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FOR EVERYONE IN THE BUSINESS OF MUSIC

31 MARCH 2001

musicweek

Foot and mouth crisis hits live music circuit

by Mary-Louise Harding

The escalating foot and mouth crisis is beginning to hit the music industry as live music event promoters face the prospect of costly relocations, postponements or even closures of key events.

The annual Bishopstock blues festival became the first industry victim of the crisis last week when the organisers were forced to postpone the Devon-based event indefinitely. Their decision came as a Ministry of Agriculture-commissioned report suggested the UK was heading for a "very large" foot and mouth epidemic. Meanwhile, a question mark now also hangs over the Meon Fiddler-promoted Homelands event, which is set to host artists including Orbital and Sonique at a site near Winchester on May 26. Hampshire is currently subject to severe countryside restrictions, despite having suffered no reported outbreaks so far.

Winchester city council head of licensing Fred Masters says the licence - which has been initially granted - is under review pending instruction from the Ministry for Agriculture, Fisheries and Farms (MAFF). "It's a cause for concern, especially because Homelands is cancelled, in effect, cause an outbreak,"



Sonique: Homelands gig in doubt

he says. "As the situation stands at the moment, personally I'd expect the local landowning farmer to be strung from the nearest tree if this event goes ahead."
Homelands' Winchester site is an agricultural land adjacent to cattle grazing fields. Hampshire county council emergency planning officer Simon Parker says massive concern about the event taking place was voiced at a county-wide meeting of all concerned agency reps - including the police and the National Farmers Union (NFU) - last Thursday.

"If we have to close all campsites and cancel rugby matches, to then say it's fine to have 50,000 people coming from all over the country to a festival next to cattle grazing fields is difficult to justify," he says. "My gut feeling is this event will more than likely be cancelled or postponed."

MAFF can make an order empowering the local authority to close the site under foot and mouth regulations. Instruction from MAFF is expected to be delivered at a further countywide meeting this afternoon (Monday).

However, Meon Fiddler managing director Melvin Benn dismisses doubts over the event taking place as "complete nonsense", disputing that the city or county councils, or MAFF, have authority to close the event. "There is no reason for us to not continue planning for this event. We are putting precautionary measures in place such as ensuring all cars go through a disinfecting process and both myself and the farm owner will act responsibly," he says.

Meanwhile, Chelmsford City Council licensing department and V2001 organisers Metropolis are due to meet today (Monday) to discuss plans for the proposed August event in Tyford Park, which has been subject to access restrictions following Essex outbreaks. T In The Park organiser DF Concerts has also issued a statement admitting awareness that the continuing epidemic may force it to cancel its event, scheduled to take place at Kinross in Scotland on July 7-8. The Reading Festival is currently unaffected.



Clive Davis' Arista-backed J Records is sweeping into town today (Monday) with the label's boy band signing O-Town (pictured) playing at London's Sound as part of the activity around BMG's spring sales conference. Davis and his label will then give a presentation at the Conrad Hotel on Tuesday morning with the main conference scheduled to take place in Blackfriars' Meralda Theatre in the afternoon. In addition to live performances from Shaz Sagar, Doyle Bramhall, Dane Bowers, Jo & Danny, Tom McRae and Dido, the conference will also feature video and new music presentations from other key artists. BMG UK and Europe president Richard Griffiths and BMG UK and Ireland chairman Hasse Breitlitz will be among the key personnel addressing the conference, which will be attended by senior BMG executives from all over Europe, plus UK retailers and media representatives.

Kennedy set for Classical Brits return

Nigel Kennedy is set to make an instant return to the Classical Brits after he last year became its first outstanding contribution winner.

The EM1 Classics artist is among the first crop of acts announced for the second-annual event at London's Royal Albert Hall on May 31, with Decca signings Russell Watson and Angila George also lined up to perform.

British car manufacturer Rover has

been secured as the new sponsor for the event, while ITV is lining up a 75-minute highlights programme to be reworked in a Sunday night slot on June 10. This is 15 minutes longer than the first crop of acts announced for the second-year's highlights programme, which attracted nearly 4.5m viewers.

Brits TV executive producer Lisa Anderson says, "We are especially delighted that Kennedy has agreed to return and perform for us again."

See Classical round table, p25

Impulse group hit as liquidators move in

Impulse Entertainment, the Hertfordshire-based independent retailing group, has gone into liquidation.

The private company, which has 25 stores specialising in UK airport and railway station locations, is understood to have informed creditors and some suppliers last Thursday. However, it remains unclear whether the move is a voluntary or compulsory liquidation, or if Impulse will continue to operate in administrative receivership.

Meanwhile, retail trade body Bard has released its first details of the number of people employed in UK music retailing. According to its newly-published yearbook, a total of 5,643 shops sold music in the UK last year - of which 509 were specialist chains, 2,273 multiples, 974 indies and 1,587 supermarkets - employing a total of 16,420 full-time and 5,243 part-time staff.

MTV adds seventh channel

MTV Networks UK is underlining its faith in the future of digital TV in the UK with the launch of a designated dance service and the overhaul of two of its existing six music channels.

MTV Dance will broadcast for 11 hours daily from 7pm on the sky Digital platform, starting on April 20 with an A-Z of clubbing nights hosted by Judge Jules and DJ Paulett. Following its launch, MTV Extra, which originally pioneered MTV's dance strand, is to be transformed into a 24-hour pop service renamed MTV Hits. The new station will target a core audience of females 12- to 17-year-olds with its video-based programming featuring core artists such as Atomic Kitten, Hear'Say and Westlife.

Meanwhile, from May 1 VH1 Classic is to be overhauled so that its daytime output will target a predominantly female audience with "mood-based" programming under



Bakker: tapping into every sector of the VH1 Classic Smooth banner. Then at 3pm every night it will target a more male audience with videos by old and new rock artists under the new VH1 Classic Rock brand.

MTV Networks UK managing director Michiel Bakker says the changes reflect the broadcaster's desire to tap into every segment of its potential audience. He adds that MTV Dance is currently exploring partnerships with industry players such as leading club brands.

leave it aah! this ain't no gang thing. this is a solo job... straight up

A close-up portrait of a man with short, spiky blonde hair and a light beard, looking directly at the camera with a serious expression. He is wearing a light blue t-shirt. The background is a solid, vibrant blue.

straight up no bends

brian harvey

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COO RECORDS

88
GHS



Cheeky/Arista's Faithless (pictured) and Go Beat/Polydor's Architects are the first performers announced for the second-annual DanceStar awards being staged on June 6 at London's Alexandra Palace. The event's organisers are this year hoping to transform the show into a global event, with nominations for the public-voted awards to be chosen by an international voting committee rather than through a UK panel as happened with the launch event last year. There are also plans to step up the event's online profile and double the number of countries broadcasting it on television. "The key message we're trying to get across is it's not a UK-centric event. It's a global event that's really coming together now," says DanceStar founder Andy Ruffell. A total of 24 awards will be given out at the event, which is staged under the full title is DanceStar 2001 - The Tiscali World Dance Music Awards, including three industry-based awards for the first time. The show will be televised on Channel 4 on June 8 with Brandon Block hosting backstage coverage. Meanwhile, the organisers are currently finalising the line-up for the first Mobofest, a live festival which is set to take place at a venue in East London on August 4.

BBC strikes deal with Universal to promote children's TV music

by Robert Ashton

The massive success of TV favourite Bob The Builder has persuaded BBC Worldwide to forge its first global strategic deal with a single major label to push music from the BBC's raft of children's programmes.

The BBC's commercial arm has signed the agreement with Universal Music International, which will use its marketing and distribution experience to sell existing BBC Music records by Bob The Builder and Tweenies around the world. However, BBC Worldwide will continue to look after the UK market and is currently exploring its options in North America.

Can We Fix It? by Bob The Builder was the biggest single of last year and Number 1 by the Tweenies

spent nine weeks in the Top 10. The alliance will now seek to build on this by exploiting the music potential of other BBC children's brands.

Wolf Urban, senior vice president UMS - Universal's strategic arm - says the group will be examining music rights for programmes such as Bill & Ben and Teletubbies. When BBC Music released the latter's Teletubbies Say Eh On three years ago BMG handled the business in the UK and EMI marketed it in the rest of Europe and it is thought these two groups pitched against Universal for the BBC business.

EMI has now collaborated on around 10 different language versions of Teletubbies and under the Universal agreement appropriate local language versions of the



Bob The Builder, global potential

records will be created. Urban says the group realised the huge market potential when it released Hits For Kids last year. "We saw a market segment that had not been covered. Kindergarten signallings are huge and we will be giving the kids something here that they really want to hear," he says.

Universal says Universal Music UK

Boy George set to star at Music Radio Conference

Boy George is set to provide one of the highlights of next month's Music Radio Conference when he discusses his experiences of UK radio with broadcaster Paul Gambaccini.

The Radio Academy-organised event at London's Peacock Theatre on April 3 will also see Radio One presenter Mary Anne Hobbs challenge a panel on rock music in radio while Five Live's Nicky Campbell will oversee a panel on the future of radio. Soap box sessions come from DJ Records' Dave Bates and I Feel Good Holdings' editor-in-chief James Brown, while Ministry of Sound Recordings managing director Matt Jagger and Kiss 100 programme director Andy Roberts will examine the French dance music invasion.

Meanwhile, Arista's Dane Bowers has been added to the list of live performers at the event ahead of the release of his new single Another Lover on June 4.

news file

COUNTERFEITER IN RECORD SENTENCE

A 56-year-old man was last week handed the longest jail sentence to date for a CD counterfeiter as Birmingham Crown Court sent him down for two-and-a-half years. John Vincent Gleeson, of Stechford, Birmingham, pleaded guilty to 19 charges under the Trade Marks Act (1994) after his counterfeiting operation was uncovered in an operation by the National Crime Squad with help from the MCPS Anti-Piracy Unit.

PAPA PHILLIPS DIES, AGED 65

Marsie And Pappas founded John Phillips died aged 65 on March 18 just days before one of his most celebrated compositions, Monday Monday, was due for a sales revival as part of the Hearst album Popstars. Phillips' other group creations include California Dreamin' and Creeque Alley.

DREW TAKES ON V2 ROLE

BMG's new media B2B manager Giles Drew is to join V2 to focus on its European online strategy. Drew joined BMG's commercial and new media department from Carlton last year.

NORMAN VICTORIOUS IN 007 CASE

Composer Monty Norman established his rightful ownership of the James Bond theme and picked up £33,000 after winning his High Court battle with *The Sunday Times*, which had attributed the tune to John Barry. The newspaper had alleged in a 1997 article that Barry, who gave evidence in the case, had done most of the work to compose the film score.

NAPISTER FACES NEW COMPLAINT

Record labels will file a complaint in the US courts against Napster this week accusing the music company of not complying with the recent court order to remove copyrighted tracks from its site. A RIAA spokesman says record companies are concerned that Napster is not doing enough to remove the files.

CIN takes first step in move to include download sales

CIN has signed a non-exclusive deal with market-leading digital service provider OD2 as the first step towards including digital download sales in the official charts.

Following a year of discussions, CIN has begun to receive OD2 data taken from its commercial download sales through partner retail sites. The service is currently only live at Beggars Banquet-backed Playdown, which began selling single downloads at 99p in January.

However, the majors are now stepping up their download activities with EMI understood to be just a few weeks away from making its first digital repertoire available for sale in Europe in a variety of formats. Meanwhile, BMG's internal Mages-powered download trial is also close to a public unveiling, while Universal's download programme will be developed on an artist-by-artist basis according to sources.

CIN product and new media coordinator James Gillespie says the deal with OD2 is about making sure the charts compiler is in a position



Averelec: chart recognition key

to record and report data adequately by the time commercial music distribution reaches a significant level in the UK.

"We don't want to find ourselves in a position where digital consumption of music in the UK is at 10% of the market before we have the apparatus in place to track and record that," he says.

OD2 marketing director Ed Averelec says chart recognition is required in order to get the industry enthused about online distribution.

Report shows indies alternative funding

A new report from the Department of Culture Media & Sport is likely to recommend that independent record labels seek out alternative channels of finance rather than going directly to the majors.

The report, which is being compiled by the University of Kingston's small business research centre and has the working title Music SMEs [small to medium enterprises] & Finance, is expected to suggest that if Indies want an injection of capital they should begin to cultivate contacts in the City to investigate alternative methods of raising money. Publication is expected after the general election.

A DCMS source says that traditionally the recording industry has believed banks would not lend to music companies so they have not approached them for loans. "What the research has discovered is there is a big gap between how banks think the music industry works and how record labels think banks work," he says. "The traditional model has been that a lot of indie owners build up the label and then go to the majors and sell their

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M W COMMENT

PLANNING AROUND THE FMD CRISIS

Michael Eavis must be heaving a big sigh of relief that he decided some months ago to cancel this year's festival.

Not only would the record rain fall we have so far endured have possibly played havoc with his grounds – again – but the on-going foot and mouth crisis could have endangered the future of the UK's largest and best established live event.

With high festival season still some months off, the promoters of all the key events are understandably still proceeding as planned. But the government's revelation last week that it has no idea how long the crisis will persist floats some unwelcome stormclouds over the future of all large-scale country gatherings this summer. Let's keep this in perspective: no one knows exactly how the crisis will develop. But that is exactly the problem, as illustrated by our story this week, which reflects the contrasting views of local council officials and some festival organisers.

Inevitably a business like the music industry is city-based, and London-based to boot. Even reading the daily headlines and watching the nightly TV bulletins it is hard to comprehend the extent of the crisis unfolding across huge swathes of the countryside. It may be tempting for some promoters to give the two-fingered salute to local rural interests – whether they be council officials or the suits from Maff – especially for events for which licences have already been issued. But to do so will only provoke future hostility when it comes to seeking licence applications next year.

Under the worst case scenario the cancellation of a few big events could play havoc with the promotional activities already being lined up for artists for whom headline festival appearances are central to their marketing campaigns. It is early days yet, and let us hope that none of this comes to pass. But it is probably time to at least think the unthinkable and draw up alternative provisions. After all, fore-armed is fore-armed.

Ajax Scott



by Andrew Stewart

Warner Music International is relocating its frontline Teldec and Erato labels from their Hamburg and Paris headquarters to the company's London offices. The moves come as part of a broad restructuring of its classical operation, which will result in the loss of 60 jobs.

The reorganised Warner Classics International division (WCI), which is set to supersede the existing regional repertoire centres at the end of May, will take full responsibility for A&R and promotion, press, website development and strategic marketing. According to a company statement, the centralised WCI division will employ around 25 people.

The restructuring of the operation comes as the Warner Music Group is in the process of reducing its headcount worldwide. However, UK industry insiders suggest that the shift to London is likely to have been partly influenced by the marketing success of Warner's UK classical team, headed by Matthew Cosgrove, which recently received clearance to set up its own label. It is also believed that the A&R approaches of the German-centric Teldec and Francoophile Erato had failed to keep

Music Choice Europe tipped to buy iCrunch

Digital broadcaster Music Choice Europe has emerged as the leading contender to buy online independent music distributor iCrunch, according to sources close to the companies.

The possible link coincides with Music Choice CEO Simon Barzillette's confirmation during his company's results presentation two weeks ago that the reorganised division will focus on building new digital distribution-based revenues through acquisition.

The company, which is backed by Sony, AOL Time Warner and BSkyB – raised £66m through its London Stock Exchange listing last October. iCrunch, which has exclusive online distribution deals with a raft of leading UK independents including Nipponica, Ninja Tune and Jester, has been looking for a deal since capital markets turned against online consumer businesses last year.

Music Choice and iCrunch declined to comment.

Party In The Park secretes live TV slot

Capital FM's Party In The Park is to be broadcast on ITV for the first time as the organisers aim to feature a series of one-off collaborations in the line up.

ITV will screen around three hours of live afternoon performances from the event at London's Hyde Park on July 8, with ITV2 following with a further three hours of evening coverage as part of a newly-signed three-year deal. The event, which went out on Channel 4 last year, will be on for TV by this year's Brits shows Ant & Dec along with CD:UK co-presenter Cat Deeley. Meanwhile, responsibility for PR moves this year to the Outside Organisation.

The TV switch comes as the Prince's Trust-supporting event



Smith: looking to longer sets

changes its focus this year to highlight fewer acts but with longer sets. Capital FM programme controller Jeff Smith says he is looking to add around 25 acts on the bill compared with more than 40 last year. Although no artists will be officially revealed until around

Warner Unites classical at London headquarters



Cosgrove: central HQ adds strength pace with changes in the classical market.

Warner Music International chairman and CEO Stephen Shrimpton says that the restructuring reflects the company's response "to a new commercial environment with a changing market for classical music and the need to offer to a new adult audience a more balanced and wider range of repertoire alongside traditional classical works."

Teldec and Erato, both established brands in the classical market, will retain their individual identities and continue to work with such core artists as Daniel Barenboim, Nikolaus Harnoncourt, Karita Mattila, William Christie, José Carreras, Susan Graham, Andreas

Staler and José Cura.

WCI President Marco Bignotti is expected to oversee the future development of WCI, operating as a division of Warner company as a division of Warner Music International. "This new, more adaptable classical operation will also be more dynamic in its ability to co-ordinate quickly our marketing needs and liaise between artists and their labels," he says. "Both Teldec and Erato will continue to be among the most prestigious imprints within the classical world and will benefit from becoming part of the new company in London, which is now firmly established as a centre of classical activity."

Cosgrove says that although it is always difficult to lose staff, overall the advantages of operating from one centre were clear. "It's been a tough decision, but a very positive one for Warner Classics since we're much stronger operating together as a centrally-run classical company. It makes sense with London being the home of many artists' agents and with many major artists coming here to perform. This will allow us to have a clear A&R focus from one office rather than from a variety of places," he adds.

THE restructure sees sales divided into specialist teams

Total Home Entertainment (THE) has undergone its most radical restructuring since the management buyout six months ago in a move designed to increase sales and make the company more pro-active.

Where previously the group was organised into two divisions – books and home entertainment [incorporating music, games and videos] – THE is now giving six new operating units a product focus and dedicated general manager. They are: audio, headed by Andy Adamson, books, led by Graham Bagge; and commercial development with Gerry McAuley and Mark Thompson in charge of video and multimedia respectively. Meanwhile, two other units – support services (encompassing national accounts, stock management and telesales) and commercial logistics (responsible for distributed labels and home fulfilment) – have yet to be assigned general

managers. All six general managers, who will be responsible for the day-to-day running of their units, will report to commercial director Warren Mason.

Adamson says the move means that what had previously been a fairly "generalist" sales team working across music, games and videos will now be split into more specialist dedicated teams. "It will provide a proper link between those buying and those selling," he says. "Also we'll be able to react quicker to product and market changes and to promotions."

Adamson says the group is expecting to announce a turnaround in its financial performance when it unveils its first set of results since the MBO at the end of May. "Two years ago we had a lot of problems, but we are now at the point of turnaround with turnover up with our major suppliers," he adds.

WEBBO

RADIO'S SHAME FOR NOT PLAYING EVA

I haven't heard the Eva Cassidy album – I'm not sure if I've even heard a track of it – but keeping Duff Punk and the Manics off the coveted number one album chart spot takes some doing.

You would have thought that as an over-40 record buyer I would have heard at least something of it by now, but, as usual, radiofand (with the exception of Radio Two and very few others) has decided it's not "cool" and has ignored it. What, there is no single? I thought it was radio programmers' common cry that they decide what to play when they like, rather than when singles are selected by the record companies and forced upon them.

I think it's a terrible indictment of radio in this country that, firstly, we have an album at the top of the charts that barely anyone is playing; and, secondly, that since Eva Cassidy doesn't supposedly fit the all-important youth market, most radio stations won't touch it with a barge pole.

Over-40s have so much more disposable income that you would have thought there would be a commercial radio station aimed at this market...but no. Or not yet, at least.

In these days of foot and mouth and a plummeting stock market, you would have thought that three members of a pop group caught smoking a spliff would hardly be news. Yet there it was all over the red tops and the major news bulletins. Why? So they have young fans and are meant to set an example: who says they are?

The example most pop groups (and the industry) have set in the past is totally sex and drugs. Perhaps some good will come of this, however. Maybe the government will finally recognise that cannabis, which some vast percentage of teenagers have experimented with, and which millions of people smoke every week, should be decriminalised.

And, as an industry, could stop making knowing jokes at awards shows like the Brits about the Inisidious and far more dangerous drug, cocaine.

Jon Webster's column is a personal view

Independent folk label Free Reed Records has high hopes for its biggest release of the year, a four-CD boxed set from artist **Martha Carthy** (pictured) to mark his 60th birthday. The Carthy Chronicles released on April 2 is the first in-depth anthology of his career and includes 83 tracks selected from more than 1,000 recordings, including 25 that are previously unreleased and 17 which have been deleted. The collection comprises four themed CDs - Classic Carthy, Carthy in Company, Carthy Contemporaries and Child: Carthy - and is supported by a 96-page booklet including a biography written by folk journalist and *MTW* contributor Colin Irwin. Free Reed managing director Neil Wayne has taken an unusual step for the label by employing a public relations agency to promote the release and Glass Ceiling PR, which also handles press relations for Topic Records, has secured an hour-long interview with Carthy on Andy Kershaw's Radio Three show and editorial in *Record Collector* and the *Daily Telegraph*. Online coverage has been achieved on CDNow and Amazon and the box set has received a mention on the official website of the artist, with whom Carthy recently performed.



Infectedios to release first album including video mixing software

by Steve Hemsley

Infectedios Records has become the first label to incorporate video mixing software onto a CD via Ash's forthcoming *Free For All* following fans to create their own promos for each of the 13 tracks.

The Ash Video Mixer has been developed by new media company Digital Design Works and the album (released on April 23) includes a collection of more than 100 Ash-related film clips and photo stills which fans can edit together with the soundbed from the track of their choice.

Further footage is available on the CD single *Burn Baby Burn* (released on April 2) and at a special website, www.ashvideomixer.com, while fans are being encouraged to save their videos online for others to see, which will create a marketing database for the label.



Ash: fans to create own "promos"

"The band has been away for two years so we have had to create and then begin marketing a fanbase from scratch and we needed something special. We had already worked with Digital Design Works on projects for My Vitrol and the video mixer idea had the backing of the band who are film and video enthusiasts and carry a digital camera with them all the time. This has created some interest-

ing stills," says Infectious label manager Nigel Adams.

The act's absence from the music scene prompted the label to begin the marketing campaign in November via the *NME* and Radio One websites where visitors were asked to choose which towns the band should tour. There was also limited targeted press coverage in specialist titles including *The Fly* and posters in cities around the release at the end of January of the single *Shining Light* which reached number eight in the chart.

"Burn Baby Burn" will see the marketing begin to spread into the mainstream with ads booked in magazines such as *Top Of The Pops*, *Smash Hits* and *Heat* and another poster campaign will run from the week before release," says Adams. For the first time Infectious will use

Vital's regional seminars aim for unified initiative

Vital Distribution is hosting regional seminars for its sales and marketing network of 96 independent stores known as The Chain With No Name.

The first forum - attended by key Vital management - took place in Manchester last Tuesday (March 20) when eight retailers attended. The dates for five more events in Bristol, Newcastle, Birmingham, Glasgow and at either Brighton or London will be confirmed soon.

Retailers attending will receive a dinner and be presented with details of Vital's priority releases such as the new Nick Cave album *No More Shall We Part* (April 2) and the Depeche Mode album *Exciter* (May 34) both from Mute Records.

Vital is also clarifying details of the price campaign it plans to launch in April and update every two months through which retailers can promote 20 titles at £30.99 each or two for £20.

newsfile

VIRGIN BEGINS EASTER SALE

Virgin Records' Easter sale begins today (Monday) and is split into three multi-buy offers. The Spring Clean Up campaign includes a three-for-£30 offer on 300 albums which each week will include three Top 40 releases with *Texas' Greatest Hits*, U2's *All That You Can't Leave Behind* and *Westlife's Coast To Coast* the first titles to be included. The other elements of the campaign are a three-for-£12 promotion on more than 200 budget titles and a five-for-£30 offer on around 500 back catalogue albums.

BABY ALBUM TO INCLUDE WEB LINK

The enhanced CD version of Emma Bunton's upcoming album *A Girl Like Me*, released on April 16, includes a link to a micro-website which is separate from the artist's site www.emma-bunton.net and features exclusive information and images about her. Virgin Records is hoping the marketing campaign for the album will be able to capitalise on the strong radio support for the single *What Took You So Long* out two weeks earlier.

MERCEDES SUPPORTS A-HA WEBCAST

Mercedes Benz sponsored the webcast of a live A-ha gig from Oslo last Saturday hosted by MSN to mark the European launch of the car company's C-Class Sport Coupe. The event was promoted using advertising banners on MSN and Hotmail. MSN holds the Guinness World Record for the largest webcast when 3m users watched Sir Paul McCartney at the Cavern Club in December 1999.

TOP DIS GO LIVE ON THE NET

More than 400 livecasting DJs, including Boy George, Judas Jules, Goldie and Giles Peterson, will feature in a live broadcast from the Winter Music Conference going on at www.Trust101.com between 2am and 11am UK time tomorrow (Tuesday).

WIPPET AND CANTAMETRY UNITE

Fleasharing start-ups Wippet has signed up Eric Clapton-backed music finger-printing technology provider Cantametry to create a music-tracking database for its P2P software, which is currently at beta-testing stage.

MOBY

Moby's *Moby* is distributed by Vital, not Pinnacle as stated on the best sales force page of the *Music Week Awards* brochure. Meanwhile, Ocean Colour Scene's album released on April 9 is called *Mechanical World* and not as stated last week.

THIS WEEK'S BPI AWARDS

Dido's *No Angel* album goes three-times platinum this week, while The Chill Out Session compilation goes platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change on 2000
Popstars (Sat 18.45)	7,958	n/a
Top Of The Pops*	5,237	0.6
Top Of The Pops 2*	9,001	-11.6
CDUK*	2,479	49.3
SMY*	2,270	28.7
The Pappal Chart*	1,485	-13.0
Top Of The Pops Plus	1,239	n/a
Live And Kicking	949	-31.4
Popworld	456	n/a
The Chart**	418	n/a

*combined titles

**Cartoon/Children and West Country only
Source: MediaCom and BBC for w/c March 5-11 2001

Fullon poaches top Sony executive

The use of music in advertising and marketing campaigns for big fast-moving consumer goods brands could get a boost after licensing agency Songseekers launched a new company called Fullon.

The division is offering music marketing, advertising services and is headed by Maggie Woodward, who joins Songseekers from Sony Music where she was director of special markets for six years.

Fullon provides music research, strategies and creative ideas to brands can target specific demographic groups and has the capacity to license, design and manufacture bespoke CDs, DVDs, MiniDiscs and CDRs for add-to-value brand promotions such as CD covermounts and own-label retail sales.

Songseekers' existing clients - such as J Walter Thompson, Ogilvy, Leo Burnett and McCann's - that represent brands such as Koenig-Burg, American Express, Kraft, Kellogg's and Microsoft will be targeted while Woodward hopes to generate new business from direct marketing and sales promotion agencies.

"The idea is to help agencies and



Woodward: now head of Fullon

big brands utilise music in their marketing. Some marketers are still wary about using music so our role is to create a win-win situation for them by matching the right band to the right brand. We are seeing more acceptance than 5 Club 7 appearing in BT commercials, for instance," says Woodward.

Fullon is currently working for a large client in the fast food sector on an extensive above and below-the-line marketing campaign which is due to begin in August.

Future of Live & Kicking magazine in the balance after show is ditched

The BBC has yet to make a final decision on the long-term future of *Live & Kicking* magazine following the announcement that the TV show will be axed from the autumn.

A spokesman for BBC Worldwide says the magazine will continue all the time it is commercially viable, although the latest ABC survey revealed it suffered a 29.8% drop in circulation to just 116,255 between July and December.

This puts it well behind its competitors including *TV Hits* (203,855), *Smash Hits* (221,623) and the BBC's market-leading *Top Of The Pops Magazine* (305,322) in the teen press sector.

Meanwhile, the launch of *CDUK* magazine at the end of February is widely expected to push the magazine into fifth position.

"Any BBC magazine stands and falls on the quality of its editorial, but the readership is younger than the audience for *Live & Kicking* and it has been published

radio advertising to promote Ash after research following the release of *Shining Light* revealed a positive reaction to the band from listeners of Virgin Radio, which the label has identified as a popular station with album buyers.

Infectious is also attempting to re-establish Ash with students and has linked with the Student Trade Association to promote the album, which will be played and advertised via flyers in the STA's 40 outlets.

Retail support will see Free All Angels' *Fish* given away to the first 10 customers at Andy's Records' 37 branches after a deal was agreed through 3mv, while Ash will visit eight Virgin Megastores during the week of release of *Burn Baby Burn* appearing in *Taunton*, *Exeter*, *Peterborough*, *Norwich*, *Glasgow*, *Falkirk*, *Perth* and *Belfast*.

throughout the year even when the TV show was not on air. "It will remain for as long as it can survive in its own right although we have to admit things will be linking rather difficult without the help of the programme," says the spokesman.

The decision to axe the *Live And Kicking* TV show was taken by BBC's head of children's television Nigel Pickard, who ironically started *CDUK* and brought its presenters Ant and Dec to ITV.

The audience for *Live And Kicking* has dipped to just a little over 1m - that is more than a 30% decrease compared to the same time last year - in recent weeks while *CDUK* is attracting around 2.5m viewers, almost a 50% increase on last year. Pickard is working on a new BBC entertainment show for the competitive Saturday morning slot and an announcement about the programme's music content is expected to be made in the next few weeks.

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news file

THE REASON WHY OSBOURNE QUIT IN 1991
Sharon Osbourne, whose son Jack was also present in the audience for her keynote address, revealed that the reason for husband Ozzy's temporary retirement in 1991 was a misdiagnosed case of multiple sclerosis. "It was Tommy Mottola that demanded a second opinion. The new doctor said, 'You don't have MS. Stop taking drugs, you're just a fucking addict,'" she said.

NAEPSTER MAKES ITSELF FELT

The dotcommers may have stayed away from this year's event but the Napster debate was hovering in the wings at almost every panel. On a debated title Managers: Why Can't We Be Friends?, Ciske's manager Bonnie Simmons declared, "It's amazing how quickly it [Napster] has permeated mainstream culture - my 88-year-old mother recently called me to check I know about it."

CULT FRONTMAN COMMENTS ON SXSW

The Cult may have achieved widespread acclaim for their comeback performance, but singer Ian Astbury was less than enthusiastic about playing to an industry-heavy crowd. "Doing these shows is the reality of the business we're in," he said.

INTERSCOPE DRAWS THE CROWD

An Interscope evening featuring a killer line-up of Ozomatli, Black Eyed Peas and Jurassic 5 commanded one of the biggest SXSW crowds, with a queue stretching twice round the block hours before show time. The power of Jurassic 5 reached a peak during Fuck Ya YoYo which, fittingly, managed to set off car alarms outside the venue.

PRO TOOLS: GIFT OR CURSE?

A panel titled Pro Tools: Gift Or Curse? quickly became a high-tech discussion into the joys of the studio staple, with the only mention for the technology coming from Los Lobos producer Steve Berlin. "I feel like the President of the Flat Earth society up here," he said, reflecting his traditional approach to recording.

PEPE DELUXE GO DOWN WELL

A strong representation of European artists was led by Helsinki act Pepe Deluxe, who played to a packed audience at outdoor venue Waterloo Brewing Company (interest was no doubt bolstered by their current Levi's TV ad exposure). The show also featured strong performances from Parisians Mellow and Tahiti 80.

UK'S CATHERINE TAN PERFORMS

The only female artist representing the UK at SXSW was 19-year-old Catherine Tran from Eastbourne, who performed an impressive set to various US A&R executives, many alerted by their UK colleagues.

HIGH SPIRITS...

The strangest sight at SXSW was possibly courtesy of a group of Austin locals out in force to celebrate St Patrick's Day. No doubt having drunk too much Guinness, they forgot that dancing wildly to a national of bagpipes playing the Scottish national anthem is not strictly part of their Irish heritage.

HANSON RETURN TO SXSW

Tular trio Hanson, who hold the title for the act discovered at SXSW that have gone on to sell the most records, returned to attend this year's conference. Although they recalled how they were first spotted at the 1994 event, they had not actually been officially invited to play, so instead spent their time serenading delegates at every opportunity. Their big moment came when their new manager Chris Sabco heard them singing outside the closing softball tournament.

Veteran comebacks steal show at SXSW despite wealth of new acts

by James Roberts

For a convention famous for showcasing the best new music around, it was notable that two of the most talked about shows at the 15th SXSW festival last week were comeback gigs from The Cult and The Black Crowes.

Indeed, the fact that The Cult played there at all provided controversy since they had not been officially booked by the convention's organisers, but had instead been invited to play at an event for US magazine *Revolver*. The not-so-pleased SXSW officials reacted by banning *Revolver* staff from the conference and terminating the contract to distribute the magazine.

The Cult's return to the live arena after seven years was to celebrate the end of recording of their new album, completed just days earlier and slated for a summer release. With former Guns N' Roses drummer Matt Sorum reunited with the band, the revitalised act have never sounded better, with Austin, Texas being the perfect backdrop for their return. The Black Crowes' Friday night performance was likewise to launch new album *Lincoln*, their first to V2, to the assembled industry. New songs such as forthcoming single *Lickin'* proved their current incarnation is their strongest to date.

The genuine SXSW buzz was reserved for - and safe in the hands of - New York five-piece The Strokes (see caption below), while an increased presence of dance/electronic acts was spearheaded by Toronto trio The New Deal. This instrumental act, signed to live Electro, highlighted the chasm between the US and UK



Indie Labels And New Media panel (from left): Soundwarrior's Gary Milner, Robertson, Nicolo

dance scenes: though their whimsical Moog-heavy melodies and cod-dub basslines aroused much excitement with US delegates (even being namechecked in a number of panels), many UK delegates were left wondering why such an act could warrant so much attention.

As always, the 900 official SXSW performances were just part of what was on offer, with the schedule of daytime panels, seminars and mentor sessions centred in the Austin Convention Centre. With some panels underfunded, the opportunity for livey debate was sometimes missed. However, there were still a number of obvious highlights.

Sharon Osbourne's keynote interview was one of the most popular conference events, with plenty of colourful examples

of her management career.

Of particular interest to UK delegates was a discussion about the fortunes of UK acts in America and how to revive them. Chaired by Songlines' Doug D'Arcy, the Aim-backed panel - which included Radiohead co-manager Chris Hufford, Beggars US executive VP Lesley Bleakley and J Records Senior VP A&R Pete Edge - usually came to a conclusion in that UK acts are marketed in the US.

Aim board member Darcy says, "The panel had a very positive exchange about how UK music could be better marketed in the US. It was against a backdrop of real interest in American public, indicating a great opportunity to be tapped." Interestingly, US promotions executive Marty Diamond from Little Big Man reported "an air of charge" in the acceptance of UK acts with US stations.

Meanwhile, at the Indie Labels And New Media panel, which was organised in conjunction with Aim, Ruffhouse Records co-founder Joe Nicolo, who is now CEO of Judgement Records, offered some wise words to the dotcommers. MusiCandi managing director Gavin Robertson, who moderated the panel, said it concluded that independent labels are well positioned to make quick decisions and swift progress with new media activities. "One of the issues on the new media/user side was the need to do enough deals to provide the critical mass of content needed to make an activity work," he says.



If anyone at SXSW needed evidence of the ongoing hysteria surrounding The Strokes (pictured), then an early evening visit last Friday to Austin's downtown bar from Gactus to see around 50 industry figures salivating over their soundtrack was all that was needed. Aside from the headline-grabbing antics of The Cult and The Black Crowes, their performance was the genuine artist breakthrough of the event. The New York City five-piece may be steeped in the influences of classic rock 'n' roll acts like The Stooges, Velvet Underground and Sonic Youth, but their true selling point is their memorable, pop-based songwriting skills, highlighted on tracks such as Last Night and Take It Leave It. That they look like true rock 'n' roll stars is just a bonus. Fresh-faced vocalists like Casablanca may appear to be straight out of a style magazine (his father is, after all, head of the Elite model agency), but his hypnotic onstage presence is a force to be reckoned with.

The bands who fired up the 2001 SXSW festival in Austin

COSMIC ROUGH RIDERS MAKE ONE OF BIGGEST UK IMPRESSIONS

While some SXSW performances by UK artists went by unnoticed, Glasgow's Cosmic Rough Riders (pictured) provided a good example of how to extract maximum mileage from the conference.

Their live performances included a gig at the well-attended BMI Showcase on the opening night, an acoustic performance at BMI's annual brunch at the Four Seasons and a slot on the SXSW day stage, within the exhibition centre.

Perhaps the best reaction of all was reserved for their final performance, an in-store gig at Austin megastore Waterloo Records. With a few hundred locals gathered to watch their set, almost 200 UK copies of their current album *Enjoy The Melodic* were sold in the process, ensuring that the band outsold the likes of Dalt Punk in the shop's chart for the week.

In addition, the band also undertook promo tracks from De Stille... Mint Royale proved the UK is light years ahead in the dance field with an inspired set - including Wham samples and snippets of the Six O'Clock news - winning

attention including TV interviews with News 8 and Canada's Much Music, plus radio sessions/Interviews with KUTV and KUTV. And in between all this they also headed out into the mid-west to shoot the video for their new single.

Band manager Dougie Souness says, "SXSW has been a tremendous success. The band worked extremely hard and the local press, radio and TV promotion had made all their shows well attended. The BMI showcase and acoustic brunch gave us a great foundation, and the gig at Waterloo Records was the icing on the cake."

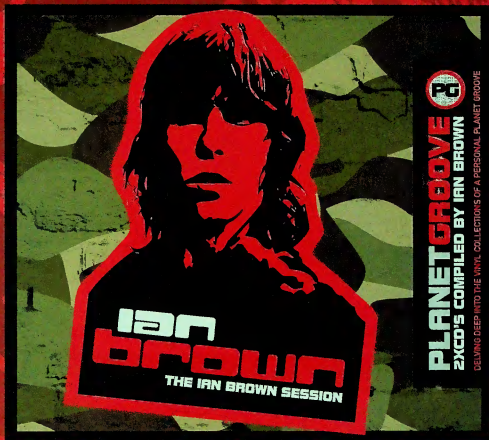
Though signed to Poplains in the UK, the act are as yet unpublished and without a US record deal. Judging from their SXSW reception - and the fact that several US labels are now flying over to see their upcoming UK tour - that situation looks likely to change soon.

over a slightly bemused industry crowd. Watch them rise in the US following their recent MCA deal... San Francisco jokers of slacker club Oranger won fans with a tight set...

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PLANETGROOVE 2

DEPECHE MODE

Uprifting sounds set to revive chart appeal

by James Roberts

Four years after the release of their last studio album, *Ultra*, Depeche Mode are preparing to launch *Exciter*, their most contemporary, dance-influenced collection to date.

Although many assumed their recent greatest hits collection – their second – would bookend their career and serve as a fitting swansong to a phenomenal career, Depeche Mode songwriter Martin Gore says it was anything but. "I don't think we saw that package as having that level of finality. Around that time the atmosphere within the band was very good – I don't think we ever questioned going back into the studio. It was more a question of how soon it would happen."

The time came last year, when the group enlisted producer Mark Bell to work on the sessions. The choice of Bell – well known for his work as dance producer and one half of Leeds techno duo LFO – goes a long way to explaining how their new, more experimental sound came about.

"[Mute records managing director] Daniel Miller actually suggested Mark as he's one of the few people out there who works with electronics as well," says Gore. "Knowing Mark personally, Daniel thought he would fit into our format and get on with us on all levels. Along with Gareth Jones [engineer] we had such a good atmosphere going in the studio."

Recorded between London, New York and

Santa Barbara, *Exciter* – which is scheduled for release on May 14 – took shape at a leisurely pace, for "a month here and there". What was new to the experience this time around was how Gore approached pre-production work. "I had all the songs written beforehand but, for the first time, I got in an engineer at the demo stage, which is very unusual for me," he says.

"For six months I was floundering around not really getting anywhere. The camaraderie of having two people around in the studio really pushed me into writing songs. It was when we got into the studio that Mark took over to some extent – the structures of the songs were there but he made all the sounds happen."

Exciter's somewhat sparse electronic soundscape contrasts with the general mood of the songs, which are arguably Gore's most positive works to date. "With every record we've made I say it's more uplifting and optimistic than the last – maybe I'm becoming more optimistic with age," he muses. "I still find the songwriting process very strange, more of a subconscious than a conscious thing. Most of my songs are about relationships, love and lust, that's how I contribute best to the process. I can't write about abstract things." *Depeche Mode* are one of a handful of bands that have sustained a constantly evolving career since the Eighties. Although they consciously distance themselves from



Depeche Mode: 'we have maintained a cult status even though we sell a lot of records'

revival trends – turning down retro compilations and lucrative Eighties touring packages – their staying power is still a surprise even to them. "We have maintained a cult status even though we sell a lot of records, which is unachievable for most bands. How we've done it I'm not quite sure, but we have an underground following – albeit one that is enormous," says Gore.

Despite a schedule that is starting to fill with what Gore refers to as "the necessary evil of promotion", he says he is looking forward to the *Exciter* world tour. However, one knock-on effect of *Depeche Mode's* long-term success that he is less excited about

is the new wave of young acts – including the likes of Linkin Park and Deftones – who cite the band as a key influence.

"They are what today is considered alternative but to me are anything but. They all sound the same and are now part of the mainstream, something alternative music wasn't supposed to be about," he says.

If they have lost any sales ground to such newcomers, *Depeche Mode* are firmly set to start redressing the balance when *Dream On* is released as a single on April 23. Indeed the whole *Exciter* set is shaping up neatly as a real alternative to the "new" alternative.

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ROBERT LIVINGSTON

Perseverance works for reggae independent

by Ajax Scott

Times have certainly changed for Shaggy's manager and producer Robert Livingston. The first time he came to London was back in 1979, when he was accompanying top Jamaican vocalist Gregory Isaacs on a tour of the UK. "I started in the music business in England," he says. "It was here I started trying to be a manager and producer. I learned the business and all the discipline it requires not from Jamaica but from here."

The 42-year-old certainly learned well, because when he touched down in London last week he was helping to promote a record that is shaping up to be one of the biggest international hits of the year. With Shaggy's *Hotshot* album and his third single, *Angel*, both sitting at Number One in the US, the artist's lead single was Top Five across Europe last week and has already sold 2m copies in the UK alone. Meanwhile, Livingston was also in town to conduct a series of meetings with senior Universal executives following his striking of a distribution deal for his Big Yard Music Group operation with MCA earlier this month. This will help launch international solo careers for the likes of Shaggy collaborators Rikrok and Rayvon.

For a reggae artist to have one, or even two international pop hits in their career is unusual. But to launch your third international smash after a decade in the business, as Shaggy has done, is almost unheard of. A lot of that success is down to his partnership with Livingston, who is now using that as a base to launch his broader label, production and publishing activities into the mainstream. It is a story of perseverance. Livingston,



Shaggy, Livingston, artist Rayvon and MCA Records president Jay Boberg (left to right)

who gained early experience working alongside infamous Bob Marley manager Don Taylor, hooked up with Shaggy four years before the latter's *Oh Carolina* reached Number One in the UK pop chart in 1993 when it was licensed by UK reggae specialist Greensleeves. Having worked with him as a producer, Livingston then signed the New York-based artist to his own Big Yard label, subsequently signing him on to Virgin, which enjoyed a series of hits including the Levi's

ad-funded *Boombastic* in 1995. However, three years later the artist found himself without a major deal, and was back releasing street records to dancehall reggae fans through Big Yard.

The seeds of Shaggy's current success were sown when his song *Love Me Love Me* was featured on MCA's 1998 OST to *How Stella Got Her Groove Back* and the artist started doing street and radio promotion work for the film. Following the song's Top 20 success in the US, Shaggy then contributed the song *Hope* to another MCA soundtrack, *For Love Of The Game*. Unfortunately, the original version included a sampled loop from U2's *I Still Haven't Found What I'm Looking For*, which had to be removed after sample clearance was unforthcoming – at which point the record died.

By then, Shaggy was recording his current album with the regular stable of Big Yard producers – *It Wasn't Me* was actually first recorded at his Long Island home studio in 1997 – and major label interest was slowly stirring. "It wasn't A&R-driven at all – it was a promo person, [MCA US VP of pop radio] Bonnie Goldner, who was driving it," says Livingston. "It was a bit of a struggle trying to get the thing signed – they just didn't see it at first." By the time they did, MCA Records president Jay Boberg had to beat off competition from the likes of Atlantic Records executive VP Craig Kallman.

That all seems distant now. Shaggy is in the middle of an international promotional push that will take him around Europe and Asia before doing a support slot on the *Backstreet Boys* tour plus European dates including an appearance at Capital Radio's

Party In The Park. Meanwhile, Livingston is trying to balance his time planning the launch of solo careers for other Big Yard artists including Rikrok (the vocalist featured on *It Wasn't Me*), Rayvon, Marsha and Prince Midas.

He is mindful of the need to broaden their appeal while retaining their music's reggae roots, and is drawing on the same crew of Big Yard in-house producers including himself, *Sing International* and EMJ-published Dave Kelly who have achieved success so far. "It's a development situation from the grass roots all the way up," says Livingston. "Rikrok is ready to show his crossover appeal – we've recorded 10 songs and they're the same kind of tracks as we did with Shaggy but with more edge." As ever he says that the producers will not be afraid to draw on a wide range of influences – after all *Boombastic* even contained a Pink Floyd sample.

Those who have worked with Livingston over the years say that the secret to his success so far has been persistence. "He's got a vision and he's done exceptionally well – he's really worked hard for his success by developing things step by step," says Chris Cracknell, the Greensleeves boss who is one of a number of UK reggae industry figures who retain close links with Livingston. "He's kept his camp together and what's particularly good to see is that *It Wasn't Me* features one of his own rather than teaming up with an established R&B artist to chase crossover success."

The way things are going, it looks as though he will be able to keep on drawing on the resources of his own camp for some years to come.

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RETAIL FOCUS: QUANTUM

by Karen Faux

As a former DJ, indie-store partner Colin Taylor says he has always been in the business of playing and selling music and he can't imagine it any other way. Quantum has been successfully trading from its off-high Street site in Liverpool for the past 20 years and is still a leading outlet for dance vinyl in the city. Taylor enjoys the day-to-day interface with radio and club DJs, while also valuing the contact with mainstream music buyers. As Taylor points out, "knowledge is all".

Holding on to the dance dimension has not been easy over the years, as generations of DJs have come and gone and new competition has sprung up in the locality. However, Quantum's determination to source new product early and provide a down-to-earth, informative service has secured it longevity of loyal shoppers.

"It is the relationship between counter sales and the DJs which provides the buzz," Taylor says. "We work hard to keep ahead of new releases and our ability to service radio DJs has brought us useful exposure on air. DJ Pez



Taylor, 'knowledge is all'

Taylor, for example, gives us regular name checks on his early evening show on local station Radio City, which brings new people through our doors.

While vinyl 12-inch business continues to be buoyant, pop singles sales have provided Quantum with bread-and-butter business this year. "Atomic Kitten, Shaggy and Hear'Say have been really big ones for us," says Taylor.

QUANTUM'S VINYL TOP 10

- 1 Rachel Auburn Lexa Lexa: Hardhouse (RA09)
- 2 Flickman: Hey Paradise (Public Domain mix) (I Am Records)
- 3 Chocolate Puma: I Wanna Be You (Cream)
- 4 Donna Williams Vs Ranka 1: True Love Never Dies (white label)
- 5 Cortina: Music Is Movin' (BK mix) (Nukleuz)
- 6 Simon: Free At Last (Positiva)
- 7 Sade: Smooth Hot Potato 2002 (white label)
- 8 The Horrorist: One Night In (Captivating Records)
- 9 DHS: House Of God (Dig! Records)
- 10 Lost/Lost.com: Animal (Perfecto)

Album sales have also been healthy, with Quantum reporting a healthy turnover for the Manic Street Preachers, Ewe Cassidy, Duff Punk and Aerosmith. Its prices range from £12.99 for premium back catalogue to £9.99 for much chart product, which make it competitive.

"We have no choice but to compete with the supermarkets and they have been responsible

for dramatically lowering prices in the past couple of years," says Taylor.

Quantum is convinced that ultimately its website will be an important generator of revenue. The site is currently hosted by Liverpool University and is also registered with mainstream and specialist search engines such as webferret. The dance offer has just been given its own website which will be hosted independently.

Partner Nick Hunt, who is responsible for managing internet activities, says, "The site has really expanded in recent months and we now have a good base of customers from the US and Japan. This year we will be maximizing awareness for it and this means promoting outside of the web. One avenue we are budgeting for is more advertising through the music papers and we are excited about the possibilities."

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IN-STORE NEXT WEEK (from 4/4/01)



Windows - Bruce Springsteen, Cantamius; In-store - Journey, Argent & Blunstone, Nick Cave, Crouching Tiger, Bruce Springsteen, Cantamius, Mo Solid Gold, Hymns, Damage, King Britt, Jermaina Price, Gatecrasher, Neil Finn, Jim White, Manic Street Preachers, The Offspring, Damage, Big Bud, Rubbra, Gorillaz, Aerosmith, Colin Dale, Gorecki, Renegade Sound, My Vitriol, John Field, four CDs for £20 and CDs at £9.99



Albums - Sound Of Classic FM, Damage, Bruce Springsteen, Twin Euphoria, Bee Gees, DJ Luck & MC Neat, Cream Live, Leann Rimes; **In-store** - two CDs for £18



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



Listening posts - Talvin Singh, Manic Street Preachers, Duff Punk, Divine Comedy, In-store - two for £22 including Eva Cassidy, three for £18 and two for £10



Display boards - South, Philadelphia Soul, Affie, Clearlake, Jori Huulkonen, I Am Kloot, Wagon Christ, Astrid



Windows - Ash, Emma Bunton, Elvis Presley, Mikey Graham, Sound Design, Modjo, Lil Bow Wow; **In-store** - campaign with up to 40% off selected titles; Gatecrasher;



In-store - Gorillaz, Rod Stewart, Gatecrasher, Coste 3; **Video** - Dinosaur, Goldeneye, Tomorrow Never Dies, Bee Gees, Colin Dale, Talvin Singh, Jermaina Price



Albums - Leann Rimes: **Windows** - Bestseller CDs for £6.99, Nick Cave & The Bad Seeds, Kinks; **In-store** - The Annual Spring 2001, Mojo Spotlight On Motown; **Listening Posts** - Stereophonics & Tim Buckley



Singles - Ash, Emma Bunton, **Windows** - Barot, Lil Bow Wow, Feeder; **In-store** - Modjo, Mikey Graham



Select listening posts - Blaze Presents James Tony Jr, Ladytron, Blueprints, Ski Oakenfold, A1 People; **Mojo recommended retailers** - Gary Moore, Michael Messer, Francoiz Breut, Peter

Blegvad, Under Pressure, Hugo Largo, Pendragon, Glistening Artists



Windows - Stereophonics, The Last Dance, Bruce Springsteen; **In-store** - Tower sale, Rod Stewart; **Listening posts** - Luis Delgado, Joey Negro, Big Bud, Xibit, Spooks, Creed, Beady Belle, Rae & Christian, Lowend, My Ruin, MC Conrad



Windows - Ash, Bardot, Cream Live, Emma Bunton, Euphoria 6, Feeder, Lil Bow Wow, Modjo; **In-store** - Ash, Bruce Springsteen, Emma Bunton, Euphoria 6, Gloss, Nick Cave, Signe Ross

In-store - Rod Stewart, Gorillaz, Manic Street Preachers, Emma Bunton

WOOLWORTHS **Singles** - Emma Bunton, Modjo; **Album** - DJ Luck & MC Neat; **In-store** - Emma Bunton with free poster, Modjo, DJ Luck & MC Neat, Euphoria 6, The Annual Spring 2001, Cream Live 2001, Bardot, Sugababes, Ultimate Soul Collection, Hear'Say with free poster, buy Bee Gees This Is Where I Came In and get One Night Only for £4.99, buy Rod Stewart's Human and get Best Of for £4.99

ON THE SHELF

PETER LOCKE

Koch sales rep for Scotland and the North East



ON THE ROAD

MATT SWINDELLS, manager, Virgin Megastore, Hull

Spring is in the air apparently, although the recent snowfalls in my part of the country seem to indicate otherwise. Business is fairly buoyant for most of my accounts at the moment and it's good to see the World Wrestling Federation: The Music Volume 5 maintaining very healthy sales. Shops in my catchment have all been delighted with its performance and it is shaping up to be the most successful in the series yet.

On a hip hop tip, there's a lot of anticipation for KRS One's new album, Sneak Attack, released on April 23 on our Urban label. Fellow artists Afu-Ra and Redro Star also have separate albums scheduled for the same date and will consolidate the credibility of the label.

There will be a consistent string of releases from Urban this year so watch this space. Ani Difranco is a big priority for Koch and her new double album, Revealing Reckoning, is released on April 9. This week I have also been selling in a double album from Lesley

Garrett entitled A Soprano At The Movies, which carries a competitive dealer price of £6.08. Both this and Tito Beltran's A Tenor At The Movies look set to mirror the sales success of Lesley Garrett Gift Collection.

On the rock side, the popularity of progressive and metal continues to grow and there have been plenty of new releases to satisfy demand. Recent best-sellers have been Transatlantic Live and Sogis's new album House Of Cards, both of which are now being re-ordered. I have also just learned that the new Judas Priest album is on the horizon and I'm looking forward to working on that.

Koch has got off to a flying start this year and dealers have been very supportive of the product we've offered them. WWF Music Vol 5 has enjoyed very prominent displays and in-store plays which have helped to maximise sales. We are expecting KRS One, Ani Difranco, Lesley Garrett and Judas Priest to keep us on a roll.

I am currently having the most surreal working experience of my life, watching the Virgin Megastores board directors and senior management run this store, while 34 sales staff enjoy three bonus days holiday. It's a part of the prize for winning the chain's store of the year competition and tonight we are all going out for a set-up meal in Hull.

It has been a challenging week for the new team. They've had to deal with scaling up our campaign offer that includes a massive range of music and video multi-buys. I have had to feed through a lot of information and everything has gone according to schedule.

We were dead chuffed to win the competition. In the final stages we were competing with Warrington but a visit from Virgin Megastores' operations director clinched it in our favour. We have worked very hard to get where we are and were judged on

a strict criteria that included sales floor standards, product availability, staff knowledge and our sense of fun. One of the big advantages is that everyone really enjoys working here.

Pop seems to have achieved a new lease of life and the music market is buoyant here in Hull. U2 and Hear'Say have done great business for us and we are really looking forward to the latter's album. The Manic Street Preachers album has been a steady rather than a spectacular performer but it is one that will have longevity. On the DVD front, copies of Terminator 2 have been selling like hot-cakes as part of our three for £45 deal.

R&B, dance and metal are all strong here and at the moment chart and specialist sales are running neck-and-neck. We expanded our DVD department three-fold last year and since then sales have rocketed. Swindells is pictured above, right with Andy Randall, MD of Virgin Megastores

TOP 75

Pos	Last	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
1	1	PURE AND SIMPLE	Polymer (Grove/Universal)	Polymer 870525/67064 (U)	7712
2	3	IT WASN'T ME *	MCA/In-I-Land 155922/MCC50247 (U)	MCA/In-I-Land 155922/MCC50247 (U)	7712
3	2	UPTOWN GIRL *	RCA 74321/841850/1431/84184 (EMG)	RCA 74321/841850/1431/84184 (EMG)	7712
4	4	WHOO! AGAIN *	Innocent SINX2/24/SINX2 M (U)	Innocent SINX2/24/SINX2 M (U)	7712
5	NEW	MR WRITER	V2 VVR 5015388VVR/5015353 (3M/P)	V2 VVR 5015388VVR/5015353 (3M/P)	7712
6	5	CLINT EASTWOOD *	Parlophone DOR 6552/TCR 8552 (E)	Parlophone DOR 6552/TCR 8552 (E)	7712
7	7	TEENAGE DIRTBAG *	Columbia 670962/670964 (TEN)	Columbia 670962/670964 (TEN)	7712
8	NEW	RENDEZVOUS	Wilderstar CWX16/36/CAW16 36 (BMG)	Wilderstar CWX16/36/CAW16 36 (BMG)	7712
9	4	I'M LIKE A BIRD	Dreamworks/Polygram 453182/453091/94 (U)	Dreamworks/Polygram 453182/453091/94 (U)	7712
10	1	I WANNA BE U	Cream/Parlophone CREAM 130C/CREAM 130C (E)	Cream/Parlophone CREAM 130C/CREAM 130C (E)	7712
11	NEW	STILL BE LOVIN' U	Coastango CDC005/257/CD002 395 (E)	Coastango CDC005/257/CD002 395 (E)	7712
12	NEW	BEST FRIENDS FOREVER	BBC Music 89532/WMS5 80384 (P)	BBC Music 89532/WMS5 80384 (P)	7712
13	NEW	I NEED YOU	Curb/London CUBK6/60/CUBK6 50 (TEN)	Curb/London CUBK6/60/CUBK6 50 (TEN)	7712
14	5	ALWAYS COME BACK TO YOUR LOVE	Cherry/Capitol 970525/970524 (U)	Cherry/Capitol 970525/970524 (U)	7712
15	NEW	WANT YOU BAD	Columbia 6709253/6709254 (TEN)	Columbia 6709253/6709254 (TEN)	7712
16	5	MS JACKSON *	LaFace/Arista 742113/6227/742113/6224 (BMG)	LaFace/Arista 742113/6227/742113/6224 (BMG)	7712
17	4	NOBODY WANTS TO BE LONELY	BBC Music 89532/WMS5 80384 (P)	BBC Music 89532/WMS5 80384 (P)	7712
18	NEW	THE STORM IS OVER NOW	Epic 6216/8216/91184 (P)	Epic 6216/8216/91184 (P)	7712
19	NEW	MR D	Independent/ISOM 89M/ISOM 89CS (TEN)	Independent/ISOM 89M/ISOM 89CS (TEN)	7712
20	5	HERE WITH ME	Cherry/Arista 742113/6227/742113/6224 (BMG)	Cherry/Arista 742113/6227/742113/6224 (BMG)	7712
21	4	SHIT ON YOU	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
22	3	GIRLS DON'T SUGAR	Virgin/VISORVIC/57/573 (E)	Virgin/VISORVIC/57/573 (E)	7712
23	3	PARADISE	Curb/London CUBK6/60/CUBK6 50 (TEN)	Curb/London CUBK6/60/CUBK6 50 (TEN)	7712
24	3	Kaci	Epic 67007/67007/67007A (TEN)	Epic 67007/67007/67007A (TEN)	7712
25	6	AMERICAN DREAM	Rain/Rain 15C53/RULIN 15C5 (VMG/AT)	Rain/Rain 15C53/RULIN 15C5 (VMG/AT)	7712
26	3	THINK ABOUT ME	Warner-Chappell/Big Life 94H/Chappell/Big Life 94H (Warner)	Warner-Chappell/Big Life 94H/Chappell/Big Life 94H (Warner)	7712
27	3	PIANO LOCO	Innocent SINX2/24/SINX2 M (U)	Innocent SINX2/24/SINX2 M (U)	7712
28	2	DANCING IN THE MOONLIGHT *	Capitol 670962/670964 (TEN)	Capitol 670962/670964 (TEN)	7712
29	1	PLUG IN BABY	Mushroom MUSH 89C53/MUSH89C53 (3M/P)	Mushroom MUSH 89C53/MUSH89C53 (3M/P)	7712
30	1	HE LOVES U	Puff Daddy/Arista 742113/6227/742113/6224 (BMG)	Puff Daddy/Arista 742113/6227/742113/6224 (BMG)	7712
31	3	FEELS SO GOOD	Virgin VISCOT 178N/3/VIS 178 (E)	Virgin VISCOT 178N/3/VIS 178 (E)	7712
32	NEW	WACK ASS M*	Innocent SINX2/24/SINX2 M (U)	Innocent SINX2/24/SINX2 M (U)	7712
33	1	ROLLIN'	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
34	NEW	HEY	Relentless/Demand Relent/SCDS (3M/AT)	Relentless/Demand Relent/SCDS (3M/AT)	7712
35	NEW	THE BEST THING	Columbia 670962/670964 (TEN)	Columbia 670962/670964 (TEN)	7712
36	NEW	FREE AT LAST	Positive CDTV 152 (E)	Positive CDTV 152 (E)	7712
37	3	THIS YEAR'S LOVE	HT/East West EW 228C/DEW 228C (TEN)	HT/East West EW 228C/DEW 228C (TEN)	7712

Pos	Last	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
38	28	THE LADYBOY IS MINE	East West EW 228C/DEW 228C (TEN)	East West EW 228C/DEW 228C (TEN)	7712
39	25	JADE	Columbia 6709253/6709254 (TEN)	Columbia 6709253/6709254 (TEN)	7712
40	24	PUSH IT ALL SIDE	Mercury AAT 08A/AT 08A (U)	Mercury AAT 08A/AT 08A (U)	7712
41	NEW	NOW ALWAYS AND FOREVER	B Unique BUN 00020X (V)	B Unique BUN 00020X (V)	7712
42	NEW	AS I SAT SADLY BY HER SIDE	Mute CDMA24 243 (U)	Mute CDMA24 243 (U)	7712
43	2	LAST ROOST	Dreamworks/Polygram 453182/453091/94 (U)	Dreamworks/Polygram 453182/453091/94 (U)	7712
44	2	STUTTER	Atlantic AT 08B/AT 08B (U)	Atlantic AT 08B/AT 08B (U)	7712
45	2	DANCE WITH ME	Atlantic AT 08B/AT 08B (U)	Atlantic AT 08B/AT 08B (U)	7712
46	2	DIRTY BEATS	Talkin Loud TLCD0 53 (U)	Talkin Loud TLCD0 53 (U)	7712
47	2	TRUE LOVE NEVER DIES	All Around The World 500.08E/240C/08E 240 (AM/D)	All Around The World 500.08E/240C/08E 240 (AM/D)	7712
48	NEW	LOOKING IN	East West EW 228C/DEW 228C (TEN)	East West EW 228C/DEW 228C (TEN)	7712
49	2	BACK HERE	Telstar CDGAS 3186/CDGAS 3186 (BMG)	Telstar CDGAS 3186/CDGAS 3186 (BMG)	7712
50	3	COU IT BE	Wagner Brothers WBS024/WBS024 (3M/AT)	Wagner Brothers WBS024/WBS024 (3M/AT)	7712
51	2	WHY DO YOU KEEP ON RUNNING	HEBS HEBS V (P/M)	HEBS HEBS V (P/M)	7712
52	2	25 MILLIONS	Wonderboy WBV025/WB025 (U)	Wonderboy WBV025/WB025 (U)	7712
53	2	I CAN DENY IT	Atlantic AT 308C/AT 0096C (TEN)	Atlantic AT 308C/AT 0096C (TEN)	7712
54	2	SO WHY SO SAD	Epic 670322/670324 (TEN)	Epic 670322/670324 (TEN)	7712
55	2	NO MORE	Columbia 6709253/6709254 (TEN)	Columbia 6709253/6709254 (TEN)	7712
56	1	TOUCH ME	Kismet/Arista 742113/6227/742113/6224 (BMG)	Kismet/Arista 742113/6227/742113/6224 (BMG)	7712
57	1	DELIVER ME	Multiple/Capitol 970525/970524 (U)	Multiple/Capitol 970525/970524 (U)	7712
58	1	CAN WE FIX IT *	BBC Music 89532/WMS5 80384 (P)	BBC Music 89532/WMS5 80384 (P)	7712
59	2	TENDER HEART	Mercury 579450/579454 (U)	Mercury 579450/579454 (U)	7712
60	2	I CAN CAST A SPELL	Abelation CDABSO/1/CDABSO 1 (AM/D)	Abelation CDABSO/1/CDABSO 1 (AM/D)	7712
61	2	THE NEXT EPISODE	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
62	2	NOT THAT KIND	Epic 670182/670184 (TEN)	Epic 670182/670184 (TEN)	7712
63	RE	CHASE THE SUN	Virgin VISCOT 178N/3/VIS 178 (E)	Virgin VISCOT 178N/3/VIS 178 (E)	7712
64	5	SHUT UP AND FOREGET ABOUT IT	Arista 742113/6227/742113/6224 (BMG)	Arista 742113/6227/742113/6224 (BMG)	7712
65	6	POP YA COLLAR	LaFace/Arista 742113/6227/742113/6224 (BMG)	LaFace/Arista 742113/6227/742113/6224 (BMG)	7712
66	2	MUSIC IS MOVING	Nakazur MUK 0155A (A/D)	Nakazur MUK 0155A (A/D)	7712
67	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
68	1	STAN *	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
69	3	CASE OF THE EX	Interpol/Polygram 4974962/4974961 (U)	Interpol/Polygram 4974962/4974961 (U)	7712
70	4	THE VISION	BXR BXR 0253/025A 0253 (A/D)	BXR BXR 0253/025A 0253 (A/D)	7712
71	5	HE DON'T LOVE U	Epic 670322/670324 (TEN)	Epic 670322/670324 (TEN)	7712
72	NEW	WILD CHILD	WEA WEA 324M/WEA 324M (U)	WEA WEA 324M/WEA 324M (U)	7712
73	6	PLAYED A LIVE (THE BONGO SONG)	AMP/Parlophone DOR 6552/TCR 8552 (E)	AMP/Parlophone DOR 6552/TCR 8552 (E)	7712
74	2	NUMBER 1	BBC Music 89532/WMS5 80384 (P)	BBC Music 89532/WMS5 80384 (P)	7712
75	4	THINGS I'VE SEEN	Artemis 870622/870624 (TEN)	Artemis 870622/870624 (TEN)	7712

As used by Top of the Pops and Radio 2

M&S PRESENTS THE GIRL NEXT DOOR SALSOUL NUGGET (IF U WANNA) THE NEW SINGLE OUT NOW FCD/FV/CS 393

Debut Single Released 2nd April • As featured in the Australian TV series **OPPOSTARS**

31 MARCH 2001

CHART COMMENTARY

by ALAN JONES



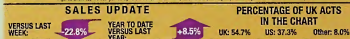
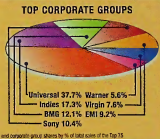
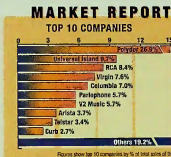
SINGLE FACTFILE
The scorching sales pace set by the top four has wrecked the Stereophonics chances of having their first number one with Mr Writer. The Welsh band's 10th hit – and the introductory single from their eagerly-awaited third album Just Enough Education To Perform – sold more than 68,000 copies last week, a total which would have given it pole position with ease a few weeks ago, but which is enough only for a number five debut in the current climate. On the plus side, its

first-week sales are the highest of the group's career, beating even the number four hits Just Looking and Pick A Part That's New (both 1995) and the number three hit The Bartender And The Thief (1998). Mr Writer is a sarcastic song about journalists and is already one of the group's most popular as far as radio is concerned. It was the week 23-10 on the airplay chart this week, to become only the third single by the group to reach the Top 20 of that chart.

Although sales of Pure And Simple dipped by 56% last week, the Hear'Say single still sold an impressive 242,000 to bring its 23 day sales to an impressive 292,000. It easily retained pole position, selling 152% more than its nearest competitor. It wasn't Me by Shaggy, which rebounds 3-2 after selling a further 104,000. The Shaggy single is still the biggest seller of the year, with 811,000 copies sold to date but should be overtaken by the Hear'Say single in the next day or so.

Westlife, who dip 2-3 with Uptown Girl, and Atomic Kitten, who hold at number four, also have massive sellers, with Uptown Girl speeding to 550,000 sales and White Aquin reaching the 718,000 mark. To have both of the top four singles in the chart well past the half million mark is a rare, possibly unprecedented, occurrence.

Craig David's Born To Do It album zipped straight past the 3.5m sales mark last week, which may explain the more muted



response to the album's fourth hit, Rendezvous, which debuts this week at number eight, falling well short of the chart

topping expectations of its first two solo hits, Fill Me In and 7 Days, and the number three success of Walking Away.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distributor)
1	NEW	MR WRITER	Stereophonics	V2 WVR 591508 (DMV/P)
2	NEW	THE STRAIN IS OVER NOW	R Kelly	Jive 925182 (P)
3	NEW	BEST FATHER FOREVER	Tweensies	BBC Music WMMS602 (P)
4	1	PLUG IN BABY	Muse	Mushroom MUSH 80534 (DMV/P)
5	NEW	NOW ALWAYS AND FOREVER	Gay Dad	B Unique BUNUK00X (V)
6	NEW	AS I SAT SADLY BY HER SIDE	Nick Cave & The Bad Seeds	Mems CDMMTE 249 (V)
7	4	STUTTER	Joe feat. Mystikal	Jive 925182 (P)
8	2	MUSIC IS MOVING	Cortina	Nakeluz NUKC 0159 (A&D)
9	3	SUNRISE (HERE I AM)	Ratzy	New NekoCD 091 (V)
10	NEW	IT'PED	Mad Historical Society	Topgun TUSG002 (V)
11	NEW	SLEEP INTO SOMETHING	Kinobs feat. Ben & Jaron	Pepay 529382 (P)
12	5	THE VISION	Mario P's presents DJ Arabesque	BKR BKR CD3 (A&D)
13	NEW	FELINE	Maurice	Distinction DISNCD70 (P)
14	NEW	OVER THE RAINBOW	Eve Casidy	Bliz Street/HOT HIT16 (HOT)
15	NEW	CRYSTAL FRONTIER	Calexico	City Slang 20132 (V)
16	6	DIAMOND BACK	Meika	Parlophone PERP 12025 (DMV/P)
17	NEW	A COMMITMENTS	911 (Dance)	Nakeluz NUKPAG21 (A&D)
18	NEW	SUBRAUMSTIMULATION	Other Lieb	Data DATA (A&D)
19	10	DAUNGER (BEEN SO LONG)	Mystikal feat. Nivea	Jive 925172 (P)
20	NEW	RESERVATION	Brixton	Five Five007 (V)

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	PURE AND SIMPLE Hear'Say	Heard'Say	Polygram
2	2	IT WASN'T ME Shaggy feat. Rikak	Rikak	NCA
3	3	UPTOWN GIRL Westlife	Westlife	Mercury
4	4	WHOLE AGAIN Atomic Kitten	Atomic Kitten	Mercury
5	5	MR WRITER Stereophonics	Stereophonics	V2
6	6	CLINT EASTWOOD Dakota	Dakota	Parlophone
7	7	TENACE DIRTBAG Vibertus	Vibertus	Columbia
8	8	RENDEZVOUS Craig David	Craig David	Worship
9	9	I'M LIKE A BIRD Nelly Furtado	Nelly Furtado	Dramaworks/Polygram
10	10	I WANNA BE U Debralexa Palma	Debralexa Palma	Swan
11	11	ALWAYS COME BACK... Samantha Mumba	Samantha Mumba	Polygram
12	12	HERE I AM ME Daz	Daz	CherryRed
13	13	MRS. JACKSON Chuck	Chuck	Lafayette
14	14	DANCING IN THE MOONLIGHT Superstar 10	Superstar 10	Virgin
15	15	FEELS SO GOOD Mariah B	Mariah B	Virgin
16	16	THINK ABOUT ME Andra Day feat. M. Eschitty	Andra Day feat. M. Eschitty	Mercury
17	17	ALL FOR YOU Joss Stone	Joss Stone	Virgin
18	18	SALUD NUGGET Milla The Girl Next Door	Milla The Girl Next Door	Mer
19	19	CHILL! Milla	Milla	Sound Of Berkeley/Polygram
20	20	I NEED YOU Laura Rane	Laura Rane	Capitol

Planet Media

The Spring Release

50 NEW TITLES

Rod Stewart
Steampacket

Can I Get A Witness



Above selections are from our range of 100 Titles
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TOP 75

31 MARCH 2001

Pos	Title	Artist	Label/CDD	(Distribution)	Cas/Ver	YTD	Wk	Chart
1	SONGBIRD	Eisley	Capitol	EMI	100%	1	1	1
2	NEW KNOW YOUR ENEMY	Manic Street Preachers	Virgin	EMI	100%	1	2	2
3	ANGEL	Cheeky	Arista	BMG	100%	1	3	3
4	NEW THE ULTIMATE COLLECTION	50 Cent	Universal	BMG	100%	1	4	4
5	THE LADDER	Christina Aguilera	Universal	BMG	100%	1	5	5
6	RENAISSANCE	Mercury	487222	EMI	100%	1	6	6
7	NOT THAT KIND	Keane	Capitol	EMI	100%	1	7	7
8	DISCOVERY	Virgin	CDV	2945	EMI	100%	1	8
9	PARACHUTES	Colin Firth	Capitol	EMI	100%	1	9	9
10	THE GREATEST HITS	3	Mercury	542322	EMI	100%	1	10
11	TOO DO IT	3	Wildstar	CDW	12	EMI	100%	11
12	ALL THAT YOU CAN LEAVE BEHIND	3	Wildstar	CDW	12	EMI	100%	12
13	WHO NAIL	Dreamworks	Polydor	452852	EMI	100%	1	13
14	ONKA'S BIG MOKA	1	S2	494782	EMI	100%	1	14
15	WHEN YOU'RE WINNING	1	Orion	126242	EMI	100%	1	15
16	THE VOICE	Russell Watson	Patric	487234	EMI	100%	1	16
17	COAST TO COAST	2	RCA	742180312	EMI	100%	1	17
18	LOVE SONGS	Virgin	VTD	380	EMI	100%	1	18
19	NEW THE ULTIMATE COLLECTION	Mercury	AM	408892	EMI	100%	1	19
20	LOVE SONGS 95-98	East West	85738932	EMI	100%	1	20	
21	THE VERY BEST OF	Rhino	812273532	EMI	100%	1	21	
22	MUSIC	1	EMI	497732	EMI	100%	1	22
23	NEW SOUND LOADED	1	Capitol	497732	EMI	100%	1	23
24	THE VERY BEST OF	Warner	85738932	EMI	100%	1	24	
25	THE MARSHALL MATTERS LP	1	Interscope	949932	EMI	100%	1	25
26	JUST PULP	Columbia	501532	EMI	100%	1	26	
27	CHOCOLATE STRIPES AND THE HOT... Limp Bizkit (Live/Album)	1	Interscope	949932	EMI	100%	1	27
28	GOTTA TELL YOU	Wild Card	Polydor	545282	EMI	100%	1	28
29	HOT SHOT	MCA/UK-Island	112292	EMI	100%	1	29	
30	REPTILE	Reprise	329742	EMI	100%	1	30	
31	THE BRITAINS (Various)	1	Capitol	497732	EMI	100%	1	31
32	THE DEFINITIVE	Warner	85738932	EMI	100%	1	32	
33	ROMANZA	Philips	Classics	454522	EMI	100%	1	33
34	IT'S ALL ABOUT THE STRAGGLERS	1	Capitol	497732	EMI	100%	1	34
35	SIGNIFICANT OTHER	Interscope	Polydor	INC	9033	EMI	100%	35
36	THE BARRY WHITE COLLECTION	1	Capitol	497732	EMI	100%	1	36
37	2001	1	Interscope	Polydor	454522	EMI	100%	37
38	LOCO	Chrysalis	31412	EMI	100%	1	38	
39	THE 50 GREATEST HITS	2	RCA	7421811022	EMI	100%	1	39
40	WORLD WRESTLING FEDERATION - THE MUSIC VOL 5	1	Capitol	497732	EMI	100%	1	40
41	WHEATUS	Columbia	498932	EMI	100%	1	41	
42	LYBIRD THEORY	Warner	Brothers	92827552	EMI	100%	1	42
43	5 TIME AFTER TIME	1	Capitol	497732	EMI	100%	1	43
44	THE WRITINGS ON THE WALL	1	Capitol	49492	EMI	100%	1	44
45	INFEST	Dreamworks	Polydor	452223	EMI	100%	1	45
46	REGENERATION	Parlophone	517812	EMI	100%	1	46	
47	IN BLUE	1	Atlantic	75678352	EMI	100%	1	47
48	MY WAY - THE BEST OF	Reprise	329742	EMI	100%	1	48	
49	AFFIRMATION	1	Columbia	494532	EMI	100%	1	49
50	NEW THE LIVE GREATEST HITS	1	RCA	7421811022	EMI	100%	1	50
51	THE GOLD - THE HITS COLLECTION	1	Capitol	497732	EMI	100%	1	51
52	THE GREATEST HITS	45	Whitney	Houston	Various	EMI	100%	52
53	RE ROMAN	1	Parlophone	517812	EMI	100%	1	53
54	AT HER VERY BEST	1	Rhino	812273532	EMI	100%	1	54
55	4 THE DEFINITIVE	1	Capitol	497732	EMI	100%	1	55
56	THE BEST OF 1950-1954	1	Island	UK	1102	EMI	100%	56
57	RE GOLD - GREATEST HITS	1	Capitol	497732	EMI	100%	1	57
58	PLAY	1	MCA	UK	1102	EMI	100%	58
59	RE MYSTERY	1	Capitol	497732	EMI	100%	1	59
60	RE A DAY WITHOUT RAIN	1	WEA	85738932	EMI	100%	1	60
61	RE HEAR MY CRY	1	Sony	Universal	156252	EMI	100%	61
62	RE BILLY: BEST OF	1	Capitol	497732	EMI	100%	1	62
63	RE UNDISCOVERED - THE VERY BEST OF SMOKE	1	Capitol	497732	EMI	100%	1	63
64	RE THE SUM SHAD UP	1	Interscope	Polydor	INC	9033	EMI	64
65	RE FOR THE STARS	1	Dunwich	Grammophon	495532	EMI	100%	65
66	RE PERNIALTY - MUSIC OF INNER PACE	1	Dunwich	Grammophon	495532	EMI	100%	66
67	RE STANKONKA	1	Capitol	497732	EMI	100%	1	67
68	RE LITTLE SPARROW	1	Capitol	497732	EMI	100%	1	68
69	RE GOLD - GREATEST HITS	1	Capitol	497732	EMI	100%	1	69
70	RE PERFORMANCE AND COXETALS	1	Capitol	497732	EMI	100%	1	70
71	RE BACK TO SCHOOL (MINI MAGGIE)	1	Capitol	497732	EMI	100%	1	71
72	RE LOVERS ROCK	1	Capitol	497732	EMI	100%	1	72
73	RE LIGHT YEARS	1	Capitol	497732	EMI	100%	1	73

NEW Highest new entry RC Highest chart Sales increase Sales increase 20% or more

TOP COMPILATIONS

Pos	Title	Artist	Label/CDD	(Distribution)	Cas/Ver	YTD	Wk	Chart
1	NEW WOMAN 2001	Various	EMI	VTD	3265	EMI	100%	1
2	NEW NOW DANCE 2001 PART 2	Various	EMI	VTD	3088	EMI	100%	2
3	THE CHILL OUT SESSION	Mission of Sound	MOSCOSDIS	MOSCOSDIS	EMI	100%	1	3
4	MUSIC - THE DEFINITIVE HITS COLLECTION	EMI	497732	EMI	100%	1	4	
5	KISS SMOOTH GROOVES 2001	Universal	VTD	3265	EMI	100%	1	5
6	NEW CLUBBED	Universal	VTD	3265	EMI	100%	1	6
7	MAGIC	Universal	VTD	3265	EMI	100%	1	7
8	STEVE WRIGHT'S SUNDAY LOVE SONGS	Universal	VTD	3265	EMI	100%	1	8
9	I LOVE 80'S	Virgin	VTD	3265	EMI	100%	1	9
10	NEW THE VERY BEST EUPHORIC CHILL OUT MIXES	Various	EMI	VTD	3265	EMI	100%	10
11	THE NEW PEPSI CARBOLB	Various	EMI	VTD	3265	EMI	100%	11
12	PURE GARAGE IV	Various	EMI	VTD	3265	EMI	100%	12
13	THE ULTIMATE SOUL COLLECTION	Various	EMI	VTD	3265	EMI	100%	13
14	BRIT AWARDS 2001 - ALBUM OF THE YEAR	Various	EMI	VTD	3265	EMI	100%	14
15	CLUB MIX 2001	Various	EMI	VTD	3265	EMI	100%	15
16	PASSION	Various	EMI	VTD	3265	EMI	100%	16
17	HARD HOUSE VOL 3	Various	EMI	VTD	3265	EMI	100%	17
18	NEW ATYA NAPA - RETURN TO FANTASY ISLAND	Various	EMI	VTD	3265	EMI	100%	18
19	THE GREATEST NO 1 SINGLES	Various	EMI	VTD	3265	EMI	100%	19
20	NOW THAT'S WHAT I CALL MUSIC 47	Various	EMI	VTD	3265	EMI	100%	20

16 MUSIC WEEK 31 MARCH 2001

31 MARCH 2001

CHART COMMENTARY

by ALAN JONES



The Manic Street Preachers' latest masterpiece, *Know Your Enemy*, registered the second highest debut week's sales of the group's career last week but was still beaten into second place by Eva Cassidy's *Songbird*. When the Manics released their first album *Generation Terrorists* nine years ago, they famously told *Melody Maker* that it would be their only recording. They have since gone on to have more hit singles (25) than any other act who debuted in

ALBUMS FACTFILE

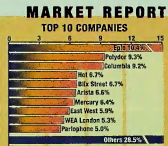
the Nineties, and *Know Your Enemy* is their sixth album. Ironically, it is *Melody Maker* which has fallen by the wayside, being folded into *NME* last Christmas. *Know Your Enemy* was preceded by *So Why So Sad* and *Found That Soul*, simultaneous Top 10 singles in March, and sold more than 64,000 copies last week, well down on the 136,000 with which their only number one album, and most recent release, is *My Truth Tell Me Yours* was launched in 1998.

In recent years, the record industry has begun to appreciate the extra mileage it can earn from targeting appropriate albums at the Valentine's Day and Mother's Day markets. Increasingly, the same albums are being given the hard sell for both occasions.

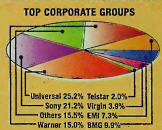
Sales of artist albums jumped 14% last week, and many of the albums which saw the biggest increases were also Valentine's Day winners, among them *Texas* 'The Greatest Hits' (up 23.10 this week with sales climbing 107% week-on-week), *Russell Watson's The Voice* (26-16, 48%), *Roy Orbison's Love Songs* (48-18, 202%), *Andrea Bocelli's Romanza* (54-33, 117%) and *Barry White's The Collection* (70-36, 122%).

It was also a great week for Lionel Richie's five-month-old *Renaissance* album, which, having entered the Top 10 for the first time last week, now jumps 10-6 with sales up 90%.

It is hard to say to what extent *Mother's*



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



SALES UPDATE

VERSUS LAST WEEK: +15.9%

YEAR TO DATE VERSUS LAST YEAR: +11.4%

Day played a role in the continuing acceleration of the late Eva Cassidy's *Songbird*, which emphatically retains the

PERCENTAGE OF UK ACTS IN THE CHART

UK: 41.3% US: 49.3% Other: 8.3%

number one slot on the chart after selling more than 120,000 copies last week. That is a 55% jump over the total with which it

topped the chart last week. In addition to *Mother's* day, it is benefiting from continuing media coverage, including the airing of Cassidy's recording of *Over The Rainbow* on Top Of The Pops last week. *Songbird* has now sold nearly 430,000 copies and looks set to top the 1m mark. The singer's *Time After Time* album – which reached number 52 when it was released last June – is also on the move. It increased sales by 39% last week and climbs to a new peak at 43, which topping the 60,000 sales mark cumulatively. Several other Cassidy albums are also near the chart.

Distinguished Swedish mezzo-soprano *Anne-Sofie von Otter's* first venture into the 'romantic' popular music, *For The Stars*, was the subject of The South Bank Spring last week and debuts at number 67 as a result. The album, produced by and featuring Elvis Costello, includes songs first recorded by the Beach Boys, Tom Waits, the Beatles – and (natch) Elvis Costello, among others.

COMPILATIONS

*M*other's Day gift buying and the simultaneous release of several high profile new dance/fits albums sparked a 4% expansion in the compilations sector last week, with multi-artist discs claiming a 24.6% share of the overall album market – the highest level of the year.

The biggest winner was *New Woman 2001*, the Virgin/EMI compilation, which sold upwards of 66,000 copies in its second week in the shops to jump 3-1, thus debuting the six weeks chart champ *The Chillout Session*.

Sales of *New Woman 2001* – which includes tracks like *Son Of A Preacher Man* by Dusty Springfield, *White Agains* by Atomic Kitten and *Eva Cassidy's Over The Rainbow* – expanded by 149% week-on-week, and the album has already sold nearly 93,000, compared to the 120,000 sales of last

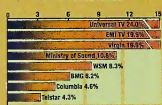
year's equivalent – *New Woman 2000*. The Virgin/EMI partnership also claims runner-up slot with *New Dance 2001 – Part 2*, the follow-up to *New Dance 2001*, which, despite its title, was the fourth biggest seller of last year, with more than 300,000 buyers. *New Dance 2001 – Part 2* sold nearly 38,000 last week.

The aforementioned Ministry of Sound's *The Chillout Session* sold a vibrant 36,000 at number three, to take its overall sales to more than 291,000. It will become the first 2001 compilation to top the 300,000 mark in the next couple of days.

Meanwhile, debuting at four, with sales of nearly 23,000 is *Muscle – The Definitive Hits Collection*, a joint venture between BMG, Sony, Telstar and Warner Music along the lines of their Hits series and EMI/Virgin/Universal's *New* compilations.

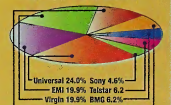
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +39.8%

YEAR TO DATE VERSUS LAST YEAR: +2.8%

COMPILATIONS SHARE OF TOTAL SALES

Artist albums: 75.4%

Compilations: 24.6%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributors)
1	SONGBIRD	Eva Cassidy	Big Street/HIT 210045 (HOT)
2	1 TIME AFTER TIME	Eva Cassidy	Big Street H 210042 (CMV/P)
3	PERFORMANCE AND COCKTAILS	Stereophones	V2 VVR 109482 (CMV/P)
4	PLAY	Moby	Manic DESTIMM 132 (V)
5	THE HOUR OF BEWILDERBEAST	Baby Driven Boy	XL Recordings TNL02 112 (V)
6	FINELINE	My Vertical	Infectious INFECT 96XDC (MV/P)
7	THE OPTIMIST	Turk Brakes	Source SOUR CD02 (V)
8	WWE: THE MUSIC - VOL 5	James A Showbiz	Kach K0CC0386 (XO)
9	SHOWBIZ	Muse	Mushroom MUSH SDC (MV/P)
10	LIVE AT BLUES ALLEY	Eva Cassidy	Big Street (HOT)
11	JJ72	JJ72	Lakota LAN CD067 (CMV/P)
12	BACK TO THE BLUES	Gary Moore	Sanctuary SANCD 072 (P)
13	COMPLETE 8 SIDES	Point	ADD OAD 218020 (V)
14	LITTLE SPARROW	Dolly Parton	Sanctuary SANCD074 (P)
15	MY NAME IS JOE	Joe	Jive 821002 (P)
16	BUENA VISTA SOCIAL CLUB	Roy Croder	World Circuit WCD 058 (P)
17	EVA BY HEART	Eva Cassidy	Big Street H 210043 (HOT)
18	WORD GETS AROUND	Stereophones	V2 VVR 109483 (CMV/P)
19	OPDS! I DID IT AGAIN	Britney Spears	Jive 821002 (P)
20	TP-2.COM	R Kelly	Jive 821002 (P)

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MUSIC WEEK 31 MARCH 2001

THE YEAR SO FAR...

TOP 20 SINGLES

THW CH	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	IT WASN'T ME	PURE AND SIMPLE	WHOLE AGAIN	UPTOWN JUNGLE	TEENAGE DIRTBAG	TOUCH ME	ROLLIN'	EVERYTIME YOU NEED ME	MS JACKSON	ALWAYS COME BACK TO YOUR LOVE	DANCING IN THE MOONLIGHT	LOVE DON'T COST A THING	HERE WITH ME	CLINT EASTWOOD	AMERICAN DREAM	IT'S THE WAY YOU MAKE ME FEEL	FM LIKE A BIRD	THE NEXT EPISODE	STAN	CAN WE FIX IT
	SHAGGY FEAT RIKROCK	HEARSA	ADAMIC KITTEN	WESTLIFE	WEATUIS	RUJI DA SILVA FEAT CASSANDRA	LAMP BAZZIT	FRAGMATA FEAT MARIA RUBIA	OUTLAST	SAMANTHA MUNIBA	TORLOADER	JENNIFER LOPEZ	GORILLAZ	JAKKAT	10 AMERICAN DREAM	STEPS	NELLY FURTADO	DR DRE FEAT SNOOP DOGG	EMINEM	BOB THE BUILDER
	MCA	POLYOR	INNOCENT	ICA	COLUMBIA	ARISTA	INTERSCOP/POLYOR	FOSTITWA	LAFACE/ARISTA	WILD CARD	SONY S2	EPIC	PARLOPHONE	RULIN	JIVE	DREAMWORKS	INTERSCOP/POLYOR	INTERSCOP/POLYOR	BBC MUSIC	

CHW Last week's position represents chart week three weeks ago

31
mar
2001

THE OFFICIAL CHARTS

singles

1W
music week



BBC RADIO 1
97.9-101.9

THE OFFICIAL UK CHARTS

SUPPORTED BY **worldpop.com**



1 PURE AND SIMPLE

Heart/Say

Polydor

- 3 2 IT WASN'T ME Shaggy feat. Rikrok MCA/Universal
- 2 3 UPTOWN GIRL Westlife RCA
- 4 4 WHOLE AGAIN Atomic Kitten Innocent
- 5 5 MR WRITER Stereophonics V2
- 6 6 CLINT EASTWOOD Gonzillaz Parlophone
- 7 7 TEENAGE DIRTBAG Wheatus Columbia
- 8 8 RENDEZVOUS Craig David Wildstar
- 9 9 I'M LIKE A BIRD Nelly Furtado Dreamworks/Polydor
- 10 10 I WANNA BE U Chocolate Puma Cream/Parlophone



- 11 11 STILL BE LOVIN' YOU Damage Cooltempo
- 12 12 BEST FRIENDS FOREVER Tweenies BBC Music
- 13 13 I NEED YOU LeAnn Rimes Columbia
- 9 14 ALWAYS COME BACK TO YOUR LOVE Samantha Mumba Wild Cat/Polydor
- 15 15 WANT YOU BAD The Offspring Columbia
- 10 16 MS JACKSON Outkast LaFace/Arista
- 12 17 NOBODY WANTS TO BE LONELY Ricky Martin With Christina Aguilera Columbia
- 18 18 THE STORM IS OVER NOW R Kelly RCA
- 19 19 MR DJ Blue/Out Virgin

31
mar
2001

THE OFFICIAL CHARTS

albums



1 SONGBIRD

Eve Cassidy

- 2 2 KNOW YOUR ENEMY Manic Street Preachers Epic
- 3 3 NO ANGEL Dido Cheeky/Arista
- 4 4 THE ULTIMATE COLLECTION Billy Joel Columbia
- 5 5 WHITE LADDER David Gray IFT/East West
- 10 6 RENAISSANCE Lionel Richie Mercury
- 6 7 NOT THAT KIND Anastacia Epic
- 2 8 DISCOVERY Daft Punk Virgin
- 5 9 PARACHUTES Coldplay Parlophone
- 23 10 THE GREATEST HITS Texas Mercury



- 11 11 BORN TO DO IT Craig David Wildstar
- 8 12 ALL THAT YOU CAN'T LEAVE BEHIND U2 Island/Universal
- 9 13 WHOA NELLY Nelly Furtado Dreamworks/Polydor
- 13 14 ONKAS BIG MOKA Toploader SZ
- 19 15 SING WHEN YOU'RE WINNING Robbie Williams Crystall
- 26 16 THE VOICE Russell Watson Decca
- 32 17 COAST TO COAST Westlife RCA
- 48 18 LOVE SONGS Roy Orbison Virgin
- 19 19 THE ULTIMATE COLLECTION Chris De Burgh Mercury/EMI

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15 20 HERE WITH ME Dido



14 21 SHIT ON YOU D12



Interscope/Polydor

Virgin

13 22 GIRLS DEM SUGAR Beanie Man feat. Mya



Virgin

Virgin

16 23 PARADISE Kaci



Curb/London

Epic

18 24 X Xzibit



Epic

20 25 AMERICAN DREAM Jakatta



Rolin

Virgin

17 26 THINK ABOUT ME Artful Dodger feat. Michelle Escottory



ffrr

Interscope/Polydor

19 27 PIANO LOCO DJ Luck & MC Neat



Island/Uni-Island

SZ

22 28 DANCING IN THE MOONLIGHT Toploader



Mushroom

Virgin

11 29 PLUS IN BABY Muse



Mushroom

Virgin

21 30 HE LOVES U NOT Dream



Puff Daddy/Arista

Virgin

23 31 FEELS SO GOOD Melania B



Virgin

Virgin

32 WACK ASS MF Rhythmkillaz



Incofnite

Virgin

27 33 ROLLIN' Limp Bizkit



Interscope/Polydor

Virgin

34 JOY Mark Ryder



Relent/public Demand

35 THE BEST THING Savage Garden



Columbia

Virgin

36 FREE AT LAST Simon



Columbia

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28 37 THIS YEAR'S LOVE David Gray



ffrr/East West

Virgin

29 38 THE LADYBOY IS MINE Stuntmasterz



East West

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25 39 JADED Aerosmith



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compilations

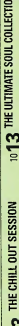
1 NEW WOMAN 2001 5 11 THE NEW PEPSI CHART ALBUM



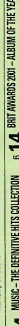
2 NEW DANCE 2001 PART 2 4 12 PURE GARAGE IV



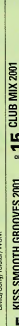
3 THE CHILL OUT SESSION 10 13 THE ULTIMATE SOUL COLLECTION



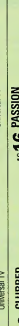
4 MUSIC - THE DEFINITIVE HITS COLLECTION 6 14 BRIT AWARDS 2001 - ALBUM OF THE YEAR



5 KISS SMOOTH GROOVES 2001 8 15 CLUB MIX 2001



6 CLUBBED 19 16 PASSION



7 MAGIC 7 17 HARD HOUSE VOL. 3



8 STEVE WRIGHT'S SUNDAY LOVE SONGS 18 18 RIVA MAPA - RETURN TO FANTASY ISLAND



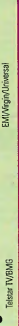
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12 THE VERY BEST EPUBORIC CHILLOUT MIXES 12 20 NOW THAT'S WHAT I CALL MUSIC! 47



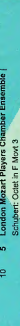
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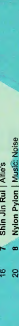
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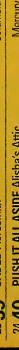


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MID-PRICE

This	Last	Week	Title	Artist	Label (Distribution)
1	1	TRACY CHAPMAN	Tracy Chapman	Elektra	UKB00742 (TEN)
2	2	MATRIX (OST)	Various	Maverick/Warner Bros	826414182 (TEN)
3	3	NIMROD	Green Day	Reprise	832679492 (TEN)
4	5	DIRTY	Green Day	Reprise	832679526 (TEN)
5	7	BACK TO FRONT	Local Richards	Polydor	3301616 (U)
6	4	ALL SAINTS	All Saints	London	2840231 (TEN)
7	10	BROTHERS IN ARMS	Dominic Strinati	Vertigo	2348922 (U)
8	6	UNPLUGGED	The Corrs	143/Lava/Atlantic	756789882 (TEN)
9	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffa/Polygram	6FLD1298 (U)
10	11	LEFTISM	Higher Ground/Hard Hands	BMG	742193302 (TEN)
11	4	THE BEST OF	M People	RCR	742193302 (RMG)
12	15	IN UTERO	Geffa/Polygram	6E03458 (TEN)	
13	12	THE SCORE	Fugees	Warner	485432 (TEN)
14	NEW	FOREVER CHANGES	Love	Capitol	812273572 (TEN)
15	16	TRAILER PARK	Earth Origin	Heavenly/EMI	HWMLP103 (E)
16	13	RUNDMERS	Pinewood Mac	Warner Bros	8263644 (TEN)
17	17	GOOD FEELING	Trans	Independents/EMI	10011 (CD)
18	14	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia	482482 (TEN)
19	NEW	COMPLETE B SIDES	The Pixies	44	GA021303 (V)
20	18	BEING WITH YOU	Various	Orion	MIDC0764 (RMG)

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COUNTRY

This	Last	Title	Artist	Label (Distribution)		
1	1	LITTLE SPARROW	Dolly Parton	Sencystry	SNMCO074 (P)	
2	2	COME ON OVER	Shania Twain	Mercury	730012 (U)	
3	4	FAITH & INSPIRATION	Darius G/D'Onnell	Ritz	RZCD0 717 (RMG/U)	
4	3	THE WYMAN IN ME	Shania Twain	Mercury	552886 (U)	
5	5	RED HIRT GUY	Emmylou Harris	Grapevine	GRACD 115 (RMG/U)	
6	7	BREATH	Faith Hill	Warner	Brothers 247323 (Intarg)	
7	10	STONE IN LOVE WITH YOU	Dominic Strinati	Ritz	RZCD0098 (RMG/U)	
8	6	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia	582692 (TEN)	
9	9	WILD & WICKED	Shania Twain	Bwp	RWPCD112 (TEN)	
10	8	HUSTON KID	Randyowell	Sugar Hill	SHCD1005 (PROP)	
11	11	LONGELY CHILD	Lonestar	Grapevine/BMG	678267/822 (RMG/RMG)	
12	15	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Carb/London	556022 (TEN)	
13	13	I'LL BE	Reba McEntire	MCA Nashville	120442 (U)	
14	14	WIDE OPEN SPACE	Dixie Chicks	Epic	489422 (TEN)	
15	NEW	SONGS OF INSPIRATION	Darius G/D'Onnell	Ritz	RZCD0 708 (RMG/U)	
16	17	FEY	Dixie Chicks	Epic	04825192 (TEN)	
17	17	WHEN SOMEBODY LOVES YOU	Alan Jackson	Arista	Nash/gramyvee	143218172 (RMG)
18	19	NOT THE TREMBLING KIND	Laura Cantrell	Shoshonie	SPFC0002 (DAR)	
19	NEW	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville	1700292 (U)	
20	NEW	LEANN RIMES	LeAnn Rimes	Carb/London	85738952 (TEN)	

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BUDGET

This	Last	Title	Artist	Label (Distribution)	
1	NEW	SPECIAL K	Piacciolo	His/Myself	CDP_00018 (E)
2	3	HITS COLLECTION	Duffy Springfield	Spectrum	527495 (U)
3	4	THE BEST OF	Nail Diamond	MCA/Uni-Island	MCD 1669 (U)
4	NEW	THE BEST OF	The Mamas And The Papas	MCA	MCB0 1955 (EUK)
5	2	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum	5541462 (U)
6	1	HEARTBREAKERS	Darius G/D'Onnell	Music Collection	MC0243 (D)SC
7	NEW	THE COLLECTION	Michael Bell	Spectrum	5511712 (U)
8	NEW	MOTOWN CHARTBUSTERS - VOLUME 1	Various	Spectrum	5541462 (U)
9	NEW	LET'S FALL IN LOVE	Nat King Cole	Music For Pleasure	632822 (E)
10	4	LOVE SONGS	Elvis Presley	Candice	742191292 (RMG)

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ROCK

This	Last	Title	Artist	Label (Distribution)	
1	2	PARACHUTES	Coldplay	Parlophone	527022 (E)
2	1	PUSH PLAY	Arcombi	Columbia	557332 (TEN)
3	4	CHOCOLATE STARBUSS AND THE HOT DODG	Linn Bink	Intercept	4007332 (U)
4	7	HYBRID THEORY	Linn Bink	Warner	Brothers 59247552 (TEN)
5	8	INFEST	Papa Roach	Dreamparks/Polydor	450222 (U)
6	6	THREE DOLLAR BILL Y'ALL	Linn Bink	Intercept/Polydor	IND 90124 (U)
7	5	WHEATUS	Wheatus	Columbia	496462 (TEN)
8	3	NATION	Real Gone	Real Gone	RRG025 (U)
9	3	BACK TO SCHOOL (MINI MAGGIT)	Deftones	WEA	59249022 (TEN)
10	5	FINELINE	My Vainol	Infectious	INFECT 960CX (DMV/P)

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R&B SINGLES

This	Last	Title	Label Cat. No. (Distribution)			
1	1	IT WASN'T ME	Shaggy/feat. Rikrok	MCA/Uni-Island	1594022 (U)	
2	NEW	RENDEZVOUS	Crash David	Wilder	CVWLD 36 (RMG)	
3	NEW	STILL BE LOVIN' YOU	Damage	Contender	CCD00L5 35 (E)	
4	2	SHIT ON YOU	D12	Interscope/Polydor	491402 (U)	
5	3	MS JACKSON	Dukast	Lafayette/Arista	742182822 (BMG)	
6	NEW	THE STORM IS OVER NOW	R Kelly	Jive	525152 (P)	
7	5	X	Xabit	Epic	970072 (TEN)	
8	4	THINK ABOUT ME	Artful Dodger/feat. Michele	Puff Daddy	742182822 (BMG)	
9	7	HELLOES I'D NOT	Dream	Capitol/Arista	742182822 (BMG)	
10	1	FEELS SO GOOD	Melanie B	Virgin	50131 1797 (E)	
11	8	COULD IT BE	Jermain	Warner	Brothers W55110X (TEN)	
12	9	STUTTER	Joe feat. Myka	Jive	525152 (P)	
13	10	DANCE WITH ME	Delirious Morgan	Atlantic	AT 0807CD (TEN)	
14	11	THE NEXT EPISODE	Dr. Dre/feat. Snoop Dogg	Interscope/Polydor	491402 (U)	
15	14	STAN	Eminem	Interscope/Polydor	IND 9147 (U)	
16	NEW	SHUT UP AND FORGET ABOUT IT	Enem	Arista	742182822 (BMG)	
17	15	CASE OF THE EX	Myka	Interscope/Polydor	491472 (U)	
18	17	THINGS I'VE SEEN	Spocks	Artemis	630672 (TEN)	
19	18	POP YA COLLAR	Lafayette/Arista	742182822 (BMG)		
20	16	EI	Nelly	Universal	MGST0 4028 (U)	
21	19	BEYOND ME & YOU	Jay-R/feat. Christina Milian	Def Jam	5251722 (U)	
22	20	DANCER (BEAT SO LONG)	Myka/feat. Nivea	Jive	5251722 (P)	
23	22	LOVE DON'T COST A THING	Jennifer Lopez	Epic	6707492 (TEN)	
24	23	SPACE RIDER	Shawn Escoffery	Oyster Music	0595293 (A)RMG/TEN)	
25	13	KING OF SORROW	Sade	Epic	670872 (TEN)	
26	26	OH NO	McC Del/Nate Dogg/Pharosa	Monch	Rainbow	RW 302 (P)
27	27	WHY	Mic-Teq	Interscope	CDJERN 35 (M)M/V)	
28	21	WHEN I LOOK INTO YOUR EYES	Mixx	Mercury	562302 (U)	
29	28	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia	670592 (TEN)	
30	25	DEADLY ASSASSINS PART 2	Everlast	Tommy Boy	BTV213A (P)	

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)		
1	NEW	JOY	Mark Ryder	Relent/Pubco	Demond	9TX 100022 (U)
2	NEW	MR DJ	Blackout	Independiente	ISOM481 (TEN)	
3	NEW	FRES AT LAST	Simon	Positiva	121V1515 (E)	
4	1	I WANNA BE U	Choccolate Puma	Cream/Pureplay	CREAM 1121 (E)	
5	1	DIRTY BEATS	Roni Size/Reprzent	Talkin Loud	TLX 013 (U)	
6	5	MUSIC IS MOVING	Cortina	Nukelez	NUKER 11522 (BMG)	
7	7	PIANO LOCO	DJ Luc & MC Nekt	Island/Uni-Island	125 773 (U)	
8	6	SUNRISE (HERE I AM)	Patty	NEW	NE012 05 (V)	
9	10	COULD IT BE	Jermain	Warner	Brothers W55110X (TEN)	
10	11	138 TUBE	DJ Zinc	Phase One	PIA2E 03 (M)M/TEN)	
11	NEW	THE VISION	Mania Pu presents DJ	ARABIC	EXX DEXIA 025 (A)CD)	
12	NEW	WACK ASS FM	Rhythmical	Incentive	INT181 (M)M/TEN)	
13	16	HOW U LIKE BASS	Norman Bass	Dea Or Die	DOS156 (Imparg)	
14	NEW	X	Xabit	Epic	708076 (TEN)	
15	9	READY 4 DIS	Ingo	Tidy Tux	TYD 1491 (A)CD)	
16	3	POW POW POW	Faithless/feat. Darryl D'Orleans	Sinisty	HYLTH 581231 (TEN)	
17	20	STRAPPED IN	Jesús Bonfá	Real Gone	12CHARGE002 (U)	
18	8	I CAN CATCH A SPELL	Disco Tux presents Cloudburst	Absolution	12ABSO5 1 (A)M)U)	
19	12	SPACE RIDER	Shawn Escoffery	Oyster Music	OYST 4 (M)M/TEN)	
20	NEW	ALL I DO	Chiptonians/feat. B Chambers	Defected	DRECT 278 (M)M/TEN)	

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)	
1	1	PLEASURES I LIKE	Janie B	Epic	- (TEN)
2	1	DISCOVERY	Daft Punk	Virgin	VX 2940 (E)
3	2	COUNTRYMAN	Roisin - (V)	Roisin - (V)	
4	NEW	ATA NAPA - RETURN TO FANTASY ISLAND	Various	Teletax	TV/BMG - (BMG)
5	3	PURE GARAGE IV	Various	warners-cp	- (TEN)
6	7	GRETT LOU	Johnatan	warners-cp	- (TEN)
7	NEW	NATURAL STRANGE	Bedrock	WEA	- (TEN)
8	NEW	BEAUTIFUL BLAZE	Blaze presents James Tony Jr	Life Line	LLP1001A - (P)
9	8	KISS SMOOTH GROOVES 2001	Various	Universal	TV-203694 (U)
10	9	PURE GARAGE IV	Various	warners-cp	WSMPLP202 - (TEN)

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MUSIC VIDEO

TV	Last	Title	Label Cat. No.	
1	1	WESTLIFE: Update Girl	RCR	74219462
2	2	EMINEM: E	Universal	Video 307443
3	3	VARIOUS: Hip Hop Concert Live In Sneaks	Epic	Video 19155
4	5	WESTLIFE: Come To Coast	RCR	74219463
5	4	SHANE GARDIN: Surrender & Crosswalk	SMV	Columbia 541182
6	6	CLIFF RICHARD: Countdown	Video Collection	VC412
7	7	ROBBIE WILLIAMS: Rock DJ	Chrysalis	492373
8	8	VARIOUS: Death Row	Visual	VS110211
9	9	STEPS: Live At Wembley	Visual	VS20895
10	NEW	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal	Video 1701823

20

11	8	BRITNEY SPEARS: In Rawzz	Jive	527025
12	11	ORIGINAL CAST RECORDING: The Amazing Technicolor	Universal	Video 101633
13	10	ROBBIE WILLIAMS: Where Legends Dance	Chrysalis	48543
14	10	SHANIA TWAIN: The Platinum Edition	Universal	Video 07853
15	19	WESTLIFE: The Story	BMG	Video 742076183
16	12	VARIOUS: Brits 2001 - DVD Of The Year	SMV	Columbia 101369
17	13	DAVID GRAY: Live	Warner	Music Vision 8578593
18	NEW	MICHAEL FLATLER: Cold - A Celebration Of	Visual	VS110211
19	14	TINA TURNER: Live At The Albert Hall	Epic	Video 19161
20	NEW	RONAN KEATING: Live At The Albert Hall	Visual	VS110211

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31 MARCH 2001

COOL CUTS CHART

As featured on Top Talk's Saturday night show on Kiss 100 and Energy Big City Network

Rank	Artist	Title	Label
1	(5) DAS GLOCKENSPIEL Schiller	Info	
<i>(Almost a by-product of a European tour with new tracks from Data)</i>			
2	(1) HAPPY PEOPLE Steve Avenger	City Of Angels	Perfeco
<i>(The only single to be qualified as a cheapo club b/w in the new era)</i>			
3	(5) WORK The Science Of Rhythm	Settings	Inferno
<i>(The Let's Go! Sessions ad is transformed into a Dutch trance floorfiller)</i>			
4	(12) KEEP CONTROL Sano	Fuel	Black & Blue
<i>(Excellent summer German vocal track with crossover potential)</i>			
5	(1) LIFETIMES Slam feat. Tyrone	Senna	Duty Free
<i>(The first single from their forthcoming album Alien Radar)</i>			
6	(5) SECRETS Moolay	VC	VC Recordings
<i>(Back with new mixes from Rhythm Masters, NO BLOW and Zero Abuse!)</i>			
7	(1) BLACKOUT LI LOUIS vs Hydrogen Rocks	White Label	AM-PM
<i>(The Rockers take on a classic early LI LOUIS house track)</i>			
8	(10) ROCK-DA HOUSE Taul Paul	VC	Manifesto
<i>(Five-year-old house hit in a new version from Farpage)</i>			
9	(7) I'LL BE WAITING In All Intentions presents Slams	Destruction	Skint
<i>(Smoothly-sung and excellently-produced vocal house tune)</i>			
10	(19) RISE Soul Providers	Azuli	Substance
<i>(With mixes from Ricky Montanari, Steve Lawler and M.A. Collective)</i>			
11	(13) TOUCH ME Rising Star	United	Deviant
<i>(Arrives with a smooth melodic Dutch trance production)</i>			
12	GET IT GET IT GOOD In G	Defected	VC Recordings
<i>(Dutchback EP of old-time grooves)</i>			
13	(16) MUSICA Hydrogen Rocks	Plastica	PIAS
<i>(Deep and dark progressive workout in his (on-form) label)</i>			
14	(1) THE OODOR Circuit Boy feat. Alan T	Black & Blue	Perfeco
<i>(Excellent stage and club hit! Appears with mixes from Danny Tingling)</i>			
15	HARMONIZER Jesse Nunez	Sensody	fr
<i>(Deep tech-house workout that is building a following)</i>			
16	(1) STARS!GET ON UP Sharp Disco Sessions	Sharp	Definition
<i>(Two energetic disco-house floorfillers from the Sharp Boys)</i>			
17	(1) SUBLIME Drax & Scott Mac	Spot On	Geat
<i>(Dance progressive house track with very infectious synth and string melody)</i>			
18	(1) FEEL STEREO Fly Stereo	fr	Creedence/Parlophone/Hydrogen
<i>(With previous house mix that came in Chaka Khan's I Feel For You)</i>			
19	(1) MIND MADE UP In-A-Large	Vision	NukeZic
<i>(Last year's club hit in with new AM-Adaptation remix)</i>			
20	(1) MASSIVE POWER EP Steve Thomas	Talpoil Trax	Duty Free
<i>(The don't sleep on this with a thunderous EP)</i>			

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CLUB CHART TOP 40

Rank	Artist	Title	Label
1	3	FLESH Jan Johnston	Perfeco
2	10	2 STRANGE WORLD Push	Inferno
3	14	6 HAPPY SOUL Rhythm Masters	Black & Blue
4	2	NEEDLE DAMAGE (THAT ZIPPER TRACK) DJ Dan	Duty Free
5	21	2 ROCK DA HOUSE Taul Paul	VC Recordings
6	17	3 STANLEY (HERE I AM) Airheads	AM-PM
7	19	2 GHOS'TS Thelma Plant	Manifesto
8	1	3 INTO SPACE Rhythim	Skint
9	2	8 H'AVEN 9 Farboy Slim	Substance
10	2	3 HOW U LIKE BASS? Norman Bass	Deviant
11	33	3 CONTAINER N2 Animated	VC Recordings
12	13	4 SALSUD NUGGET (IF U WANNA) M&S presents The Girl Next Door	fr
13	41	3 FLY AWAY VINCENT De Moor	PIAS
14	(1)	GOOD LOVE Inner City	Perfeco
15	(1)	LITTLE SCARE Benjamin Diamond	fr
16	(1)	STAY WITH ME Virgoseo	Eternal
17	(1)	ALL FOR YOU Janet Jackson	Virgin
18	4	FREEKAZOID Double 99	Sentinel
19	9	4 KANON WORK IT OUT/EVERY FACE HI-Gate	InCredible
20	(1)	STRUGGLE FOR PLEASURE Minimalistix	MCA
21	30	2 DRIDD DOWN House Of Glass	Azuli
22	(1)	FREE MY	Interscope/Polystar
23	6	3 SOO GOOD Electric J	WEA
24	(1)	AXEL F Spacecorn	69 Records
25	8	3 WHO'S THE BETTER MAN? Robbie Craig & Geridau	fr
26	5	3 SOMETHING MAGIC Logique feat. Pash	Definition
27	(1)	YOU ARE MY HIGH DANCE Va. Heartbreaker	Geat
28	29	2 COMING HOME K-Warren feat. Lee-O	Source
29	(1)	AUTOMATIC Beat Renegades	Slinky
30	13	4 LOVE IN TRAFFIC Satoshi Tomiie feat. Kelli All	InCredible
31	15	6 I WANNA BE U Chocolate Puma	Creem
32	4	1 NOW OR NEVER Tom Novy feat. Lima	Rollin
33	(1)	DREAM ON Depeche Mode	Mute
34	22	5 HAPPINESS Snoop De-Zign	Nolite/Arista
35	18	4 MUSIC IS MOVING Cortina	NukeZic
36	(1)	DAYS GO BY Hedd	Creedence/Parlophone/Hydrogen
37	24	4 STONED TRANCE Thermobes & Stratosphere	Duty Free
38	23	4 IT'S ALRIGHT Filur feat. Miss Nellie Etison	Mega/Edi
39	26	4 DARLIN' Bob Sinclair	Defected
40	(1)	HERE I COME Steve Haswell	Trade Life

CLUB CHART BREAKERS

1	BEFORE YOU LOVE ME Alsoou	Mercury
2	KOYANIGATSU Mas Y Mas	Club Tools
3	DON'T LET ME BE THE LAST TO KNOW/STRONGER Britney Spears	Jive
4	STILL BE LOVIN' YOU Damage	Coalmote
5	EARLY IN THE MORNING Syndicate Of Law	Mostiko
6	EPIDEMIC/MONSTRO Eat Static	Mosmobeat
7	AEROYNAMIC Dark Punk	Virgin
8	VAMOS A BAILAR (ESTA VIDA NUEVO) Paola & Chiara	Columbia
9	LAMON' EACH DAY Ronan Keating	Polydor
10	12 SECRETS Moolay	VC

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes) when you add Club Charts can be obtained from M&S website at www.dancemusic.com. To receive the club charts in full by fax contact Terrie-Jessiah on tel. (020) 7940 1569

CHART COMMENTARY

by ALAN JONES

I seemed to be flagging a little earlier this year but trance is back in a big way with both of the top two tracks in this week's Upfront Chart being full-on trance tracks. Familiar songs in new versions, they finish up close together in terms of support but way ahead of all other opposition. Run-up in the battle for chart honours is Strange World by Push, while the winner by less than 3% is Flesh by Jan Johnston. The Salford lass has become one of UK Club Chart's most regular visitors, with several AM-PM singles of hers reaching the upper echelons, although none really crossed over. Her voice is also in demand by other artists and among the club hits on which she is the singer are Tomski's Love Will Come. Sub Merge's Take Me By The Hand and Skydiver by Free!le. She is probably best known, though, as the singer on BT's Remember - and although the latter artist is no one of the mixers of Flesh (DJ Tiesto and Tilt are), he and Jan cowrote the song, which was also close to topping the Pop Chart, failing by a mere 5% to make it a double. Scheduled for release next month on Paul Oakenfold's Perfeto label, Flesh was originally set to come out a year ago, and is expected to give Johnston her first major solo hit. Soaring 17.1 on the Pop Chart is Britney Spears' latest, Don't Let Me Be The Last To Know, in hot new mixes by two of America's most consistent and busier mixers, Hex Hector and Thrundrusp. The promo also includes the MacQuayle Mix of Stronger. While the real thing is number one, Also's Before You Love Me - which sounds rather like a Spears single - is the chart's highest new entry at number seven. No change at the top of the Urban Chart, where Craig David's Rendevous loses a little support but is still comfortably ahead of Chante Moore's Straight Up. The new challenger here is Jon B's excellent Don't Talk. The first single from the rising R&B star's album was previously hot on import and explodes spectacularly after being serviced on a UK promo. Other new entries to the Top 20 include former Gap Band vocalist Charlie Wilson and Destiny's Child, who check in at 20 with Survivor, which should soar next week.

POP TOP 20

1	17	2	DON'T LET ME BE THE LAST TO KNOW/STRONGER Britney Spears	Jive
2	11	2	STAY WITH ME Virgoseo	Perfeco
3	9	3	FLESH Jan Johnston	AM-PM
4	4	2	STANLEY (HERE I AM) Airheads	AM-PM
5	2	3	SALSUD NUGGET (IF U WANNA) M&S presents The Girl Next Door	fr
6	14	2	OUT OF REACH Gabrielle	Geat/Polystar
7	2	5	BEFORE YOU LOVE ME Alsoou	Mercury
8	3	3	HOW U LIKE BASS? Norman Bass	Substance
9	10	2	STRANGE WORLD Push	Inferno
10	1	3	DO U WANNA GET SHAH	Virgin
11	7	5	BASS, BEATS & MELODY Brooklyn Bounce	Edi
12	2	2	INTO SPACE Rhythim	Manifesto
13	13	3	GHOS'TS (HERE I AM) Airheads	Nolite
14	5	3	IT WASN'T ME Shaggy	MCA
15	3	5	SOMETHING MAGIC Logique feat. Pash	Definition
16	3	3	IN THE NAME OF LOVE Hannah Jones	Eastside
17	8	5	LOVIN' YOU Marc Et Claude	Festiva
18	1	1	I WANNA BE U Chocolate Puma	Creem
19	23	3	COMING HOME K-Warren feat. Lee-O	Geat
20	20	3	LAMON' EACH DAY Ronan Keating	Polydor

It's Prime Up North...

Prime Distribution are pleased to announce our expansion into the north of England.

April will see the opening of our Manchester office. This will act as a nerve centre for our domestic distribution, providing a better and quicker import service into stores in the Midlands, the North and Scotland.

It will also provide a local point of contact for labels looking for wider national and global distribution.

Adding to the existing seven vans covering the UK, as well as a dedicated domestic & export tele-sales team, unrivalled sales service for all dance music products.

Shops interested in opening an account, or labels seeking further information on distribution in the North contact Richard Stewart on 020 8601 2200.

Opening date 17th April 2001
Prime Distribution Ground Floor Fountains House, 57 Filton Street, Manchester M14 5JL

PRIME POSITIONS

Due to Prime Distribution's current expansion programme there are a number of new job opportunities at our London Distribution centre. Vacancies exist for Accounts assistants, Rock and Dance sales and Warehouse staff. Please send a CV to Richard Hawkins, Operations Manager at the below address:



31 MARCH 2001

CHART COMMENTARY

by ALAN JONES

Solid support for Shaggy and Ricardo 'Rikrok' Ducent's 'It Wasn't Me' have seen it top the airplay chart for the past four weeks, with its audience each week within a very narrow (89m-90m) range, and its logged plays tally even more static, progressing 2,620-2,642-2,645-2,644.

Impressive as that sustained level of support is, it could be dethroned next week by the same record which is threatening to take its throne in the year-to-date sales rankings - Hear/Say's Pure And Simple. The Popstars band scored 8-2 this week, with more than 500 extra plays for Pure And Simple enabling it to gain a further 23m extra exposures. It was heard nearly 78m times last week and some of its biggest supporters were Capital FM (53 plays) and Atlantic 252. (36 plays), while Radio One upped its support from 15 to 19 plays. Radio Two chipped in with five spins and, in an unusual reverse

AIRPLAY FACTSHEET

● So Why So Sad by the Manic Street Preachers suffers the biggest drop on the airplay chart this year, plunging 14-48 in a decline which mirrors the record's fast disappearance from the sales chart. So Why So Sad was, of course, one of two Manics singles released simultaneously but the other - Found That Soul - was comprehensively overshadowed

by So Why So Sad, failing to make even the Top 100 of the airplay chart. ● After winning highest climber honours last week, Janet Jackson's All For You continues to make rapid progress, jumping 21-13. It has been leapfrogged, however, by Modjo's Chillin', which leaps 22-12, with support increasing from more than 90% of the panel.

crossover scenario, the track is also getting played by London dance station Kiss 100 FM.

After exploding 14-6 last week, the Gorillaz single Clint Eastwood is becalmed despite adding a further 130 plays to its tally last week. Most of its extra exposure came from Radio One and Atlantic 252. It tops the most-played lists on both stations, with 37 spins from Radio One and 94 from Atlantic 252.

Both stations are also very keen on I Wanna Be by Chocolate Puma, which is a number two on both lists, with 89 plays from Atlantic 252 and 34 from Radio One. It jumps 11-5 on the overall airplay chart, with half of its 63.8m audience coming from these two stations alone.

Emma Bunton's debut solo single What Took You So Long explodes 44-14 this week, earning the highest second week position on the airplay chart for any single by a Spice Girl.

The record more than doubles its audience and nearly doubles its plays, with widespread success on IRL stations compounded by 17 plays from Radio Two, where it is the second most-played record last week behind the Bee Gees' This Is Where I Came In. Radio One is on the case too, playing the disc 11 times. Bunton's former colleague Geri Halliwell's latest, It's Raining Men, was serviced last week but wasn't an overwhelming instant add and is placed well outside the Top 100 at present, despite getting two early plays from Radio Two.

Ronan Keating strikes a blow for commercial pop too, with his excellent fourth solo single Lovin' Each Day soaring 79-24 after logging more than 1,000 plays on its first full week on the airwaves. Written by New Radicals man Greg Alexander and Rick Nowles, it is doing even better on the IRL chart, where it climbs 45-19.

AT A GLANCE WEEKLY MARKET SHARES



Figures show % of stations by % of total audience of the Top 10 and corporate group share % of % of total audience of the Top 10

It is the stand-out track from the runaway number one album but **Eva Cassidy's** version of the Judy Garland standard **Over The Rainbow** is getting very little support from radio. It was aired just 41 times last week, with the vast majority (more than 99%) of its audience coming from nine plays by its staunchest supporter, Radio Two.

Virgin's retreat from pop is almost complete, with rock records dominating its chart in a way they haven't for more than two years. It's still struggling to stop playing Robbie Williams (who was heard on the station more than any other artist last week), with his latest single **Let Love Be Your Engine** getting 27 plays last week - but the remainder of their 40 most-played tracks are by established bona fide rock icons like U2, Aerosmith and the Manic Street Preachers as well as newer bands like Coldplay, Toploader and Wheatust.

MTV

- 1 **PURE AND SIMPLE** Hear/Say
- 2 **CLINT EASTWOOD** Gorillaz
- 3 **TEENAGE DIRTBAG** Wheatust
- 4 **SURVIVOR** Destiny's Child
- 5 **IT WASN'T ME** Shaggy feat Rikrok
- 6 **HERE WITH ME** Dido
- 7 **ALWAYS...** Samantha Mumba
- 8 **UPTOWN GIRL** Westlife
- 9 **MR WRITER** Stereophonics
- 10 **ALL FOR YOU** Janet Jackson

Most played videos on MTV UK/Media Research Ltd by 29/3/2001. Source: MTV UK.

THE BOX

- 1 **PURE AND SIMPLE** Hear/Say
- 2 **UPTOWN GIRL** Westlife
- 3 **IT WASN'T ME** Shaggy
- 4 **LIQUID DRUMS** O-Town
- 5 **TEENAGE DIRTBAG** Wheatust
- 6 **WHOLE AGAIN** Alicia Keys
- 7 **SHIT ON YOU** D-12
- 8 **ROLLIN'** Limp Bizkit
- 9 **PUSH IT ALL ASIDE** Alisha's Attie
- 10 **PARADISE** Kaci

Most played videos on The Box, v/w 24/3/2001. Source: The Box

STUDENT TOP 10

- 1 **CLINT EASTWOOD** Gorillaz
- 2 **AEROPLANE!** Punk
- 3 **BURN BABY BURN** Ash
- 4 **MR WRITER** Stereophonics
- 5 **MS JACKSON** Outkast
- 6 **BUTTERFLY** Crayznow
- 7 **TEENAGE DIRTBAG** Wheatust
- 8 **IT WASN'T ME** Shaggy feat Rikrok
- 9 **PURE AND SIMPLE** Hear/Say
- 10 **SO WHY SO SAD** Manic Street Preachers

UK student radio on 31/3/2001. Compiled by Chart Broadcast Network, based on UK student radio chart returns.

CD UK

THE PEPSI CHART
Performances: Bam Baby Bum Ash; Out of Reach Gabriella; Salsaa Niggel M&S Present The Next Door; Pure And Simple Hear/Say; Videos: Cowbirds And Kisses Anastacia
Interview: Emma Bunton
Final lineup 27/3/2001

POPWORLD

POPWORLD (Video: Butterfly)
Who (That's My Name) Lil' Bow-Viv
Straight Up Chara Moves
Down Town Ronan Keating; Jennifer Lopez
Performances: Don't Stop Movin' Salsaa Niggel
Final lineup 4/4/2001

TOTP

TOTP (Performances: Pure And Simple Hear/Say; Mr Writer Stereophonics; Rideshow Craig David; SHIT Be The Vixen)
Destiny's Child: Best Friends Forever
Twins: Want You Bad The Clipping; The Storm on Out Now R Kelly; All For You Janet Jackson; Ocean Spray Manic Street Preachers
Draft lineup 20/3/2001

THE BASE

THE BASE (Performances: Geri Halliwell's latest; I Wanna Be Hear/Say; What It Feels Like For A Girl Madonna; Interview: Of Life, Love & I Can't Get To Sleep We Ting Chang; Salsaa Niggel M&S presents The Girl Next Door; Bam Baby Bum Ash; Ghetto Heaven Connection; Between Angela And Insecta Price Rock; Let Love Be Your Energy Robbie Williams
Interviews: DJ Luck & MC Neat; Despatch Mode
Draft lineup 29/3/2001

RADIO ONE PLAYLISTS

A-LIST I'm Like A Bird Nelly Furtado; I Wasn't Me Shaggy feat. Rikrok; Clint Eastwood (Ed Case Mix) Gorillaz; Mr Writer Stereophonics; I Wanna Be U Chocolate Puma; Don't Stop Movin' Rideshow Craig David; Show Me The Money Architects; Butterfly Crazy Town; Salsaa Niggel (If You Wanna) M&S presents The Girl Next Door; Since I Left You The Astonishes; Bow Wow (That's My Name) Lil' Bow-Viv; Survivor Destiny's Child; Bam Baby Bum Ash; Get Ur Freak On Missy Elliott; Seven Days In The Sun Fredero All For You Janet Jackson; Chillin' Modjo; Let Love Be Your Energy Robbie Williams

B-LIST Oh No Sugar Breeze Man feat. Myk; Mr DJ Blackout; I Wanna Be U Chocolate Puma; Offspring: Only For A While Toploader; Aerodynamic Daph Funk; What It Feels Like For A Girl Madonna; Pure And Simple Hear/Say; Plug In Baby Mase; Plane Love DJ Luck & MC Neat; What Took You So Long? Emma Bunton; Out Of Reach Gabriella; Coming Home K/Waves feat. Lee O;

BBC RADIO 1
Lavin' Each Day Ronan Keating; (Ship And Slide) Suicide Waves; Play Jennifer Lopez; Das Blacknappell Schiller; Sleep Dogz Sleep Dogz; Kamae Leti Spooks; Run For Cover Sugababes

C-LIST Teenage Dirtnag Wheatust; Donnie Vito Ash's Firstest feat. Ns; The Breeze Hereto: How I Like Bam's Norman Bas; Happiness Sound De-Zig; 'Be! Amar Bel Amour; 'White Boy With A Feather Jason Doope feat. M&S; 'Who's That Girl? Eva Cassidy; 'No One A Game J Malja feat. Kathy Brown; Texas Girl Kings of Convenience; 'Cold As Ice MOP; Ocean Spray Manic Street Preachers; 'Between Angela And Insecta Price Rock; 'Goodnight Strangelite

RL digitals for best beginning 26/3/2001
* Denotes additions

RADIO TWO PLAYLISTS

A-LIST I'm Like A Bird Nelly Furtado; Plane It All I Wanna Be U Chocolate Puma; The Storm on Out Now R Kelly; This Is Where I Came In Bee Gees; I Need You Lakon Rivers; What Took You So Long? Emma Bunton; Up On The Down Side Ocean Colour Song; Out Of Reach Gabriella

B-LIST Don't Let Me Be The Last To Know Britney Spears; Singshe (album) Eva Cassidy; Here With Me Chloë; To Remain Single Reggie (album) Eric Clapton; Tender Hearted Rhythm; 'Cut Goodnight; 'Only For A While Toploader; 'I'm Like Bird Nelly Furtado

BBC RADIO 2
'Don't Do It Mr. Steve; Picture Of The Kisser; What Goes Around Comes Back; Wherever You Are We're Not In Your Shoulder Paul; Matthew Jay; Secretary One Bunston & Rod Argent; Singshe Minds Five Presley; Hey Ranee James Grant; Stay You Wines; World Walking In Microbes; Update: Die Westlife; 'All For You Janet Jackson; 'I'm Partal To Your Abacardinal Paul McCartney & The Blockheads

RL digitals for best beginning 26/3/2001
* Denotes additions

MTV UK

Playlist Additions: Lovin' Each Day Ronan Keating; Weapons of Choice Fatboy Slim; Catch Shee Seeger

Pop single of the week: Don't Let Me Be The Last To Know Britney Spears

Pop albums of the week: MTV Select Various; Popstars Hear/Say; Gorillaz Gorillaz

Rated & recommended: Since I Left You Anastacia; Request Line Black Eyed Peas feat. Missy Gray; Weapons of Choice Fatboy Slim; Kamae Leti Spooks

CAPITAL RADIO

Playlist Additions: Clint Eastwood (Ed Case Mix) Gorillaz; Don't Let Me Be The Last To Know Britney Spears; Run For Cover Sugababes; Only For A While Toploader

VIRGIN RADIO

Playlist Additions: Let Love Be Your Engine 27 plays last week; I Wanna Be Hear/Say; 18 plays last week; Let Love Be Your Engine 27 plays last week; I Wanna Be Hear/Say; 18 plays last week; Let Love Be Your Engine 27 plays last week; I Wanna Be Hear/Say; 18 plays last week

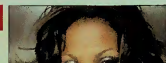
GALAXY

Playlist Additions: I'm Like A Bird Nelly Furtado; Pure And Simple Hear/Say; Since I Left You Anastacia; Request And Line Black Eyed Peas feat. Missy Gray; Don't Stop Movin' Salsaa Niggel M&S; Salsaa Niggel M&S; Salsaa Niggel M&S

SINGLE of the week

JANET JACKSON: All For You (Virgin VSCD11861). Ms. Jackson reunites with

long-term producers Jam & Lewis for another slice of classy pop, this time based around a sample of Chicago's *The Glow Of Love*. With a strong all-singing, all-dancing video (complete with Rhythim Nation-style breakdown) and current All-4-One radio air, she is sure to bounce back straight into the Top Five.



ALBUM of the week

STEREOPHONICS: Just Enough

Electric To Perform (V2 VVR1015842). The

third album from the Welsh trio is a big leap for them in terms of both songwriting and performance. Looser and more laidback than its quadruple-platinum predecessor, this new set is again packed with potential hits notably *Have A Nice Day*, *Nice To Be Out* and the stunning sleaze-core of the first single *Mr Writer*, which was set to go Top Five this week.



SINGLE reviews

SUGABABES: Run For Cover (London LNCD459). The third single from the gold-selling debut album is a laidback pop affair. The trio once again impress with their R&B pop sound and this single, which is accompanied by a G Force remix, is Blisted at Radio One and has been added to Capital.

KINGS OF CONVENIENCE: Toxic (Source Source 025). The Norwegian duo follow up their debut album, *Quiet Is The New Loud*, with a reworked version of an earlier release. Toxic Girl has been given a shimmering makeover by David Whitaker (Burt Bacharach, Axl) which has propelled the track onto the Radio One playlist.

TREVOR LOVES: My Land (Front Room FRM01). The former House of 909er brings a strong solo debut with this electro- and Latin-flecked deep house excursion. Already a firm floor-filling favourite, this track which Loves still has the deft touch that made House Of 909 influential.

GABRIELLE: Out Of Reach (Go Beat/Polystar SD578832). The lead track to a movie based on a book that has already been a big hit with Gabrielle's key farbase, *Out Of Reach* is a guaranteed hit. Released a full week before the Bridget Jones Diary film opens, its first-week sales will have been primed by TV advertising, Radio One Blisting and A-listing at Radio Two.

THE WATERBOYS: We Are Jonah (RCA 74321840152). This is the best cut from parent album *A Rock In The Weary Land*. A hookladen anthemic mid-paced rocker with a huge chorus, a vocal-less version has grabbed the southerner's *Goal Of The Month* slot on BBC's *Match Of The Day* on two occasions.

REGENCY BUCK: Monkey Girl (B-Nique Records BN 003). This is only the Glaswegian three-piece's second single and radio play has, so far, been confined at an A-listing at Xfm. Currently on tour supporting Gay Dad, their *Dreamworks* deal in the US will take them to the US during the summer and should help build support back home.

AIRHEADZ: Stanley (Here I Am) (AMP-MP 93861145). Reworked since its initial appearance as a bootleg of the Eminem original, this track now acts a reply to the Stan single. With vocals from Caroline Batseller and remixed by the Warp Brothers and Lost Witness, this track is currently in the MW Club and Pop Charts.

Before You Love Me (Mercury LC00268). Russia's answer to Britney Spears, teenager Alsou is a multi-platinum artist, but how far is this track stands

out above similar pop/rock material is questionable. Her new album, out this summer, will feature a duet with Enrique Iglesias.

LINKIN PARK: Crawling (Warner Bros W556CD). Linkin Park stand out from their peers with a sound that ranges from ultra-sensitive to hardcore. This track, which is taken from their 11-selling album, *Hybrid Theory*, shows it is a formula that works.

NORMAN BASS: How I Like Bass? (Substance SUB10). Runner-up in last week's MW Club Chart, this is a hottipped dance anthem. With a thumping bassline and a rundown of playlisting at Radio One, Kiss and MTV, this track is sure to challenge hard for a Top 10 placing.

Only For A While (52 670862). With four Brits nominations and, more impressively, a double-platinum album under its belt, it seems Toploader can do little wrong. This track, Blisted at Radio One and Two, is less immediately catchy than its predecessor but gives the group a chance to prove their abilities beyond dancing in the Moonlight.

FATH HILL: The Way You Love Me (WEA W541CD). With three Grammys in the bag, Hill releases this decent slice of crossover country. Having won the UK fans her previous single, *The Kiss*, and Top 30 album, Hill may make more of a mark this time.

ROBBIE WILLIAMS: Let Me Be Your Enemy (Chrysalis CDCH51524). This fourth single from the 21-selling *Swing When You're Winning* album, is a UK first. A rock track that builds to a stunning climax. A-listed at Radio 1 and Number One in the Top 10 Growers chart, Williams plays nine outdoor shows in July and August.

KLUSTER FEAT. RON CARROLL: My Love (Scorpio SK0001). The first UK release from Hanni Bololo's label is an unremarkable slice of filtered disco, somewhat alleviated by Carroll's soulful vocal and given dancefloor appeal by Bob Sinclair and Junior Jack mixes.

Antibalas: Liberation Afro Beat Vol 1 (Ninja Tune ZEN CD56). This New York-based multicultural 14-piece outfit are the contemporary successors to artists such as Fela Kuti. Blending a range of styles from every corner of the globe, Antibalas update the Afro Beat sound with new influences. Their performances have already earned

them rave reviews and two tracks recorded live, *Musicali Silt* and *World War IV*, are included here.

THE LIVING END: Roll On (Reprise 9362480622). Punk rock seldom comes faster and noisier than on this album, the second by this Australian three-piece who topped their homeland's charts in 1998 with their debut album, *It's Six Pistols* and *The Clashmeets early Manics* all the way, but entertaining for hard rock lovers.

Downer: Downer (Roadrunner RR 8584-2). Tightly produced by Bob "Black Sabbath" Marlette this debut album from the Orange County four-piece rocks. Chock full of immediate anthems and dark, brooding rock, Downer are one for the future.

BROTHER NATURE: Looking Down The Road (Symphony Ray DUFDCD1). This duo have made quite an impression with their earthy acoustic pop melodies. A fluid mix of smooth vocals and intricate harmonies the debut album for the London-based brothers is likely to further their appeal.

CLEARLAKE: Lido (Dusty Company MOOX 193CD). Leisure-era Blur are an especially key influence on this debut album, obviously on tracks such as *Something To Look Forward To*. However the songs are laced with a humour and surrealism that marks out Clearlake's sound as their own.

RUN DMC: Crown Royal (Arista 0743218406324). Their first studio album in seven years is reminiscent of the rappers' mid-Eighties glory days. Tracks range from a rock-old school hip hop fusion, *Here We Go/Rock Show*, to slicker head-nodding numbers, *Ahhh* and the standout *Counties Day* (featuring Nas). It is not a masterpiece, but these old masters can show their younger peers a trick or two.

THE BLIND BOYS OF ALABAMA: Spirit Of The Century (Real World CDRW95). The Blind Boys formed in 1939 and this album features musicians such as Danny Thompson, John Hammond and the legendary Charlie McSwain. A mixture of traditional and contemporary, and with songwriting contributions from the likes of Tom Waits and Ben Harper, this is a warm and beautiful album.

OCEAN COLOUR SCENE: Mechanical Wonder (Universal Island CID8104). Their fifth studio album is a ballad-heavy affair, following the scorching first single *Up On The Downside*. This new pervasive approach to their work may just win them some new fans after the success of *Coldplay* and *Travis*, but radio is more or less ignoring them.

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This Finn's reviews: Simon Abbott, Claire Bond, Phil Brooker, Jimmy Brown, Hamish Champ, Eddie Dowling, Tom Fitzgerald, Simon Gitter, Owen Lawrence, Nick Teasdale and Simon Ward.

5320392. Finn's follow-up to 1998's gold status *Try This* This is a varied affair. Whether enjoying chiming *Fat Four-star* power pop, rootsy funk-flecked rock or narrative ballads, Finn never loses his occasionally haunting touch on this cohesive, lyrical album.

THE SHRINE: Afrodigital (Ocho OCHOCD008). Another strong release from The Shrine series featuring African artists old and new. Remixes of Femi Kuti by Francois K sit alongside originals by the likes of Tony Allen. This inventive package acts as a showcase for the very real talent that is too often simply pigeonholed as 'world music'.

CESARIA EVORA: Sao Vicente Di Lonje (BMG 74321 836672). Evora hails from the Cape Verde islands and sings in Portuguese. This, her eighth album, was recorded in Paris, Havana and Rio and employed almost 60 musicians. Her voice, as always, is superb.

VARIOUS: Philadelphia Roots (Soul Jazz SJR45). This collection gathers influential songs from the late Sixties and early Seventies that were the blueprint for the 'Philly sound', featuring artists such as People's Choice, Brenda & The Tabulations and Giff Haines. This is a must for fans of disco, old and new.

VARIOUS: BRAND NEW BOOTS AND PANTIES (Newbuets 2CD). A joyful celebration of the late Jan Jarry, this re-recording of 1977's classic NBAP features the likes of Paul McCartney, Robbie Williams and Shane McGowan, with all the beats being backed by yer actual Blockheads. With half the net profits going to cancer charities, this collection's heart is in the right place.

VARIOUS: Punta Del Este Sunset (Pagan Records PAGANC01014). The original ambassadors of Balearic, A Man Called Adam, take to the decks at the Punta Del Este club in Uruguay to turn in a signature live mix. Seamlessly blended, this a journey from *Balearic* to *Armenia* to *The Flies*.

Monkey One To Heaven via Tosh, John Beltran, Maurice Fulton and others.

HEAR new releases

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

ALBUM reviews

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RECOMMENDED **JON B: Pleasures You Like** (Epic 4974872). Jon B's third album is a mature and polished set of classy R&B. This time around the artist is involved in both the writing and production, culminating in a smooth collection of contemporary soul which also features guest appearances from the likes of Nas, Faith Evans and Babyface. With the first single to be taken from the album, the upbeat *Don't Talk*, released on April 23, this could finally cross Jon B over into the UK mainstream.

It would have been hard to find a more appropriate day to stage *Music Week's* first ever classical round table discussion. Earlier that day, rumours had begun to filter through that Warner Music International was to set up a new classical A&R and marketing division in London, at the same time shutting down its Teldec and Erato divisions in Germany and France, with the loss of around 60 jobs. In a classical market which increasingly makes its money from crossover and soundtrack projects, the Warner operator is aiming to put in place a more commercially-minded, flexible structure "to offer to a new adult audience a more balanced and wider range of repertoire".

The same morning, Decca's most recent crossover success, the pop-classical tenor Russell Watson, had once again been splashed across the pages of *The Sun*, having reportedly split up with his wife by telephone.

Few can have failed to notice that times are changing in the classical world and our panel met to provide a spread of opinion from across the sector, from major label



executives to indie retailers. Congregated at the Trinity College of Music in London, on the afternoon after the *Music Week Awards*, were BILL HOLLAND, divisional director of Universal Classics & Jazz, whose Decca, Deutsche Grammophon and Philips Classics imprints have helped to spearhead the new direction of the market with artists such as Watson, Bond and Bryn Terfel; THEO LAP, VP, international marketing at EMI Classics, last year's third-biggest classical label and arguably the major which has remained most faithful to purist notions of core classical repertoire; CHRIS CRAKER, managing and creative director of defiantly contemporary music company Black Box; BARRY HOLDEN, sales and marketing director of Select Music and Video Distribution, whose distributed labels include hugely influential mid-price classical label Naxos; and CHRIS TOOTH, owner of independent classical store Farringtons Records, based in London's Royal Festival Hall.

The summit was the first in what will be an occasional series, and all opinions expressed here are the participants' own.

POP GO THE CLASSICS

Music Week: We have Russell Watson at the top of the pop charts and in *The Sun*, while the vast majority of classical artists never get anywhere near the sun, either metaphorically or literally speaking. Is the classical recording sector in danger of being reinvented to such an extent that it loses touch with its core market?

Bill Holland: No pop company would record somebody like Russell Watson — they are just not geared up to it, because it's something that falls between two stools. The fact is that we're in a commercial venture, we're all of us here to make money and make profit for the shareholders, and I think all of us are very aware of the responsibility to keep real classical music alive.

Any company that is involved in that area is very conscious of criticism from the artists, but you have to put it in context. Universal is very active in recording core repertoire and we don't do one at the expense of the other. We use a lot of outside resources to promote and market crossover records and that is a very important part of our business, but it's supplementary, it's not substitutional to our core business.

Theo Lap: Bill and I both work for major record companies that have an obligation towards their shareholders. It is the obligation of that record company not only to please the shareholders, but also to please our customers and the artistic community. And the classical artistic community has suffered tremendously over the past few years as far as its positioning within the major record labels is concerned.

If you go back 10, 15, 20 years, I think the market for classical music probably hasn't changed that much. What has changed is the record companies and the classical division, because of the overall change in music and music marketing. The pop music business has become faster and faster. You basically have to put your finger on the pulse every day. Artists are broken after one record, and if they are not, they are dumped. All the artists that can profit from long-term promotional support and real artist development — and that includes artists like Lesley Garrett and Russell Watson — have been moved across to classical.

Everything that is instrumental, for instance, we have to do. Bill and I, the young kids on the block have no clue how to

work an album without a hit. They are saying: "What can I do? There are no gigs, there's no tour, no hits..." So everything that is a little different or targeted at a more senior audience goes to us, and guess what — there is a huge market. Russell Watson is not being bought by anybody that has a vague interest in classical music, as we all know, but they might have heard some of the tunes and liked them.

MI: Is there a case to be made that we should be getting away from the old models of the classical business, the ones that have been around for 20 years, and actually supplanting them with something different?

Chris Craker: We have obviously tried really very hard to fill that gap and we have gone for composers and artists that are not being picked up by Bill and Theo, although we are picking up some that have been dumped by similar companies.

We have made a big effort in not packaging up our product like traditional classical releases, so that it doesn't look like an EMI disc or a Hyperion disc or whatever might be deemed to be the classical norm. We don't go as far as Bill has gone on the Bond thing, but we have gone down that Arvo Pärt/Michael Nyman/John Adams/John Tavener kind of route, which I believe is good music for a good core of the audience. It's not that core classical audience we talked about; nor is it Charlotte Church on the other hand — it is somewhere in the middle of that, and we are making big efforts, along with Barry's company, to try to attack that carefully. It's hard, but there is something there. Those core people and those mass-market Sun readers who are buying Russell and Charlotte could well get involved in the stuff in the middle, and that's

where we are heading.

Chris Tooth: People talk about the danger of the classical sector being reinvented — it might be worth asking whether this actually wouldn't be a terribly good thing. Presumably we are going over to Bond and Russell Watson because that is where we are going to make money. And therefore, it also follows that we are not making money from

what we have done in the past, which is this core market that we all profess to be so terribly fond of.

We may personally be fond of it, but we must also be prepared to ditch it professionally. We are, as we have all said, not here for charitable purposes. We, like we have shareholders to pay, or in my case, I have myself to pay. What I do think is important is to promote some of the terrific stuff we have

done in the past, and spend the money we have got now on, if we must, Bond or Russell Watson, but why not Barbara Bonney, Mervyn Kissin, people like that, who are sexy, have an image and play real music?

TL: You have to do all of that. Whatever size your business is, you have to focus on core catalogue, contemporary repertoire, back catalogue and compilations. All four are equally important to our business.

Barry Holden: There are different models emerging. [Hyperion recorder Ted Perry's vision is one of cutting his cloth according to his means, being careful with what he spends, obviously having a passion about what he records, limiting himself perhaps on the marketing side and focusing on what he does best. As an alternative, there is the >



Round the table: (l-r) Farringtons' Chris Tooth and Universal's Bill Holland

► Business that is motoring along, with complicitous, with Russell Watsons, where the recording is by no means the main component of your overall cost base — your marketing is. It's a much higher-risk game and it can work fantastically. Bill has had a phenomenal year, we can't deny that.

Bill H: But the real problem...

Barry H: Of course, the real problem, as Bill says, is he knows he has got one fantastic success, he has got two that make reasonable money, and got two that, and providing he has got that right, he is okay. When the ratio doesn't work, he has got a much bigger problem.

Bill H: But that's not the problem. [Laughter]. The fact is, there is an expectation by people like Richard Morrison [of *The Times*] or Norman Lebrecht [of *The Daily Telegraph*] that we should be doing with "real" classical music what we are doing with Russell Watson, which is complete nonsense, because what we are doing is offering consumers a choice. We are targeting the Russell Watsons, the Bonds and the Bocellis towards a non-classical audience. We don't delude ourselves for one minute that those people are going to rush off and buy the other material that we issue.

We have got a very healthy, thriving classical business where we invest proportionately to the amount of money that we are likely to make, but that is a separate business within our business, and if we stopped selling people like Russell Watson, we wouldn't sell any more of the other stuff at all.

Barry H: What always makes me anxious is this idea of cross-subsidy, because it strikes me as an excuse to say, well, they lose money because they are art, and we will make our money on our other projects. But actually I think, providing we are disciplined about it, we can make decent returns on most things, and if not a financial return, then it can at least pay its way in terms of a strategic profile exercise.

MW: How welcome is the classical as a delivery system, particularly as Russell makes have become very closely associated with quality of sound and a particular type of packaging? Where do we go in terms of a classical record company online, either as online traders or offering digital downloads?

Barry H: It's more of information thing isn't it, rather than a sales thing.

Barry H: I'm not sure, Bill. It's developing very rapidly, isn't it?

Bill H: Yes, but isn't there an issue about bypassing retailers? Everyone wants to sell their product online, but you have got partners.

MW: We do sell our product online... **Bill H:** Yes, but it is not anything like the kind of business that people were predicting 18 months ago.

Barry H: It has a long way to go, basically because of the technological shortfall until broadband becomes widespread in the UK. But I think that within five years, we will see a significant level of online sales. I suspect most companies that are going to be successful in this area are going to be able to detract from the High Street, because we love to browse physically as well as perhaps sit there on the web.

Barry H: But these days there is so little opportunity to browse that it's difficult. I mean, our catalogue has more than 5,000 lines, and if you go into a local shop, you are lucky to find 50.

Barry H: Yes, I think for a certain segment of the market there is no question —



Round the table: (L-R) Select's Barry Holden and EMI's Theo Lap

downloading will become a reality. For certain classical labels, it will offer all sorts of opportunities to put up online the material they can't afford to reissue at any price.

TL: At the moment, our company is not physically capable of releasing all our master tapes. We have about 38,000 master tapes and we release about 4,000 lines, which means that 34,000 records are not making any money for us at the moment, which is crazy. In that sense, I think the internet is fantastic, because you can really get a return on that part of the catalogue which is not working for you at the moment.

CC: We sell direct and month-on-month we see an increase in online sales. We started about 18 months ago. It's not huge numbers, and it wouldn't interest you guys in the least, but it is steadily going up and up and up. The moment we posted a two-minute track on Napster — it was from John Metcalfe's *The Inner Line* — retail sales of that disc went shooting through the roof, at

companies — giving up on the classical business. And the reason they have done so is that there has been an expectation among the top management of all the companies that the Three Tenors is normal, that Titanic is normal, and when you are not producing those sort of figures, you are a disaster. [All agree.]

Lucky enough, we have got great support now from the top management of the company, but it wasn't always the case at all. We were ridiculed if we weren't delivering hits. Now, when we go along to meetings with our pop colleagues, we are treated as a pop company.

almost. They are looking for hits, but they are also looking for a very effective back catalogue delivering turnover and growth.

MW: A lot of classical critics have been particularly damning about these crossover projects and events like the Classical Brits — does that have a damaging effect?

Bill H: It doesn't matter, because the Classical Brits aren't driven by core artists, they are driven by crossover artists...

Barry H: It does matter though... **TL:** Who does it matter to? Not to me. And it won't matter as long as I am capable of showing that to the team around me, and saying, the critic is wrong, he has no reason to say this. It is a masturbation show. It doesn't affect the minds of many of our consumers and it certainly doesn't affect the minds of consumers outside this island.

Bill H: What critics say in *Gramophone* only has a very marginal effect on record sales. You look at it and think, okay, that's nice. But what really drives sales is lots of other

'We are targeting the Russell Watsons, the Bonds and the Bocellis towards a non-classical audience. We don't delude ourselves for one minute that those people are going to rush off and buy other material that we issue' — Bill Holland, Universal

£13.99.

TL: I am always optimistic — I love this industry tremendously. The worldwide classical market has dropped quite a bit during the past few years, and last year it dropped yet again. It's roughly being estimated at the moment at about £500m.

We profit from our data that next year the classical market will go down by another few points, to £460m or £470m, and that includes all of the crossover, everything. The situation in Brazil is horrible; the market situation in Italy is terrible, it is going down all the time; the situation in Japan, pleasant; Germany is suffering. In Japan there is hardly any growth. The market is not a very pleasant place, so we are being challenged all the time to really make that business model fit to a market that is shrinking and shrinking, and probably we have around this table are the ones that have found an enabler, at least, for the time being.

Bill H: I don't recognise the gloomy scenario at all. Every year when I set the budgets with [Universal UK chairman] John Kennedy, he finds a decrease unacceptable. We have always got to show growth, although it is up to me where the growth comes from. Well, we will have had a fantastic year this year, but even if you take out Russell Watson, who has sold 700,000 copies and counting, we will still show growth. It's quite simple growth, but it's still growth. There's a way, if we're creative marketers, of marketing our catalogue, whatever it's price-driven or artist-driven or genre-driven...

Barry H: Or brand-driven... **Bill H:** ...There is a way of doing it. The decline that I see talking about really comes from companies like Sony and Bertelsmann — two great classical

factors apart from records. Even the *Sunday Times* or a good review on *Radio Three* are both still fairly marginal, although they could help in the mix with lots of other factors combined.

CC: What's the big one for you then? What really makes a difference?

Bill H: What really helps to sell a record? The most important thing has got to be in the stores. It sounds obvious, but it has to be visible. And unfortunately that often means buying your way into stores. Also TV and radio.

TL: The critics do help our business for the records where they can make a difference. And for the records where their opinion is of no value whatsoever to the growth of the business, whatever they say has really no impact whatsoever. They can say the most horrendous things about Bond or Vanessa Mae and who cares? Because these are

marketing concepts, they are marketing-driven and no critic can stop that process, not one of them.

CC: Very often in those cases, the worse the review is, the better for the record. One of the things that I am finding more and more is that it's quite important to try to get a prospective purchaser to hear the music. Actual radio play is very effective. Especially where there is no contributory record for people to buy a record, like a particular artist or price. When people come into my shop and see a record by John Metcalfe, they have got to make a conscious decision to come up to the counter and ask us to play it.

MW: To sum up, what do we each think is the most positive thing the classical business has got to offer?

Barry H: Progression, distinctiveness, clarity of purpose about what it is, and the way in which it does it. There is no room for amateurs in this business. If Naxos has done one thing, it has flushed out those in the major companies who were perhaps being half-hearted about running their business. It has let a lot of sharp people, and there is a lot of room for growth.

TL: There is an enormous variety and flexibility to our business. There is so much out there to record, market and promote. We are able to support various kinds of businesses that have been put in our court because of this ever-changing recording business. What gives me a lot of faith is that there is still so much phenomenal young talent out there that we can find and develop and nurture. When I look at artists like Ian Bostridge and Thomas Adams, it makes me really optimistic about this business.

The nice thing is that we have got some exceptional people that are being picked up by

the record companies, and the standard of the issues we have had has been the highest that we have had for some time. What makes me most happy is that there is a sense of purpose, that we have got rid of some of the dilettantism, some of the pandering to the egos of artists which happened back in the Seventies and Eighties. We are meaner and leaner, we have got rid of the weakest links and said goodbye.

Bill H: To me, it's a golden age, in a way, when you look at the choice that is available now. I'm a collector myself, despite the fact that people might think I am obsessed with crossover and so on. I'm a classical vocal person, and when I see labels like Romophone bringing out double CDs of things which you would have had to pay hundreds of pounds for years ago to collect the original 78s, it's fantastic. I also think we have learnt a lot from pop techniques, in terms of market segmentation and using the media. In years gone by, we used to issue the records, advertise them in *Gramophone*, go and see a few retailers and watch them sell themselves. Really, I'm learning all over again how to do it, and that is very exciting.

CC: My stance on all this is A&R-based. We are signing 20 to 30 artists a year. Many are young, they are unbelievably talented, they are bringing repertoire to us, and it is those earthy values of A&R we are just going to show through. The other thing that I would say is that it is important to be switched on to new technologies and new delivery media. The old and new models can sit side-by-side for a good while yet — perhaps two, three, four years — but we have to appreciate that in five years time, maximum, if you're not there, you're not there.



Holland: 'we've always got to show growth'



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FRANK MARTIN: Complete Music for Piano and Orchestra. Paul Badura Skoda, Sebastian Bendz; Orchestra della Svizzera Italiana/Christian Bendz (CD DCA 1082), April 2.

JS BACH: The Six Motets. The Sarum Consort/Andrew Mackay (CD GAU 218), April 2.

MUSIC FROM CEREMONIAL OXFORD: Including odes and other works by Richard Goodson, Henry Aldrich, Locke and Blow. New Chamber Opera Ensemble; The Band of Instruments/Gary Cooper (CD GAU 222), April 2.

CONRAD DEL CAMPO: Motins As Viento; Divina Comedia; Ofrenda, etc. Philharmonic Orchestra of Gran Canaria/Leopoldo DCA 1100, June 4.

JOSQUIN: Missa Fortuna desperata, etc. The Clerks' Group/Wickham (CD GAU 220), June 4.

BIG CLASSICS
THE SOUND OF CLASSIC FM: Including works by Mozart, Beethoven, J.S. Bach, Vivaldi, Brahms, Prokofiev, Tchaikovsky, Vivaldi, Delius, Smetana and Schubert. Various artists (Classic FM CFMCD 33 (CD)), April 2.

JULIAN LLOYD WEBBER — CELEBRATION: Including Rodrigo's Concierto como un Divertimento, Delius's Cello Concerto and works by Holst, Vaughan Williams, Bridge, Villa Lobos, Saint-Saëns, Fauré, Canteloube, etc. Julian Lloyd Webber, LPO/Lopez-Cobos; National Philharmonic Orchestra/Charles Gerhardt; Philharmonia/Handley (RCA Red Seal 74321 84112-2 (2CD)), April 9.

MUSIC FOR SAN MARCO IN VENICE: Polychoral and instrumental works from early 17th-century Venice, including G.

Gabriel's O Jesu Mi Dulcissimi, Cavalli's Magnificat and In Convertendo and Monteverdi's Dixit Dominus II. Baltassar-Norman Choir and Ensemble/Thomas Hengelbrock (DHM 05472 77531-2), April 9.

BEETHOVEN: Symphonies Nos 1 and 2. NDR SO/Gunter Wand (RCA Red Seal 74321 62458-2), May 8.

DIANA YUKAWA DEBUT DISC (title not yet confirmed): Music for violin and piano by Kreisler, Paganini, Elgar, Massenet, Gluck, etc. Diana Yukawa, Nigel Clayton (RCA Victor, 74321 85856-2), June 4.

CHANDOS
VAUGHAN WILLIAMS: A London Symphony (premiere recording of the original 1913 version of Symphony No.2); LSO/Hickox (CHAN 9902), April 17.

WAGNER: The Rheingold (Sung in English); Bailey, Lloyd, Hammond-Strud, Pring, Masterson, etc. English National Opera Orchestra/Goodall (CHAN 3054/3) (3CD), April 17.

MOZART: Don Giovanni (Sung in English); Magee, Cullagh, Plazas, etc. Philharmonia Orchestra/Parry (CHAN 3057 (2CD)), May 14.

HAYDN: St Cecilia Mass; Massa Bona mixta mals. Gritton, Stephen, Padmore, Varcoc; Richard Hickox Singers; CM90/Hickox (Richard 0067), May 14.

LIADOV: Orchestral Music. BBC Philharmonic/Sinclair (CHAN 9911), May 14.

COMPLETE RECORD COMPANY (CRC)
BRUNO WALTER
CONDUCTS MAHLER: Ninth Symphony, Vienna Philharmonic/Walter (Dutton Laboratories CDBP 9708), April 23.

TOMKINS — BARAFOSTUS'

DREAME: Works by Thomas Tomkins for harpsichord and virginals. Gerard (Metronome MET CD 1049), April 23.

THE ART OF ROMANTIC SONG: Lieder by Schubert and Brahms. Monica Groop, Alexei Lubimov (Ondine ODE 9862), April 23.

BEETHOVEN AND SCHUBERT
LIEDER: Ralph Kelly, Graham Johnson (Opera Omnia OP 1711), April 23.

THEMES & VARIATIONS: Variations by 19 British composers, including Britten, Holst, Tippett, Arnold, Knussen, Goehr and Bedford (NMC D062), Out now.

DECCA
BRITTEN: Peter Grimes. James Pears, Claire Watson, Peter Pease, etc. (Decca Legends 467 682-2 (2CD)), April 17.

STEPHEN WARBECK: Captain Corelli's Mandolin. Russell Watson; orchestra (467 6782), May 7.

BRITTEN: Serenade for tenor, horn and strings; WATSON: Façade. Peter Pears, Dame Edith Sitwell, Dennis Brain; Boyd Neel Chamber Orchestra/Britten (Decca British Music Collection 468 801-2), May 14.

VIVALDI: Introduzione Al Dixit RV653; Dixit Dominus RV 595; Introduzione Al Gloria RV 639; Gloria RV 588. Bott, Gooding, Robson, King, Grant; New London Consort/Pickett (458 837-2), May 14.

PAVAROTTI FORTIETH ANNIVERSARY RECITAL: Songs and arias by Verdi, Puccini, Rossini, etc. Luciano Pavarotti (466 350-2), June 4.

DEUTSCHE GRAMMOPHON
VISION OF PEACE — THE ART OF PAV SHANKAR: Shankar, Rakhi, etc. (4669 475-2 (CD)), April 17

PLETENEV — LIVE AT CARNEGIE HALL: Works by

JSBach/Busoni, Beethoven, Chopin, Rachmaninov, Scriabin, etc. (471 157-2 (CD)), April 17.

BRÜCKNER: Mass No.1; Motets. Monteverdi Choir; Vienna Philharmonic/Gardner (459 674-2), May 21.

GLUCK: Iphigénie En Tauride. Delunsch, Keenlyside, Nauori, Norman-Webb, etc. Les Musiciens du Louvre/Minkowski. (Archiv 471 133-2 (2CD)), May 21.

PREVIN ON PREVIN: Symphony No.1; songs. Barbara Bonney, Renée Fleming; LSO/Previn (471 028-2), June 4.

EMI CLASSICS
FULL CIRCLE: Ravi and Anoushka Shankar Live at Carnegie Hall 2000 (CDC 5571062), May 8.

ANGELA GHEORGHIU — BEL CANTO ALBUM: Arias by Bellini, Donizetti and Rossini, including Casta Diva, Quando Rapito In Estasi. Una Voce Poco Fa, etc. Gheorghiu; Chorus of the Royal Opera, Covent Garden; LSO/Evelino Pioli (CDC 5571632), June 4.

SCHUBERT: Lieder. Ian Bostridge, Julius Drake (CDC 5571412), June 4.

VIRTUOSO: Works by Tchaikovsky, Novacek, Brahms, Ponce, Massenet, etc. Maxime Vengerov and The Virtuosi (CDC 5571642), June 25.

PUCCHINI: Messa Di Gloria; Preludio Sinfonico; Crisanten. Roberto Alagna, Thomas Hampson; LSO and Chorus/Pappano (CDC 5571592), July 2.

HARMONIA MUNDI
BERLIOZ: La Damnation De Faust. Sabbatini; Skovos; Pertusi; Norman-Johnson (Branders); LSO and Chorus/Davis (LSO Live LSO0008), April 9.

FOSS: Piano Concertos Nos 1 and 2; Elegy For Anne Frank. Lukas and Eiza Foss;



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pacific Symphony Orchestra/Carl St Clair. (HMU907243). April 9.
PADOVANO: Mass for 24 voices. Huelgas Ensemble/Paol Van Nevel (HMC901727). April 9.

LES PLAISIRS DU PALAIS: Drinking songs of the Franco-Flemish Renaissance, including works by Clemens Non Pape, Certon, Sermisy, Gombert, Leroy, Barblon and Susato. Ensemble Clément Janequin/Dominique Visee (HMU 901729). May 14.
GIOVANNI ROVETTA: Veneian Vespers. Cantus Köln/Jungblümel (HMC901706). May 14.

HYPERION RECORDS

MACMILLAN: Mass; Christus Vincit; Seinte Mari Moder Midge, etc. Westminster Cathedral Choir/Baker (CDA 67219). April 2.
SHOSTAKOVICH: String Quartets Nos 5, 7 and 9. St Petersburg String Quartet (CDA 67155). April 2.

VICTOR DE SABATA: La Notte Di Platón; Gethsemani; Juventus. London Philharmonic Orchestra/Ceccato. (CDA 67209). April 2.
RITTER: Gloria and other sacred works (including world premiere recordings). The Wallace Collection; Polyphony; City of London Sinfonia/Layton (CDA 67259). April 30.

HOLST: The Planets (including premiere recording of Colin Matthews' additional Pluto movement); Lyric movement for viola and chamber orchestra. Hallé Orchestra/Elder (CDA 67270). June 4.
KOCH INTERNATIONAL

BETHOVEN: Fidelio, Nilsson, Hopf, Frick, Unger, Schöffler, etc. Cologne Radio SO and Chorus/Erich Kleber (Koch Classics 316 432 (2CD)). April 1.
KRENEK: Violin Concertos Nos 1 and 2; Concerto for violin, piano and orchestra. D. Rosenberg, G. Rosenberg; Bamberg SO/ Merz (Koch Classics 364

082). June 4.
DVORAK: Biblical Songs; Love Songs; Gypsy Melodies, etc. Dagmar Pe, Ková, Irwin Gage (Supraphon SU 3437-2231). May 7.

SHNETANKA: Dajburo, Various artists (Supraphon SU 3541-2601). June 4.
GEORGE CRUMB — COMPLETE MUSIC VOL. 4: Music for a Summer Evening; Zeitgeist; Various artists. (Bridge 9105). June 4.

NAXOS

WILLIAM SCHUMAN: Violin Concerto; New England Triptych; IVES: Variations on America. Philip Quins; Bourne-mouth SO/ Serorbier (8.559083). April 2.
VAUGHAN WILLIAMS: Phantasy Quintet; String Quartets Nos 1 and 2. Maggini Quartet; Garfield Jackson (8.556300). April 2.

MOZART: Don Giovanni (recorded June/July 1936). Brownlee, Baccaloni, Souez, Helletsgruber, Milčmay, Henderson, etc. Glyndebourne Festival Chorus and Orchestra/ Fritz Busch (Naxos Historical 8.110135-37 (3CD)). April 2.

ARNOLD: Symphonies Nos 5 and 6. National SO of Ireland/Penny (8.552000). May 8.

MESSIAEN: Quartet For The End Of Time; Theme and Variations. Amici Ensemble (8.554824). May 8.

PHILIPS CLASSICS
DMITRI HORVOSTOVSKY — FROM RUSSIA WITH LOVE: Operatic arias and arie antiche. Dmitry Horvostovsky; various artists (468 682). April 30.

LLOYD WEBBER: Various recordings. Music by Andrew and William Lloyd Webber

(468 362-2). May 14.
GLASS — MUSIC FROM THE SCREENS. Philip Glass Ensemble, etc. (432 986-2). May ??.

WAGNER: Parsifal. Various artists; Choir and Orchestra of the Bayreuth Festival/ Knappertsbusch (464 796-2 (4CD)). May 14.
MOZART: Piano Concertos K.482 and K.595. Alfred Brendel; Scottish Chamber Orchestra/Mackerras (468 987-2). May 14.

SELECT
BETHOVEN: Piano Sonatas Op. 109, 110 and 111.

Freddy Kempf (BIS BIS-CD-1120). April 2.
SIBELIUS: Kullervo. Paasikivi, Laakkaj; Helsinki University Chorus; Lahti SO/Vänöskä (BIS BIS-CD-1215). April 2.

HANDEL: Sacred Cantatas. Emma Kirkby; London Baroque (BIS BIS-CD-1065). May 7.

FRAME: including world premiere recordings of works by Michael Nyman, Graham Fitkin, Ryuchi Sakamoto and Philip Glass. Simon Haram; Duke String Quartet, etc. (Black Box BEM1055). April 2.
HAZDE: I Isola Disabitata. Kammerchor, Hermann, Lee, Zanasi; Academia Montis Regalis/De Marchi (Opus 111 OPS 30-319 (2CD)). April 2.

SONY CLASSICAL

MAHLER: The Complete Symphonies. Various soloists and choirs; LSO; Israel Philharmonic Orchestra; New York Philharmonic/Bernstein (SX12K 89499 (12 CD)). April 2.
DELUS: A Mass of Life. Raisbeck, Sinclair, Craig, Boyce; Dennis Brain; London Philharmonic Choir, RPO/Beecham (SM2K 89432 (2CD)). April 30.

PUCCHINI: Tosca. Licitra, Guleghina, etc. Orchestra and Chorus of La Scala.

Milar/Muti (SZK 69271). April 30.
THE MAGIC BOX: Traditional & Contemporary Guitar Music from Cameroon, Mali, Senegal, Madagascar, Cape Verde, John Williams, Francis Bebe, etc. (SK 89453). May 7.

THE CLASSICAL BRITS ALBUM: Various works and various artists (STV111CD). May 29.

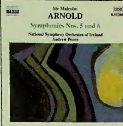
VIRGIN CLASSICS

THE ESSENTIAL EMMA KRIVIKY: Songs and arias by Ravenscroft, Monteverdi, Archilei, J Dowland, Schütz, Purcell and Handel; Kirkby, Rortley, London Baroque; Taverner Consort and Players, etc. (VM 5 61911-2). April 2.
BETHOVEN: Diabelli Variations. Piotr Anderszewski (VC 5454682). May 8.
AARON JAY KERMS: Coloured Field, Air, Musica Celestis, Trois Muses; Minnesota Orchestra/Eiji Oue (VC 5454642). May 8.
HANDEL: Armínio. Génaux, McGreevy; Il Complesso Barocco/Alan Curtis (VCD 5 45461 2). June 4.

VIVALDI: Il Cimento dell'Armonie e dell'Invention Op.8 (including The Four Seasons). Europa Galante/Fabio Biondi (VCD 5 45465 2). June 4.
WARNER CLASSICS UK
CANTAMUS — AURORA: Music by Sarah Class, Cantamus/Pamela Cook, etc. (Warner Classics UK

8573 87312-2). April 2.
PART: Passio. Canonino Choir/Satomaa, etc. (Finlandia 8573 87182). April 9.

ALBENIZ: Iberia; España. Daniel Barenboim (Teldec 8573 81703 2). May 14.
KARITA MATTILA — ARIAS AND SCENES: Arias by Mozart, Lohar, Verdi, etc. Mattias; LPO/Sado (Erato 8573 85785-2). May 14.
SIBELIUS: Symphonies Nos 2 and 4. CBSO/Oramo (Erato 8573 85776 2). May 14.



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- The library - new heart of the facility
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- Multimedia producers
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- DVD authoring facilities
- Broadcast consultants
- Television training & education
- Broadcast equipment manufacturers and distributors



If you would like to register for this event or would like programme/speaker updates then visit www.tvbeurope.com/bcm or contact the Conference Organiser on +44 (0)20 7940 8623 For sponsorship/exhibition information contact Sukhvir Hayre, Events Manager on +44 (0) 20 7940 8561



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