEL Dido  | Ice/East West   |
| 5  | THE VERY BEST OF THE EAGLES                            | Cheeky/Anista   |
| 6  | REVEAL REM   | Elektra         |
| 7  | RISE Gabrielle   | Warner Brothers |
| 8  | ONE LOVE - THE VERY BEST OF BOB MARLEY AND THE WAILERS | Go Beat/Polydor |
| 9  | JUST ENOUGH EDUCATION TO PERFORM Stereophonics         | Tuff Gong       |
| 10 | SURVIVOR Destiny's Child                               | V2              |


  
**Sorry!**

"due to our new Summer of Rock, Ozfest, ACDC and other special projects, we haven't had time to bring you an advert this week. Normal service will resume soon....."

Thanks Dotmusic Creative Team

P.S. Feel free to check them out.....


  
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 what's your sound?

- |    |  |               |
|----|--|---------------|
| 11 | ELECTRIC AVENUE Eddy Grant                               | Ice/East West |
| 12 | NEWGORN Muse   | Mushroom      |
| 13 | LULLABY Melanie B  | Virgin        |
| 14 | THANK YOU Dido   | Cheeky/Anista |
| 15 | OCEAN SPRAY Manic Street Preachers                       | Epic          |
| 16 | NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy/Positiva | EMI           |
| 17 | IT'S RAINING MEN Geri Halliwell                          | EMI           |
| 18 | RIDE WITH ME Nelly feat. City Squad                      | Universal     |
| 19 | NO MORE (BAY) I'M A DO RIGHT! 3W                         | Epic          |

- |    |   |                    |
|----|---|--------------------|
| 11 | NOT THAT KIND Anastacia                                     | Epic               |
| 12 | THE ESSENTIAL Bob Dylan                                     | Columbia           |
| 13 | THE ULTIMATE COLLECTION Billy Joel                          | Columbia           |
| 14 | ANTHOLOGY - THROUGH THE YEARS Tom Petty & The Heartbreakers | MCA/Uni-Island     |
| 15 | 10,000 HZ LEGEND Air  | Virgin             |
| 16 | HYBRID THEORY Linkin Park                                   | Warner Brothers    |
| 17 | ONE WILD NIGHT - LIVE 1985-2001 Bon Jovi                    | Mercury            |
| 18 | THE VOICE Russell Watson                                    | Decca              |
| 19 | CHOCOLATE STABESHA AND THE HOT DOG Limp Bizkit              | Interscope/Polydor |

10 **19** NO MORE (BABY TMA DO RIGHT) 3W

Instant Karma



13 **21** OUT OF REACH Gabrielle

Go Beat/Polydor

12 **22** COLD AS ICE MOP

Epic

14 **23** HEARD IT ALL BEFORE Sunshine Anderson

Atlantic

11 **24** FREE Mya

Interscope/Polydor

15 **25** YOU ARE ALIVE Fragma

Positiva

16 **26** WAITING FOR THE SUMMER Delirious?

Furious?

19 **28** WHAT'S YOUR FANTASY Ludacris

Columbia

17 **29** PLAY Jennifer Lopez

Def Jam

31 **30** WHOLE AGAIN Atomic Kitten

Innocent

23 **31** UPSIDE DOWN A Teens

Stockholm/Polydor

24 **32** IT WASN'T ME Shaggy feat. Rikrok

MCA/Uni-Island

19 **33** SO FRESH SO CLEAN Outkast

LaFace/Arista

30 **34** BUTTERFLY Crazy Town

Columbia

23 **35** SURVIVOR Des'ny's Child

Columbia

26 **36** WHO'S THAT GIRL Eve

Interscope/Polydor

29 **37** GET UR FREAK ON Missy Elliott

East West/Elektra

11 **38** SOMEONE LIKE YOU Dina Carroll

1st Avenue/Mercury

25 **39** CLINT EASTWOOD Gonillaz

Parlophone

11 **40** ASTOUNDED Bran Van 3000 feat. Curtis Mayfield

Virgin

# Compilations

- 1 **BRIDGET JONES'S DIARY (OST)** 7 **11** PURE & SIMPLE  
Mercury Universal TV
- 2 **SMASH HITS SUMMER 2001** 13 **12** DANCESTAR 2001  
Epic/Universal Infrared
- 3 **CHILLED IBIZA** 11 **13** CLUBBED OUT  
WSM Virgin/EMI
- 4 **CUBBERS GUIDE TO IBIZA - SUMMER 2001** 14 **14** PAVAROTTI/DOMINGO/CARRERAS  
Ministry of Sound Epic
- 5 **THE ALBUM** 15 **15** ESSENTIAL TRACKS  
Virgin/EMI Warner TV/BMG
- 6 **NOW THAT'S WHAT I CALL MUSIC! 48** 12 **16** SUNSET IBIZA  
Epic/Universal Ministry of Sound
- 7 **THE LOOK OF LOVE - THE BURST BACKRASH** 17 **17** FRANTIC  
Warner/BMG
- 8 **PURE R&B 3** 14 **18** DISCO FEVER  
Virgin/EMI Universal TV
- 9 **AVIA NAPA - THE ALBUM 2001** 17 **19** LOVE 70'S  
Ministry of Sound Virgin/EMI
- 10 **I LOVE IBIZA** 16 **20** THE CHILL OUT SESSION  
Virgin/EMI Ministry of Sound

**SLAM 'ALLEN RADIO'**  
Positive Education  
HARCO YOUTISMS

With  
**LIFETIMES**  
The  
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of the  
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Slam  
2001

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Released 17th June 2001 2017 LP/CD

20 **19** CHOCOLATE STABBESH AND THE HOT DOG Ding Dooz

Interscope/Polydor



11 **20** EXECUTE Oxide & Neutrino

East West

22 **21** GORILLAZ Gonillaz

Parlophone

19 **22** COUNTRY GRAMMAR Nelly

Universal

38 **23** BORN BOND

Dacca

23 **24** SONGBIRD Eva Cassidy

Blix Street/Hot

27 **25** DISCOVERY Darf Punk

Virgin

28 **26** WHITE LAODER David Gray

IHT/East West

29 **27** POPSTARS Hear'Say

Polydor

16 **28** SOONER OR LATER BBMak

felctar

17 **29** DEEP DOWN & DIRTY Stereo MCs

Island/Uni-Island

42 **30** MUSIC Maudonna

Maverick/Warner Bros

11 **31** THE VERY BEST OF The Smiths

WEA

21 **32** SCREAM IF YOU WANNA GO FASTER Geri Halliwell

EMI

32 **33** TOCA Fragma

Positiva

24 **34** WINGSPAN - HITS AND HISTORY Paul McCartney

Parlophone

33 **35** 7 S Club 7

Polydor

26 **36** MISS E...SO ADDICTIVE Missy Elliott

Elektra

34 **37** I NEED YOU LeAnn Rimes

Curb/London

35 **38** PARACHUTES Coldplay

Parlophone

31 **39** ROMAN Roman Keating

Polydor

30 **40** INFEST Papa Roach

Dreamworks/Polydor

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# THE OFFICIAL UK CHARTS SPECIALIST

16 JUNE 2001

## CLASSICAL ARTIST

Pos	Last	Title	Artist	Label ( distributors )
1	1	THE VOICE	Roscoe/Watson	Decca 04672512 (U)
2	1	ANGELA CROMBIE	Angela Crombie	EMI Classics 02557652 (E)
3	NEW	HANDEL: GLORIA	Kirby/Ram Baroque Orchestra	Big 9025125 (S)
4	4	THE MAGIC BOX	John Williams	Sony Classical SMC9420 (TEN)
5	3	AT HER VERY BEST	Nana Mouskouri	Philips 5485940 (E)
6	5	VERDI	Andrea Bocelli	Philips 460600 (U)
7	NEW	SACRED KENNEDY	Kennedy/English Chamber Or	EMI Classics 02053686 (E)
8	NEW	SACRED KENNEDY	Andrea Bocelli	Philips 4626800 (E)
9	NEW	PLAYS BACK	Kennedy/BPO	EMI Classics 020536912 (E)
10	NEW	THE COLLECTION	Andre Rieu	Philips 569512 (U)
11	8	ETERNAL LIGHT - MUSIC OF INNER PEACE	Priority Of The Resurrection	Deutsche Grammophon 4712962 (U)
12	14	ARNOLD: SYMPHONIES NO 5 & NO 6	NPO Ireland/Penny	Naxos 952000 (S)
13	10	PIECES IN A MODERN STYLE	William Dixie	WEA 58629522 (TEN)
14	9	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics 020537622 (E)
15	6	AURORA	Centarus	Warner Classics 85787312 (TEN)
16	15	WE'LL KEEP A WELCOME	Bryn Terfel	Deutsche Grammophon 4630822 (U)
17	NEW	MAHLER: SYMPHONY NO.10	RPO/Italie	EMI Classics 020569972 (E)
18	NEW	HOLST: MATTHEWS: THE PLANETS	Halle Orchestra/Elder	Hyperion CDA7291 (S)
19	11	NICHOLAN WILLIAMS: PHANTASY DUNNETT	Maggie D'Amore/Jackson	Naxos 955536 (S)
20	16	LESLEY GARRETT	Lesley Garrett	BRIT/RMG Conifer 7569515382 (BMG)

## CLASSICAL SOUNDTRACKS & COMPILATIONS

Pos	Last	Title	Artist	Label ( distributors )
1	NEW	PAVARTO/DOMINGO/CARRERAS	Various	Emporio EMT82305 (DISC)
2	NEW	THE BEST OF THE GREAT TENORS	Various	Musica Digital CD0084 (U)
3	2	CLASSICAL RHYTHM	Various	Sony Classical STV011132 (TEN)
4	NEW	PEARL HARBOR (OST)	Greenaway/Zimmer	Hollywood/Warner Bro 382461132 (TEN)
5	1	CAPTAIN CORLETT'S MANDOLIN (OST)	Stephen Warbeck	Decca 4676782 (U)
6	6	FAVOURITE CLASSICS	Various	Crimson CRM55252 (BMG)
7	3	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 4676942 (U)
8	4	UPlifting CLASSICS	Various	VirginEMI V1003367 (TEN)
9	5	THE SOUND OF CLASSIC FM	Various	Classic FM CFM0323 (BMG)
10	7	PLAYS ANDREW LYDIE WEBBER	Jullian Lloyd Webber	Philips 4883622 (U)
11	8	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 131122 (U)
12	10	THE CLASSICAL ALBUM 2001	Various	EMI/Virgin/Universal CD0201 (E)
13	11	ULTIMATE CLASSICAL COLLECTION	Various	EMI 020530000 (EUK)
14	NEW	UPLIFTING CLASSICS	Various	Emporio EMT82319 (DISC)
15	9	CROUCHING TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical SR8943 (TEN)
16	12	RELAX MORE	Various	Classic FM CFM0232 (BMG)
17	15	BARBY: 10 YEARS OF FILM MUSIC	Oy Di Paspe Philharmonic Orchestra/Na	Siva Screen FL002318 (K)
18	14	CLASSICAL BLOCKBUSTER	Various	Crimson CRM02057 (EUK)
19	13	RELAXING CLASSICS	Various	Crimson MCD02068 (EUK)
20	14	THE MUMMY RETURNS - OST	Alan Silvestri	Decca 01298322 (U)

## JAZZ & BLUES

Pos	Last	Title	Artist	Label ( distributors )
1	1	DRIFTIN'	Various	Jazz FM JAZZFM0031 (BMG/P)
2	2	KIND OF BLUE	Miles Davis	Columbia/CB 64855 (TEN)
3	3	TOURIST	Blue Note 526012 (U)	
4	4	DOUBLE BILL	Bill Wyman's Rhythm Kings	Papillon BTRJPC0015 (P)
5	6	COME DREAM WITH ME	Janis Morcheit	Naxos 964156 (P)
6	10	SKETCHES OF SPAIN	Miles Davis	Legacy CD8546 (TEN)
7	5	SHOULDA BEEN HOME	Robert Ayer	Rykodisc RCD10161 (MNV/U)
8	9	THE ESSENTIAL	Nina Simone	Metro Detroit 016 (MNV/P)
9	7	M2	Marcus Miller	Dreyfus TOM368222 (U)
10	NEW	JS B 3 - VERY BEST OF	Jimmy Smith	Verve 556832 (U)

## ROCK

Pos	Last	Title	Artist	Label ( distributors )
1	1	HYBRID THEORY	Linkin Park	Warner Brothers 330247952 (TEN)
2	3	CHOCOLATE STARFISH AND THE HOT DOD	Limp Bizkit	Interscope/PolyGram 4767332 (TEN)
3	2	ONE WILD NIGHT - LIVE 1985-2001	Bon Jovi	Mercury 548652 (U)
4	5	PARCHMENTS	Coldplay	Parlophone 5271832 (E)
5	8	SUNUNIT	Skipknot	Redburner BR 8055 (U)
6	6	USE YOUR ILLUSION 1	Guns N' Roses	Geffen 6475 1415 (TEN)
7	4	INFEST	Papa Roach	Dreamworks/Polygram 4752232 (U)
8	NEW	WHEATUS	Wheatons	Columbia 4986652 (TEN)
9	9	USE YOUR ILLUSION 2	Guns N' Roses	Geffen 6470 2440 (BMG)
10	10	HEY HO LET'S GO! - ANTHOLOGY	Ramones	Rhino 812758172 (TEN)

## R&B SINGLES

Pos	Last	Title	Artist	Label Cat. No. ( Distributor )
1	1	ANGEL	Shaggy feat. Rayon	MCA/Universal/MGSD 40257 (U)
2	NEW	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA WEA 27201 (TEN)
3	2	ALL RISE	Blue	Innocent SINGC 28 (E)
4	3	RIDE WITH ME	Nelly feat. City Squad	Universal/MGSD 60252 (U)
5	4	NO MORE (BABY I'MA DO RIGHT)	3W	Epic 912722 (TEN)
6	5	FREE	Intercepte/PolyGram 495600 (U)	
7	8	HEARD IT ALL BEFORE	Sunshine Anderson	Azadec 41 01002 (TEN)
8	6	WHAT'S YOUR FANTASY	Ludicrous	Def Jam 5728482 (U)
9	7	COLD AS ICE	MOP	Epic 911122 (TEN)
10	9	OUT OF REACH	Gabrielle	Go Beat/PolyGram CD03 29 (U)
11	10	SO FRESH SO CLEAN	Durkast	LaFace/Arista 7421863402 (BMG)
12	11	PLAY	Jonker/Lopez	Epic 912722 (TEN)
13	14	GET UR FREAK ON	Missy Elliott	East West/Elektra E 7296CD (TEN)
14	16	WHO'S THAT GIRL	Eve	Intercepte/PolyGram 497952 (U)
15	17	SURVIVOR	Destiny's Child	Capitol 617172 (TEN)
16	12	NO FLOW	Lisa Rossante	Palm Pictures PP02 75942 (MNV/U)
17	15	LPARDANCE	Nerd feat. Les Harvey & Via	Virgin VJSC 192 (U)
18	13	RING RING RING	Aaron Soud	Def Soul 568940 (U)
19	18	IT WASN'T ME	Shaggy feat. Fikrok	MCA/Universal 1594822 (U)
20	19	ALL FOR YOU	Jean Jackson	Epic 912722 (TEN)
21	20	NOT TALK	Jon B	Atlantic/Epic 679992 (TEN)
22	21	KARMA HOTEL	Spooks	So So Def/Columbia 298822 (TEN)
23	26	BOW WOW (THAT'S MY NAME)	Li Bow Wow	Priority PTCY 134 (E)
24	23	SNOOP DOGG	Snoop Dogg	Wildcat COW143 (BMG)
25	24	RENDEZVOUS	Craig David	MCA/Universal/MGSD 40256 (U)
26	28	STRAIGHT UP	Chazme Moore	Intercepte/PolyGram 495602 (U)
27	27	REQUITS & LINE	Black Eyed Peas feat. Macy Gray	Intercepte/PolyGram 495602 (U)
28	30	DOCKIE WALLY	QB Finest feat. Nas & Drewhatters	Capitol 617082 (TEN)
29	25	MASH	Durkast	LaFace/Arista 7421863822 (BMG)
30	29	CRAZY	K-Ci & JoJo	MCA/Universal/MGSD 40253 (U)

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

## DANCE SINGLES

Pos	Last	Title	Artist	Label Cat. No. ( Distributor )
1	1	ROMEO	Bassment Jaxx	XL Recordings XLT 132 (U)
2	2	ASTOUNDING	Bran Van 3000 feat. Curtis Mayfield	Virgin WJST 194 (E)
3	NEW	WE COME 1	Faithless	Cheeky/Arista 742185194 (BMG)
4	NEW	NEVER ENOUGH	Boris Djoegosh feat. Rainis Murphy	Positive 127W 156 (E)
5	2	BORDERLINE 2000/ILUO JUNGLE	Total Science	Metalheads MET1035 (S&D)
6	3	DO YOU REALLY LIKE IT	DJ Pied Piper	Relentless/MC REMLOS 17 (MNV/TEN)
7	4	COAST 2 COAST LIVE	Discovery	Religion 917229 RLG (U)
8	NEW	CUTS LO	Ed Rush/Optimo/Fierce	Pratticity PRO 194 (E)
9	5	24 HOURS	Agent Sano	Virgin VST 1606 (E)
10	10	GOOD LOVE	Inner City	PIAS Recordings PIASX 018T (U)
11	8	WHAT'S YOUR FANTASY	Ludicrous	Def Jam 5728482 (U)
12	NEW	REVOLUTION	Coldcut	Ninja Tune ZEN1288
13	9	UP MIDDLE FINGER	Onide & Neuring	East West OXIDE 03T (TEN)
14	15	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic 41 0106T (TEN)
15	14	BACK UP (TO ME)	Wookie feat. Lain	Scout II Soul 525P 005 (U)
16	NEW	SANCTUARY	Jimmy Vns M	DefBeat BEDRT 015 (U)
17	7	SO FRESH SO CLEAN	Durkast	LaFace/Arista 7421863402 (BMG)
18	NEW	I HAVE SEEN	Zero 7	Ultra/Dimita UDR 041 (MNV/P)
19	NEW	RIDE WITH ME	Nelly feat. City Squad	Universal MGM 514252 (U)
20	12	LET'S GET ROCK	E-Trax	Tidy Trax TUDY 1025 (U)

## DANCE ALBUMS

Pos	Last	Title	Artist	Label Cat. No. ( Distributor )
1	1	DILINJA PRESENTS CYBOTRON	Dilinja	Her 857387291V (TEN)
2	2	UNRELEASED DJ MIXES	Sasha	Excelsion 7421858591V (BMG)
3	NEW	MALPRACTICE	Redman	Def Jam 5638102 (U)
4	NEW	BACK TO THE MIXES	Various	Mercury 548652 (U)
5	NEW	ATYA NABA - THE ALBUM 2001	Various	Ministry Of Sound MOSCD191 - CMV/TEN)
6	NEW	URBAN UNDERGROUND MIXED BY PUMP D.J.S	Various	Incredible 502262A (BMG)
7	7	UP RIDE R&B 3	Various	Telstar TV/BMG TV030180 - (BMG)
8	9	UNTIL THE END OF TIME	2 Pac	Intercepte/PolyGram 4989402 (U)
9	NEW	CLUBBERS GUIDE TO Ibiza - SUMMER 2001	Various	Ministry Of Sound - MOSCD18 (3MV/TEN)
10	NEW	M.I.S.S.E.S - 59 ADDICTIVE	Missy Elliott	Elektra - 755964243 (TEN)

## MUSIC VIDEO

TV	Last	Title	Label Cat. No.
1	1	CARRERAS/DOMINGO/PAVARTOTTI WITH LEVINE: The 3 Tenors - Paris 1998	Epic Music Video 052123
2	NEW	VARIOUS: Crawfish And Friends	Universal Video 113033
3	1	BOW WOW: The Power Trip	Universal Video 034313
4	2	BABINA STRESS:AND Timelash	SMV Columbia 56232
5	3	RONAN KEATING: Live At The Albert Hall	EMI 0114032
6	6	EMINEM: E	Universal Video 5103433
7	5	VARIOUS: Hip Hop Concert Live In Sneek	Eagle Video 57E155
8	17	5 CLUB 7: It's A 5 Club Thing	Warner Music Video 857380750
9	NEW	VARIOUS: World Live Dance To Steps	And JVD093
10	7	WESTLIFE: Upovea Girl	RCA 747894503

TV	Last	Title	Label Cat. No.
11	4	MADONNA: What It Feels Like For A Girl	Warner Vision Inc. 759285310
12	11	STEPS: Live At Wembley	Virgin 952423
13	NEW	RADIOHEAD: Meeting People Is Easy	Liberty 952423
14	8	WESTLIFE: Coast To Coast	RCA 142181810
15	NEW	UZ: Barks And Hum	Clo Video VWR233
16	12	HONEY SPIGARS: In Hawaii	Virgin 520975
17	16	BRUCE SPRINGSTEEN: Complete Video Anthology 1978 - 2000	SMV Columbia 495439
18	10	VARIOUS: Death Row	Visual 82 1231
19	13	CHRISTINA AGUILERA: My Reflection	Dreem Team 07501900V
20	NEW	WU-TANG CLAN: The Wu Vol. 1	SMV Columbia

16 JUNE 2001

### COOL CUTS CHART

as featured on *The Paul Oakenfold Night Show* on Kiss 100 and *Scary 100 City Network*

1	<b>KISS</b> AFRICA Chemical Brothers	Virgin
2	4 CASTLES IN THE SKY Ian Van Dahl	No Life
3	5 HAS IT COME TO THIS The Streets	Lockdown
4	<b>KISS</b> 21ST CENTURY Love Weekenders Players	Multiply
5	1 SUN SHINUK Luna	Incentive
6	<b>KISS</b> WE LOVE YOU Sumfong	Greenwichville UK
7	9 UNDERGROUND Rhythm Masters	Neo
8	<b>KISS</b> AUSTIN'S GROOVE Kid Creme	Subliminal
9	<b>KISS</b> JOYENERGIZER Jay Kinkaid	NuTeez
10	13 I FEEL LOVE Depeche Mode	Mute
11	<b>KISS</b> GOD'S CHILD EP BBT	White Label
12	16 BALMER Ian Peelley	V2
13	<b>KISS</b> ILL CONCEPTS Street Preachers	Blo
14	<b>KISS</b> LOSING CONTROL Saad & Palash	Andywee
15	<b>KISS</b> STINE TRINGS Si	Blue Note
16	<b>KISS</b> KARMA Taramitalia	Whoopi?
17	<b>KISS</b> THE MIGHTY MI6 Brothers Love Dubz	Decead
18	<b>KISS</b> EVERYBODY'S FEELIN' Angel Moraes	Audis Delance
19	<b>KISS</b> UNDERGROUND SOUND Pitch Black	Rhythm Syndicate
20	<b>KISS</b> PLEASE SAY Mekon	WCS

### URBAN TOP 20

1	5 VIDEO MIA Arle	Motown
2	12 U R BIDDIN ME Usher	LaFace/Arista
3	6 ALL I WANT MIS-Teeg	Interna/Telstar
4	7 WITHOUT YOU Lucy Pearl	Virgin
5	4 TESTA R Kelly feat. Jay-Z	Jive
6	3 SATISFIED Rhona	Epic
7	8 DANCE FOR ME Sisaq	Def Soul
8	14 2 SUPERMANN 'R LIT 'N' Mo	East West
9	5 HEAREN & HELL Mezz	Concept Music
10	15 UNTIL THE END OF TIME 2Pac	Interscope
11	5 ANOTHER DAY IN PARADISE Brandy & Ray J	WEA
12	10 JAGGED LITTLE THRU-LIT SAMPLER Jargo feat. So So Def	Columbia
13	9 ANOTHER LOVER Dana	Arista
14	2 NOW YOU KNOW India T	Dionne
15	1015 HEARD IT ALL BEFORE Sunshine Anderson	Sweilite
16	10 ANGEL Shaggy	MCA
17	1511 WHO'S THAT GIRL? Eve	Interscope
18	<b>KISS</b> SURVIVOR (F. CASARÉ) Destiny's Child	Columbia
19	<b>KISS</b> ONE MINUTE Man Micky Elliott feat. Ludacris	Elektra
20	<b>KISS</b> HOW DO I MOVE/GETAWAY Space	Island Blue

### CLUB CHART TOP 40

1	3 <b>KISS</b> BABARABATIN Gypsyman	Label
2	2 <b>KISS</b> HAPPY PEOPLE Static Revenger	Sound Design
3	4 SOMEONE LIKE YOU/GOOD TO ME Dina Carroll	Rutina
4	4 PROMISED LAND Joe Smooth	Global Cuts
5	16 2 SOMEBODY Shortie vs. Black Legend	Eternal
6	3 <b>KISS</b> RISE SUPER Providers feat. Michelle Sheffers	AM-PM
7	2 SWEET MUSIC Roger Sanchez	Defected
8	23 2 NOTHING WITHOUT ME Manchild	BNV
9	20 1 LIVE TO LET Lucrezia	No Little Indian
10	21 3 7TH DAY (I WILL BE THERE) Mr Phillips	Logic
11	8 3 LOVE WILL BRING US BACK TOGETHER Dark Flower	Echo
12	3 SUPERSTING Cygnus X	Echo
13	4 SWAY WHAT'S ON YOUR MIND Dario G	Xtravaganza
14	21 2 T WISTED/TERROR Fuse	Manifesto
15	4 CASTLES IN THE SKY Ian Van Dahl	Columbia
16	4 ELECTRIC AVENUE Eddy Grant	NoLife
17	6 3 LIFETIMES Slam feat Tyronne Palmer	East West
18	6 3 ARE YOU SATISFIED Victor Calderone feat. Deborah Cooper	Soma
19	12 3 SUMMER JAM The Underdog Project	Tommy Boy Silver Label
20	13 6 NEVER ENOUGH Boris Dlugosch feat. Roisin Murphy	Kontor Records
21	35 2 KEEP ON DANCING DJ Frank Delour feat. Leslie Carter	Positiva
22	5 1 WE CONTROL Sono	Groovioolics
23	17 5 MUSIK Trixio	Code Blue
24	17 5 BALKES (A BETTER LIFE) Ian Peelley feat. Esthero	Positiva
25	17 5 BUTTERFLIES Transgusto Tools	Inferno
26	15 5 STOUNDED Bran Van 3000 feat. Curtis Mayfield	Grand Royal/Virgin
27	15 5 SOUL HEAVEN Goodfellas	Direction
28	4 VODOOD Warrior	Incentive
29	19 4 UNTIL THE LIGHT OH-Cast Project	Reign
30	16 4 LET U GO ATB	Kontor
31	16 4 WHITE BIRD White Bird	white label
32	3 4 PLASMID TATA Box Inhibitors	Future Groove
33	14 4 ENERGY Flow Vibe	Disruptive
34	14 4 SWEETER THAN WINE Dionne Raakeem	Virgin
35	<b>KISS</b> GIRLS PLAY TOO Frances James & DJ Face	AM-PM
36	27 5 FEEL WHAT YOU WANT Kristine W	Champion
37	4 OCEAN SPRAY Manic Street Preachers	Empic
38	22 4 GIVE IT UP Selena	Go Beat
39	36 3 THE UNDERGROUND SOUNDS OF AUSTRALIA Various	Perfecto

### CLUB CHART BREAKERS

1	ANGEL Shaggy	MCA
2	THE MUSIC IN YOU Monobey feat. Delores	Perfecto
3	THE REAL LIFE Raven Maize	Perfecto
4	TRUST IN ME Shanks & Bigfoot	Clinical
5	COME TO ME East Town	Champion
6	WAZZ/SAX IN SPACE Deep FM	Slip 'N Slide Blue
7	JARRED Spacetime	DeeCiper
8	LIGHT A RAINBOW Takan	Slinky
9	SUN Shunuk Luna	Incentive
10	IRRESISTIBLE Jessica Simpson	Columbia

Breakers are the 10 records outside the Top 40 which have registered the most measured DJ reactions. The Club Chart Top 40 (including breakers), Urban, Pop and Cool Cuts charts can be obtained from [www.demusic.com](http://www.demusic.com). To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (020) 7940 8699

### CHART COMMENTARY

by ALAN JONES

Victor Djs are proving they can keep up with the latest crop of young pretenders by suddenly delivering a cartload of chart contenders. Armand Van Helden has been very quiet of late but has just completed a new song, which is already exciting those who have heard it, although it has not reached the clubs yet. Victor Calderone's classy *Ave You Satisfied* has arrived, however, and hits the club chart this week at number 19, with gusts vocal from Deborah Cooper. Meanwhile, Roger Sanchez has the week's highest new entry, debuting at number seven with Another Chance, which shows the S-Man has been absorbing French influences in order to stay current. But topping them all is Todd Terry, whose Soul Design label has also issued the Gypsyman single Babarabatin, which has mixes by Terry and Masters At Work. Babarabatin jumps 54 this week, leaving Static Revenger in runners-up position for the second straight week with Happy People, which features Detroit veteran Dennis White, and was reportedly one of the biggest hits of the Winter Music Conference in Miami. On the Pop Chart, Eddy Grant's Electric Avenue holds firm for the third straight week, with only a slight downturn in support in the past seven days. No move at number two, either, with Allstars' Best Friends just 3% behind Grant. Gypsyman's Babarabatin adds highest new honours to our chart for the UK's Club Chart number one posting... Unusually, the *Library Chart* is the most active of the three with 12 new entries pouring into the Top 40 - half of them in the Top 20. There is no change at the top, where Indie.Arie's Video again rules the roost but U Remind Me by Usher merges 12-2 and could take over next week. Meanwhile, Missy Elliott debuts a chart record by holding four chart positions simultaneously. Her upcoming single's One Minute Man enters the list at number 19, while the current Get U Freak On... which recently spent 20 weeks in the Top 10 - slides 16-40. The track Lockshots (I promoted separately to promote the album Miss E... So... Asides in a few weeks ago even though it is not scheduled for single release, dips 28-35. The album itself makes its debut at number 31, having just been serviced in a double-vinyl edition.

### POP TOP 20

1	4 ELECTRIC AVENUE Eddy Grant	East West
2	3 BEST FRIENDS Allstars	Universal Island
3	10 ANGEL Shaggy	MCA
4	3 SAY WHAT'S ON YOUR MIND Dario G	Manifesto
5	9 SOMEONE LIKE YOU/GOOD TO ME Dina Carroll	Manifesto
6	2 LIVE TO LET Lucrezia	Logic
7	6 I DON'T WANT A LOVER 2001 Texas	Mercury
8	4 LET U GO ATB	Kontor
9	2 LOVE IS IN CONTROL Sheena Easton	Universal
10	5 HERE & NOW Steps	Jive
11	3 THIS TIME AROUND/RESPECT THE COCK FAN Jay M	Multiply
12	<b>KISS</b> BABARABATIN Gypsyman	Sound Design
13	<b>KISS</b> TRINGS AWAY DJ Lucy feat. Aydenne	Pure
14	7 PROMISED LAND Joe Smooth	Global Cuts
15	8 JUST CAN'T GET ENOUGH Eye To Eye feat. Taka Bone	Xtravaganza
16	15 HAPPY PEOPLE Static Revenger	Incentive/Rutina
17	<b>KISS</b> IRRESISTIBLE Jessica Simpson	Columbia
18	<b>KISS</b> SOMEBODY Shortie vs Black Legend	Eternal
19	<b>KISS</b> SO YOU REALLY LIKE TO Put Pat & The Horses DJ Commiser	Rebel/Sound
20	<b>KISS</b> TRUST IN ME Shanks & Bigfoot	Clinical

Robert Miles

*gank*

WHO'S THAT GIRL? Eve

SURVIVOR (F. CASARÉ) Destiny's Child

ONE MINUTE Man Micky Elliott feat. Ludacris

HOW DO I MOVE/GETAWAY Space

NEW ALBUM JUNE 11 2001

FEATURING: BILL LASWELL, TRILOK GURTU, NITIN SAWHNEY, DHURUBA GHOSH, NINA MIRANDA, MARQUE GILMORE AND THE LONDON SESSION ORCHESTRA

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"FABULOUSLY BE-BITTING" ALBUM OF THE WEEK OUR UPDATE

"ENTER GLEEFULLY INTO MILES' BRAVE NEW WORLD... 4/5 CD"

# ROBERT MILES

## WHO'S THAT GIRL?

### gank

#### NEW ALBUM JUNE 11 2001

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# ROBERT MILES

## PATHS

THE SINGLE OUT 09.07.01

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16 JUNE 2001

Radio One  
Top 50  
Chart  
Week Ending  
16 June 2001

music control

Pos	Title	Artist	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
<b>1</b>	<b>ANGEL</b>	Shaggy feat. Rayvon	MCA/Uni-Island	2586	+6	99	48	14		
<b>2</b>	<b>SING</b>	Travis	Independiente	1999	+6	86	77	+12		
<b>3</b>	<b>THANK YOU</b>	Dido	Cheeky/Arista	2000	-2	83	41	-		
<b>4</b>	<b>HAVE A NICE DAY</b>	Stereophonics	V2	1683	+5	78	9	-		
<b>5</b>	<b>ELECTRIC AVENUE</b>	Edgy Grant	Ice/East West	2057	+2	70	85	-9		
<b>6</b>	<b>LADY MARMALADE</b>	Christina Aguilera/Lit'Kim/Mya/Pink	Interscope/Polydor	1885	+5	66	19	-		
<b>7</b>	<b>DON'T STOP MOVIN'</b>	S Club 7	Polydor	2076	-8	63	18	-21		
<b>8</b>	<b>DO YOU REALLY LIKE IT?</b>	DJ Piper & The Master Of Ceremonies	Relentless/MoS	1450	NI	60	54	-2		
<b>9</b>	<b>ROMEO</b>	Basement Jaxx	XL Recordings	300	+29	56	06	+17		
<b>10</b>	<b>RIDE WITH ME</b>	Nelly feat. City Spud	Universal	1229	-3	48	-2	-		
<b>11</b>	<b>ALL RISE</b>	Blue	Innocent	1694	+11	45	4	-9		
<b>12</b>	<b>OUT OF REACH</b>	Gabrielle	Go Beat/Polydor	1454	-11	41	99	-29		
<b>13</b>	<b>DIGITAL LOVE</b>	Daft Punk	Virgin	1135	+52	41	08	+14		
<b>14</b>	<b>IN MY PLACE</b>	Jennifer Lopez	Epic	1511	-8	39	28	-20		
<b>15</b>	<b>NO MORE (BABY I'M A DO RIGHT)</b>	3LW	Epic	1248	-1	37	63	-3		
<b>16</b>	<b>WHAT TOOK YOU SO LONG?</b>	Amy Burton	Virgin	1238	-19	36	3	-2		
<b>17</b>	<b>19-2000</b>	Gorillaz	Parlophone	838	+53	36	00	+26		
<b>18</b>	<b>SURVIVOR</b>	Destiny's Child	Columbia	1213	+40	34	64	-11		
<b>19</b>	<b>HEARD IT ALL BEFORE</b>	Sunshine Anderson	Atlantic	648	-9	31	77	-6		
<b>20</b>	<b>WHO'S THAT GIRL?</b>	Eve	Interscope/Polydor	578	-1	30	98	-16		
<b>21</b>	<b>NEVER ENOUGH</b>	Boris Dlugosz feat. Robin Murphy	Positiva	999	+15	30	71	-5		

BIGGEST INCREASE IN PLAYS										
<b>22</b>	<b>ANOTHER DAY IN PARADISE</b>	Brandy And Ray J	WEA	1338	+39	29	39	+39		
<b>23</b>	<b>COLD AS ICE</b>	MOP	Epic	341	-7	28	71	-30		

BIGGEST INCREASE IN AUDIENCE										
<b>24</b>	<b>THERE YOU'LL BE</b>	Faith Hill	Warner Bros	584	+270	28	07	+116		
<b>25</b>	<b>WE COME 1</b>	Faithless	Cheeky/Arista	512	+3	25	18	-3		
<b>26</b>	<b>I'M LIKE A BIRD</b>	Nelly Furtado	Dreamworks/Polydor	861	-10	25	13	-23		
<b>27</b>	<b>IMITATION OF LIFE</b>	REM	Warner Bros	1006	-15	24	84	-6		
<b>28</b>	<b>A LITTLE RESPECT</b>	Wheaties	Columbia	708	+63	24	70	+84		
<b>29</b>	<b>BUTTERFLY</b>	Crazy Town	Columbia	409	+40	24	69	-33		
<b>30</b>	<b>DAYDREAM IN BLUE</b>	1Monster	Instant Karma	276	+78	24	19	-6		
<b>31</b>	<b>DO YOU ARE ALIVE</b>	Fragma	Positiva	1072	-13	23	76	-33		
<b>32</b>	<b>FREE</b>	Mya	Interscope/Polydor	508	+15	23	45	-1		
<b>33</b>	<b>ALL I WANT</b>	Mis-Teeq	Inferno/Telstar	409	+24	23	08	+15		
<b>34</b>	<b>ANOTHER CHANCE</b>	Roger Sanchez	Defected	506	+110	22	90	+25		
<b>35</b>	<b>WHOLE AGAIN</b>	Atomic Kitten	Innocent	839	-6	21	45	-29		
<b>36</b>	<b>TEENAGE DIRTBAG</b>	Wheaties	Universal	511	-17	21 <td>06</td> <td>-38</td> <td></td> <td></td>	06	-38		
<b>37</b>	<b>SO FRESH SO CLEAN</b>	Outkast	LaFace/Arista	469	-39	21	94	-27		
<b>38</b>	<b>IT'S RAINING ME</b>	Ger Halliwell	EMI	1008	-16	20	93	-49		
<b>39</b>	<b>SALSOU NUGGET (IF YOU WANNA)</b>	M&S Presents The Girl Next Door	ffrr	645	-26	20	55	-80		
<b>40</b>	<b>DANCING IN THE MOONLIGHT</b>	Toploader	Island	52	663	+1	19	-32		
<b>41</b>	<b>IN A VIDEO</b>	Indie Archie	Meltdown	170	+37	19	28	+03		
<b>42</b>	<b>ALL FOR YOU</b>	Janet Jackson	Virgin	817	-45	19	19	-44		
<b>43</b>	<b>OCEAN SPRAY</b>	Manic Street Preachers	Epic	616	+12	18	97	-15		
<b>44</b>	<b>I DON'T WANT A LOVER 2001</b>	Texas	Mercury	872	+84	18	60	+53		
<b>45</b>	<b>DANCE FOR ME</b>	Sloap	Def Soul/Mercury	280	+112	17	94	-50		
<b>46</b>	<b>TOUCH ME</b>	Roi Da Silva feat. Cassandra	Kismet/Arista	441	+21	17	88	+22		
<b>47</b>	<b>CLINT EASTWOOD</b>	Gorillaz	Parlophone	531	-16	17	56	-11		
<b>48</b>	<b>GET UR FREAK ON</b>	Missy Elliott	East West/Elektra	199	-26	17	52	-63		
<b>49</b>	<b>ONE DAY AT A TIME</b>	The Above Band	Instant Karma	209	-11	17	47	-12		
<b>50</b>	<b>SOMEONE LIKE YOU</b>	Dina Carroll	1st Avenue/Mercury	155	+3	17	35	+75		

WEEK END CHART										
<b>1</b>	<b>ANGEL</b>	Shaggy feat. Rayvon	MCA/Uni-Island	2586	+6	99	48	14		
<b>2</b>	<b>LADY MARMALADE</b>	Christina Aguilera/Lit'Kim/Mya/Pink	Interscope/Polydor	1885	+5	66	19	-		
<b>3</b>	<b>ANGEL</b>	Shaggy feat. Rayvon	MCA/Uni-Island	2586	+6	99	48	14		
<b>4</b>	<b>ELECTRIC AVENUE</b>	Edgy Grant	Ice/East West	2057	+2	70	85	-9		
<b>5</b>	<b>DO YOU REALLY LIKE IT?</b>	DJ Piper & The Master Of Ceremonies	Relentless/MoS	1450	NI	60	54	-2		
<b>6</b>	<b>COLD AS ICE</b>	MOP	Epic	341	-7	28	71	-30		
<b>7</b>	<b>HAVE A NICE DAY</b>	Stereophonics	V2	1683	+5	78	9	-		
<b>8</b>	<b>ROMEO</b>	Basement Jaxx	XL Recordings	300	+29	56	06	+17		
<b>9</b>	<b>HEARD IT ALL BEFORE</b>	Sunshine Anderson	Atlantic	648	-9	31	77	-6		
<b>10</b>	<b>BUTTERFLY</b>	Crazy Town	Columbia	409	+40	24	69	-33		
<b>11</b>	<b>THANK YOU</b>	Dido	Cheeky/Arista	2000	-2	83	41	-		
<b>12</b>	<b>DAYDREAM IN BLUE</b>	1Monster	Instant Karma	276	+78	24	19	-6		
<b>13</b>	<b>DO YOU ARE ALIVE</b>	Fragma	Positiva	1072	-13	23	76	-33		
<b>14</b>	<b>FREE</b>	Mya	Interscope/Polydor	508	+15	23	45	-1		
<b>15</b>	<b>ALL I WANT</b>	Mis-Teeq	Inferno/Telstar	409	+24	23	08	+15		
<b>16</b>	<b>ANOTHER CHANCE</b>	Roger Sanchez	Defected	506	+110	22	90	+25		
<b>17</b>	<b>WHOLE AGAIN</b>	Atomic Kitten	Innocent	839	-6	21	45	-29		
<b>18</b>	<b>TEENAGE DIRTBAG</b>	Wheaties	Universal	511	-17	21	06	-38		
<b>19</b>	<b>SO FRESH SO CLEAN</b>	Outkast	LaFace/Arista	469	-39	21	94	-27		
<b>20</b>	<b>IT'S RAINING ME</b>	Ger Halliwell	EMI	1008	-16	20	93	-49		
<b>21</b>	<b>SALSOU NUGGET (IF YOU WANNA)</b>	M&S Presents The Girl Next Door	ffrr	645	-26	20	55	-80		
<b>22</b>	<b>DANCING IN THE MOONLIGHT</b>	Toploader	Island	52	663	+1	19	-32		
<b>23</b>	<b>IN A VIDEO</b>	Indie Archie	Meltdown	170	+37	19	28	+03		
<b>24</b>	<b>ALL FOR YOU</b>	Janet Jackson	Virgin	817	-45	19	19	-44		
<b>25</b>	<b>OCEAN SPRAY</b>	Manic Street Preachers	Epic	616	+12	18	97	-15		
<b>26</b>	<b>I DON'T WANT A LOVER 2001</b>	Texas	Mercury	872	+84	18	60	+53		
<b>27</b>	<b>DANCE FOR ME</b>	Sloap	Def Soul/Mercury	280	+112	17	94	-50		
<b>28</b>	<b>TOUCH ME</b>	Roi Da Silva feat. Cassandra	Kismet/Arista	441	+21	17	88	+22		
<b>29</b>	<b>CLINT EASTWOOD</b>	Gorillaz	Parlophone	531	-16	17	56	-11		
<b>30</b>	<b>GET UR FREAK ON</b>	Missy Elliott	East West/Elektra	199	-26	17	52	-63		
<b>31</b>	<b>ONE DAY AT A TIME</b>	The Above Band	Instant Karma	209	-11	17	47	-12		
<b>32</b>	<b>SOMEONE LIKE YOU</b>	Dina Carroll	1st Avenue/Mercury	155	+3	17	35	+75		

MUSIC CONTROL										
<b>1</b>	<b>THERE YOU'LL BE</b>	Faith Hill	Warner Bros	584	+270	28	07	+116		
<b>2</b>	<b>I DON'T WANT A LOVER 2001</b>	Texas	Mercury	872	+84	18	60	+53		
<b>3</b>	<b>DIGITAL LOVE</b>	Daft Punk	Virgin	1135	+52	41	08	+14		
<b>4</b>	<b>ANOTHER DAY IN PARADISE</b>	Brandy And Ray J	WEA	1338	+39	29	39	+39		
<b>5</b>	<b>ROMEO</b>	Basement Jaxx	XL Recordings	300	+29	56	06	+17		
<b>6</b>	<b>19-2000</b>	Gorillaz	Parlophone	838	+53	36	00	+26		
<b>7</b>	<b>A LITTLE RESPECT</b>	Wheaties	Columbia	708	+63	24	70	+84		
<b>8</b>	<b>ANOTHER CHANCE</b>	Roger Sanchez	Defected	506	+110	22	90	+25		
<b>9</b>	<b>LADY MARMALADE</b>	Christina Aguilera/Lit'Kim/Mya/Pink	Interscope/Polydor	1885	+5	66	19	-		
<b>10</b>	<b>THE WAY TO YOUR LOVE</b>	Heart-Say	Polydor	83	235					

MUSIC CONTROL										
<b>1</b>	<b>ANGEL</b>	Shaggy feat. Rayvon	MCA/Uni-Island	2586	+6	99	48	14		
<b>2</b>	<b>LADY MARMALADE</b>	Christina Aguilera/Lit'Kim/Mya/Pink	Interscope/Polydor	1885	+5	66	19	-		
<b>3</b>	<b>ANGEL</b>	Shaggy feat. Rayvon	MCA/Uni-Island	2586	+6	99	48	14		
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<b>10</b>	<b>BUTTERFLY</b>	Crazy Town	Columbia	409	+40	24	69	-33		
<b>11</b>	<b>THANK YOU</b>	Dido	Cheeky/Arista	2000	-2	83	41	-		
<b>12</b>	<b>DAYDREAM IN BLUE</b>	1Monster	Instant Karma	276	+78	24	19	-6		
<b>13</b>	<b>DO YOU ARE ALIVE</b>	Fragma	Positiva	1072	-13	23	76	-33		
<b>14</b>	<b>FREE</b>	Mya	Interscope/Polydor	508	+15	23	45	-1		
<b>15</b>	<b>ALL I WANT</b>	Mis-Teeq	Inferno/Telstar	409	+24	23	08	+15		
<b>16</b>	<b>ANOTHER CHANCE</b>	Roger Sanchez	Defected	506	+110	22	90	+25		
<b>17</b>	<b>WHOLE AGAIN</b>	Atomic Kitten	Innocent	839	-6	21	45	-29		
<b>18</b>	<b>TEENAGE DIRTBAG</b>	Wheaties	Universal	511	-17	21	06	-38		
<b>19</b>	<b>SO FRESH SO CLEAN</b>	Outkast	LaFace/Arista	469	-39	21	94	-27		
<b>20</b>	<b>IT'S RAINING ME</b>	Ger Halliwell	EMI	1008	-16	20	93	-49		
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<b>22</b>	<b>DANCING IN THE MOONLIGHT</b>	Toploader	Island	52	663	+1				

RECOMMENDED CATALOGUE NEW RELEASES

PET SHOP BOYS: Please (Parlophone) 535024Z, Actuality (535056Z), Intropective (535057Z) Loosely linked to the 10th anniversary of the release of the Pet Shop Boys'...

PET SHOP BOYS: Behaviour (Parlophone) 535013Z, Very (5350112Z), Biengul (5350112Z) Listening to all the material on the six expanded PSB releases takes 12 hours and is a sturdily varied and extremely enjoyable experience...

THE DELLS: The Best of The Dells (Spectrum 544495Z) The Dells are a veteran soul group who registered two dozen hits on the US Hot 100...

VARIOUS: Blues & Soul: The Soul Years Vol. 10 (Connoisseur BASTY 010), Vol. 11 (BASTY 011), Vol. 12 (BASTY 012) Concluding the 12-album set based on BASTY's annual poll...

DISTRIBUTORS

Table of distributors with columns for company name, address, phone, and website.

FRONTLINE RELEASES

Table of new releases including artist names, album titles, genres, and release dates.

NEW RELEASES

Table of new releases including artist names, album titles, genres, and release dates.

RELEASES THIS WEEK: 249 • YEAR TO DATE: 7,025

Main table of new releases with columns for artist, album title, genre, release date, and distributor.

CATALOGUE & REISSUES

Table of catalogue and reissues including artist names, album titles, and release dates.

Table of catalogue and reissues including artist names, album titles, and release dates.



# RINGTONES BECOME FIRST DOWNLOADABLE MUSIC SUCCESS STORY

As paid-for internet music services stumble, companies offering mobile phone ringtones are booming. Toby Lewis investigates the implications for the music industry of a growing phenomenon.

Still considered by many to be annoying and worthy of ridicule, mobile phone ringtones have begun to acquire a strange kind of prestige in recent months. While some much-trumpeted paid-for web music services continue to stumble, phoning the public's imagination and becoming the first music downloads to add real value to copyrights.

While recorded product languishes in a digital rights deadlock, the comparatively straightforward ringtones sector has, since March 2000, had its own legitimate rights structure, administered by the MCPS.

Anyone who has travelled on public transport since then will attest to the fact that, as far as ringtone suppliers are concerned, business is good. And those who have been left with half the top 40 rattling around their brain after a 20-minute train ride can be reassured that they have evidently only been exposed to the top end of the market, as retailers themselves are vehement that there is a huge difference between a good and a bad ringtone.

"You should be able to recognise it as the melody of the tune," says musician Antony Westgate, who through his firm Westgate Productions provides tones for SomethingGRB.com. "If you can't, it

doesn't work and should not be used."

But as pop mogul Pete Waterman complained on a recent investigation of tone sharks by BBC documentary *Hard Cash*: "Some of them are rip-offs. Some of them are blatantly nothing like the tune."

Gary Van Til of Mobiletones.com, which distributes tones and phone logos for the Ministry Of Sound as well as several big football clubs, explains that the sub-standard versions offered by some of its competitors are a product of both inadequate tone programmers and financial corner-cutting. "Ringtone companies must pay to send the SMS message containing the tune to each user," says Van Til. "The odds are that a simple tone will cost one SMS to deliver, but a more complex piece of work will require two."

It is a matter of taste as to which segment of the song is the most obvious hook, leading the more conscientious dealers to provide the intro, verse and chorus of some songs to avoid customer dissatisfaction. "For Smells Like Teen Spirit by Nirvana we have four different versions," says Van Til.

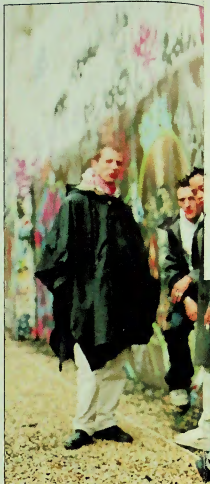
Prices vary tremendously, from the equivalent of 80p per tone up to as much as £5 or £6 for those customers unlucky enough to get lost in the navigation menu of a £1.50-a-minute premium rate

phone line.

There are still some firms which attempt to provide products for free — notably YourMobile.com, which originally planned to subsidise services via advertising and data mining — but the cost of sending tones tends to preclude the practice of giving away music in the time-honoured internet fashion. Even before web hosting, site design, bandwidth or publishing licences are considered, there is a charge paid by retailers to mobile networks of between 5p and 7p for each SMS message sent. As Simon Wheeler of Beggars Banquet explains: "We are doing an Ed Case promotion with Iobox, and I originally wanted to give the tones away for free, but Iobox's business is in selling them. They would have required us to pay five-figure fees plus charges to give them away, which was outside our budget."

Many insiders argue that the high price of ringtones is restricting the business. "A lot of companies say people don't care about the price but that's rubbish," says Andy Mills, director of Ringtones.co.uk, which manages a branded service for NME.com, among others. "We valued the price of our ringtones recently and sales went up by 40% overnight."

Contrary to some recent coverage, reports of ringtones being "the next Napster" seem to be unfounded. While there is a piracy concern, the main problem



lies not with consumers avoiding paying but with sites stealing ringtones programmed by their own competitors.

"I'm pretty sure that I've found other companies selling ringtones that I've created," says Ringtone.net's Andy Clarke, who was directly responsible for the success of the Mission Impossible tone — the first tone he ever made available.

On a darker note, though, the recent rash of advertising for ringtone firms in the tabloids is

## ...Iobox.....

[www.iobox.co.uk](http://www.iobox.co.uk)  
 Established: Finland, 1999  
 Services: Ringtones, logos, SMS services, mobile games  
 Ringtone genres: Virgin top five, classical, oldies, theme music, dance, jazz themes  
 Price range: 20 "credits" — equivalent to about £1.20  
 Top-selling tone: Celine Dion — My Heart Will Go On  
 Unusual tone: Wedding March  
 Official promotions: Ed Case — Sound Of The Pirates (Beggars Banquet); Blur — Music Is My Radar (Parlophone); BBMak — Still On Your Side (Telstar)

## ...YourMobile.....

[www.yourmobile.com](http://www.yourmobile.com)  
 Established: 1999  
 Services: Ringtones, logos, e-commerce phone sales  
 Ringtone genres: Hits, regional, love songs, oldies, soundtracks  
 Price range: free  
 Top-selling tone: Papa Roach — Last Resort  
 Unusual tone: Bad Boys (theme from TV show Cops)  
 Official promotions: none

## ...iTouch.....

[www.itouch.co.uk](http://www.itouch.co.uk)  
 Established: South Africa, 1995, began UK ringtones sales in 2000  
 Services: Ringtones, picture messages, operator logos, WAP and SMS services  
 Ringtone genres: Chart, sport, Bollywood and bhanga, religious/national anthems  
 Price range: max £3 each on a £1.50-a-minute premium rate line  
 Top-selling tone: Shaggy Featuring RikRok — It Wasn't Me  
 Unusual tone: Christmas 'Twisted Tones' — joke carols distorted to sound odd  
 Official promotions: none

## ...Ringtones.co.uk....

[www.ringtones.co.uk](http://www.ringtones.co.uk)  
 Established: 1999  
 Services: Ringtones, icons, pictures  
 Ringtone genres: Pop, UK top 10, TV/films, dance, sport, Asian themes  
 Price range: £1.90 online or up to £2 on a premium rate line at £1 per minute  
 Top-selling tones: Eminem — Stan; Shaggy Featuring RikRok — It Wasn't Me  
 Unusual tone: Steptoe and Son  
 Official promotions: Drum & Bass Arena — breakbeat.co.uk

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Job Title: \_\_\_\_\_

Company: \_\_\_\_\_

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Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

e-mail: \_\_\_\_\_

**Your business** (please tick one)

<input type="checkbox"/>	Artist, DJ, Producer	<input type="checkbox"/>	Radio production company/Syndication Company	<input type="checkbox"/>	029
<input type="checkbox"/>	Artist Manager	<input type="checkbox"/>	Radio Programmer	<input type="checkbox"/>	027
<input type="checkbox"/>	Venue/ Club	<input type="checkbox"/>	TV Station	<input type="checkbox"/>	032
<input type="checkbox"/>	Concert Booking Agent/ Promoter	<input type="checkbox"/>	TV Producer	<input type="checkbox"/>	029
<input type="checkbox"/>	Export/ Import	<input type="checkbox"/>	TV Production Company/Syndication Company	<input type="checkbox"/>	029
<input type="checkbox"/>	Wholesaler/ Distributor	<input type="checkbox"/>	TV Promoter	<input type="checkbox"/>	031
<input type="checkbox"/>	Independent Music Publishing	<input type="checkbox"/>	Recording Studio	<input type="checkbox"/>	033
<input type="checkbox"/>	Major Music Publisher	<input type="checkbox"/>	Magazine/Newspaper/Publishing	<input type="checkbox"/>	020
<input type="checkbox"/>	Independent Record Company	<input type="checkbox"/>	PR/ Publicity	<input type="checkbox"/>	021
<input type="checkbox"/>	Major Record Company	<input type="checkbox"/>	University/ Course/ Library	<input type="checkbox"/>	034
<input type="checkbox"/>	Independent Retailer	<input type="checkbox"/>	Industry Organisation/ Trade Association/ Events	<input type="checkbox"/>	018
<input type="checkbox"/>	Retail Multiple	<input type="checkbox"/>	Accountant/ Lawyer/ Business Manager	<input type="checkbox"/>	001
<input type="checkbox"/>	Radio Station	<input type="checkbox"/>	Web Brand	<input type="checkbox"/>	024
<input type="checkbox"/>		<input type="checkbox"/>	Other	<input type="checkbox"/>	999

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**important for the music industry, and ringtones are just the tip of the iceberg. Bands will have to assert the rights to their name and image\* – Michael Ohajura, Materna Communications**

OOIE

names and logos of Eminem, Dr Dre, Coldplay, Limp Bizkit and NSync. But as there is no blanket licence available for the copyright in logos, it is up to an individual seller to negotiate the rights – or not, as the case may be.

"What we do is write to every artist's press officer, and say, 'we have made a logo of yours, please let us know if you want us to take it down'," says Susanne Sidwell, Smart Messaging product manager at Itouch.co.uk.

According to Sidwell, only a tiny fraction ever expresses an objection, although whether this is a sign of tacit approval or plain ignorance is hard to gauge. James

is not famous for profit from its assets and, there are artists need to hire the mobile in the early stages of

be so important for ringtones are just says Michael

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case, because when IG arrives, there is a danger they could be ripped off."

Because there is at present no recorded audio playbooks involved in a ringtone, the permissions required to sell one are based solely around a publisher's copyright in the song.

The MCPS provides a licence on behalf of its 19,000 member publishers, meaning that any company wanting to provide ringtones in the UK can do so legally through an MCPS mandate.

As with the wider debate over music downloading and mechanical fees, there are some who feel that the minimum 10p per download rate could be somewhat limiting. "I think the MCPS charge might be too



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evidence that a more shadowy side of the British economy is jumping aboard the ringtone bandwagon – often without the required licences.

"It's clearly big business," says Jim Doyle, a music publishing consultant with Responsive Music Services. "Companies are taking out £50,000 ads in the *News Of The World* and many of them are just moving from the sex-line industry into the ringtone industry. If there was money in origami, these people would set up a line to cash in on it."

Some observers suggest, however, that not even the bigger tones firms are all quite as squeaky-clean as they might like to appear. One area in which artists are arguably losing potential revenue is that of operator logos and picture messages. Many firms offer fans the opportunity to buy an electronic graphic for their handset representing their favourite act for around the same price as a ringtone. Common favourites include the names and logos of Eminem, Dr Dre, Coldplay, Limp Bizkit and NSYNC. But as there is no blanket licence available for the copyright in logos, it is up to an individual seller to negotiate the rights – or not, as the case may be.

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According to Sidwell, only a tiny fraction ever expresses an objection, although whether this is a sign of tacit approval or plain ignorance is hard to gauge. James



Winoar, whose site [Tonz.co.uk](http://Tonz.co.uk) sells logos taken from big name artists, firmly believes the former to be the case. "The vast majority of artists are quite rightly delighted that their logos will be offered as it will serve to promote their band and effectively give them free advertising," he says.

But the music industry is not famous for allowing interlopers to profit from its assets in the name of promotion, and there are those who believe that artists need to educate themselves while the mobile content market is still in the early stages of development.

"Mobile is going to be so important for the music industry, and ringtones are just the tip of the iceberg," says Michael Ohajura, sales and marketing director at SMS distribution specialist Materna Communications. "Bands are going to start having to assert the rights to their name

**'Mobile is going to be so important for the music industry, and ringtones are just the tip of the iceberg. Bands will have to assert the rights to their name and image' – Michael Ohajura, Materna Communications**

and image in this space, because when 3G arrives, there is a danger they could be ripped off."

Because there is at present no recorded audio playback involved in a ringtone, the permissions required to sell one are based solely around a publisher's copyright in the song. The MCPS provides a licence on behalf of its 19,000 member publishers, meaning that any company wanting to provide ringtones in the UK can do so legally through an MCPS mandate.

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# DIVERSIFICATION AND B2B DEALS ARE THE KEY TO NET RADIO PROGRESS

Despite the belt-tightening and the high-profile closures of key start-ups, internet radio refuses to die. Adam Woods reports.

Peer-to-peer services may appeal to consumers' instinct for free product, and subscription services clearly hope to satisfy the music industry's need to generate revenue from the internet, but net radio remains potentially the most satisfying collision of commerce and entertainment to be found online.

All these things are relative, of course. While the line-up of the UK's key online radio players remains largely unchanged from a year ago — Chrysalis' PureMix being the sole casualty among the big-hitters — most have doubtless had cause to question their investment at one time or another.

Across the board, advertising revenues have been nowhere near as lavish as was initially hoped, and most internet radio businesses have concluded that they cannot survive without cutting costs or diversifying into other media sectors — or both.

Bruno Brookes' Stormlive last month shed its much-touted eJays and reverted to a purely automated format — although it pledges to reinstate the live element as soon as the market permits it. Capital Interactive, initially an enthusiastic advocate of interactive, personalised radio, has revised its opinion in favour of programmed, genre-specific "lifestyle" stations. US webcaster Launch Media last month



Tom Lalldaw: failure of rivals reinforced Capital's strategy

abandoned its plans for international expansion, closing down its British office, among others, and shedding 60 jobs worldwide.

In the US, the RIAA, acting on behalf of BMG, EMI, Sony and Universal, last week turned its attention to Launch, filing a suit



Jeremy Ledlin: SBN favours mix of AM, FM, digital and internet

which alleges that the broadcaster's popular Launchcast streaming service offers a degree of interactivity not permitted by the US Digital Millennium Copyright Act (DMCA).

But behind the litigation and the belt-tightening, the concept of internet radio refuses to die. In March, a new station was

launched in London, supported by an initial £1m investment. Netfm claims to offer the first genuine synthesis of audio and visual material in a live, DJ-led format.

Stormlive claims to have suffered only a 15% drop in audience since jettisoning its presenters, and has unveiled plans to >

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► launch further pre-programmed stations while also expanding on- and off-line in as-yet unspecified directions.

Capital has also expressed its intention to diversify, having launched four targeted stations — Chyra, ATK13, G:SN and DanceMasters — in early April. It plans to bring them to the market through partnership deals with prominent consumer sites.

Meanwhile, most national and regional radio stations have long since integrated internet simulcast into their portfolio of broadcast platforms, with brands such as Virgin Radio and Radio One giving particular prominence to their online extensions. The message appears to be that internet radio, while a useful way to reach a white collar section of the daytime audience, cannot pay the bills on its own — yet.

“For us, the lessons learnt by most of our rivals in the last 12 months have really been a reinforcement of our original strategy,” says Capital interactive head of programming and production Tom Laidlaw. “It is not live radio. We are not creating 500 genre streams or one single station. We are creating a controlled number of very tightly-targeted lifestyle stations, and that seems to be the way things are going.”

**“The lessons learnt by our rivals in the last 12 months have been a reinforcement of our strategy” — Tom Laidlaw, Capital Interactive**

Even in the United States, where the size of the market and the existence of the CMCA have provided a more favourable environment for growth, the success stories remain largely relative, and enhanced business models are being sought by even the leading players.

“No-one is making money by webcasting in the US,” says Mike Wise, chief financial

officer of NetRadio.com, one of the largest net radio services in the States, with more than 100 genre-based channels and between 3m and 4m unique users per month. “But we have gone down a B2B path and struck a deal with [consumer electronics retailer] Best Buy to supply channels of music to their site. The arrangement is that they buy out all the advertising and pay for the distribution of the music.”

The latest entrant to the UK market, while essentially a stand-alone internet proposition, will benefit from the patronage of the UKRD commercial radio group, which operates 13 regional radio stations, including Bristol’s The Eagle and Pirate FM in Devon and Cornwall.

“They believe the internet is part of the future of radio, and they are prepared to consider us as their internet radio arm,” says Netfm chief executive Richard Jacobs. In spite of this, he is aware that the new station must succeed in its own right, and remains confident that it will do so. “We are making money,” he says. “We are doing alright. The model is working. We have been scrimping and saving since the very beginning, and by early next year we should be breaking even, and maybe before then.”

Those who have already been burned are understandably sceptical. “Good luck to them,” says Stormive marketing director James Macdonald. “And I mean that sincerely. We have travelled that road, and it has been a hard road. We tried to run the station as a completely live product, but we found it to be impossible in the current climate.”

Clearly, the main casualty of all the streaming has been the interactivity which, until recently, internet broadcasters held up as the defining quality of web radio. And although no personalised services have ever been launched in the UK, those in the States are increasingly feeling the ire of a record industry which is not yet prepared to tolerate anything which bears a

resemblance to music-on-demand.

In addition to the RIAA’s lawsuit against Launch Media, 80 members of the US Digital Media Association (DIMA), including Launch Media, MTVi, MusicMatch, XacRadio and Listen.com, have turned to the courts in an effort to force the RIAA to include provision for their interactive services in the terms of the statutory webcasting license due to be negotiated with the US Copyright Office.

In the UK, the only licensing arrangement which currently exists, other than case-by-case deals with specific labels and simulcast loopholes (Stormive, for instance, maintains a channel on Sky Digital, thus legitimising its online copyright usage) is an initiative set up by Aim around a year ago to allow webcasters access to member labels’ tracks. Having run as a trial up until now, the guidelines will be extended at Aim’s AGM on June 26 to bring online performance royalties to the trade organisation’s members for the first time.

“We are going through the process of translating it into some sort of commercial arrangement,” says Aim director of business affairs Helen Smith. “But it is as much about administration and access as it is about making money. It is in everyone’s interests that these types of service become successful. Just because something is interactive is not a reason for not doing a deal. We just have to figure out what the different levels of remuneration should be, especially since a lot of these services are edging closer to the territory of mainstream sales, rather than just being a passive service.”

Laidlaw says Capital’s decision to abandon personalised radio trials was based, more than anything else, on a basic rejection of the product and business models.

“I’m not convinced that the public is really ready for that sort of service,” he says. “It takes hours to properly train it to work, and I don’t know if enough people are prepared to put in that amount of time and

**“I don’t think anyone can tell which means of distribution is going to come out the winner” — Jeremy Ledlin, Student Broadcast Network**

commitment. Also, the per-stream cost of doing personalised radio just didn’t add up for us. So it was largely a product design thing. If we’d wanted to do it, I think we could probably have found a way around the licensing issues.”

When US technology news site TechTV recently invited an online debate about the viability of net radio, most respondents suggested that the very reason the medium would not replace the traditional wireless version is that internet radio is not yet wireless, and therefore cannot be received in cars.

However, research from the US suggests that almost 40% of all online users listen to music online, and that the same proportion is expected to listen to online radio by 2003. Virtually all online broadcasters find that the majority of their users tune in while at work, while increasing numbers are reported to be taking the habit home with them.

The commercial potential of stand-alone internet radio stations may have been called into question in the past year, but equal the need for analogue services to expand their services onto the net has never been more clear.

“I don’t think anyone can tell at this point which means of distribution is actually going to come out the winner,” says Jeremy Ledlin, managing director of the Student Broadcast Network, which syndicates its content to 52 UK analogue stations, streams online and is part of a consortium which last week succeeded in its bid for London’s third digital multiplex. “There is a very strong argument to say that it will be a combination of AM, FM, digital and internet radio.”



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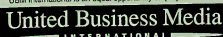
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