



NEWS: Hard work and changing tastes of US record buyers are set to propel **TRAVIS** across the Atlantic



A&R: V2 is gearing up to spread the word on **NITIN SAWHNEY's** new album, featuring music from around the world



ANALYSIS: Better than expected **SALES** during the first quarter have seen the UK defy worldwide downturn



CLASSICAL BRITS SHORTLIST SPARKS DEBATE - P24

FOR EVERYONE IN THE BUSINESS OF MUSIC

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Musicweek

BPI and Aim discuss future links

by Robert Ashton

Instant Karma founder Rob Dickins is to become chairman of the BPI for a fourth successive term as the record industry trade body enters one of the most crucial periods in its 29-year history.

Dickins, currently serving his sixth year (and second stint), will expect to have his appointment rubber stamped at the BPI AGM on July 25, which will make him the second-longest serving chairman after LG Wood, who held the position for eight years.

However, while the BPI opts for continuity in its choice of chairman, Dickins, director general Andrew Yeates and the rest of the BPI council are currently facing tough decisions over the future mapping of the industry's trade bodies because the BPI and the Association of

Independent Music (Aim) are locked in negotiations about their future relationship.

The current three-year deal between the two organisations - which has seen the BPI re-route to the indie body around £540,000 in subscription income (£180,000 each year) paid by the 35 Aim founder members - comes to an end this year.

Aim, which now has 510 members, about 70 of whom also have BPI membership, is now asking that any future deal should include a form of reciprocal membership. Under its "headline proposal" all record labels, irrespective of their membership affiliation, would be allowed access to the services provided by each body, thus avoiding the need for duplication of departments such as market research.



Dickins: set to stay on

Beggars Banquet chairman Martin Mills, a former BPI council member and a founder member of Aim, says, "One envisages a reciprocal relationship as being necessary for the basis of a deal."

But it is understood that this proposal has so far met with a cold reception at the BPI and Aim chief executive Alison Wenham left last Wednesday's BPI council meeting

without a deal. Some insiders suggest that if a deal cannot be hammered out, indie labels may reassess their loyalties at the end of the year, prompting an exodus of indie members from the BPI. Dickins recognises this possibility and says discussions are ongoing. "Their proposals are part of discussions we are having in a holistic way," he says, while admitting, "We are far away from knowing which way it will go."

Dickins says that he hopes the two bodies can "come together rather than split apart", adding that his favoured scenario would be for the BPI to act as an umbrella organisation with Aim absorbed within it. "I'd like to see one industry organisation," he says.

Yeates also says that the two bodies need to work on "lots of different

options", although he is very keen for the two organisations to work together on areas of common interest such as the copyright directive and lobbying the Government. He adds, "Nobody is shutting any doors... it is too early to say how it will resolve."

Wenham denies that Aim is trying to create division and agrees with Yeates that both organisations should work together where they have common interests. She adds, "We are very relaxed about whether a deal is done or not because we are self-sufficient. We can be separate, but cooperate."

Meanwhile, six members of the BPI council face re-election at the AGM. They are EMI's Tony Wadsworth, Virgin Records' Paul Conroy, Telstar's Sean O'Brien, First Choice's John Craig, BMO's Hassie Breitholz and Sony's Rio Stringer.

Motown legend Stevie Wonder (pictured left) acquainted Rimsiff with the UK's latest wonder Craig David last Thursday after becoming only the third recipient after Hal David and Jerry Leiber & Mike Stoller of the *Jay Novello Awards* special international prize. Wonder, who gave an impromptu, unaccompanied performance at the end of his acceptance speech at the ceremony at London's Grosvenor House Hotel, recalled his first visit to the UK back in the Sixties with Motown founder Berry Gordy. "I remember my first time doing *Top Of The Pops* and *Thank Your Lucky Stars*. I've got so many memories that I will never ever stop talking about them," he said. Wonder's award was one of two rarely-given accolades made at the British Academy of Composers and Songwriters-organised event with John Barry receiving the academy fellowship. Meanwhile, Windswept Music's Craig David and Warner/Chappell's Mark Hill each won three awards, including being named songwriters of the year. See story, p4



PHOTO: JEFFREY MARRAS

Gatfield looks set for UK return at Universal

Nick Gatfield is understood to be on the verge of making a return to the UK record business after nearly a decade in the US with a senior role at Universal. Nick Gatfield, who started his career as a member of Deays Midnight Runners, is expected to join the Universal company in mid-June in a consultancy role with an A&R brief. The label currently has no full-time head of A&R.

Gatfield last worked in the UK business in the early Nineties at ENI, where he was head of A&R. He subsequently moved to the US, launching his own label through the PolyGram Label Group and ultimately running Polydor in the US. He then had a senior role at PolyGram Music Publishing prior to the major's merger with Universal. More recently he has

had a number of consultancies with hi-tech companies from his base in Los Angeles. Universal has recently seen a sales revival with artists such as Shaggy, Nelly and U2 and looked set to have albums from Shaggy and Bob Marley in the Top 10 yesterday (Sunday). Universal UK deputy chairman Lucian Gralinge was unavailable for comment.

Travis stake early Mercury claim

Travis and Gorillaz are among the first entrants to stake their claim for this year's Technics Mercury Music Prize before Friday's closing date. Independent's Travis, who failed to be shortlisted for their last album *The Man Who In 1999* despite its widespread popularity, will be hoping for a better reception from the judges this time for *The Invisible Band*, released on June 11. EMI's hopes include Parlophone group Gorillaz's self-titled debut, while other entries that have already

reached the organisers' west London headquarters include albums by Infectious act Ash, Beggars' Tindersticks and Souro's Turn Brakes. Albums by UK and Irish acts released in the year up to July 23 are eligible to enter with the short-listed 12 due to be announced on July 24. The winner will be decided at a ceremony on September 11. Entry forms are available from Dan Doran on 020 8964 9964 or via email: dan@mercurypize.co.uk.

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All the artists who have made our previous successes and those who will
make our future ones.

Rive
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MUSIC

Great Songs!
Great Production!
Big Hits!

Relentless Records was on course to achieve its first number one single yesterday (Sunday) after its DJ Pied Piper & The Masters of Ceremonies release *Do You Really Like It?* was outselling its nearest challenger by more than 2:1 by the end of business last Thursday. The garage track originally appeared as a duet in the club of Ayia Napa last summer before being picked up this spring by Relentless and Ministry affiliate Smoove for commercial release. "This is a great success both for street music and for Relentless," says label co-founder Shark. "Our job is to pick up on genuine street sounds and market them to a wide public audience, so this is a very significant achievement." He cites Radio 1 and Vibe FM as key early supporters of the track, which was also featured heavily on the Ayia Napa Uncovered TV series. Pictured (left to right) are Sharky P, Unknown MC, Melody, DJ Pied Piper and DT.



Enjoos to raise US game as Beatles lift sales figures

by Alan Scott
EMI is pinning its future growth prospects on boosting its US performance following the announcement of a healthy set of annual results for the year to the end of March. The company reported a 12% rise in sales to £2.67bn, with operating profit up 14.4% to £332m. On a constant currency basis, the increases were 7.7% and 11.2% respectively. Both its recorded music and publishing arms reported double-digit sales growth. However, previously reported costs associated with its failed merger with Warner helped push net earnings down to £82m from £158.4m. Catalogue played a key role in EMI's performance, with The Beatles' *1* album, which has sold 21.6m units and Kenny Kravitz's hits compilation (6.7m) being its biggest sellers of the year and together accounting for more than half of the group's esti-

mated 1.6 percentage points increase in global market share. Berry says that catalogue overall usually accounts for around 30% of EMI's sales – a total that rises to almost 50% including commercial activities – but declines to reveal the sales contribution made by The Beatles.

The results, which had been previewed when the company confirmed the ending of its merger talks with BMG last month, come after a difficult year in which the major has seen successive merger attempts with Warner Music and BMG aborted following regulatory difficulties. EMI insists that it will now go it alone as a music-focused standalone operation.

Though EMI increased its North American market share from 9% to 10.8%, Berry argues that the company's relative weakness on the other side of the Atlantic will be further room for growth. "We're not overly

EMI 12-MONTH RESULTS

	2000 (\$m)	2001 (\$m)	Change (%)
RECORDED MUSIC			
Turnover	2,032.5	2,282.0	12.3
Operating profit	195.1	227.5	16.4
MUSIC PUBLISHING			
Turnover	34.0	39.7	10.6
Operating profit	9.5	10.6	9.0
GROUP			
Turnover	2,366.5	2,672.7	12.9
Operating profit	220.6	322.5	44.8

Source: EMI Group, figures exclude joint ventures.

dependent on US repertoire at this time. We're selling a lot of records in places like Brazil and Japan by local artists – it's unlikely all of these will slow down at similar times," he says. "The acquisitions just don't exist on the scale for us to close the gap between Universal and ourselves. We just have to do a great organic growth job. For us it really is about America."

Radio stations link up for BBC Jazz Awards

Radio Two is emphasising its role as a supporter of niche music by joining forces with Radio Three to launch the BBC Jazz Awards.

Radio Two, which already has its own folk awards, and its sister BBC station are promising never-before-seen collaborations among the performers at the inaugural event, which will take place at London's Queen Elizabeth Hall on July 31. Courtney Pine, Clark Terry and Norma Winstone are part of the line-up confirmed for the ceremony, which will be hosted by Jools Holland and Humphry Lyttelton.

Ten categories will make up the awards with some voted for by listeners and others by a specially-appointed panel comprising 100 jazz and media industry experts.

news file

PARTY IN THE PARK LINE-UP EXPANDS
Ricky Martin and Emma Bunton are the latest artists to be added to the line-up for the 35th Capital FM Party in The Park on July 8. Around 25 artists – Geri Halliwell, David Gray, Tom Jones, Wheaties, Wyclef Jean, Shaggy, Craig David and Ronan Keating have also been confirmed to play at the show in London's Hyde Park.

INDUSTRY BODIES MOUNT ROADSHOW
EMI president/CEO Tony Woodward, Virgin Records president Paul Conroy and producer Pete Waterman are helping to mount a series of free educational roadshows next month. The joint BPI/PPR/PRS talks begin in Glasgow at the Cornhillian on June 5 when Music Week editor-in-chief Ajax Scott will interview Woodward. Pete Waterman will lead a discussion on the pop sector in Liverpool's Life Café on June 14 and Conroy will be interviewed in Bristol's Cube Cinema on June 19.

RIAA LAUNCHES AMSTER LAWSUIT

The RIAA and several divisions of AOL Time Warner last week filed copyright infringement suits in New York against file-sharing service Amster, claiming the software infringes copyright law. They are seeking an injunction to stop Amster's users trading in copyright repertoire.

RADIOHEAD TO PLAY TV SPECIAL

Parlophone's Radiohead are to perform a live-to-air *Later...* special to promote their Amnesiac album, which is released next Monday. *Later Presents...Radiohead* will be broadcast between 10.30pm and 11.30pm on June 9 on BBC2.

SHEFF MOVIES UP AT SONY JAZZ

Adam Schiff has been promoted from head of jazz to the newly-created role of Sony Music UK and Europe jazz director. The appointment follows the departure last month of Sony Classical & Jazz director Chris Black after 15 years with the company.

Supermarkets boost share at expense of specialists

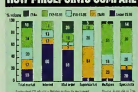
Supermarkets seriously hit the specialist music retailers last year as they increased their share of the albums market by more than a third.

Asda, Tesco and the other supermarkets grabbed a 15.2% share of album sales during 2000, according to newly-published research by Taylor Nelson Sofres' Audio Visual Trak division, with traditional music stores the biggest losers. The supermarkets increased their share of album sales by 39.1% during the year.

Audio Visual Trak account director Tamsin Timpon suggests this came largely from the migration of buyers from other sectors. "Specialists suffered most from increased supermarket trading, seeing their share decrease from 53% to 50%," she says, adding that the share of multiples such as Woolworths remained largely unaffected at 23%.

Significantly, the latest Audio Visual Trak data also challenges the DTI's recent pricing survey by suggesting that the average price of CD albums in the UK is £11.43 – a markedly lower 2.00 than prices

HOW PRICEPOINTS COMPARE



quoted in the DTI's recent survey. "Our research includes discounted titles, giving a more balanced picture of the pricing issue," says Timpon.

She adds that the research, which is conducted through a bi-weekly interviewing of a panel of 10,000 consumers, suggests that the overall growth in album sales across the market has been primarily driven by sales of single chart CD albums.

The only other sector to enjoy an increased share of sales over the year was the internet, according to the research. Online mail order sales grew by 265% year-on-year, with the bulk of sales coming from titles priced at less than £9.99.

UMI appoints Buckwell to lead online activities

Universal Music International has stepped up its online marketing efforts with the appointment of Ollie Buckwell to the newly-created role of head of new media.

Buckwell, who launched the Doozie label in the early Nineties and was previously director of artists and music for UMI's Voxstar music portal, will coordinate the company's marketing and promotion activities for its artists online.

The announcement of Buckwell's new role last week came just days after parent company Vivendi Universal unveiled a \$372m deal to buy MP3.com. Vivendi Universal, which was the last of the major record company owners to hold off reaching a legal settlement with the online music company, says MP3.com will be an option to provide it with technical contributions for Duet, its online digital music subscription service with Sony.

Vivendi Universal, which expects Duet to launch this summer, says with MP3.com, GetMusic, FarmClub and Emusic the company's total aggregate audience online is now close to 40m users.

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MUSIC COMMENT

IVORS: MY, YOUR, OUR GENERATION

The Ivors is always one of the best industry awards shows, and this year's was one of the best yet. It is hard to quibble with a line-up that gathers together the likes of The Clash, Pete Townshend and Stevie Wonder alongside the writers behind Bob The Builder's Can We Fix It and Craig David's Seven Days in one room. Not only was there a sense of mutual respect in the air, but there was also history to be learnt (excuse my ignorance, but I didn't know that Jimmy Page, who was also present, played rhythm on the first Who single until Townshend mentioned it). Suffice it to say that all of them hit the spot on the day, as anyone lucky enough to have been there will report. It was exactly 12 months ago that this column predicted that Craig David would be back on stage this year and so he was. But what was most remarkable at the Grosvenor House last Thursday was not so much the contrast between the newest stars and those who have done it for decades, but how deep the continuity runs between generations.

And who better to personally hit than the Irrespressible Townshend. Presenting The Clash with their outstanding contribution to British music gone he underscored just how much they had meant to him when they first came out. And then, as he was honoured himself with the lifetime achievement award, he recalled hearing the impact that Bruce Welch's guitar playing had had on him when he was starting out as a kid.

Of course classic songs never grow old, and there can be few songwriters and performers who reflect this more than Stevie Wonder. In the early hours of that very morning I had witnessed a packed club dancing ecstatically to Another Star from his Songs In The Key Of Life album. It was the original version rather than a housed-up mix and the DJ played it at the climax of the night.

Some things not only link together different generations – they transcend them.

Ajax Scott

WEBBO

INDIE CHART: PROBLEMS AHEAD

I have a lot of time for Alison Wenham, chief executive of AIM, but I think even she may have bitten off more than she can chew in trying to establish a true indie chart. The idea of mixing singles and albums could work, as could using all sources of data.

However the biggest stumbling block will be "no rules except 50% independently-owned". My experience, gained when running the Mercury Music Prize and sitting on the Bard/BPI charts committee, is that rules are all part of a game: the record industry helps set them and then spends its time breaking them.

And this does not only apply to majors. It was an indie who claimed that a certain album had been "released" just to make sure its album scraped into the qualification period for the Mercury Music Prize. It had not really been released but, as a result, a rule had to be introduced to clarify the position. Ditto when trying to define what a "British" band really is.

It'll be great if it can be pulled off and the resultant exposure would be good for everyone. Good Luck.

The Rajars confirmed that London Live is trailing along having lost half its audience after the revamp of the former GLR.

Could it be that having trailers extolling the virtues of the scents and sights of the Chelsea Flower Show during its coverage of the event would put people off? Can anyone show me a radio that shows pictures and conveys smell? Maybe one of the new fangled digital ones? Or how about taking its website, which suggests that one piece of entertainment in London last week was the HomeLands festival.

Only trouble is it took place 60 miles away outside of the station's reach. Oh dear.

Jon Webster's column is a personal view

Justice is done as David takes three Ivor awards



by Paul Williams
Pete Townshend straddled three chapters of British songwriting at this year's Ivor Novello Awards as he honoured The Clash, then received an award himself from Bruce Welch. The Who's main writer saluted Welch as his first key musical influence as he picked up the lifetime achievement award at last Thursday's event. "I was absolutely convinced that this was properly guitar playing," he told the ceremony at London's Grosvenor House Hotel. "I loved Hank Marvin, but there was something very cool about this guy and this was what I wanted to do."

Earlier Townshend had handed over the outstanding contribution to British music award to The Clash, describing himself as "such a fan" of the group. The band's Joe Strummer, determined to reflect what he believed was one of punk's best characteristics – newly-limited acceptance speech to three words: "Rock the Casbah".

However, the event arguably belonged to Windswept Music's Craig David – who just three months earlier had failed to turn any of his six Brits nominations into awards – and his Warner/Chappell writing partner Mark Hill, who received three Ivor awards including songwriters of the year. "Words cannot fully express what an



Honoured: Townshend (left) receives his award from Welch

honour it is to pick up the writer of the year award," said David, who also won the best contemporary song award for Seven Days with Warner/Chappell's Mark and Darren Hill and the Ivors dance award for Woman Trouble with Mark Hill, Sherlock Holmes Music's Robbie Craig and Warner/Chappell's Peter Devenux.

Windswept Music managing director Bob Grace, whose company also administers Townshend, notes David was the first writer his company signed nearly two years ago following its partial sale to EMI Music Publishing. "I have the pleasure of working with one of the genuinely nicest human beings I've ever known and I'm very happy for him justice has been done," he says.

Chrysalis Music songwriter David Gray, no stranger himself to being

overlooked, was also among the awards as Babyborn was named best song musically and lyrically. It feels so good," penned by Sonique, Travis Bruford, Simon Bolshoy and Graeme Pleeth and published by Universal and BMG, was named international hit of the year, while the PRS most performed work went to the All Saints hit Pure Shoves written by Shanay Lewis and William Drake and published by Universal Music, Ronder and EMI Music.

The afternoon's diversity was illustrated by Paul Joyce winning the best-selling UK Single prize for his Bob The Builder hit Can We Fix It, while fellow EMI singer writer Michael Kamen received the best original film score prize for X-Men and Novello & Company's Sir Richard Rodney Bennett the best original music for a television/radio broadcast honour for Gormenghast.

John Batty became only the second recipient after Sir Paul McCartney of a fellowship of the British Academy of Composers & Songwriters, while Stevie Wonder won only the event's third special International award. Roy Wood, whose long career includes The Move and Wizard, received the outstanding song collection award, while the international achievement prize went to Iron Maiden.

GWR boss embraces new ownership opportunities

Newly-promoted GWR executive chairman Ralph Bernard has played down concerns over the group's falling advertising revenue, choosing to focus instead on the opportunities offered to the radio group by the proposed relaxation of ownership regulations.

The radio industry expects to see the publication of a draft bill on changes to ownership rules in July and Bernard says GWR is poised to take advantage of any changes allowing the group to refocus its portfolio. "It is difficult to spell out what will change in the new laws as you can't second-guess government thinking," he says.

However, he adds that the radio industry is largely in agreement about the changes it would like to see to the existing points system, regarded for some time as being outdated. "It's been a long debate to reach a point where such a widely-spread industry has reached a consensus over the changes that are necessary to the ownership regulations, although I do believe that we have now reached that point," he says.

GWR last week announced an 8.1% increase in pre-tax profits, although the growth was overshadowed by concerns over the health of the advertising market

and Bernard's predictions that next year's revenues will be flat at best. This comes a week after shares in Capital, Chrysalis, GWR and Scottish Radio Holdings took a hammering following poor results announcements.

Bernard, who is currently GWR's chief executive, will take over as executive chairman after shares in Capital in July. Bernard's promotion follows the impending departure of current non-executive chairman Henry Meakin. GWR deputy chief executive and finance director Patrick Taylor will take over Bernard's current chief executive role in July.

Public Domain join DanceStar 2001 bill

Public Domain and M+S Presents The Girl Next Door are the latest acts to be added to the lineup for DanceStar 2001 taking place on June 6 at London's Alexandra Palace.

Mobo Holdings, the company behind DanceStar, has also announced that it is changing its name to Boomfactory and has made a number of new appointments to prepare for what it describes as an ambitious expansion programme.

Mobo managing director Simon Cave has been appointed to head the restructured company as group managing director, while former Outrigger senior producer Matt Donaghy joins Boomfactory as events director.

Boomfactory will continue to manage the separate Mobo and DanceStar brands with the name change primarily motivated to provide an umbrella for the company's varied interests, according to Cave.

Kingfisher 'well advanced' on merger

Kingfisher claims negotiations to merge Entertainment UK, MVC, Woolworths and the rest of the group's general merchandise division are so "well advanced" that the move will be deliverable by the end of July.

Group chief executive Sir Geoffrey Mulcahy told shareholders at the company's AGM last Wednesday that the separation of Kingfisher's general merchandise businesses, first mooted last September, is well underway.

However, in addition to spinning Woolworths, Superdrug and the main entertainment businesses as separately listed entities, the group is also continuing to explore other options. "Work on the demerger option has progressed well. At the same time we are well advanced with negotiations with the prospective buyers of both the main businesses," he said.

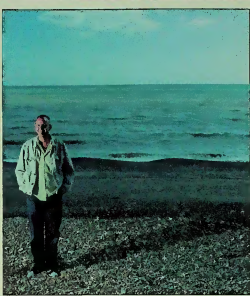
It is understood that Kingfisher is close to clinching a deal with Dutch group Kruidvat to sell Superdrug and a source close to the group says a



Mulcahy: demerger well underway number of venture capitalists are preparing bids for the general merchandise operation, which saw a 7.1% growth in sales to £723.6m for the first quarter to May 5, 2001. The source adds that Kingfisher will want buyers to take the whole group rather than bid for small parts of it.

Mulcahy attributed much of the improved performance in the general merchandise division, which also includes on-line entertainment retailer Streets Online and music, video and book group VCI, to an improved entertainment value and better product availability.

Fabray Slim (pictured) is to launch Channel 4's first summer tour of open-air dance, movie and cricket events with a performance on Brighton Beach on July 6. The Skint Records artist will be joined by Popper's Groove Armada for the free show, which is expected to attract around 20,000 clubbers and will launch a nationwide tour of music and film events organised to coincide with Channel 4's coverage of this summer's England v Australia test matches. Channel 4 will combine the musical events, which will take place during the summer in Brighton, Bristol, Bradford and London – with free film screenings and cricket coverage on giant screens in each city. Universal Island's Talvin Singh has been confirmed as the headline act for the Bradford event on August 3, while Paul Oakenfold's first London show this year will lead the line-up for the final event at London's Clapham common on August 24. "This is the first time Channel 4 have organised a touring festival," says live event producer Alan Poots. "We decided to bring together music, film and sport since they are three key elements of the channel's identity and we want the tour to appeal to a wide range of Channel 4 viewers," he adds.



Play widens scope to up market share

The variety of music on comedy and music channel Play is to receive a boost under radical plans announced by its new channel editor Matthew Littlefield.

Littlefield, who joined from Sky One when he was an executive producer for a number of music and entertainment shows, will introduce more mainstream music in an attempt to attract older viewers.

"Play has been too pop-centric so I want the channel to be the home for acts such as Dido, Faithless and REM as well as HearSay and Steps. Our plans for concerts and music documentaries should help to differentiate our music coverage from that of MTV or QTV. We want to push the boundaries," he says.

The channel will host an Eminem Night (June 8) and has acquired the artist's *Live In Smoke* concert, which was banned by some broadcasters.

newsletter

BOL.COM BRINGS MOODLOGIC ONBOARD

Bol.com has become the first UK online retailer to license US company MoodLogic's music-browsing technology. Visitors to Bol.com's Music Matcher can find tracks by searching by mood, genre or tempo if they do not know the name of a song or the artist. The technology has been integrated into Bol.com site and an eight-week test of the service began last week. Bol.com UK music director Brad Aksher hopes it will encourage visitors to remain on the site for longer.

666 IS THE MAGIC NUMBER

Roadrunner Records' UK website is giving away 666 copies of an exclusive one-track CD as part of the marketing campaign for the Slipknot album, Iowa, which is scheduled for release on August 6. The promotional CD of Heretic Song is available to fans registering on the Roadrunner mailing list.

SONGLAYER.COM BOOSTED BY V2 CD

Online music tuition site Songplayer.com says more than 3,000 new users signed up directly from the Stereophonics' *Just Enough Education To Perform* CD from following its joint promotion with V2. The site allowed fans to play along with the single Mr Writer and 13% of those who registered made a purchase from the Songplayer library.

SCENEONE LAUNCHES FESTIVAL GUIDE

Interactive entertainment guide SceneOne has launched a website covering this summer's UK festivals. Visitors to www.sceneone.co.uk/festivals can book tickets online, obtain listings information and access a daily diary of festival news, updates and competitions to win tickets and CDs.

STAFF CHANGES AT SONOPRESS

Sonopress has made two sales appointments following the company's move to larger premises in the West Midlands. Rob Taylor is now DVD business development manager working closely with independent video distributors, while Andrew Statham has been appointed ROM business development manager focusing mainly on the games and software markets.

THIS WEEK'S BPI AWARDS

Singles to receive awards this week include Geri Halliwell's *It's Raining Men* which goes gold, Eddy Grant's *Electric Avenue* which goes silver and DJ Eazzy Frost & The Masters Of Ceremonies' *Do You Really Like It* which goes silver.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change
	(000s)	(on 2000)
Top Of The Pops	4,267	6.8
Top Of The Pops 2	2,550	-32.8
CDUK	1,792	4.1
SMTV	1,174	-17.2
The Poppi Chart*	878	-21.6
Live And Kicking	825	n/a
Top Of The Pops Plus	739	n/a
Popworld	482	n/a
Exclusive	126	n/a

*non-schedule

Source: MediaCom (MAG) (Barb data) for w/e 5 May 7 2001

Rear study confirms music still 'very important' for youth market

by Steve Hemsley

An in-depth survey of youth culture in Britain conducted on behalf of five leading media companies has underlined how music remains an essential part of most 15- to 24-year-olds' lives.

The six-year-old *Rear Study* – funded jointly by *The Guardian* and *The Observer*, Emap, Channel 4, Carlton Screen Advertising and OMD UK since 1995 – has been reworked for 2001 and backed with a budget of £100,000.

Some 600 15- to 24-year-olds were questioned on what influences their purchasing and lifestyle decisions. The findings reveal that listening to music remains "very important" or "important" to 72% of them, while they increasingly expect music marketers to reach them using digital and new media.

The Rear Consortium appointed youth research specialist ZCV to undertake the study, which collected

data using SMS polling, online and email questionnaires as well as traditional focus groups.

When asked how they obtain information on new music, 78% of respondents said their main sources were still magazines, while 49% prefer the radio, 48% are swayed by TV coverage, 47% use the internet and 24% national newspapers.

Of the magazines chosen by this age group, *Muzik* had been read by 18.2% in the past six months and *Mintistry* by 12.5%, followed by *Mixmag* (8.2%), *NME* (7.4%) and *The Face* (3.4%).

When asked to name their favourite radio station, Radio One (49%) came out on top, although the rest of the voting was split because of the varying strengths of local LR FM stations such as 104.9 Xfm, Kiss 100 and Galaxy 102.

The survey also emphasised how the success of TV shows such as Big Brother and Popstars had made



Papa Roach: nu-metal bands in demand

celebrities role models for many young people who now see fame, and the lifestyle associated with it, as something they can achieve. Some 24% read *Heat* regularly, 16% take *OK!* and 15% are avid readers of *Heat*.

The survey also demonstrates that today's youth are more marketing and advertising literate than their parents were at the same age. More

than 80% rely on a friend's recommendation when buying particular brands, while only 42% claim that advertising is an important factor when choosing what to buy. Jason Brownlee, head of marketing for consumer magazines at Emap Advertising, says the survey needed a fresh approach because the companies funding it had changed so much in the last five years with the introduction of digital and internet brands.

"What the music industry can learn from this study is that celebrity is key while young people are also turning to authentic music, which is why nu-metal bands, such as Papa Roach, are so popular. This age group can still be reached using conventional routes, but music marketers need to understand that this demographic will be targeted by new technology such as online or via SMS text messaging and opportunities in this area must not be missed," he says.

Internet campaigns are more cost-effective, says new study

Marketing music releases online could be almost 40 times more cost effective than using traditional offline media such as television, according to a study by European digital distribution specialist DX3.

The company, which is backed by EMI and NewMediaSpark, commissioned research from digital agency M Digital to carry out a cost-per-thousand analysis of recent online music campaigns including those for Stereophonics and BBMak.

M Digital, part of the WPP Group, recorded coverage and page impressions for popular artists on DX3's 150-strong European network of music websites and compared the cost of reaching 1,000 consumers via the internet versus other media.

DX3 claims online campaigns were 36 times more cost effective than using TV and offered 12 times more value than radio. Against national newspapers it was 7.5 times more effective and four times better than



Stereophonics: online promotion posters on the London Underground. Last month, DX3 ran an online promotion worth £300,000 for V2 act Stereophonics for the launch of the single Mr Writer and the number one album *Just Enough Education To Perform*. There was coverage on 40 ISPs, music portals and e-tailer sites and the company says more than 18m page impressions were achieved across a four-week period. "These results suggest that online campaigns can out perform traditional methods of promotion in terms of audience reach and cost," says DX3's marketing and business development VP Nick King.

Emap endeavours to re-align Box brand with Smash Hits TV

Brand consultancy Bamber Forsyth is within weeks of unveiling a new logo and image for cable and satellite music channel The Box.

The company was appointed earlier this year by Emap Performance to rebrand and align The Box with the Smash Hits digital television channel which went on air on May 15.

The strapline for The Box is *Smash Hits You Control* and Emap wants to encourage viewers to switch on one channel to the other. Pop brand manager Nikki Causar says that as The Box plays new tracks up to six weeks before release, so it should act as a barometer for music that will become popular on *Smash Hits*. "We now have two pop channels that are controlled by the viewers and it makes sense for the two brands to be more closely linked," she says.

Bamber Forsyth project leader Clare Fuller says the company is



Smash Hits TV logo: blueprint for new Box branding and logo

near the end of the rebranding process and three concept ideas are being considered. "Our brief was to have the two brands work together, such as how The Box is referred to on *Smash Hits TV* and vice-versa. It is all about understanding the youth market so Emap can achieve its strategic aims," she says.

The Box has always received regular editorial coverage in *Smash Hits* magazine and latest figures from *RSMB* reveal it was watched in 5.9m homes in January, up from 4.4m in the same month a year ago.

chartfile

● Depeche Mode outmanoeuvred REM to the number one position in France and Germany with *Exciter*, which also instantly makes it to the top in Sweden. The Mute album further outclasses the Warner band in Spain, where it debuts a place above them at two, but elsewhere in Europe REM have the edge. In Austria, Italy and Switzerland *Exciter* starts its chart life at two and in Norway at three as REM's *Reveal* arrives at one in all four territories.



● Parlophone's Paul McCartney last week landed the best chart start yet in his post-Beatles career in Canada with the retrospective *Wingspan - Hits And History* debuting at four. The album, which beat his previous solo first-week best of seven set by Wings' *Greatest Hits* in 1978, helped to revise sales in the territory of The Beatles' 1, which resumed its chart climb with a new 10. In Japan, McCartney's Macca's album arrived at 14 on the all-comers Demps

Publications countdown, while in the US he led six UK artists inside Billboard's Top 20 internet sales chart by entering at one.

● BMG act Westlife are wasting no time in trying to secure their biggest hit to date in Australia with *Uptown Girl* claiming the highest new entry slot at 15. Its arrival there follows on from the record becoming the group's most successful release to date on the continent, where it now moves into the German Top 10 with 14.48 hits and also climbing in Austria (17-12), Italy (17-15), Norway (4-3), Spain (18-16) and Switzerland (17-13).

by Paul Williams
Independence is eyeing Travis as the UK's next big breakthrough in the US as the tide continues to turn favourably for British talent across the Atlantic.

The group, who are handled by Sony's Sine operation outside the UK, will be embarking on a series of dates across North America in June and early July to promote their album *The Invisible Band*, which is showing signs before its June 11 release of comfortably outperforming its predecessor internationally. The Man Who, a seven-times platinum album in the UK, managed around 950,000 units abroad while the following's initial ship is already stated at 550,000 units.

This is a global Sony priority worldwide. When they push the button they push the button," says independent director of interna-



travis: priority for Sony in the US
tional Nina Frykberg, who is experiencing a strong early radio uptake in Europe and beyond for the album's preview single *Sing*. In Germany, where *Why Does It Always Rain On Me* was in its first two weeks on the radio chart and was nudging the Top 50 last week, it has also entered the Spanish airplay chart at six and climbs 16-11

Several UK acts' North American profiles are to be heavily boosted with the launch by July of what co-organiser Moby is hoping will become an annual touring festival across the US and Canada. Area: One, which the Mute artist is presenting with its management company CT Management and concert promoter SFX, will comprise 16 dates and will heavily feature UK-signed artists such as WZL London's New Order, Universal Island's The Orb and V2's RinoReino (pictured) whose new album is due out in September. Moby, who is slated to Y2 in the US, will headline the tour which starts in Atlanta on July 12 and will also include UK DJs Carl Cox and Paul Oakenfold as well as the likes of DreamWorks' Nelly Furtado, Epic signing Incubus and LaFace's OutKast. For New Order, who are scheduled to play Area: One's final four dates, the tour is a key element of a pre-release promotion for their new studio album this August - the first since Republic in 1993 - and will immediately follow an appearance on July 28 at Fuji Rock in Japan.

Rocky McWork and changing US taste set to propel Travis across Atlantic

UK TOP 20 AIRPLAY HITS IN EUROPE

Rank	Title/Artist (UK company)
1	1. L'Amour Each Day (RCA)
2	2. What You See Is Not Always What You Get (Virgin)
3	3. Whole Again Atomic Kitten (Roc-A-Fella)
4	4. Thank You (Cherry/Arista)
5	5. The Rising Man (Capitol)
6	6. The Temptations (A&M)
7	7. Uptown Girl (Westlife)
8	8. Here With Me (Cherry/Arista)
9	9. Supreme (Roc-A-Fella)
10	10. Exit (Eastwood)
11	11. Dream On (Depeche Mode)
12	12. Plan For (Roc-A-Fella)
13	13. I'm Not The One (Maverick)
14	14. Don't Stop (Maverick)
15	15. Walking Away (Capitol)
16	16. Electric Avenue (Capitol)
17	17. Let Love Be Your Enemy (Roc-A-Fella)
18	18. Out Of Reach (Capitol)
19	19. Redundant (Capitol)
20	20. I'm Not The One (Maverick)

GAVIN US RADIO TOP 20

Rank	Title/Artist (US company)
1	1. Lady Marmalade (Ms. Interceptor)
2	2. Kissing By A Mortal (Live)
3	3. All For You (Janet Jackson)
4	4. Follow Me (U2)
5	5. Ride With Me (Nelly)
6	6. Jennifer Lopez (Jive)
7	7. Survivor (Depeche Mode)
8	8. I'm Like A Bird (Furtado)
9	9. Thank You (Cherry/Arista)
10	10. Angel (Shaggy)
11	11. Drops Of Jupiter (Train)
12	12. Butterfly (Crash Test)
13	13. Pop Culture (Jive)
14	14. This Is Me (Destiny Fave)
15	15. 21st Century (Jive)
16	16. I'll Be Like You (A&M)
17	17. Inevitable (Jessica Simpson)
18	18. Baby Come Over (Samantha Mumba)
19	19. 20. Dime (Eminem)
20	20. All Of Nothing (Dino)

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Rank	Title/Artist (UK company)
AUSTRALIA	1	Whole Again Atomic Kitten (Roc-A-Fella)
	2	album No Angel Dido (Arista)
CANADA	1	album Dream On Depeche Mode (Mute)
	2	album Wingspan Paul McCartney (Parlophone)
FRANCE	1	album Here With Me Dido (Arista)
	6	album Exciter Depeche Mode (Mute)
GERMANY	1	album Whole Again Atomic Kitten (Roc-A-Fella)
	1	album Exciter Depeche Mode (Mute)
ITALY	1	album The Rising Man (Capitol)
	2	album Exciter Depeche Mode (Mute)
NETHERLANDS	1	album Whole Again Atomic Kitten (Roc-A-Fella)
SPAIN	1	album No Angel Dido (Arista)
	6	album Dream On Depeche Mode (Mute)
	2	album Exciter Depeche Mode (Mute)
US	1	album Thank You Dido (Arista)
	8	album Exciter Depeche Mode (Mute)

● The Bee Gees' This Is Where I Came In album reversed its decline in Canada last week to just a place in the Top 10. The PolyGram release has moved in its first three weeks on the chart 11-14-10, while its title track last week held its place at 66 on the Canadian airplay countdown.

● Sony's 52+ Toploader are the latest UK guitar band to exert their influence on the Australian charts, moving 40-25 this week on singles with *Dancing In The Moonlight*. The band played a series of dates in Europe over the summer, starting at Germany's Rock Am Ring and Rock Am Park festivals this coming Saturday and Sunday.

AMERICAN CHARTWATCH

by ALAN JONES

After consecutive number ones by Janet Jackson and Destiny's Child debuted with sales of more than 500,000 in the last month, rock lights back with the hard 'n' heavy Top selling upwards of 555,000 copies of their latest album *Lateralus* last week to take the prize. That is comfortably more than three times the first-week sales of their last album, 1996's *Aerialia*, and condenses heavyweight acts Misay Elliott, Weezer, REM and Depeche Mode to supporting roles, although they all debut inside the Top 10, too. Elliott's *Miss E...* So Addictive sold more than 250,000 copies to debut at number two, while Weezer's self-titled album debuts at number four with sales of 215,000 and REM's *Reveal* arrives sixth place with 126,000 sales. Meanwhile, Depeche Mode arrive at number eight with *Exciter*. That is three places down on the debut peak position of their last album of new material, 1997's *Ultra*, though sales of *Exciter* last week were nearly 115,000, compared to the 92,000 copies *Ultra* sold on its first week. *Exciter* is Depeche Mode's 14th chart album in the US, but only the fourth to reach the Top 10. It is also the highest charting album by any of the UK act, as Paul McCartney's *Wingspan* slides 2-9 with sales off for more than 50%.

The Depeche Mode debut is one of few bright spots for UK and Irish acts

this week. Another is provided by Mark Knopfer, whose Sailing To Philadelphia returns to the chart as his tour of North America - which included 20 dates in less than a month and wound up in Nashville on Sunday (May 27) - provides a stimulus. Sailing To Philadelphia more than releases eight months ago to return to the chart at number 130. Since its more than 345,000 copies.

The only other upwards move comes from Billy Idol's *Greatest Hits*, which recovers 113-110, although its sales week-on-week are down slightly. Heading south are Dido (14-25), The Beatles (24-36), U2 (48-50), Sade (49-61), Coldplay (81-82), the Bee Gees (41-58), Eric Clapton (86-100), Club 7's *Never Had A Dream Come True* and Coldplay's *Yellow* respectively, but Samantha Mumba's *Baby Come Over* (This Is Where I'm Not) improves 64-20.

At the top of the Hot 100, Janet Jackson's seven-week reign with *All For You* is over, but her tenacity proved too much for Destiny's Child number three, *Destiny Fave*, which is down for several weeks and now slip to Pink's re-recording of *Lady Marmalade* jumps to number one, emulating LaBelle's 1975 original.

Gorillaz confirmed for Glasto's virtual return

Animated band Gorillaz are among the first acts to be confirmed for Glastonbury 2001, which the organisers are claiming to be the world's first ever virtual festival.

The event takes place during the usual Glastonbury weekend (June 22-24) and replaces the usual three-day Somerset festival, which this year was cancelled due to problems with the fencing and excess numbers attending last year.

"We have taken the year off and come up with the idea of a virtual Glastonbury 2001. Some of the atmosphere will be captured on screen and the Worthy Farm spirit will prevail," says festival founder Michael Eavis, who adds that the event goes some way to filling the gap left in the festival calendar left by the cancellation of the traditional festival.

The event is being pioneered by online music specialist Playdour, which bought the broadcast rights to last year's festival. Playdour managing director Paul Hitchman says, "We were determined not to let this year pass without Glastonbury. It provides a fantastic way of promoting the music and ideals of Glastonbury Festival to a worldwide audience."

The event will feature live webcam performances from a number of headline artists, which will be linked to the Glastonbury site (www.glastonburyfestivals.co.uk) from gigs around the world. In addition, special Glastonbury 2001 live events – of which the Gorillaz London show is one – will be added to the coverage.

Key elements of the Glastonbury experience – dance tent, DJ sets, green field and heating



Gorillaz: live link from London fields – will be incorporated into the design of the site.

MSM, which has previously been involved in high-profile broadcasts featuring artists such as Oasis and in particular Madonna at London's Britton Academy, has been appointed as the technology partner for the event alongside Playdour.

The full Glastonbury 2001 line-up – which is expected to include "major international artists that would be able to headline the normal festival" – is currently being finalised by long time Glastonbury booker Martin Elbourne and will be announced on Wednesday, June 6. Elbourne also oversees booking for Guilford Festival, which this year will feature Pulp, Catatonia and James.

Meanwhile, Eavis says he will also shortly confirm details of Farm Aid, a benefit to raise funds for farmers hit by the foot and mouth epidemic and which is likely to be staged in September.



Haven: proving popular at In The City

In The City unsigned to stress diversity of acts

Organisers of this year's In The City unsigned showcases will be targeting a wider range of delegates for the annual conference in a bid to attract attention to the greater variety of acts appearing.

Organisers say that although last year's bill was the most far-reaching to date in terms of breadth of genres, much went unnoticed due to the indie bias of delegates.

"Last year there was a very varied line-up, but I think people need to realise it's more varied," says In The City managing director Warren Bramley. "Last year, 400 people stood out in the rain to look through a window to watch Haven when there were six other bands on around the corner." Bramley admits the problem has arisen due to the strong association with breakthrough guitar acts such as Placebo, Kula Shaker and Goldfrank. "In the next couple of years I think there will be an act that comes out of the black music unsigned or from the metal category," he says.

ITC unsigned entry forms will be appearing in *Flux*, *Blues & Soul*, *MME* and *Metal Hammer* in the coming weeks with the closing date for entries set at July 27.

Sony Music is preparing for the UK release of one of the last projects to emerge from the world-famous Chiron studios in a joint venture between its A&R teams in the UK and Sweden. Girl trio Lucy Street was signed between Sony Music Sweden's Leif Kack and Sony UK chairman Roy Stringer to a deal which allows both territories to fine-tune the project for their relevant markets. "Although the single *Girl Next Door* has been a platinum hit in Sweden we have commissioned Ash Howes to do a mix to suit the UK market. The image is also different as I think it is more important over here," says Egil A&R Jonnie Blackburn, who handles Lucy Street in the UK. *Girl Next Door* is released in the UK on July 16.

newsfile

HILL NAMES NEW LABEL VENTURE STOOSH
 MW producer of the year Mark Hill's new Universal Music-affiliated label will be called Stoosh. The label is to feature a range of artists, stretching beyond the garage scene where Hill first became known. The Artful Dodger producer was last week recording a track, So Good, with Tom Jones for the second instalment of Jones' *Reload* album, while he has also remixed DJ's track *Hunter* as the follow up to her current hit *Thank You*.

SONY LAUNCHES NEW DANCE IMPRINT
 Sony Music's dance division has launched a new imprint under the iNcredible umbrella. The first release through *Direction Records*, *Soul Heaven* by Goodfellas, will be released on July 2 and has already picked up an early support from Radio One. The act comprises Italian house duo Bini & Martin and London-based vocalist Lisa Millet. Meanwhile, iNcredible has also signed acclaimed producer/remixer/DJ James Holden to an artist deal.

EMI'S THORNALLEY SCOPES ASCAP AWARDS
 EMI's artist Paul Thornalley won two awards at last week's *ASCAP pop awards* for his work on songs *Back Here* and *Tom*, which were both recognised among the most-performed songs in the *ASCAP repertoire* for the 2000 survey year. Elsewhere in the awards, which covered the period from October 1999 to September 2000, Tom Waits was honoured with the *ASCAP founders award*, while Savage Garden's *I Knew I Loved You* was named song of the year.

SONY LAUNCHES ROCK AND METAL WEBSITE
 Sony Music has soft-launched a new website focusing on rock and metal. *Hard/pace* nets sites alongside sister sites such as *gopopbits.com* and *soarburn.com* as a genre-specific portal showcasing Sony acts. The site was promoted at last week's *Ozzfest* in a drive to collect email addresses of rock fans.

HARD ROCK CAFE CELEBRATES 30th
 London's *Hard Rock Cafe* celebrates its 30th birthday this year with a birthday gig at London's *Apple* Hammersmith on June 12, featuring bands including *Matchbox 20*. Since it opened on June 14 1971, the chain has expanded to 104 restaurants in 38 countries.

A&R INTEREST GROWS ON ONE*101A
 A&R interest is mounting in One*101a, a mainstream pop/rock act whose two lead writers – Smiley and Johnny Wilkes – have between them previously played with artists including Robbie Williams, Les Stranahan and Columbia signing Yoko. The Surrey-based five-piece, who are playing their debut London gig at the *Barfly* in London's *Charing Cross Road* on June 4 and are managed by *MR* columnist Jon Webster, have previously made three of their tracks available from their website (www.one101a.co.uk).

NW PLATINUM
 Inside All The People – Planet Funk (Virgin) Eighties styled epic should follow Chase The Sun into the Top 10 (single, July 23); New York City Cops – The Strakes (Rough Trade) Proof that sometimes the music can live up to the expectations (single, June 25); Hot Girls – Snlper Creek feat Laverne (London Underdog) About to pop up through a new major urban imprint (single, tbc); So Solid Crew feat Miss Dynamite – They Don't Know (Demos) Explosive infused (single, tbc); The Coral – Shadows Fall, (Deltaone) Strong debut from young Liverpool band bursting with ideas (single, June 25); Hopping – Louie Austen (Cheep Records) Hopping into Retro crooning over fresh new beats. Stargate – Wilder (Telstar) Norway has the funk (single, tbc).



Polydor set to blast with Miss Dynamite

Polydor last week completed an albums deal for ragga MC Miss Dynamite, who features as the guest on current club hit *Boo* by Sticky.

Dynamite's profile is set to rise in coming months through her collaborations on singles by a number of garage acts including *So Solid Crew* and *B-15*.

Polydor A&R manager Simon Gavin says, "Dynamite is absolutely the real deal. We're going to get on with making her own record following all the great vocals. By the interest we are already getting in her from the States, we will be having all the top people working with her."

Dynamite, who is published by EMI Music and was brought in to Polydor by A&R scout Jade Richardson, is currently writing tracks for her debut.

"We will break her without a doubt. She is huge on the underground and is already a hero for the kids," says Gavin.

Cream deals set stage for US drive

Leading dance brand Cream has entered a partnership with Madonna's manager Carole Norman and promoter SFX to develop the US activities of the company, which launches its first US events this week.

"We have found key US executives to guide us. Our profile is already quite high in the US, so it's like a blank canvas to work on," says Cream managing director James Barton. "We have been very strategic on deciding the entry level for us in the US and have decided it is Creamfields. We need to use the events side of the business for leverage into other areas, and it's a great way of showcasing the Cream culture and what we're all about."

The first Creamfields US events are set to take place in September in New York and Las Vegas with a line-up including *Orbital*, *Fatboy Slim*, *Stereo MC's* and *Crystal Method*.

The Las Vegas event also marks the debut US live appearance of *Basement Jaxx* on September 29. A 25-date *Cream club*



Basement Jaxx: making live US debut

tour will support the festival dates. Meanwhile, following its recent label deal with Parlophone in the UK, Cream is this week expected to confirm details of a similar US arrangement with a partner outside the EMI group.

"Ultimately I feel our business as being records, with the events driving the brand," says Barton.

NITIN SAWHNEY

V2 gears up to spread Sawhney's world view

by James Roberts

When Nitin Sawhney's breakthrough album *Beyond Skin* was released in September 1999, the quietly unassuming multi-instrumentalist was little known outside select music circles except, perhaps, as one of the co-founders of the Goodness Gracious Me comedy team.

Since then he has played with Paul McCartney, been nominated for a Mercury Music Prize and been praised to the rafters by the likes of Madonna. Clearly, there is a lot resting on his follow-up album, his first for V2 following his split from Outcaste Records.

Sawhney has recently accepted the challenge head-on. His V2 advance allowed him to approach recording with a new perspective, embarking on an ambitious two-month trip around the world to collect contributions from more than 200 musicians for what eventually became his third album, *Prophecy*.

With the bare bones of the album created in his Willesden studio in north west London before the journey, the travelling – locations including Spain, South Africa, France, India, Australia and the US – was more about finding the soul of the music. "It wasn't about simply recording – it was about getting intangible inspirations for the album and trying to experience something real," he says.

"I went around with a laptop and a MiniDisc Walkman to get an organic flow to the evolution of the album, trying to get in touch with people who I thought were spiritually developed – from

Mandela in South Africa, Aborigines in Australia to native Americans and kids in Soweto."

One key collaboration was with Chicago soul veteran Terry Callier, whose track, *Street Guru*, features a randomly sampled Chicago cab driver "going off on one about development, technology, multiculturalism".

Meanwhile, time spent in Brazil saw Sawhney continue his working relationship with Sting, a friendship that also sees the pair share the bill at UK gigs this summer.

Perhaps the South African leg of the recording offered the personal fulfilment Sawhney had been searching for on the project. Having read Nelson Mandela's autobiography *Long Walk To Freedom*, Sawhney interviewed the former South African president, with parts of the interview featuring at the start of *Breathing Lights*. Elsewhere, a choir of Sowetan schoolchildren sing in three Zulu languages on *Footsteps*.

Following the 100,000-plus sales that *Beyond Skin* achieved in the UK alone, it would be easy to jump to the conclusion that such an indulgent and ambitious project might spell commercial disaster. Inevitably Sawhney argues otherwise. "*Beyond Skin* sold well abroad in the places it was released; that was very good currency to be able to say I wanted artistic freedom. Although this album doesn't compromise, what I do it is accessible, which is what I wanted," he says.

The task for V2 is to turn this vision into commercial reality, a task that has already begun, according to V2 general manager David



In harmony: Sawhney (left) with Sting who will share the bill during UK gigs this summer

Steele. "The interest we have had from all our international affiliates has been incredible. I think *Beyond Skin* could have been bigger everywhere, but at this time it is a very much a world plan," he says.

European promotion is already underway, with radio stations including Kiss and Choice plus Steve Lamacz and Jo Whitney on Radio One among the early adopters. "It is already appealing to an amazingly broad range of media; that shows the breadth of the record. It is contemporary, but also unique," says Steele.

Following the album's launch on June 18, the track *Sunset* will be released as a single on July 16, backed by a set of remixes from names such as MJ Cole, KV5 (otherwise known as the team behind Smoke City), London Electricity and J-Walk. Meanwhile, Sawhney and his 14-piece band – which includes a string trio from the English Chamber Orchestra and guest vocalists such as Jheisha Anderson – are hitting the road with a string of

dates across Europe and the US between now and the end of the year, including three concerts at London's Royal Albert Hall in December.

As V2 gears up its marketing plan, which is tapping into the support Sawhney has already won from the quality broadsheets, he himself is keenly aware of where his music does – or does not – fit into a broader context. "The whole association with the world music tag is a microcosm of apartheid that goes on in record shops," says Sawhney. "What I wanted to do on this album was subvert that whole thing. This is music from around the world but you can put it a very mainstream context, with influences from garage to drum & bass to rap."

Now the challenge for V2 is to tackle that mainstream head on. With Sawhney's album arguably the most important record for the company this year, outside of *Stereophones* and *Black Crowes*, it certainly looks set to give it the best shot.

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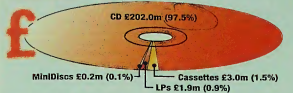
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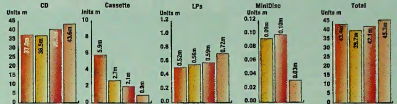
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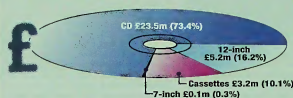


TOTAL VALUE = £207.2m

FIRST QUARTER ALBUM SHIPMENTS



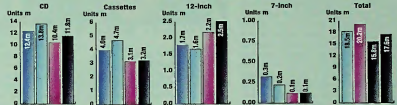
SINGLES



TOTAL VALUE = £32.0m

Pie charts show value of first quarter trade deliveries. Bar charts show unit sales of formats during the first quarters of the past four years. Source: BPI

FIRST QUARTER SINGLE SHIPMENTS



Respectable UK singles and album sales defy world-wide downturn

Atomic Kitten and the UK singles chart have been hit with more premature obituaries than Mark Twain, John Stonehouse and Paul McCartney combined, so it was rather fitting that their resurrections should coincide in quarter one.

It was widely speculated that the Kittens were rapidly heading towards the exit door at Virgin Records before they surprised the entire music industry - including many of their own record company - by securing four consecutive weeks at number one with *Whole Again*. It was the first of several singles issued during 2001's opening period whose sales went through the roof, thereby returning some credibility to the singles countdown.

Whole Again sold 760,000 copies over the counter during the first three months of the year, a total that a year earlier would have made it the biggest-selling single by a margin of around 140,000 sales, but in 2001 that was only good enough to place it third. Beating the Kitten single were the Universal Island-issued *I Wasn't Me* by Shaggy and Polygram's Pure And Simple by Hear-Say, which both smashed through the 850,000 mark before ending their way past 1m sales, the first to do so since Jive's Britney Spears in 1999.

There were healthy totals, too, for several other releases such as RCA set Westlife's *Upown Girl* and the Columbia-issued Teenage Dirtbag by Wheatus, as unit shipments during the quarter rose year-on-year by a welcome 10.9% to 17.6m. At first glance, the picture looks even better on value with BPI figures showing a 12.23% increase as the singles market reversed its decline to be worth £32.0m in quarter one.

However, the sector's apparent revival in fortunes after a year in which unit shipments fell by 17.5m to 66.1m - their lowest annual level since 1994 - should be viewed with some caution as sales have since already started to slip back below 2001's level. "The industry should still be concerned about singles," warns Virgin Megastores head of music product Jim Battison. "Clearly there are reasons why people are not buying singles, with the odd exception like Shaggy."

Battison remains concerned about the narrow pricing gap between singles and comparatively-discounted albums which make singles appear like relatively poor value for

BIGGEST SELLING ALBUMS - Q1 2001

1	NO ANGEL Dido	695,404
2	SONGIRL Sea Cassidy	362,282
3	PARACHUTES Coldplay	353,663
4	NOT THAT KIND Anastacia	322,361
5	THE CHILLOUT SESSION Various Artists	321,474
6	POPEYE Hear-Say	306,747
7	CHOCOLATE STARFISH AND THE HOT DOG Limp Bizkit	281,648
8	WHITE LADDER David Gray	278,933
9	THE GREATEST HITS Toxic	275,763
10	OMNIBUS BIG MONKA Toyah	272,785

Source: QM

% OF DELIVERIES BY UNITS

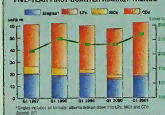
	Q1 '99	Q1 '00	Q1 '01
Budget	14.7%	13.3%	13.4%
Mid Price	17.6%	14.6%	14.2%
Full Price	67.7%	72.7%	72.5%

% OF DELIVERIES BY VALUE

	Q1 '99	Q1 '00	Q1 '01
Budget	7.5%	7.3%	7.9%
Mid Price	14.6%	9.3%	10.9%
Full Price	77.9%	83.4%	81.2%

Source: QM

FIVE-YEAR FIRST QUARTER MARKET TRENDS



money, but the only serious changing their price will not cure the problem. "I don't think price is the answer. Radio play is a key factor. If stuff is being played six to eight weeks up front, played right off sick of it. There is also more availability of things such as the Box, MTV and specialist channels like Kids TV and Kerrang!, meaning people can access singles more so maybe don't feel they need to buy them," he says.

However, BMO sales director Richard Corps is confident singles sales will improve in the coming months as the release schedule brightens, including the likes of Faithless and Natalie Imbruglia from his own company. "I

think we'll make the numbers up," he predicts. "Last year there were a lot of big singles coming up around this time so we've got to compete against that. It's a quiet time at the moment for singles but there are a number of big releases coming out over the next few weeks and months."

Within quarter one the CD format

predictably played a leading role in the overall rise in singles sales, but proportionally the biggest jump in terms of value was narrowly provided by the 12-inch. The vinyl format generated 13.9% more income compared to the same quarter last year, in contrast to a 13.5% increase in CD singles, while cassettes showed a modest rise and the seven-inch market shrank further. Virgin Records sales director Jonathan Beardsworth is confident the vinyl revival will continue. "Vinyl is very interesting. It went through a period where it remained the province of the specialist but now 12-inch vinyl is a really important format, particularly in the dance market and increasingly the volumes are improving. You have to say there's a buoyant vinyl sector," he says.

Vinyl's growing importance to overall singles sales was more than emulated on albums, with 21.7% more LPs were shipped in quarter one compared to the same period in 2000. In contrast, cassette shipments plummeted by 56.2% and only managed to better vinyl's total by 222,000 units. With tape fast declining and the LP enjoying something of a revival, Beardsworth predicts vinyl will soon find itself above cassette as the second biggest-selling albums format in the UK.

If their unit decline was not bad enough, cassette shipments suffered an even bigger drop in value in the period, down year on year by 68.2% to just £3.0m with the 12-month total to the end of March 2001 only £36.4m. That is almost half the 1999 level and represents the lowest year-to-date since the vinyl-dominated days of 1977, when £35.1m worth of tapes was shipped to the market. Nowadays, even some of the biggest-selling albums - such as Edgy Grant's East West released The Greatest Hits, are not even making it onto cassette. "What really sells on cassette now is only compilations," says Virgin Megastores Executive. "Cassette as a range format is virtually non-existent and in two or three years will have gone completely."

Still, despite its rapid decline, it managed to hold its numbers better than MiniDisc. Just 0.03m units were shipped to retailers in quarter one, down 67.0% on 2000's equivalent period, with value sinking by 68.5% to £0.2m. The format accounted for just 0.1% of the value of the albums market in the first three months of the year compared to 0.9% for vinyl.

MiniDisc's overall part in the albums market is so insignificant, however, that its sharp decline hardly caused a ripple in what remains an extremely successful sector. More than 45m units were shipped in quarter one, representing a 7.5% year-on-year rise, though value slightly lagged behind with a 6.0% increase. As BPI research manager Chris Green notes, this is the fifth successive quarter in which unit growth was not matched by value increases. The total/dominant CD accounted for 97.5% of all album sales in the period, while for the first time the annualised total for CD albums broke through the £1bn figure.

The top sellers list was dominated by albums released before the start of the year, including Arista artist Dido's *No Angel* (695,404 sales) and the Billie Street/Hear-Say issued *Songbird* by Eva Cassidy, which both finally hit number one after slow climbs. Porfphone band Coldplay were among those benefiting from a lift in sales following February's Brit Awards, while Polygram's Hear-Say managed to achieve sixth place for the quarter with their *Postcards* album after just one week's sales.

Heavily relying on already-issued albums has become something of the norm for the first quarter of any year, further emphasising just how well the market performed during 2000's opening period with what few new gigs it had to offer. With the introduction of new superstar albums by the likes of Destiny's Child and REM in the following quarter, album sales are continuing to perform remarkably in the UK in defiance of almost every other leading music territory around the world.

Coupled with more UK-licensed acts selling overseas, the UK music industry has much to be satisfied with. But it still has to produce some hefty figures on albums to try to outdo 2000's Beatles-associated record-breaking year, while the troubled singles market is in need of close attention. Paul Williams

RETAIL FOCUS: SOUNDHOUSE

by Karen Faux

Since seeing Tom McRae perform as support to Dido, Soundhouse partner Paul Savage has been championing his eponymous album. "On the basis of in-store plays and recommendations the album has been flying out," he says. "I reckon he is the next David Gray."

Savage reports that the store's hot tips usually live up to high expectations, and other acts currently receiving plenty of exposure include Starsailor and India.Arie.

Directing customers to new acts is clearly one of the most enjoyable aspects of the business for Savage, who has worked in music retailing for 24 years. Soundhouse has been trading in the coastal town of Deal, in Kent, for the past nine years while its counterpart in nearby Broadstairs has established itself in the past six.

"The beauty of being a small store is that we can adapt to survive," says Savage. "One of the most noticeable trends recently has been the swing away from indie into rap and nu metal. Whereas at one time we would



McRae: Here tipped by Soundhouse staff

have sold 30 or 40 copies of a Shed 7 album, now we're only selling eight or 10. Instead we're selling loads of Outkast and anything to do with 2Pac."

Limp Bizkit, Tool and Linkin Park are all very strong sellers in both stores, and Savage is anticipating big sales for Faithless. "However, it ranted that a customer came in with a

FACING THE PRICE ISSUE

Paul Savage believes that supermarkets have made music a throwaway product. Increasing cost-pressure from this sector in the past couple of years has forced his store to reduce premium CDs from £13.99 to £10.99 and maintain a chart offer of two CDs for £22. "The problem is that the public now perceives the price of an album as being around £10.99 or £11.99," he says. "The music has been undervalued and it is too late to do anything about it."

download of the album from the internet before we had even received a promotional copy," he says. "We should be presenting things to the customers, not the other way round."

This scenario is viewed as "rightening" and potentially damaging to the long-term health of physical stores. While the shop has a website, it does not anticipate selling

product directly from it in the near future. "We don't specialise so there is not a particularly strong angle," says Savage. "Essentially we are a small shop that has an important niche in its particular location and that is the way we like it."

Soundhouse benefited from a refit two years ago and is now fully kitted out with racking supplied by ID Systems. "The ID racks have tied in with new stands supplied by Sony and EMI, and this has enhanced the overall look," says Savage. "Although we are in a 1970s building the interior is very modern, and customers often comment on the fact that the store has a lot of character."

Although both shops are increasing turnover each year, there are no plans to expand. "This summer we will have to compete with yet more out-price multi-buys on the High Street, and our margins will be squeezed further," says Savage. "It is a difficult climate to work in."

Soundhouse: 112 High Street, Deal, Kent CT14 6BE, tel: 01304 381 134, website: www.soundhouse.4mg.com

IN-STORE NEXT WEEK (from 4/6/01)



Windows – Radiohead, Mike Oldfield; **In-store** – Toris, 3LW, Radiohead, Mike Oldfield, Bonaparte, Proclaimers, Substitute, Kate Rusby, The Wonder Stuff, Travis, Glenn Tilbrook, Matt Dightton, Echo & The Bunnymen, Mary Chapin Carpenter, Depeche Mode, Divine Comedy, Megadeth, David Byrne, John Williams, selected CDs for £9.99 and four CDs for £20. **Press ads** – The Wonder Stuff, Jetty and Tull, Malcolm Arnold, The Best Northern Soul All Nighter, Ever the Club Box, Solar Spectrums 2, Zero 7, Sun After Dark, Ebow



In-store – Aya Napa: The Album 2001, Radiohead, Tom Petty, The Smiths, Franck, Mike Oldfield



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



In-store Goldfrapp, Susumu Yokota, Bond, Proclaimers, Stereo MCs, Sarah Brightman, Disco Breaks, Mastocruets, Fatboy Slim, three CDs for £15; **Listening posts** – Radiohead, Kate Rusby, Pearl Harbor, Vividki



In-store display boards – Tindersticks, Plaid, Four Tet, Zoot Woman, Squarepusher, Nick Cave, Mark B & Glacie, Simian



In-store – Road Trip, Steps, Faithless, Manic Street Preachers, Pearl Harbor, Radiohead, Me 8



In-store – Pearl Harbor, Smash Hits Summer, Mojo spotlight on Island; **Listening posts** – The Proclaimers, Badmarsh & Shi, Sarah Brightman, two Phillips 50 CDs for £15 to Classical Carholders



Singles – Faithless, Basement Jaxx; **Windows** – Monster, Manic Street Preachers, Steps, Me 8;



In-store – Brandy & Ray J, Mari Pellow, Muse, Sticky Fate, Ms Dynamite, Delirious



Selects listening posts – Dave Clarke, Kai Motta, Megadeth, Tool, Defenestration; **Mojo recommended retailers** – Ian Hunter; **Press ads** – Lift To Experience, Kokoa Suite, Carl Dooh Dan Band, Myracle Brah, Dwe



Windows – sale, REM, Urban Beats, Aly McBeal, CDs at £9.99 each or three for £21; **Listening posts** – 3LW,

DJ Krush, JJ Cale, EMF, XTC, Snuff, Raphaels, Sparkiehorse; **Press ads** – Mogwai, Zero 7, Elbow; **Outdoor posters** – The Who, World Cinema



Windows – Aya Napa: The Album 2001, Basement Jaxx, Faithless, Manic Street Preachers, I Monster, Muse, Radiohead, Steps; **In-store** – Dime Stars, Faithless, Pearl Harbor, Radiohead, Raging Speedhorn, Sparkiehorse, **Press ads** – Basement Jaxx, Blink 182, Coast to Coast, Dark Funk, Incubus, Mari Pellow, Members of Mayday, Monster, Public Domain feat. Chuck D, Roxy Music, Sparkiehorse, Smiths



Singles – Steps, Basement Jaxx, Faithless; **Albums** – Radiohead, Madonna;

In-store – The Smiths, 3LW



In-store – Eddy Grant, Travis, Anastacia, I Love Ibiza, Sunshine Anderson, Mya, The Eagles, Clubbies's Guide To Ibiza, **Press ads** – Tom Petty, Bob Dylan, Faithless, Basement Jaxx

ON THE SHELF

NIGEL HOUSE,
partner, Rough Trade,
Ladbroke Grove, London



"The beginning of the year was crazy, with all the activities around our 25th anniversary, and winning the Strat Award at the Music Week Awards in March. Although things have quietened down a bit, we are still very busy in the shop."

Recently we've been doing very good business with **White Stripes**. D. S.U.I., which has been around since last year. It's one of the best guitar albums we've had for ages. You could call it blues rock with attitude.

There is a lot of interest in Norwegian label Telle, which recently did a deal with Wolf Of Sound, and we have just put a single out on our own label for Swedish act **Polyester**. Polyester's producer, Youth, came into the shop and asked us to give the single a listen and we were impressed. It just so happened that someone from Zomba Music was in at the same time and

he seemed interested as well. Polyester can be described as a lo-fi Beatles and it is one of those tracks that has listeners subliminally nodding their heads to the rhythm.

This week we have also been doing well with an album by hip-hop act **Cannibal Ox** on Company Flow's label, Def Jux. In a more experimental vein, Ninja Tune has released a compilation of eight limited edition 10-inches previously released by **Cloudehead** and this is in big demand.

We are anticipating plenty of takers for new singles from **Strokes**, **Belle & Sebastian** and the new album from **Perice Brothers**. While we are still selling a lot of electronic, the likes of **Strokes** and **White Stripes** are diving renewed popularity for guitar music. This means we are seeing the return of real bands rather than faceless acts. It seems that people are now looking for longer-term projects.



ON THE ROAD

PAUL HEREDGE,
BMG territory manager for
London & S England

"On June 4 we had the new single from **Faithless**, **We Come 1**, and this is followed by an album, **Outrospective**, on June 18. I've heard a four-track sampler and judged it to be the best material they have produced to date. All of my stores are up for it, and it promises to be a key release for the summer."

Soul diva **Lisa Stansfield** is back with a new single on June 11, titled **Let's Just Call It Love**, and there will be an album from her, **Faith Up**, at the end of the month. So far **Radio Two** has played the single and she has also performed on the National Lottery. The main thrust of the campaign is to bring her back to people's attention.

BMG has recently rebranded its hits compilation series and I'm currently pre-reckon it is the best material they have produced to date. All of my stores are up for it, and it promises to be a key release for the summer."

June 11, Eddy Grant, Dido, Destiny's Child and Jennifer Lopez are among those featured.

"I'm also talking to my accounts about a single from **Dane Bowers**, Another Lover, which is due in June and a new album from **Usher** scheduled for later in the summer. Plans are underway to re-promote the **Dido** album on the back of the last single. To date it hasn't had much in the way of marketing support, but it will soon be benefiting from a fully-fledged campaign including TV advertising."

Quite a few of our releases have slipped back in the schedules so business has tended to quieten down a bit. The indie stores in my area are pretty happy with the state of business and are faring well in the mid- and low-price areas. There seems to be less aggressive price-cutting going on and greater stability is good news for everyone."

SINGLE of the week

LIMP BIZKIT: My Way (Interscope 4975732)
Released to coincide with a UK arena tour — including an outdoor extravaganza at Milton Keynes Bow on June 24 — this single should consolidate Limp Bizkit's position in the UK as the premier US rock act. Built around a magnificent moaning minor-key refrain, the single perfectly showcases singer Fred Durst's range. It is a listless, flat Radio One and comes with an engaging mix by William Orbit. **C**



SINGLE reviews

RECOMMEND ALLSTARS: Best Friends (Universal/Island CID775), Having enjoyed a prime-time slot on the Saturday morning show *SMTV*, the quintet release this infectious theme tune. Cowritten by Pete Dinklage of D-Ream fame and Jamie Petrie, it platforms the quirky pop tunes which litter the forthcoming album and is certain to capture the youthful target audience. **C**
GAD DAD: Harder Faster (B-Unique BUN 005CD), Mauled by the press in 1998, Gey Dads have nevertheless kept the core of their fanbase intact, as their gig at London Camden Dingwells in March proved. This promising single heralds their second album and a UK tour which runs until June 7. **C**
TSAR: Silver Shifter (Edel 0117425SHWR), Already A-listed at Xfm, this guitar-driven pop-rock precedes Tsar's forthcoming album. With trademark riffs and an infectious chorus, this single will build on their current live appearances. **C**
JIMMY VAN M: Sanctuary (Bedrock AM-BED18), Featured on John Digweed's *Live In Los Angeles CD*, this is a deep track from the resident DJ at New York's Two. Club support should help it make a chart impact. **C**
TEXAS: I Don't Want A Love (Mercury LOVER01), This remix, courtesy of the Stargate team, is released 14 years after the original track was penned by Johnny McEhone and Shaheen Spiteri. With the familiar Eighties pop sound as well as a new polished edge, the track is likely to stir interest from fans old and new. **C**
THE COOPER TEMPLE CLAUSE: The Warfare EP (Morning/RCA MORNING4), Reading's sultry grungeers follow their low-key debut with a further glimpse of their emerging style. Though it does not quite match the power of their live show — they are currently supporting Muse on a UK tour — it is another firm step on the ladder. **C**
THIRTEEN+: Truth Hurts (Polydor 571082Z), This is a useful, downbeat guitar-based tune which shows a coming of age for the group. It follows live shows with J72 and is sure to stir further interest. **C**
JULIENNE TAYLOR: Celtic Mantra (Virgin VSCD 1804), Championed by Radio Two, Taylor's third single is another Celtic wonder complete with breathy vocals, uilleann pipes and bodhran drums. This melodic mantra could go some way to kick-starting her career after a couple of false starts. **C**
RECOMMEND NEIL FINN: Last To Know (Parlophone CDRE560), While this single hardly breaks new ground it will rigity

please the many fans of Crowded House and their melancholy pop. Firm's recent live dates have attracted the likes of Johnny Marr and members of Radiohead up on stage — a tribute to this enduring songwriter. **C**
RECOMMEND HE HARCOURT: Something In My Eye (Heavenly HVN101CD), The first single from Harcourt's debut album *Be Monsters*, this is a wistful single that leads on well from his Maplewold mini-album. Written by Harcourt and co-produced with Tim Holmes of Death In Vegas, this strong track is backed by two new recordings. **C**
RECOMMEND DAFI PUNK: Digital Love (Virgin VSCD 1810), The rings of filtered disco return with another wooed-tongued track. Catchy, with a hint of Supertramp, this sounds perhaps just a little too late century. It is A-listed at Radio One. **C**
RECOMMEND PHATS & SMIL: This Time Around/Respect The Cook (Atlantic COMMULTY 75), Two of dance music's big hitters return with Tony Thompson on vocals, providing more summer vibes with a Cuban flavour. **C**
RECOMMEND French trio Bel Amour: Tend mes Parisien (one of the many) (while Kluster and Digital Souls also contribute versions)

STEREOPHONICS: Have A Nice Day (V2 VVRS016243), The second single from their third album, *Have A Nice Day* is stereophonic poppiest release yet — an acoustic-driven uplifting strummer timed perfectly for start of summer. The package includes four new tracks and is A-listed at Radio One. The band headline two outdoor shows in Donington and Cardiff in July. **C**
MR DAN: Mr Dan EP (Virgin VSCD802), Dan Carey branches out alone after being the driving force behind the long-running Sunday Best club and being half of Damns. These four mellow acoustic-tinged tracks have a summery feel. **C**
2PAC: Into The End Of Time (Interscope/Death Row 4975812), This slice of poppy hip hop samples Mr Mister's Broken Wings, and has been A-listed by Radio One. With the rapper reaching a wider fanbase than when he was alive, this is set to maintain his profile. **C**
RECOMMEND R KELLY FEAT. JAY Z: Fiesta (Jive 9252142), This remixed urban cut from the *TP2.com* album is a summery track with lilting Spanish guitars. More attempt than earlier singles from the album, this is set to be Kelly's 20th Top 30 UK single thanks to a Clipping at Radio One and a top placing in *MTV's* *Urban Chart*. **C**
GLOSS: New York Boy (Nude NUSTD02), Gloss's Icelandic vocalist, Heidrun Arns, comes across at times like a naive Debbie Harry on this fine slice of guitar-led pop. **C**



RECOMMEND INDIA.ARIE: Video Notes (Universal TMGCD1505), Quits rummy through this impressive Radio One Clipped debut single from the US soul singer. With echoes of Erykah Badu or Jill Scott, this fitting, soulful song lifted from her album *Acoustic Soul* should bring her all the acclaim she deserves. Hopefully her growing US profile will allow her time to devote time to a European breakthrough. **C**



RECOMMEND SPARKLEHORSE: It's A Wonderful Life (Parlophone 5256162), The third album from Mark Linkous proves to be his most accessible to date with its lilting harmonies and lightly-fuzzed guitar pop. This shimmering album features an array of guests including Tom Waits and Nina Persson from The Cardigans. It is partly produced by Dave Fridman (Mercury Rev). **C**



ALBUM of the week

TRAVIS: The Invisible Band (Independiente 150M2CD)
Expectations are high for Travis's third album — the follow-up to the eight-times-platinum *The Man Who...* — and the Glasgow four-piece do not disappoint. The album, produced by Nigel Godrich, is filled with a slew of future hit singles: *Flowers In The Window*, *Side*, *Follow The Light* and *Pipe Dreams*. Totally engrossing, and a shot in the arm for retail during the normally quiet summer period. **C**



The future looks shiny for this band, given the success enjoyed by artists such as Lene Marlin and Emilianò Torrini.

ALBUM reviews

ASIAN DUB FOUNDATION: Frontline 1993-97 (Nation NRCD2006), London-signed ADF's former label Nation release this collection of now-legendary tracks from pre-Ruff's teenage singles, plus remixes of tracks from their 1995 debut album *Facts And Fictions*. ADF's early sound resides in between hardcore rags and deep dub to create an impressive collection. **C**
ITS JO & DANNY: Thugs Lounge (Double Snazzy/RCA SNAZZ2CD), The Welsh-based duo make strides in production terms on the follow-up to the acclaimed *Lamb Haired Girl To Bearded Boy*. The acoustic foundations remain, but beats, scratches and quirky interludes cut across the homespun folk melodies and fresh pop machine. **C**
RECOMMEND STATIC-X: Warning Bros 9362-47948-2, The follow-up to Wisconsin Death Trip is another heavy-duty collection of nu metal. With its profile lifted by their support slot on *Gigamonster's* European tour, this album is likely to please metal fans here and Stateside. **C**
ELLIE CAMPBELL: Ellie (Jive 9201312), Although sounding not unlike staminatee Britney Spears, with big ballads and upbeat pop anthems, this debut collection from the 21-year-old Peter Waterman protégée is a strong example of the genre. **C**
LAPTOP: The Old Me Vs The New You (Trust Me DMM05), Laptop's second album seems to be an exercise in fine-tuning their sound, namely Eighties-style electronic pop. Jesse Hartman sounds like Phil Oakey's younger brother, while his deadpan delivery perfectly conveys the tragedy-comedy reflected in the lyrics. **C**
OUTSIDAZ: The Bricks (Rap Infection RLCD-03), Following last year's debut EP, this album highlights Outsizaz's entertaining and upbeat approach. I'm leaving is an infectious party cut featuring Rak Diggaah and Kelis, while Redman and Method Man guest on the sparse *Who You Be*. **C**
PRAM: Somnology (Domino WDCD95), This is a Pandora's box of oddities from the compelling Pram. They conjure up a sinister sound, with wozy clarinets oozing against clockwork rhythms. This album is made up of new tracks and remixes by Jeffrey

luminaries including Andy Votel. **THE CULT: Beyond Good And Evil (Atlantic 756793440)**, This is the first Cult album in more than seven years, and reunites Ian Astbury, Billy Duffy and Matt Sorum from the classic line-up. Produced by Bob Rock, this total metal meltdown throws up some classic moments including the single *Rise*, *Take The Power* and the over-the-top opener *Rage* (The *SOMACD25*). **C**
SLAM: Alien Radio (Soma SPMACD25), Slam's influence on the UK techno scene in the past decade is undeniable. Alien Radio should propel the duo out of the realms of cult favourites into the same league as Underworld or Orbital. It includes the Top 50 update of their club hit *Positive*. **C**
ROBERT MILES: Organik (Salt SACD0003), Miles' orchestral, lounge-influenced producer Miles heads down tempo for this album of Eastern-flavoured trip hop. Recruiting world music stars such as Nitin Sawhney plus a 25-piece orchestra, Miles produces a heady mix that draws in lush strings, guitar, dub and beats. **C**
SPRUNG MONKEY: Get A Taste (Surfdog SD 70002), Though this band may leap from the same primordial soup that gave us *Blink 182* and *The Offspring*, they are more challenging than their peers. Irredeemably indie but major-league in production, even to the extent of hiring the ubiquitous Chris Lord-Alge to mix, this deserves to succeed. **C**
RECOMMEND DINA CARROLL: Ray Of... (Mercury 545819-2), Poised for a comeback, this collection of 18 tracks spans Carroll's successful pop career. With the ballads she is famed for as well as many of her dance hits, this is a diverse collection of Eighties and Nineties pop. **C**
LEGGO BEAST: Sines And Cymbals (Pork 080), Profic: beat-merchant Murray Clark unleashed his debut *From Here To G* last year. This album continues the theme, blending jazzy organic sounds with beats. **C**
VARIATIONS: Newborn Frequencies 03 (Obsessive VEGCD159), Renaissance and Twisted resident DJ Danny Howells is the man behind this double-CD mix of deep and dubby tech-house. Featured artists include Moonzink, Fuch D'VOID and Stylya Trouble. **C**



RECOMMEND SPARKLEHORSE: It's A Wonderful Life (Parlophone 5256162), The third album from Mark Linkous proves to be his most accessible to date with its lilting harmonies and lightly-fuzzed guitar pop. This shimmering album features an array of guests including Tom Waits and Nina Persson from The Cardigans. It is partly produced by Dave Fridman (Mercury Rev). **C**

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This week's reviews: Dugald Baird, Phil Brooke, Claire Bond, Jimmy Brown, Ed Dowling, Chris Finan, Tom FitzGerald, Owen Lawson, James Roberts and Nick Tetzko.



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2 JUNE 2001

CHART COMMENTARY

by ALAN JONES

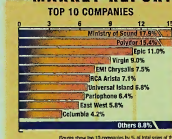


After a couple of weeks in the doldrums, the singles market improved by 32% last week, heralding the simultaneous arrival of six new entries to the Top 10. These include only one established act (Radiohead), one developing act (Dido) and no fewer than four debut acts (DJ Pied Piper, Blue, 3LW and Sunshine Anderson).

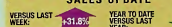
It is the first time this year that we have had so many new acts make their debut simultaneously in the Top 10 and, well, though they have done, the three R&B acts (Blue, 3LW and Sunshine Anderson) are easily overshadowed by new garage sensation DJ Pied Piper, whose Do You Really Like It spanned more than 148,500 buyers last week.

The record is the first release on the relentless scale to reach number one and gives further hope that the recently faltering garage scene may be on the up again. After a fairly quiet spell for the genre, Oxide & Neutrinio's Up Middle Finger debuted at

MARKET REPORT



SALES UPDATE



SINGLE FACTFILE

Few number one albums fail to produce at least one single, the only recent exceptions being George Michael's *Songs From The Last Century* and Radiohead's *Kid A*. The latter album, though critically lauded, has sold only 310,000 copies to date, less than a third of the 1.05m tally of Radiohead's previous album *OK Computer*. It is no surprise then to find that their upcoming album *Amnesiac* - recorded at the same sessions as *Kid A* -

is preceded by a single, namely *The Pyramid Song*, which debuts this week at number five. It is Radiohead's first single since 1998's *No Surprises* and, of the group's 11 previous singles, its first week sales of 41,000 are exceeded only by *No Surprises*' 52,000 opening and the 94,000 sales achieved by *Paranoid Android* on its first week in 1997. The *Pyramid Song* is their fifth single in a row to reach the Top 10, and sixth in total.

debuted at 11 and 12 with *Think About Me* and *Piano Love* respectively. After being sampled on Eminem's chart-topping *Stan*, Dido's *Thank You* makes the chart in its own right this week, debuting at number three after selling more than 51,000 copies. It therefore eclipses the number four peak position of the previous Dido single *Here With Me*, although the latter title sold nearly 63,000 copies on its first week. The offshoot single *Ward You Bad* debuted at number 15 back in March and proceeded to decline, eventually dropping out of the Top 75 four weeks ago. Since then it has made a recovery, bounding 78-71-49-34, with sales up 82% a fortnight ago and 133% last week. We usually give reasons for things like this, but in this case, we have to admit we just don't know.

Contrary to what was reported in this column last week, 5 Club 7's number one hit *Don't Stop Movin'* has not been added to their album.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	2	STAR 69	Fatboy Slim	Skinet SKINT/AXCD (3M/V/P)
2	1	YA DON'T SEE THE SIGNS	Mark B & Blade	Wordplay WOR/DCS 619 (V)
3	NEW	WHY BOY WITH A FEATHER	Juan Downes feat. Mik	Pepper PEP/CD 1 (V)
4	NEW	CASINO ROYALE/HEAD 'N'S	DJ Zane/DJ Hypo	True Playaz TRP/CO DMS (SR/D)
5	NEW	FIFTEEN FEET OF PURE WHITE SNOW	Nick Cave & The Bad Seeds	Mute COM/TE 282 (V)
6	4	STRANGE WORLD	Push	Inferno IFCR 38 (3M/V/V)
7	5	PRESSING IN THE WIND	Baby Driven Boy	Twisted Nerve/AL TNLX 010CD1 (V)
8	NEW	HARD BEAT EP 17	Various	Nakeluz NUKP/CD 2 (ADD)
9	NEW	COLOURS EP 2 - ORANGE/WHITE/PURPLE	Various	Tidy Ties UNT/DY012 (ADD)
10	NEW	MR WRITER	Stereophonics	V2 VVR 901558 (3M/V/P)
11	10	BACK UP TO (T) ME	Woolie feat. Lalin	Soul 2 Soul S2/CD 303 (V)
12	6	DEVOTION	Dave Holmes	Tidy Ties TIDY 154CD (ADD)
13	NEW	KEEP CLOSE	South	Ma Wax MWR/144CD5 (V)
14	NEW	I'M A HIPPIE	Spak	Echo EC/CD 110 (P)
15	12	OVER THE RAINBOW	Eve Cassidy	Blix Street/HOT HIT/HS (HOT)
16	13	DREAM ON	Depeche Mode	Mute LCD/00630 (V)
17	8	GROUNDED	My Vibeal	Infectious INFECT/370CD (3M/V/P)
18	NEW	AMPED DUB/TRANSFORMA	Freq Nasty	Skinet PRED (3M/V/P)
19	NEW	SOULSHAKA	Jon Driver	Infection IN/NO 017 (ADD)
20	NEW	TAKE THE LONG ROAD AND WALK IT	The Music	Fierce Panda / DM/V/V

All charts © CAP

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	DO YOU REALLY LIKE IT? (feat. Jay-Z & The Black Eyed Peas)	Missy Elliott	Interscope
2	2	DON'T STOP MOVIN' (feat. 5 Club 7)	Pepper	21
3	3	THANK YOU (feat. DJ Shadow)	Dido	22
4	4	ALL RISE (feat. Blue)	Incubus	23
5	NEW	PYRAMID (feat. Radiohead)	Parlophone	24
6	NEW	NO MORE (feat. M. A. D. D. Right)	EPIC	25
7	5	IT'S RAINING MEN (feat. The Roots)	D&B	26
8	NEW	RIDE WITH ME (feat. Jay-Z)	Interscope	27
9	NEW	HEARD IT ALL BEFORE (feat. Sunshine Anderson)	Atlantic	28
10	NEW	COLD AS ICE (feat. The Roots)	EPIC	29
11	NEW	SURVIVOR (feat. Dido)	Columbia	30
12	NEW	PLAY (feat. Jay-Z)	EPIC	31
13	NEW	OUT OF REACH (feat. The Roots)	Capitol	32
14	NEW	YOU ARE ALIVE (feat. The Roots)	Parlophone	33
15	NEW	ANGEL (feat. Jay-Z, Beyoncé)	MCA/Universal	34
16	NEW	ELECTRIC AVENUE (feat. The Roots)	Capitol	35
17	NEW	WHAT TOOK YOU SO LONG? (feat. The Roots)	Interscope	36
18	NEW	SMG (feat. Jay-Z)	Virgin	37
19	NEW	ALL FOR YOU (feat. J. Cole)	Interscope	38
20	NEW	WHO'S THAT GIRL? (feat. Jay-Z)	Interscope	39
21	NEW	I'M LIKE A BIRD (feat. Jay-Z)	Interscope	40
22	NEW	LOVIN' EACH DAY (feat. The Roots)	Parlophone	41
23	NEW	IT WASN'T ME (feat. The Roots)	MCA/Universal	42
24	NEW	WHOLE AGAIN (feat. Jay-Z)	Interscope	43
25	NEW	LAST MAN STANDING (feat. Jay-Z, The Roots)	Interscope	44
26	NEW	IMITATION OF LIFE (feat. The Roots)	Warner Bros	45
27	NEW	HAVE A NICE DAY (feat. The Roots)	Interscope	46
28	NEW	TEENAGE DRIBB (feat. The Roots)	Columbia	47
29	NEW	WHAT IT FEELS LIKE FOR A GIRL (feat. The Roots)	Interscope	48
30	NEW	CLINT EASTWOOD (feat. The Roots)	Parlophone	49
31	NEW	RING, RING, RING (feat. The Roots)	Capitol	50
32	NEW	BUTTERFLY (feat. The Roots)	Columbia	51
33	NEW	NEW YEARS DUB (feat. The Roots)	Interscope	52
34	NEW	STILL ON YOUR SIDE (feat. The Roots)	Interscope	53
35	NEW	I'M LOVE BE YOUR ENERGY (feat. The Roots)	Interscope	54
36	NEW	COWBOYS & KISSES (feat. The Roots)	Capitol	55
37	NEW	GET UP FREAK ON (feat. The Roots)	Capitol	56
38	NEW	BOMBS (feat. The Roots)	Capitol	57
39	NEW	SASSOL NUGGET (feat. The Roots)	Capitol	58
40	NEW	DANCING IN THE MOONLIGHT (feat. The Roots)	Capitol	59

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Robert Miles



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TOP 75



2 JUNE 2001

Wk	Label/Cover	Title	Artist (Producer)
1	Warner Bros 590245/5942 (TEM)	REVEAL	REM (M.Cadley/REM)
2	MCA/Universal Island 112322 (U)	HOT SHOT ★	Shaggy (Various)
3	2 Chesky/Arista 74321832/42 (BMG)	NO ANGEL ★ 3	Eddy Grant (Grant)
4	Icecast West 85738893 (U)	THE GREATEST HITS	Icecast West 85738893 (U)
5	Tuff Guy BMV03 (U)	ONE LOVE - THE VERY BEST OF	Tuff Guy BMV03 (U)
6	Destiny's Child (Knowles/Various)	SURVIVOR ★	Destiny's Child (Knowles/Various)
7	1 Go Beat/Polydor 545752 (U)	RISE ★ 3	Gabriele Vainoni
8	Mercury 548853 (U)	ONE WILD NIGHT - LIVE 1965-2001	Bon Jovi (D'Addario/Bon Jovi/Sambor/Lewis/Chick)
9	Columbia 57500 (U)	THE ESSENTIAL	Bob Dylan (Dylan/Wilson/Johnson/Various)
10	V2/Warner Bros 590245/5942 (TEM)	JUST ENOUGH EDUCATION TO PERFORM ★	Stromboli (Bird & Stromboli)
11	Mercury 548853 (U)	SCREAM IF YOU WANNA GO FASTER	Get Scared (Various)
12	Columbia 57500 (U)	THE ULTIMATE COLLECTION ★	Bob Dylan (Dylan/Wilson/Johnson/Various)
13	zombafrica 52070 (E)	WINGSPAN - HITS AND HISTORY	Paul McCartney (McCartney/McCartney/Warner/Various)
14	Universal 157852 (U)	COUNTRY GRAMMAR	Nelly (Casperman)
15	2 Epic 491422 (TEM)	NOT THAT KIND ★	Alanis Morissette (Various)
16	Warner Bros 590247/5922 (TEM)	HYBRID THEORY	Lil' Kim (Gilmore)
17	Elektra 759604/62 (TEM)	MISS...E...SO ADDICTIVE	Missy Elliott (Missy Elliott/Blackground/Various)
18	BMG StreetHit 021045 (U)	SONGBIRD	Eve Cassidy (Cassidy/Various)
19	1 Interscope/Polydor 60406 (U)	EXCITER	Exciter (Various)
20	Mercury 548853 (U)	EXCITER	Exciter (Various)
21	Parlophone 523060 (E)	GORILLAZ	Blur (Various)
22	2 Polydor 549328 (U)	RONAN ★ 4	Ronan Keating (Various)
23	1 HD/East West 85738893 (TEM)	WHITE LADDER ★ 4	David Gray (Gray/McCormack/Palson/De Vries)
24	Positive 850670 (U)	TOCA	Fragma (Zemke/Dufrenot/De Vries/Various)
25	1 Mercury 548853 (U)	POPPSTARS ★ 2	Hear Say (Star/Gang/Hedges/Jimm/Various)

26	Virgin CDVX 2940 (E)	DISCOVERY	Dave Park (Bingemer/Rosenman/Christie)
27	1 Polydor 549327 (U)	3 ★ 3	S Club 7 (Merical)
28	1 Parlophone 527852 (E)	PARACHUTES ★ 5	Coldplay (Parlophone/Coldplay/Allison)
29	Dreamworks/Polydor 602022 (U)	INFEST	Peace (Rosenman)
30	Superior Quality/A&M 6025 (U)	VIBRATE YOU	King Adora (Cornfield/King Adora/Springs)
31	Coria/London 657807630 (TEM)	I NEED YOU	Lolene Holloway (Shelton/Fleet)
32	1 S3 494102 (TEM)	ONKA'S BIG MOKA ★ 3	Talvin Singson (Onka/Various)
33	Virgin CDVX 2950 (E)	ALL FOR YOU	Jamie Jackson (Lynn/Lynn/Jackson/Rockwell/EMI)
34	1 Epic 500920 (U)	JLO	Jennifer Lopez (Various)
35	Columbia 560242 (TEM)	KUD LOU EH	The Shirelows (Raddcliffe/Wiley)
36	4 Maverick/Warner Bros 590245/5942 (TEM)	MUSIC ★ 4	Maverick/Warner Bros 590245/5942 (TEM)
37	1 Infectious 10000 (SMM)	FREE ALL ANGELS	Ash (Morris/Ash)
38	Interscope/Polydor 604062 (U)	UNTIL THE END OF TIME	2 Pac (Westwood)
39	Atlantic 7567000 (U)	YOUR WOMAN	Scottish Anderson (Bird)
40	Echo 50400 (3P)	ECHO PARK	Fedor (Norton/Fedor)
41	3 Wladimir CDVWLD 32 (M)	BORN TO DO IT ★ 6	Dr. Dre (Dre/Hitt/Dave)
42	7 Apple 528702 (U)	1 ★ 7	The Beatles (Martin)
43	Dreamworks/Polydor 602022 (U)	WHOA NELLY	Nelly Furtado (Eaton/Westwood/Lewis)
44	Decca 493764 (U)	CAPTAIN CORELLI'S MANDOLIN (OST)	Stephen Warbeck (Warbeck)
45	Epic 488312 (TEM)	SISSOVS VOL 1	Sprots (Ovshyn/Sprots/Fi/Sprots/Various)
46	3 Mercury 548853 (U)	THE GREATEST HITS ★ 6	Mercury 548853 (U)
47	1 Beggars Banquet 89000 (SMM)	KNOW OUR LOVE/RTM	Beggars Banquet 89000 (SMM)
48	Epic 501882 (TEM)	CAN YOUR ENEMY	Mya (Various)
49	Top Discosional 5012132 (P)	LATERALUS	Top Discosional 5012132 (P)
50	Mercury 548853 (U)	RENAISSANCE	Lionel Richie (Various)
51	3 Interscope/Polydor 604062 (U)	THE MARSHALL MATERS LP ★ 1	Enimem (Dr Dre/Enimem/Bass/The 45 King)

52	Warner Bros 590245/5942 (TEM)	OUT OF TIME ★ 5	REM (Liz/REM)
53	1 Interscope/Polydor 604062 (U)	Dr Dre (Dr Dre/Mat Man)	Interscope/Polydor 604062 (U)
54	Interscope/Polydor 604062 (U)	SIGNIFICANT OTHER	Interscope/Polydor 604062 (U)
55	1 Def Jam (P&P/Various/MCA)	A GIRL LIKE ME	Def Jam (P&P/Various/MCA)
56	1 Def Jam (P&P/Various/MCA)	THE ALTOGETHER	Def Jam (P&P/Various/MCA)
57	3 Dyanes 520260 (E)	SING WHEN YOU'RE WINNING ★ 7	Dyanes 520260 (E)
58	V2/Warner Bros 590247/5922 (TEM)	PROB WILLIAMS (Chambers/Power)	Warner Bros 590247/5922 (TEM)
59	Warner Brothers 247370 (TEM)	BREATHE	Warner Brothers 247370 (TEM)
60	3 Interscope/Polydor 604062 (U)	ALL THAT YOU WANT LEAVE BEHIND ★ 2	Interscope/Polydor 604062 (U)
61	Geffen/Polydor 493036 (U)	THE GREEN ALBUM	Geffen/Polydor 493036 (U)
62	Warner Bros 590245/5942 (TEM)	AUTOMATIC FOR THE PEOPLE ★ 6	Warner Bros 590245/5942 (TEM)
63	2 Independent 1000 (SMM)	THE MAN WHO ★ 2	Independent 1000 (SMM)
64	2 Republic 590245/5942 (TEM)	MY WAY - THE BEST OF ★ 2	Republic 590245/5942 (TEM)
65	5 Sire 799584 (U)	THE IMMACULATE COLLECTION ★ 3	Sire 799584 (U)
66	Epic 491422 (TEM)	REZZ ★ 2	Epic 491422 (TEM)
67	XL Recordings 740102 (U)	THE HOUR OF BELLWETHER ★ 1	XL Recordings 740102 (U)
68	XL Recordings 130 (U)	SINGLE I LEFT YOU	XL Recordings 130 (U)
69	1 Epic 500920 (E)	LOVERS ROCK	Epic 500920 (E)
70	Virgin DUBTVX 3 (U)	THE VERY BEST OF - 1980-2000 ★	Virgin DUBTVX 3 (U)
71	Columbia 496925 (U)	WHAEATUS	Columbia 496925 (U)
72	Atlantic ATL 83411 (TEM)	HUMAN	Atlantic ATL 83411 (TEM)
73	EMI 523012 (U)	SUBJECT TO CHANGE	EMI 523012 (U)
74	1 Def Jam (P&P/Various/MCA)	TIME AFTER TIME	Def Jam (P&P/Various/MCA)
75	3 Atlantic 7567000 (U)	IN BLUE ★ 2	Atlantic 7567000 (U)

NE Highest new entry, HD Highest debut, S Sales increase, * Sales increase 50% or more

CD, Produced with BMI and BPI cooperation. Copyright from actual sales last Sunday - Subject to a small number of sales 4,000 copies across the UK.

TOP COMPILATIONS

Wk	Label/Cover	Title	Artist (Producer)
1	Mercury 548752/549756 (U)	BRIDGET JONES'S DIARY (OST) ★ 2	Mercury 548752/549756 (U)
2	EMI/Virgin Atlantic CDVWLD 32 (M)	NOW THAT'S WHAT I CALL MUSIC! 49 ★ 3	EMI/Virgin Atlantic CDVWLD 32 (M)
3	WSM WSMCD011/WMM011 (U)-(TEM)	CHILLED IBIZA	WSM WSMCD011/WMM011 (U)-(TEM)
4	Virgin/EMI VTD002386 (U)-(E)	THE ALBUM	Virgin/EMI VTD002386 (U)-(E)
5	Virgin/EMI VTD002381 (U)-(E)	CLUBBED OUT	Virgin/EMI VTD002381 (U)-(E)
6	WMM WMMCD011/WMM011 (U)-(TEM)	THE LOOK OF LOVE - THE BURT BACHARACH	WMM WMMCD011/WMM011 (U)-(TEM)
7	Universal TV 551122 (U)-(U)	PURE & SIMPLE	Universal TV 551122 (U)-(U)
8	Universal TV 556802 (U)-(U)	SUNSET & BAZAAR	Universal TV 556802 (U)-(U)
9	Virgin/EMI VTD002374 (U)-(E)	LOVE 70'S	Virgin/EMI VTD002374 (U)-(E)

10	Universal TV 556802 (U)-(U)	DISCO FEVER	Universal TV 556802 (U)-(U)
11	Ministry Of Sound M03M015 (U)-(TEM)	THE CHILL OUT SESSION ★	Ministry Of Sound M03M015 (U)-(TEM)
12	Ministry Of Sound M03C011 (U)-(TEM)	TRANCE NATION 5	Ministry Of Sound M03C011 (U)-(TEM)
13	Universal TV 551122 (U)-(U)	DJ LUCK & MC NEAT PTS - II	Universal TV 551122 (U)-(U)
14	Ministry Of Sound M03C011 (U)-(TEM)	THE ANNUAL - SPRING 2001	Ministry Of Sound M03C011 (U)-(TEM)
15	Channel 4 Music CAM00212 (U)-	TRIGGER HAPPY TV - SERIES 2	Channel 4 Music CAM00212 (U)-
16	WMM WSMCD 0159 (U)-(TEM)	THE CLUBBER'S BIBLE II	WMM WSMCD 0159 (U)-(TEM)
17	WMM WMMCD0159 (U)-(TEM)	FUNKLOVE - ONE NATION UNDER A GROOVE	WMM WMMCD0159 (U)-(TEM)
18	Hollywood B125421/HVR (U)-	SAVE THE LAST DANCE - OST	Hollywood B125421/HVR (U)-
19	BMG SonyTelstar 74321854/61 (U)-(BMG)	STREET VIBES 7	BMG SonyTelstar 74321854/61 (U)-(BMG)
20	Virgin/EMI VTD002389 (U)	CREAM LIVE	Virgin/EMI VTD002389 (U)

ARTISTS A-Z

Artist	Wk	Label/Cover	Title	Artist (Producer)
1	2	Warner Bros 590245/5942 (TEM)	REVEAL	REM (M.Cadley/REM)
2	1	MCA/Universal Island 112322 (U)	HOT SHOT ★	Shaggy (Various)
3	2	Chesky/Arista 74321832/42 (BMG)	NO ANGEL ★ 3	Eddy Grant (Grant)
4	1	Icecast West 85738893 (U)	THE GREATEST HITS	Icecast West 85738893 (U)
5	1	Tuff Guy BMV03 (U)	ONE LOVE - THE VERY BEST OF	Tuff Guy BMV03 (U)
6	1	Destiny's Child (Knowles/Various)	SURVIVOR ★	Destiny's Child (Knowles/Various)
7	1	Go Beat/Polydor 545752 (U)	RISE ★ 3	Gabriele Vainoni
8	1	Mercury 548853 (U)	ONE WILD NIGHT - LIVE 1965-2001	Bon Jovi (D'Addario/Bon Jovi/Sambor/Lewis/Chick)
9	1	Columbia 57500 (U)	THE ESSENTIAL	Bob Dylan (Dylan/Wilson/Johnson/Various)
10	1	V2/Warner Bros 590245/5942 (TEM)	JUST ENOUGH EDUCATION TO PERFORM ★	Stromboli (Bird & Stromboli)
11	1	Mercury 548853 (U)	SCREAM IF YOU WANNA GO FASTER	Get Scared (Various)
12	1	Columbia 57500 (U)	THE ULTIMATE COLLECTION ★	Bob Dylan (Dylan/Wilson/Johnson/Various)
13	1	zombafrica 52070 (E)	WINGSPAN - HITS AND HISTORY	Paul McCartney (McCartney/McCartney/Warner/Various)
14	1	Universal 157852 (U)	COUNTRY GRAMMAR	Nelly (Casperman)
15	2	Epic 491422 (TEM)	NOT THAT KIND ★	Alanis Morissette (Various)
16	1	Warner Bros 590247/5922 (TEM)	HYBRID THEORY	Lil' Kim (Gilmore)
17	1	Elektra 759604/62 (TEM)	MISS...E...SO ADDICTIVE	Missy Elliott (Missy Elliott/Blackground/Various)
18	1	BMG StreetHit 021045 (U)	SONGBIRD	Eve Cassidy (Cassidy/Various)
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20	1	Mercury 548853 (U)	EXCITER	Exciter (Various)
21	1	Parlophone 523060 (E)	GORILLAZ	Blur (Various)
22	2	Polydor 549328 (U)	RONAN ★ 4	Ronan Keating (Various)
23	1	HD/East West 85738893 (TEM)	WHITE LADDER ★ 4	David Gray (Gray/McCormack/Palson/De Vries)
24	1	Positive 850670 (U)	TOCA	Fragma (Zemke/Dufrenot/De Vries/Various)
25	1	Mercury 548853 (U)	POPPSTARS ★ 2	Hear Say (Star/Gang/Hedges/Jimm/Various)

2 JUNE 2001

CHART COMMENTARY

by ALAN JONES

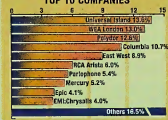


It is beginning to look a lot like Christmas. We could not be further away from the record industry's favourite season but the chart is filling up with compilations in a manner usually only seen in December. Two legendary Bobs – one live, one dead – have new entries to the Top 10 this week with best of sets, while the Top 15 includes similar sets from Eddy Grant, Billy Joel and Wings as well as a live best of from Bon Jovi.

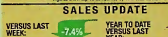
The Bobs we refer to are, of course, the late **Robert Nesta Marley** and **Bob Dylan**, whose 60th birthday excited a media frenzy last week. In response to the great man's milestone, Columbia unleashed *The Essential Bob Dylan*, a double album set which debuts this week at number nine after selling more than 22,000 copies. It is the 41st chart album of Dylan's career and comes hot on the heels of *Greatest Hits* (1995), *The Best of Bob Dylan* (1997), and *The Best of Bob Dylan Volume 2* (2000). Of

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 75 best sellers



these, *The Best of Bob Dylan* fared best, reaching number six. *The Essential Bob Dylan* is his 27th Top 10 album, a total

ALBUMS FACTFILE

It is more than 20 years since Bob Marley died and a little over 17 years since Island released *Legend*, which has since gone on to become the biggest-selling reggae album worldwide. It topped the UK chart for 12 weeks in a row – no other album has managed this since – and is one of the 20 biggest-selling albums of all-time domestically. Its mass appeal continues, with sales recovering from 70,000 in 1998 to 132,000 in 1999 and a remarkable

175,000 last year. Marley's widow Rita described it as "perfect" – but Island are improving on perfection and have released *One Love – The Very Best of Bob Marley & The Wailers* as his successor. The new album – which includes several tracks not on *Legend* – debuts this week at number five, with sales of 32,000, while *Legend* – which, confusingly, is to be revamped as a double album shortly – retreats from 109 to 181.

REM's *Reveal* suffered a 52% decline in sales last week but the 53,000 copies it did sell were enough for it to retain pole position, finishing up 7,500 sales ahead of Shaggy's *Hot Shot*.

With airplay for the upcoming single Angel still increasing at a rapid rate, Herd Spot jumps 4-2 this week, the highest position it has achieved this week at number five, with sales of 25,000, a 7% decline in the market overall, and it has now topped the 25,000 sales mark.

Last week we implied that the resurgence of S Club 7's 7 was due to the addition of Don't Stop Movin' to the set. Our information was incorrect, as the track has most definitely not been grafted on, and we apologise to our friends at Universal for suggesting it had. Nevertheless, 7 continues its upward spiral, moving 40-27 this week, with sales up 36% week-on-week. The album is now just 20,000 short of its millionth sale.

COMPILATIONS

For the fourth week in a row, *Bridget Jones's Diary* is the number one album while *Now That's What I Call Music! 48* remains two. As cinema goes turn their attention to new movies, the Bridget Jones set's sales are beginning to slide, although they exceeded 50,000 for the sixth week in a row, with more than 59,500 sold in the week taking overall sales to within an ace of 500,000.

Sales of *Bridget* dipped by 21% last week, while *Now 48* suffered a more moderate 15% decline. There is no chance of the latter album returning to number one, however, as its sales of 33,500 are only just enough to keep it ahead of the chasing pack, with *Chilled Ibiza* now 3,500 sales behind compared to a 16,000 gap between the two last week. *Now 48* has sold a remarkable 749,000 copies in seven

weeks and is far ahead of any previous spring Now! release at the same stage – and is even outpacing some of the series' flagship Christmas albums.

While last week's new entries were all chill-out albums, this week's two new entries are *Pure & Simple* – a Universal offering comprised entirely of mainstream Top 40 cuts – and *I Love 70's*, a Virgin/EMI tie-in to the popular BBC2 series which is currently being re-run on Saturday nights. *Pure & Simple* has the edge, debuting at number seven with nearly 17,000 sales, while *I Love 70's* follows at number nine with more than 10,000 buyers.

We should also note solid sales for the Burt Bacharach compilation *The Look of Love* which dips a notch to number six but sold a further 18,000 copies to take its three-week total to 58,000.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	3	JUST ENOUGH EDUCATION TO PERFORM	Stonesophones	V2 VVR 1015208 (BMV) (P)
2	1	EXCITER	Depeche Mode	MCA GOSTUMM 190 (V)
3	4	SONGBIRD	Eye Cassidy	Blix Sirex/EMI G210645 (HOT)
4	2	LATERALS	Tool	Int'l Discos/Atlantic 9211032 (P)
5	NEW	CAN OUR LOVE	Tenderloins	RTM (Rogers) Banquet BBDCO 222X (V)
6	5	ASLEEP IN THE BACK	Elbow	V2 VVR 1015182 (BMV) (P)
7	6	FREE ALL ANGELS	Ash	Infectious INFECT00200 (BMV) (P)
8	8	ECHO PARK	Feeder	Echo ECHO034 (P)
9	11	SINCE I LEFT YOU	Avantages	XL Recordings XLCD 138 (V)
10	12	SIMPLE THINGS	Zerz 7	Ultimate Dilemma UDRC005 (BMV) (P)
11	9	THE HOUR OF BEWILDERBEAST	Buffy Dwyer Boy	XL Recordings TNLCD 133 (V)
12	NEW	THE UNKNOWN	Mark B & Glade	Wordplay (V)
13	14	PLAY	Moby	MCA GOSTUMM 112 (V)
14	7	THE WORLD NEEDS A HERO	Mingidusth	Metal M155C0 006 (P)
15	NEW	MY RED HOT CAR	Squarepusher	Wang WAP141CD (V)
16	13	THE OPTIMIST	Turin Brakes	Source SOUR C0062 (V)
17	17	VERTIGO	Groove Armada	Papper 0530332 (P)
18	16	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	MCA GOSTUMM1616 (V)
19	18	SHOWBIZ	Musa	Muszoneem MUSH SACO (BMV) (P)
20	20	TIME AFTER TIME	Eye Cassidy	Blix Street G 210021 (HOT)

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MARKET REPORT

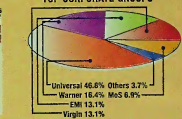
TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and % of total sales of the top 75 best sellers



TOP CORPORATE GROUPS



Figures show % of total sales of the top 75 best sellers



Artists sales: 74.2%
Compilations: 25.8%

THE YEAR SO FAR...
TOP 20 SINGLES

TW	GW	Title	Artist	Label
1	1	IT WASN'T ME	SHAGGY FEAT. BYRONK	MCA
2	2	PURE AND SIMPLE	HEARSAY	POLYDOR
3	3	WHOLE AGAIN	ATOMIC KITTEN	INNOCENT
4	4	UPTOWN GIRL	WESTLIFE	RIA
5	5	TEENAGE DIRTYBAG	WHEATUS	COLUMBIA
6	7	DON'T STOP MOVIN'	S CLUB 7	POLYDOR
7	6	CLINT EASTWOOD	GRILLZ	PARLOPHONE
8	8	TOUCH ME	RUI DA SILVA FEAT. CASSANDRA	ARISTA
9	9	IT'S RAINING MEN	GERI HILLWELL	EMI
10	11	ROLLIN'	LIMP BIZKIT	INTERSCOPE/POLYDOR
11	10	I'M LIKE A BIRD	NELLY FURTADO	DREAMWORKS
12	11	EVERYTIME YOU NEED ME	FRAGARA FEAT. MARIA RUBIA	POSTIVA
13	13	ALWAYS COME BACK TO YOUR LOVE	SAMANTHA NUNJA	WILD CARD
14	12	MS JACKSON	OUTKAST	LAFACE/ARISTA
15	15	WHAT TOOK YOU SO LONG	EMMA BUNTON	VIRGIN
16	18	BUTTERFLY	CHAZY TOWN	COLUMBIA
17	20	SURVIVOR	DESTINY'S CHILD	COLUMBIA
18	14	HERE WITH ME	DIDO	ARISTA
19	19	OUT OF REACH	GABRIELLE	GO BEAT/POLYDOR
20	16	DANCING IN THE MOONLIGHT	TOPLADER	SONY S2

© CN Last week's position appears chart from four weeks ago

2
june
2001

THE OFFICIAL CHARTS

1W
music week

singles

1TOP
POPS
B
BIG RADIO 1
97.59 FM

THE OFFICIAL UK CHARTS
SUPPORTED BY worldpop.com



1 DO YOU REALLY LIKE IT

Relentless/MoS

DJ Peadar Kirby & The Masters of Ceremonies

- | | | | | | | | | | |
|------------------|-----------------|---------------|--------------|------------------------------|------------------|-----------------|---------------------|-------------|--------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| DONT STOP MOVIN' | THANK YOU DIDDY | ALL RISE BLUE | PYRAMID SONG | NO MORE (BABY I'MA DO RIGHT) | IT'S RAINING MEN | RIDE WIT ME | HEARD IT ALL BEFORE | COLD AS ICE | OUT OF REACH |
| S Club 7 | Dido | Blue | Radiohead | 3LW | Geri Halliwell | feat. Cray Spud | Sunshine Anderson | MOP | Gabrielle |
| Polydor | Cheeky/Arista | Innocent | Parlophone | Epic | EMI | Universal | Atlantic | Epic | Polydor |



1 REVEAL

Revel

- | | | | | | | | | | | | |
|-----------------|-----------------|-------------------|--------------------------------|-----------------|-----------------|----------------|---------------|-----------------------|-------------------------------|-------------------------|----------------|
| 4 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 2 | 8 | 9 | 11 |
| HOT SHOT | NO ANGEL | THE GREATEST HITS | ONE LOVE | SURVIVOR | RISE | ONE WILD NIGHT | THE ESSENTIAL | JUST ENOUGH EDUCATION | SCREAM IF YOU WANNA GO FASTER | THE ULTIMATE COLLECTION | WINGS PAN |
| Shaggy | Dido | Eddy Grant | feat. Bob Marley & The Wailers | Destiny's Child | Gabrielle | feat. Bon Jovi | Bob Dylan | PERFORM | Geri Halliwell | Billy Joel | Paul McCartney |
| Warner Brothers | MCA/Unit-Island | Cheeky/Arista | Ice/East West | Columbia | Go Beat/Polydor | Mercury | Columbia | Stereophonics | EMI | Columbia | Parlophone |



- | | | | | | | | | | |
|---------------|----------------|------------|---------------|------------------|-------------------|--------------------|---------------------|-----------------|-----------------|
| 6 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| YOU ARE ALIVE | PLAY | RING RING | NEW YEARS DUB | UP MIDDLE FINGER | UPSIDE DOWN | WHO'S THAT GIRL | GET UP BREAK ON | SURVIVOR | EVICTED |
| Fragma | Jennifer Lopez | Aaron Soul | Musique Vs U2 | feat. Neutrino | feat. Tears | Eve | feat. Missy Elliott | Destiny's Child | Destiny's Child |
| Positiva | Epic | Def Soul | Serious | East West | Stockholm/Polydor | Interscope/Polydor | East West/Elektra | Columbia | Mercury |

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- 12 **20 SURVIVOR** Destiny's Child
Telstar
- 15 **22 IT WASN'T ME** Shaggy feat. Rikrok
MCA/Um-Island
- 14 **23 CUNT EASTWOOD** Gorillaz
Parlophone
- 18 **24 BUTTERFLY** Crazy Town
Columbia
- 19 **25 TEENAGE DIRTBAG** Wheatus
Columbia
- 21 **26 WHOLE AGAIN** Atomic Kitten
Innocent
- 16 **27 LOVIN' EACH DAY** Roman Keating
Polydor
- 18 **28 COWBOYS & KISSES** Anastacia
Epic
- 19 **29 ROCK DA HOUSE** Tall Paul
VC Recordings
- 22 **30 LIQUID DREAMS** O-Town
JRC/A



- 11 **31 RADIO NO 1 AIR**
Virgin
- 27 **32 WHAT TOOK YOU SO LONG?** Emma Bunton
Virgin
- 26 **33 ALL FOR YOU** Janet Jackson
Virgin
- 49 **34 WANT YOU BAD** The Offspring
Columbia
- 28 **35 PURE AND SIMPLE** Hear'Say
Polydor
- 24 **36 IMITATION OF LIFE** REM
Warner Brothers
- 17 **37 DEEP DOWN AND DIRTY** Stereo MCs
Island/Um-Island
- 36 **38 I'M LIKE A BIRD** Nelly Furtado
Dreamworks/Polydor
- 20 **39 BEFORE YOU LEAVE** Pepe Deluxe
Canskills/INCredible
- 38 **40 MR WRITER** Stereophonics
V2



compilations

- 1 **BRIDGET JONES'S DIARY (OST)** 10 **11 THE CHILL OUT SESSION**
Mercury Ministry of Sound
- 2 **NOW THAT'S WHAT I CALL MUSIC 48** 9 **12 TRANCE NATION 2001**
EMI/Virgin/Universal Ministry of Sound
- 4 **3 CHILLED IBIZA** 12 **13 DJ LUCK & MC NEAT PRESENTS VOL. II**
WSM Universal TV
- 3 **4 THE ALBUM** 14 **14 THE ANNUAL - SPRING 2001**
Virgin/EMI Ministry of Sound
- 6 **5 CLUBBED OUT** 18 **15 TRIGGER HAPPY TV - SERIES 2**
Virgin/EMI Doremi 4 Music
- 5 **6 THE LOOK OF LOVE - THE BUIT BACHARACH** 11 **16 THE CLUBBER'S BIBLE II**
WSM/Universal TV WSM
- 11 **7 PURE & SIMPLE** 15 **17 FUNKYLOGY - ONE NATION UNDER A GROOVE**
Universal TV WSM
- 7 **8 SUNSET IBIZA** 13 **18 SAVE THE LAST DANCE (OST)**
Universal TV Hollywood
- 9 **9 I LOVE '70'S** 19 **19 STREET VIBES 7**
Virgin/EMI Bragony/Halstar
- 10 **10 DISCO FEVER** 20 **20 CREAM LIVE**
Universal TV Virgin/EMI



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- 24 **21 GORILLAZ** Gorillaz
Parlophone
- 19 **22 ROMAN** Roman Keating
Polydor
- 21 **23 WHITE LADDER** David Gray
IHT/East West
- 32 **24 TOCA** Fragma
Positiva
- 25 **25 POPSTARS** Hear'Say
Polydor
- 35 **26 DISCOVERY** Daft Punk
Virgin
- 40 **27 7 S Club 7**
Polydor
- 28 **28 PARACHUTES** Coldplay
Parlophone
- 30 **29 INFEST** Papa Roach
Dreamworks/Polydor
- 11 **30 VIBRATE YOU** King Adora
Superior Quality/A&M



- 26 **31 I NEED YOU** LeAnn Rimes
Curio/London
- 23 **32 ONKAS BIG MOKA** Toploader
S2
- 29 **33 ALL FOR YOU** Janet Jackson
Virgin
- 36 **34 J.L.D.** Jennifer Lopez
Epic
- 20 **35 OUR KID** EH The Shirehorses
Columbia
- 33 **36 MUSIC** Madonna
Maveiro/Warner Bros
- 27 **37 FREE ALL ANGELS** Ash
Infectious
- 50 **38 UNTIL THE END OF TIME 2** Pac
Imerscope/Polydor
- 70 **39 YOUR WOMAN** Sunshine Anderson
Atlantic
- 34 **40 ECHO PARK** Feeder
Echo



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

CLASSICAL ARTIST

This	Last	Title	Artist	Label (cat.no.)
1	1	THE VOICE	Russell Watson	Decca 467252 (U)
2	2	AT HER VERY BEST	Nana Mouskouri	Nones 545602 (U)
3	3	THE MAGIC BOX	John Williams	Sony Classical SK05483 (TEN)
4	4	ETERNAL LIGHT - MUSIC OF INNER PEACE	Priny Of The Resurrection	Deutsche Grammophon 471902 (U)
5	5	AURORA	Caritas	Warner Classics 5747312 (TEN)
6	6	VERDI	Andrea Bocelli	Philips 464002 (U)
7	7	PIECES IN A MODERN STYLE	William Orbell	WEA 2962952 (TEN)
8	8	SACRED ARIAS	Andrea Bocelli	Philips 464002 (U)
9	11	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CD555182 (E)
10	10	ARNOLD SYMPHONIES NO 5 & NO 6	NSD Ireland/Penny	Nones 555002 (U)
11	7	VAUGHAN WILLIAMS/PRIANTY QUINSET	Maggi Quartet/Jackson	Nones 555002 (U)
12	13	WE'LL KEEP A WELCOME	Bryn Terfel	Deutsche Grammophon 463502 (U)
13	10A	STRAUSS/AN ALPIN SYMPHONY	Wiener Philharmoniker	Deutsche Grammophon 465192 (U)
14	4A	VOICE OF AN ANGEL	Christiane Ouch	Sony Classical SK 6295 (TEN)
15	12	VAUGHAN WILLIAMS: BUTTERFLY	Hickokuland Symphony Orchestra	Chandos CHA9902 (CD)
16	15	FROM RUSSIA WITH LOVE	Dmitri Hvorostkov	Philips 466002 (U)
17	16	LESLEY GARRETT	Lesley Garrett	BBQ/EMI Capitol 756051332 (BMG)
18	17	GIFT COLLECTION	Lesley Garrett	Silver Streamline SILVAD301 (CD)
19	17	TCHAIKOVSKY/SYMPHONIES 1-6	Bournemouth SO/Litton	Virgin Classics V85611832 (E)
20	19A	BEST OF MOZART	Cappella Istropolitana	Nones 856603 (S)

JAZZ & BLUES

This	Last	Title	Artist	Label (cat.no.)
1	2	TOURIST	St Germain	Blue Note NW52012 (E)
2	1	END OF BLUE	Mina Davis	Columbia CK 9403 (TEN)
3	4	DOUBLE BILL	Bill Wyman's Rhythm Kings	Pavilion BTVLVC215 (P)
4	3	SHOULD'A BEEN HOME	Robert Cray	Reykjavik RD10161 (MMVW)
5	6	M2	Marcus Miller	Dreyfus FDM36232
6	10A	COME DREAM WITH ME	Jane Monheit	Nones 8562192 (P)
7	8	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Giblet Television RADCO 8 (BMG)
8	5	BOING WITH THE KING	Big King & Eric Clapton	Reprise SKC02122 (TEN)
9	7	ALONG FOR THE RIDE	John Mayall & Friends	Engle (MMV/BMG)
10	9A	PAINTING SIGNS	Eric Bibb	Manhattan Rahman 2005 (DIR)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	NO MORE (BABY I'M DO RIGHT)	SWV	Epic 671272 (TEN)
2	4	ALL RISE	Blue	Innocent SINCO 28 (E)
3	1	RIDE WITH ME	Nelly feat. City Spud	Universal MCDT4022 (U)
4	10A	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 01000 (CD)
5	2	COLD AS ICE	MDP	Epic 671780 (TEN)
6	3	RING RING RING	Aaron Solt	Dot Soul 562964 (U)
7	3	OUT OF REACH	Gabrielte	Go Beat/Polygram GOLD 39 (U)
8	5	PLAY	Jennifer Lopez	Epic 671272 (TEN)
9	6	GET UR BREAK ON	Missy Elliott	East West/Elektra E 72602 (TEN)
10	4	WHO'S THAT GIRL	Eve	Interscope/Polygram 675952 (U)
11	7	SURVIVOR	Dartford's Child	Columbia 671172 (TEN)
12	5	IT WASN'T ME	Shaggy feat. Pikkot	MCA/Int.-Island 576022 (U)
13	8	DON'T TALK	Jan B	Epic 671278 (TEN)
14	11	ALL FOR YOU	Janet Jackson	Virgin 570811 (E)
15	10	KARMA HOTEL	Spooks	Artemis/Epic 670901 (TEN)
16	12	REQUEST & LINE	Black Eyed Peas feat. Macy Gray	Interscope/Polygram 675952 (U)
17	26	ANY DAY IN PARADISE	Brandy feat. Ray J	Atlantic 657807823 (Import)
18	13	CRAZY	Ci-J & JoJo	MCA/Int.-Island MCDST 4028 (U)
19	16	RENDEZVOUS	Chante Moore	MCA/Int.-Island MCDST 4028 (U)
20	14	SNOOP DOGG	Craig David	Wilderstar CWV163 (BMG)
21	18	OOCHIE WALLY	Snoop Dogg	Priority PTYCD 134 (E)
22	17	SHOW WORK (THAT'S MY NAME)	OB Face feat. NAS & Bravehearts	Columbia 671082 (TEN)
23	1	I WANNA KNOW	Art	Joe 655292 (U)
24	2	DRINK TO GET DRUNK	Stu	INC/Decca 671856 (TEN)
25	3	THINK ABOUT IT	Artie Dogday feat. Michelle Escottary	HR/Co 24 (TEN)
26	21	STRAIGHT UP	Chante Moore	MCA/Int.-Island MCDST 4028 (U)
27	22	SHIT ON YOU	Dartford's Child	Interscope/Epic 671082 (U)
28	24	THE STORM IS OVER NOW	R.Kelly	Joe 655182 (P)
29	23	MS JACKSON	Outkast	LaFace/Arista 7432106622 (BMG)
30	25	X	Xobit	Epic 670901 (TEN)

© CIN, compiled from data from a panel of independents and specialist outlets.

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (cat.no.)
1	1	CAPIA CORELLI'S MANDOLIN (OST)	Stephen Warbeck	Decca 46782 (U)
2	2	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD03 (BMG)
3	3	FAVOURITE CLASSICS	Various	Crinson CRM0202 (EUK)
4	5	MOST ROMANTIC PIANO ALBUM	Various	Virgin/EMI VTUC03 (U)
5	4	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467962 (U)
6	6A	PLAYS ANDREW LOYD WEBBER	Justin Lloyd Webber	Philips 469522 (U)
7	7	MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 013822 (U)
8	8A	THE MUMMY RETURNS (OST)		
9	9	CRUICHTON FIGHT - HIDDEN DRAGON (OST)	Alan Smitson	Sony Classical SK8047 (TEN)
10	13	10	10	EM1 COTS30000 (EUK)
11	13	11	11	Classic FM CFMCD02 (BMG)
12	12	12	12	Crinson MIDC006 (EUK)
13	11	13	13	EMI/Virgin/Universal CD02 (E)
14	10	14	14	Crinson CHM183 (EUK)
15	18	15	15	Sony Classical SK8942 (TEN)
16	14	16	16	Pulse PXC0050X (P)
17	19	17	17	Silver Streamline SILVAD303 (U)
18	17	18	18	Emporio EMT81049 (BMG)
19	16	19	19	Crinson CRM0202 (EUK)
20	20	20	20	CLASSICAL BLOCKBUSTER

ROCK

This	Last	Title	Artist	Label (cat.no.)
1	1	OVER MIDNIGHT - LIVE 1985-2001	Ben Jovi	Mercury 548952 (U)
2	2	HYBRID THEORY	Linkin Park	Warner Brothers SBK07562 (U)
3	6	CHOCOLATE STAINSH AND THE HOT TOOL	Limp Bizkit	Interscope/Polygram 690793 (U)
4	2	LATERALUS	Tool	Tel Decapational 1021032 (P)
5	7	PARACHUTES	Coldplay	Parlophone 527822 (E)
6	8	INFEST	Page Beach	Dreamwaves/Polygram 476234 (U)
7	3	THE GREEN ALBUM	Wiercer	Geffin/Polygram 693232 (U)
8	5	THE WORLD NEEDS A HERO	Megadeth	Mercury 548306 (U)
9	9	DIGIMORTAL	Fear Factory	Roadrunner RR 85615 (U)
10	10	WHEATUS	Wheatus	Columbia 496052 (U)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DO YOU REALLY LIKE IT	DJ Dred Piper & The MC's Beatenless/Mas Helmos/T DJ DMV/TEN	Positive 12 MORELO1 (P)
2	2	CASINO ROLAND/DEAD S&S	DJ Zinc/DJ Hope	True Play TRPLP 045 (SRD)
3	4	BACK UP (TO ME)	Woochie feat. Lain	Detective DET 28 (TEN)
4	5	THANK YOU	Dido	Soul II Soul 5252 003 (U)
5	3	LET'S GROOVE	George Forme	Chenky/Arista 1432185301 (BMG)
6	7	NEW YEARS DUB	Musique Vs 2	Series SEER 0011 (U)
7	6	HEARD IT ALL BEFORE	Sunshine Anderson	Atlantic AT 01001 (TEN)
8	1	VERSUS/LOSE CONTROL	Marcus Imahla & St Fines	Musique 671183 (SRD)
9	1	UP MIDDLE FINGER	Deide & Neutrine	East West DIXIE 02 (TEN)
10	10	NO MORE (BABY I'M DO RIGHT)	SWV	Epic 671278 (TEN)
11	12	ROCK DA HOUSE	Tall Paul	VC Recordings VCR 87 (U)
12	15	GET UR BREAK ON	Missy Elliott	East West/Elektra E 72602 (TEN)
13	11	YA DON'T SEE THE SIGNS	Mark & Jack	Wordplay WORD09 019 (U)
14	16	RING RING RING	Aaron Solt	Dot Soul 568094 (U)
15	16	HONOURBOARD SOUND	Mr C	Duty Free 67602 (U)
16	17	SOULSHAKA	Jan Driver	Infusion INFI 017 (U)
17	7	WHO'S THAT GIRL	Eve	Interscope/Polygram 675951 (U)
18	15	RIDE WITH ME	Nelly feat. City Spud	Universal MCDT 4028 (U)
19	8	STORM	Storm	Positive 1215 154 (U)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MY RED HOT CAR	Squashpumper	Warp WAP147/WAP147C (U)
2	1	MISS...SO ADDICTIVE	Missy Elliott	Elektra 755962462 (TEN)
3	3	SYMPTOM EP	Causa 4 Concora	Rompage Hardwax... (SRD)
4	5	THE ALGOTHER	Orbital	HR 765387822 (TEN)
5	3	SINCE I LET YOU GO	Driftin' Child	XL Recordings XLLP 138X/CD 138 (U)
6	5	SURVIVOR	Orbital	Columbia 675128 (TEN)
7	7	UNTIL THE END OF TIME	2 Pac	Interscope/Polygram 690840 (U)
8	8	MALPRACTICE	Pedman	Dot Jan... (U)
9	8	COUNTRY GRAMMAR	Nelly	Ultimate Dilemma UDRLP016 - (OMV/P)
10	2	SIMPLE THINGS	Zera 7	

MUSIC VIDEO

TW	TV	File	Label	Cat. No.	Date
1	1	MADONNA: What's Feels Like For A Girl	Warner Vision Int.	7295837593	Visual 05110333
2	2	RONAN KEATING: Live At The Albert Hall		VV 074503	Joe 620705
3	3	EMINEM: E	Universal Video	UG2143	SMV Columbia 691196
4	5	VARIOUS: Hip Hop Concert In A Smoke		Engle Video FFE 155	Joe 622655
5	4	WEST LIFE: Optimum CD		REA 74204640	Universal Video 070733
6	6	CHRISTINA AGUILERA: My Reflection		Direct Video 02010701 (U)	SMV Columbia 691018
7	6	WEST LIFE: Coast To Coast		REA 742101013	SMV Columbia 50182
8	8	VARIOUS: Andrew Lloyd Webber 50th Birthday		Universal Video 052983	SMV Columbia 700272
9	7	DESTINY'S CHILD: The Plaintains on The Wall		SMV Columbia 540222	Universal Video 015523
10	11	LE ZEPPELIN: Song Remains The Same	Warner Brothers	SMV 031389	Food/Parlophone 670240X (U)
11	14	VARIOUS: Death Row			
12	10	BRITNEY SPEARS: In The Zone			
13	9	CVPRESS Hall: Soul Smoke			
14	13	STEPS: Live At Wembley			
15	15	ORIGINAL CAST RECORDING: Jesus Christ Superstar			
16	12	BRUCE SPRINGSTEEN: Complete Video Anthology 1978 - 2000			
17	16	SARACE GARDEN: Superstars & Connoisseurs			
18	18	At: In The Picture			
19	19	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor			
20	17	BLUR: Blur best of			

CHART COMMENTARY

by ALAN JONES

Sing by Travis becomes the Scottish group's first airplay chart number one this week, and also completes the notable feat of topping the airplay chart prior to commercial release. The record, which comes out today (28th), is the first single to reach number one this year before being made commercially available, and both its audience of 84.4m and its plays tally of 1,769 are the highest of Travis's career.

Meanwhile, the Stereophonics give rock a second bridge to the Top 10, jumping 25-9 with Have A Nice Day, which is undoubtedly building on the popularity of their most recent single Mr. Writer, which accumulated a massive amount of plays altogether, although it failed to reach the Top 10. The only other new entry to the Top 10 is DJ Pied Piper's Do You Really Like It, which surges 19-10. Thirty-two plays on Radio One (up from 28 last

week) provide almost exactly half of its audience, but IR support jumped from 590 to 504 plays last week, providing much of the impetus for its jump.

Records frequently miss out on a Top 50 place with more than 1,000 plays and it is certainly very unusual for a record to climb to just outside the Top 30 with just 129 plays – but that's exactly what 1 Monkeys have done with their superb Daydream In Blue, which jumps 53-34 this week to become the highest new entry to the Top 50. Basically a cover of Belgian group the Wallace Collection's 1969 single Daydream – a massive international hit that still isn't doing anything here – it is being propelled by huge support from Radio One, which aired it 26 times last week, and sister station Radio Two, where it is exciting much support from the likes of Jonathan Ross and Terry Wogan. Radio One's support provided

76% of the record's total audience last week, the highest of any Top 50 record.

In the same way as Music Control provides airplay chart information for the UK and a dozen other European territories, Mediabase monitors American airplay, with its findings reported in our US Gossip Gavin and our pan-European trade title *Fono*. Mediabase monitors more than 1,000 stations including 133 Top 40 outlets – and in the seven days up to midnight on Friday, those Top 40 stations aired Lady Marmalade, by the all-star configuration of Christina Aguilera, Lil' Kim, Mya & Pink, a phenomenal 9,159 times, an average of 69 plays per station. That is the highest tally ever achieved by a record on the panel, and an indication of just how popular the track – which is also number one on *Billboard's* Hot 100 – is in America. And it looks like becoming a major hit here too.

AT A GLANCE WEEKLY MARKET SHARES



Figures based on 83 stations by a total audience of 16.5m and comprising groups shown by 14.6m audience of the Top 50

AIRPLAY FACTSHEET

● Radio One reduced exposure of Shaggy's Angel from 29 to 21 plays last week. That would normally put any record into decline on the overall Top 50, but Angel continues to grow strongly elsewhere and overcomes this setback by charging 7-4 on the airplay chart with a 13% increase in its audience. If Radio One had held support at 29 plays, it would probably

be number one this week. ● Cold As Ice by MOP enters the Top 20 for the first time, rising 21-19, despite losing 2% of its audience. The record remains heavily dependent on Radio One, where it was aired 33 times last week, making it the most-played record on the station, alongside Missy Elliott's Get Ur Freak On. Radio One support provided 74.6% of all listeners for Cold As Ice.

MTV

Rank	Title	Artist	Label
1	LADY MARMALADE	Christina Aguilera/Lil' Kim/Mya/Pink	Polydor
2	BUTTERFLY	Crazy Town	Columbia
3	RIDE WITH ME	Real City	Universal
4	DONT STOP MOVIN'	S Club 7	Universal
5	THANK YOU Dido		Checkmate/Arista
6	ANGEL	Shaggy feat Rayon	MCA/Universal/Interscope
7	PAPER CUT	Linkin Park	Warner Bros
8	HAVE A NICE DAY	Stereophonics	V2
9	SING	Travis	Independiente
10	DO YOU REALLY...	DJ Fiet Piper/Masters Of Ceramonia	Relentless

Most played videos on MTV UK/Media Research Ltd w/e 31/5/2001
Source: MTV UK

CD UK

Rank	Title	Artist	Label
1	LADY MARMALADE	Christina Aguilera/Lil' Kim/Mya/Pink	Polydor
2	BUTTERFLY	Crazy Town	Columbia
3	RIDE WITH ME	Real City	Universal
4	DONT STOP MOVIN'	S Club 7	Universal
5	THANK YOU Dido		Checkmate/Arista
6	ANGEL	Shaggy feat Rayon	MCA/Universal/Interscope
7	PAPER CUT	Linkin Park	Warner Bros
8	HAVE A NICE DAY	Stereophonics	V2
9	SING	Travis	Independiente
10	DO YOU REALLY...	DJ Fiet Piper/Masters Of Ceramonia	Relentless

Most played videos on MTV UK/Media Research Ltd w/e 31/5/2001
Source: MTV UK

THE PEPSI CHART

Performances: Sing Travis; Thank You Dido; Ocean Spray
Music Street Productions; Do You Really Like It DJ Pied Piper & The Masters Of Ceramonia
Final Inq: 25/5/2002

POP WORLD

Performances: Mistaq; Sticky; Bomb; Mel B; DJ Pied Piper & The Masters Of Ceramonia; Radiohead
Final Inq: 27/5/2002

TOP POPS

Performances: Cowboys And Kisses Anastacia; All I See Blue; Thank You Dido; Pyromaniac Song Radiohead; No More 31W; Heart R All Before Sunshine Anderson
There You'll Be Faith Hill; Do You Really Like It DJ Pied Piper & The Masters Of Ceramonia
Death Inq: 1/6/2001

14 SUNDAY

Performances: We Come 1; Fatback; Sometimes Ash (The)
17 MORNING
Performances: Who We Want Young Human Nature; This Time Around Phish & Small All Blue Bus; Get No Flow Lisa Rossanne; The Way To Your Love Hour/Sey

THE BOX

Rank	Title	Artist	Label
1	LADY MARMALADE	Aguilera/Lil' Kim/Mya/Pink	Interscope/Polyda
2	ANGEL	Shaggy feat Rayon	MCA/Universal/Interscope
3	MY WINGING	Get Halliwell	Interscope/Polyda
4	IT'S RAINING	Ken Garner	EMI
5	DONT STOP MOVIN'	S Club 7	Polydor
6	UNTIL THE END OF TIME	2Pac	Polydor
7	CRAWLIN'	Linkin Park	Warner Bros
8	LIQUID DREAMS	2-Town	RCA
9	UPTOWN	King Westlife	RCA
10	DO YOU REALLY...	DJ Fiet Piper/Masters Of Ceramonia	Relentless

Most played videos on the Box, w/e 23/5/2001
Source: The Box

STUDENT TOP 10

Rank	Title	Artist	Label
1	IMITATION OF LIFE	REM	Warner Bros
2	ROMEO	Bassment Laxx	XL Records
3	NA DONT SEE THE SIGNS	Mark B & Blade	Wordplay
4	MY WAY	Linkin Park	Interscope
5	THANK YOU Dido		Checkmate/Arista
6	NEW BORN	Usher	Musichome
7	COLD AS ICE	MOP	Epik
8	SING	Travis	Independiente
9	DONT STOP MOVIN'	S Club 7	Polydor
10	DEEP DOWN	DIRTY STONE MCs	Universal/Interscope

UK student chart for w/e 27/5/2001
Compiled by Student Broadcast Network, based on UK student radio chart returns.

RADIO ONE PLAYLISTS

A-LIST Get Ur Freak On Missy Elliott; Who's That Girl? The Notorious B.I.G.; Play Jennifer Lopez; Cold As Ice MOP; Ride With Me Nelly feat. City Squad; Romeo Bassment Laxx; Thank You Dido; Electric Avenue (Ringbong Bomb); City Grid; So Fresh So Clean Outcast; Do You Really Like It DJ Pied Piper & The Masters Of Ceramonia; Angel Shaggy feat. Rayon; Sing Travis; Head On All Before Sunshine Anderson; We Come 1 Fatback; Lady Marmalade Christina Aguilera/Lil' Kim/Mya/Pink; Daydream In Blue 1 Monkeys; My Way Linkin Park; Free Myz; Have A Nice Day Stereophonics; Digital Love Dido Punk

B-LIST Out Of Reach Coldplay; Don't Stop Me Now! S Club 7; No More (Baby) 7 A D Right (8) Jam Street Music 31W; You Are Alive Fingers; Lapdance M+R+D; Ring Ring Ring Aaron Soul; Never Again Boris Duggan feat. Robin Murphy; All Blue Bus; Ocean Spray; Music Street Productions; New Born Usher; Radiohead; Backyard God; All I Want Mistaq; No Flow Lisa Rossanne; Happy People Santa Fe; Butterfly Crazy Town; 19-

2000 (Suede) Mike Gorlat; Papercut Linkin Park; Dance For Me Shaggy; U Remind Me (Usher)

C-LIST Pyromaniac Song Radiohead; Radio #1 Air; What's Your Fantasy Loudon feat. Shanaun; My Middle Finger Outcast & Neutrons; Bored Sticky feat. Ms. Mya; 10 in 63 Members Of Mayday; Until The End Of Time 2Pac; Video; I See Me; The Rock Show Bink 182; "Please Don't Send Me Away Matthew Jay; "Pleasr R Nelly feat. Jay-Z; "Heaven Is A Halliwell CPN; "No Pipe Wesser

R1 playlists for week beginning 28/5/2001
* Denotes additions

RADIO TWO PLAYLISTS

A-LIST Imitation Of Life REM; Cowboys And Kisses Anastacia; Thank You Dido; Pyromaniac Song Radiohead; All Day At A Time The All-Star; Someone Like You Dido Charot; "Have A Nice Day Stereophonics; "Whole New You Shawn Gdn

B-LIST Close To You Marit Peelow; Lullaby Melodie B; Get A Grip Sensation; A Is For Astronaut Deacon Blue; Out Of Reach Godson; Don't Come Around Here Rod Stewart with Helicopier Girl; Daydream In Blue 1 Monkeys; Angel Shaggy feat.; Baby's Amy Robert Gray

RADIO 1

A-LIST Supercalifragalistic Excalifrag! Shaggy (You U And) Grob Brown; Songs From Stuffed Toys (album) Mop; 7200 Herms Brothers; I Hope You Dance Lee Ann Womack; Let's Just Call It Love Lisa Rossanne; Here And Now Songs; "Have You So Long? Emma Bunton; "I'm Not Your Bitch; Get A Grip Sensation; "I Forget Local Riches; "Wide Inex Air

R2 playlists for week beginning 28/5/2001
* Denotes additions

MTV UK

Playlist Additions: Antwanne Fran Van 3000; Titled Fused; Perfect Gammation Wyclef; Romeo Bassment Laxx; The Rock Show Bink 182

Pop share of the week: Angel Shaggy
Albums of the week: 10,000 MCs; Sooner Or Later RBM&C; Deep Down & Dirty Stereo MCs

CAPITAL RADIO

Playlist Additions: Digital Love Linkin Park; My Way Linkin Park; "This Time Around Phish & Small; "I'm Not Your Bitch; "I Don't Want A Lover 2000; Texas; A Little Respect Whiatus

VIRGIN RADIO

Getting Away With It James

GALAXY

Playlist Additions: Digital Love Linkin Park

RECOMMENDED CATALOGUE

NEW RELEASES

TOM PETTY & THE HEARTBREAKERS: *Anthology: Through The Years (MCA/UTV 0883701772)*

Tom Petty is one of the great survivors and with his band The Heartbreakers has turned in some consistently good recordings in a career that spans 25 years. The 34 tracks here include familiar hits such as Refugee and Bradshaw and the collaborations Stop Draggin' My Heart Around (Steve Nicks) and Don't Come Around Here No More (Dave Stewart). Incalculably though, there is no sign of the introductory hit Anything That's Rock 'n' Roll or the excellent Too Good To Be True. These omissions apart, it's a fine career retrospective.

JIMMY CLIFF: *You Can Get It If You Really Want...The Best of (Music Club MCD 458)*

One of the best of a slew of reggae artists who enlivened the charts in the late 1960s and early Seventies, Jimmy Cliff is represented here by 16 recordings he made for Trojan label. Sadly, this means his sublime hit version of Cat Stevens' 'Wild World' is missing although his pioneering early hits Wonderful World, Beautiful People and the protest song Vietnam are present alongside the original Many Rivers to Cross - criminally not a hit for Cliff though successfully covered by UB40 and Cher - and a spirited rendition of the Desmond Dekker hit You Can Get It If You Really Want it.

ANT & DEC: The Hits Again...The Metro METROCD 055

Known today as *Ant*, the likeable Georgias started out as actors in the children's soap *Byker Grove* and progressed to a recording career as DJ Duncan, becoming one of the first in-house acts developed by Telstar. Before starting from the recording studio in 1997, they put together 12 Top 20 hits in a row in less than three years, all of them resurrected here.

BOBBY DARIN: Sing The Standards (EMI 532572), JULIE LONDON: Sing The Standards (5324742).

PEGGY LEE: Sing The Standards (5325802)

Fascinating and very different takes on familiar chestnuts from three MOR legends, with Darrin again to be a more joyous Sinatra. Lee having a uniquely husky intimate jazz-inflected delivery and London providing sultry, romantic interpretations of great intensity. All three are served well by these 22 tracks, many of which provide worthy versions of fly Me To The Moon.

DISTRIBUTORS

ABC - ABC 1330 8110	B&W - Boreham Music 01 747374	Capitol - Capitol 01 2520	Cherry - Cherry 01 2520
BMG - BMG 01 2520	C&G - C&G 01 2520	Columbia - Columbia 01 2520	Columbia - Columbia 01 2520
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ALBUMS

FRONTLINE RELEASES

1002	ABC	ABOVE THE GROUND	15	15	15
1003	ABC	ABOVE THE GROUND	15	15	15
1004	ABC	ABOVE THE GROUND	15	15	15
1005	ABC	ABOVE THE GROUND	15	15	15
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1020	ABC	ABOVE THE GROUND	15	15	15

REARVIEW MIRROR

1021	ABC	ABOVE THE GROUND	15	15	15
1022	ABC	ABOVE THE GROUND	15	15	15
1023	ABC	ABOVE THE GROUND	15	15	15
1024	ABC	ABOVE THE GROUND	15	15	15
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REARVIEW MIRROR

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CATALOGUE & REISSUES

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1119	ABC	ABOVE THE GROUND	15	15	15
1120	ABC	ABOVE THE GROUND	15	15	15

Becky Taylor



THE SINGLE

Song of Dreams

Catalogue No: **CD 879 4880 MC 879 4884**
Barcode No: **CD 7243 879488 0 8**
MC 7243 879488 4 6

Release date: **4th June 2001**
£1 from the sale of this single will be donated to the Daily Mail Farm Aid Appeal. Massive support from the Daily Mail - 2 features plus, on day of release, flash in paper to remind people to buy it, plus features in Evening Standard and Mail on Sunday.



THE ALBUM

A Dream Come True

Catalogue No: **CDC 5 57142 2**
Barcode No: **7243 5 57142 2 0**
Release Date: **11th June 2001**

MARKETING

National TV advertising:
National Radio advertising:
National Press advertising:

Outdoor Poster Sites:

GMTV, C4 & ITV selected regions
Classic FM, LBC, Gold stations
Daily Mail, Daily Express,
Mail on Sunday, Sunday Express
British Rail - London & South East plus selected
6-sheet sites

MEDIA ALREADY HAPPENED

TV:
Radio:
National Press:

GMTV : Sky News; Channel 5 News,
London Today & London Tonight, Live Talk
Radio 5, Radio 4 'Loose Ends'
Daily Mail; The Sun; Daily Express; The Times,
Evening Standard, Sunday Express, ES Magazine
Hello Magazine, Independent

MEDIA TO COME

TV:

This Morning, Gloria Hunniford, Disney Channel,
The Kelly Show, Xchange (BBC Childrens), Meridian,
Reuters

Press:

Daily Mail - Double page feature - 2nd June
Sunday Times Magazine - 3rd June
Funday Times - 10 June
Daily Express - feature - w/c 11th June
Daily Telegraph - w/c 11 June
Evening Standard - w/c 11 June
OK Magazine - 6-page feature

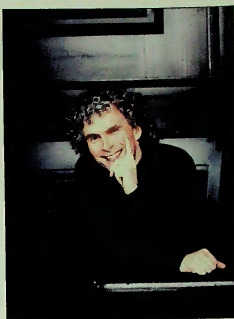
Radio:

BBC Radio 2/3 and regional

To order please contact the EMI order desk Tel: 01926 888888

Becky's website is currently under construction:
www.becky-taylor.co.uk





The changing face of the Classical Brits: Bond (left) are to perform at a ceremony to honour the best of UK classical artists, including nominees Russell Watson (centre) and Sir Simon Rattle

BRITS SHORTLIST FUELS DEBATE ON POPULARISATION OF THE CLASSICS

The growing diversity of classics on disc is now reflected in the genre's biggest awards show – the Classical Brits. Andrew Stewart reports

Although aggressive marketing has set the tone in the classical business since the Three Tenors first topped the charts in the early Nineties, the use of sophisticated, carefully-targeted strategies have increasingly characterised major label classical releases in recent times. Today's key classical product is routinely crafted to suit the tastes of everything from the Saga and "middle youth" markets to younger newcomers to classical music and those of all ages in search of chant-inspired tranquility. The Classical Brit Awards, already boosted by Bond's controversial inclusion in its lineup of artists, stands as testimony to the growing diversity and popular remit of classics on disc.

A glance at the Classical Brits nominations reinforces the impression of a market sufficiently broad in A&R scope to include middle-of-the-road hits such as Russell Watson and International classical stars of the rank of operatic soprano Angela Gheorghiu, violinist Nigel Kennedy and conductor Sir Simon Rattle. The common thread linking Watson and Gheorghiu, Kennedy and Rattle is provided by the savvy strategic marketing and branding developed by their respective record companies to raise the profile of each artist. Last year's inaugural Classical Brits proved the value to certain artists of the combination of mass media advertising, personal appearances on television and radio, and the XFactor ingredients that can generate news interest beyond broadsheet arts pages or specialist classical magazines.

Universal Classics and Jazz divisional director Bill Holland says there is a series of promotional mechanisms which need to be in place if a classical release is going to make chart headway. "It might sound obvious, but the most important thing for us

is that the records have to be in the stores," he says.

Next on the list comes television advertising and editorial coverage. "When I say editorial, I don't mean the arts pages in the *Sunday Telegraph* – it is news stories that make the difference," adds Holland. "Radio is less effective than television, although a piece on the Today programme or Woman's Hour would have a massive effect – far more so than on a programme dedicated to classical music."

Holland admits he was delighted by the controversy fuelled when Universal act Bond were booked to appear at the Classical Brits. "Debate is very healthy," he says. "I do admire Matthew Cosgrove's decision to make a stand about their inclusion [Cosgrove resigned as deputy chairman of the BPI's classical committee in April]."

although his position does seem inconsistent to me. If Warners were dominating the charts with core repertoire, then it would be easier to understand. To be honest, I think that particular squabble has burned itself out, but we certainly welcomed it."

He points to tabloid coverage of the nuns of New Hall Convent and the huge media exposure given to Russell Watson, adding that classical record company PR teams are becoming increasingly adept at manipulating the media and spotting angles that once would have passed by as irrelevant.

Beyond creating media "noise" about classical stars, Holland and his colleagues at other majors agree that keeping retailers informed and offering attractive discount deals to classical buyers remain an essential part of the marketing mix. "The key is to expose the music to the broadest possible audience," observes Sony Classical's new general manager Alan Taylor. "There is no point in investing in television and radio campaigns if people are then >

'It's all about distribution, distribution, distribution. If you're not in the shops when the campaigns kick in, you've wasted your marketing money'
— Mark Wilkinson, Philips

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SIR SIMON RATTLE

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CLASSICAL ARTISTS



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www.classicalbrits.co.uk

► unable to find the discs in store."

Mark Wilkinson, head of Philips Classics UK, says retail must be properly serviced if key classical releases, whether core or mass market, are to flourish. "It's all about distribution, distribution, distribution," he says. "If you're not in the shops when the campaigns kick in, and particularly if you're not in the right place within the shops, then you've wasted your marketing money."

"If an artist appears on the Classical Brits, for example, a lot of the potential buyers will want to buy the latest disc immediately. We are now conditioned to make sure customer service is at the top of everyone's list," adds Wilkinson.

Last year's Classical Brits effect was sufficiently powerful to boost sales by 35% in the traditionally quiet second trading quarter, drawing respect even from those who were dismissive of the overtly populist presentation of the awards show itself. "The more people there are in the shops, the better it is for the whole classical business," says Wilkinson. "We have to get potential customers past the top 100 and into the specialty region in the big stores. That's why the Classical Brits are such good news."

Classical music's potential audience reach has clearly been extended by shows such as the Classical Brits and the daily presence of Classic FM. Wilkinson concedes that high-profile crossover artists have to date been the beneficiaries of costly TV advertising. "In a well-planned campaign, television advertising and personal appearances will automatically coincide." He cites the recent example of Nana Mouskouri, whose *At Her Very Best* compilation received a 102% sales boost and recaptured top spot in the classical artist charts within the week of a Wednesday morning appearance on GMTV. "That's a remarkable example of the power of hitting the right audience at the right time with TV promotion."

Alun Taylor underlines the value of mass television exposure as shown by the Three Tenors Christmas concert, broadcast last December on BBC2, which helped generate UK sales of 40,000 units for the Sony Classical sister album.

Taylor also makes a plea for the return of the Gramophone Awards, last broadcast in 1997, to television. "That attracted a viewing figure of more than 2m people, which may not have pleased advertisers but proved there's an audience for mainstream classical music on ITV. There are so few opportunities where classical music is exposed to the masses through television. What if it is, we see an immediate rise in interest."

For Taylor, the anticipated rise of specialist digital television channels in the UK provides cause for optimism. "I don't think we'll witness a sea-change in the wider presentation of classical music until we see that increase in digital TV choice in the UK. Like most of the majors, Sony will be looking to make the most of the opportunities provided by future specialist channels."

Meanwhile, his label is gearing up to promote the first Classical Brit Awards Album, set for release today (Monday). The tracklisting finds room for everything from

cellist Yo-Yo Ma and the choir of King's College, Cambridge, to Stars In Their Eyes winner Nicola Kirsch and Bond. Taylor highlights the disc's inclusion of classical core repertoire, with Vanessa Mae playing the finale of Tchaikovsky's Violin Concerto and Kennedy playing Bach. "There's a danger of thinking that Vanessa Mae only sells 'techno-classics' and forgetting that she and others who venture beyond the usual classical boundaries are deserving good artists."

Among Independent Classical Companies, the Classical Brits and the wider popularisation of classical music have been received with everything from acceptance and indifference to approval. "Of course, it's the big campaigns that grab the attention," observes Alf Good of Good Records, a general manager of Black Box Music. "Big ads in the underground and windows in Tower Records doesn't come cheap. As a small independent, we have to be very focused on the ways in which we promote our releases."

He adds that live performances by artists recording for the Black Box label do help promote sales. Even so, Goodrich points to the huge market gap between classical specialists such as value player Paul Silverthorne or cellist Raphael Wallfisch and a crossover act like Russell Watson.

"Whatever the product, I would say the game is about taking marketing risks in order to reach as many people as you can."

Retailers are obviously looking for discs that are going to sell, so they have to see that a release is backed by sufficient record company spend and media exposure. For a label like Black Box, that's only so much media coverage available. We don't have a bottomless marketing budget, but we do recognise the importance of generating media interest in what we're about to release.

"The generation media interest stands high on the list of priorities outlined by Theo Lap, marketing vice-president of EMI Classics. He says the high cost of UK TV advertising and the arrival of new channels demand a careful approach to television campaigns. Consequently, the value of free media exposure has increased."

"For us classical marketers, it's always a problem to create an event or a story in such a way that people want to write or talk about your records or want to have your artists on their show," says Lap. "I would say TV advertising is important, as we proved last autumn with our Maria Callas compilation [which has sold in excess of 100,000 copies]. But it's not as important to us as print advertising or strong POS in the shops."

Lap downplays the significance of radio ads, suggesting in particular that campaigns on Classic FM yield very modest sales returns. "It alarms me how radio advertising appears to be going down the tubes," he says. Advertising a release on Classic FM, he claims, offers barely measurable results over the counter. "It does help you get your records into the shops, although it makes very little impact on sales. I would say people who listen to Classic FM are basically not record buyers. It remains an important part of the mix, but I believe the good old days of radio advertising are over."

CLASSICAL BRIT AWARDS NOMINATIONS 2001

MALE ARTIST OF THE YEAR

Eryn Terfel; Kennedy; Russell Watson.

DEBUT ARTIST OF THE YEAR

Angela Meyer; Lesley Garrett; Renée Fleming.

ENSEMBLE/ORCHESTRAL ALBUM OF THE YEAR

British symphony no. 10; BPO/Versa (Soloists: Rostropovich); Taverner/Choral Music (Solo for Athene, Byval, Christmas Proclamation); St John's College Choir/Hobson.

YOUNG BRITISH CLASSICAL PERFORMER

Felipe Yamot; Guy Johnston; Thomas Ades

THE CRITICS' AWARD

Mixed CD by artists from the national media; BPO/Rentz (Soloists: Rostropovich); Major Symphony

No. 10; BSO/Cornell; Elgar Symphony no. 3;

Kennedy/Marcel; Dvorak for violin & cello

ROVER ALBUM OF THE YEAR (LONG LIST)

(Nominated by listeners on Classic FM radio, masters of Classic FM magazine and visitors to Rover desktop.)

The 100 best will be announced on the show.

Rover's website: The 100; William Orbit; Pieces in a

Modern Style; Charlotte Church; Dred Obbaan; Hans

Zimmer and Lisa Gerrard; Gladiator OST; Andrea Bocelli;

Vaid; Bryn Terfel; Wu'ke Wang; Camero Domingo/Pavlov;

Garrett; I Will Wait For You; Camero Domingo/Pavlov;

The Three Tenors Christmas; Benjamin Britten;

Mixed CD Inspector Morse; Pippa Goulet; Pippa

Gardner

Big names and big productions mark this summer's release schedule

ASV
STANFORD: Piano Quartet No.1; Trio No.1.
 Presto Trio, Philip Dukas (CD DCA 1056).
 Release date: July 2.

LEONARDO LEO: *Miserere mei Deus* and other sacred vocal works. Gruffydd Jones; Choir of Gonville and Caius College, Cambridge/Webber (Gaudemus CD GAU 226). Release date: July 2.

FAYRFAX: The complete masses. The Cardinal's Music/Catwood (Gaudemus CD GAU 253 (3CD)). Release date: July 2.

BLACK BOX MUSIC

HORSEPOWER: Works by Steve Martland. Steve Martland Band/Martland (BBM 1033). Release date: August 4.

BIRTWISTLE: Entr'acte and Sappho Fragments; Niedecker Poems; The Woman and the Mare; Interrupted Endless Melody. McFadden, Nash Ensemble (BBM 1046). Release date: September 5.

TURNAGE: Two Memorials; An invention on solitude; Sleep on; Cortege for Chris; Tune for Toru, etc. Nash Ensemble (BBM 1065). Release date: September 5.

BIG CLASSICS

DIANA YUKAWA – ELEGY: Violin miniatures, including works by Kreisler, Sarasate, Glazunov, Paganini, etc. Yukawa, Clayton (RCA Red Seal 74321 85856-2). Release date: June 4.

RANON VARGAS – VERDI ARIAS: Including arias from *Atrida*, *Attila*, *Ernani*, *Macbeth*, *Rigoletto* and *Il trovatore*. Munich Radio



Decca's Luciano Pavarotti

Orchestra/Müller (RCA Red Seal 74321 79603-2). Release date: June 4.

R. STRAUSS: Don Quixote; Romance for cello and orchestra; Sonata for cello and piano. Isserlis, Hough; Bavarian Radio SO/Maazel (RCA Red Seal 74321 75398-2). Release date: June 4.

DECCA

THE RADIANT VOICE OF BARBARA BONNEY: Including songs and arias by Purcell, Mozart, Haydn, Grieg, Lloyd Webber, Pevin, etc. Barbara Bonney, etc. (468 818-2). Release date: June 11.

LUCIANO PAVAROTTI – LIVE RECITAL: 40th anniversary recital, including songs by Bellini, Donizetti, Testi, Verdi, etc. Pavarotti.



EMI's Ian Bostridge

Magiera (466 350-2). Release date: June 25.

ELYSIUM – CHANTS OF THE AUVERGNE: Music by Canteloube. *Sequentia* (466 963-2). Release date: August 20.

DEUTSCHE GRAMMOPHON
DVORAK: Stabat Mater. Zvetková, Donose, Botha, Scanduzzi; Dresden Staatskapelle/Sinopoli (471 033 2 [2CD for price of 1]). Release date: June 18.

RACHMANINOV: The Bells; **TANEYEV:** Cantata "John of Damascus".

Meschersiakova, Lann, Cernov; Moscow State Chamber Choir; Russian National Orchestra/Pletnev (471 029-2). Release date: June 25.

THE ROMANCE OF KORNGOLD: Includes



Philips' Andre Rieu

Violin Concerto, excerpts from Much Ado About Nothing, The Sea Hawk, Die Tote Stadt. Artists include Korngold, Shaham, Von Otter, Fleming, Previns, Chailly, etc. (461 834-2). Release date: July 9.

EMI CLASSICS

CASTA DIVA: Arias by Bellini, Donizetti, Rossini. Angela Gheorghiu; Chorus of the Royal Opera House, Covent Garden; LSO/Philo (CDO 5 57183 2). Release date: June 4.

SCHUBERT: Lieder. Bostridge, Drake CDC (5571412). Release date: July 9.

ENCORE SERIES: 50 titles in new EMI Classics budget line, including Vivaldi's *Four Seasons* with Itzhak Perlman. Release date: July 23.

EMI CLASSICS

★ Marketing Support
 National Classic FM Radio
 National Press adverts
 Music press adverts – *Gramophone*,
Classic FM Magazine, *BBC Music Magazine*
 Network South-East poster sites
 National retail poster & POS campaign

★ UK appearances
 31 May – The Classical Brit Awards
 8 June – solo recital, Royal Opera House
 10 June – TV broadcast of Classical Brit Awards
 13 June – solo recital, Hampton Court Festival
 8 July – Llangollen International Eisteddfod

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► **VERDI:** Requiem, Gheorghiu, Barcellona, Alagna, Constantinou; BPO/Abbado. Two CDs for the price of one. (CDS 557168 2). Release date: August 6.

HARMONIA MUNDI

BEETHOVEN: String Quartet Op.59 "Razumovsky"; String Quartet Op.74 "The Harp"; Quatuor Turner (HMCS05252). Release date: June 11.

PURCELL: Dido and Aeneas. Pudwell, Harvey, Haller, etc. Le Concert Spirituel/ Niquet (Glossa GCD921601). Release date: June 11.

BERLIOZ: Les Troyens. Heppner, De Young, Lang, Mingardo, Maitte, Miling, Jarver, London Symphony Chorus and Orchestra/ Davis (LSO Live LS00009). Release date: July 9.

HYPERION RECORDS

ALKAN: Symphony for solo piano and other piano works. Marie-Anne Hamelin (CDA 67218). Release date: June 4.

HOLST: The Planets (including premiere recording of Colin Matthews' Pluto), Hallé Orchestra/Elder (CDA 67270). Release date: June 4.

LITOLFF: Concerts-symphoniques for piano and orchestra. Donahoe; BBC Scottish SO/ Litton (CDA 67210). Release date: July 2.

KOCH INTERNATIONAL

CRUMB: Complete works Vol.4, including Music for a summer evening, Zeitgeist, etc. Quattro Mani (Bridge BRIDGE9105). Release date: June 4.

SAINT-SAËNS: Cello Concerto No.1, plus works by TCHAIKOVSKY and BLOCH; Deutsche Kammerphilharmonie Bremen/ Sepec (Channel Classics CCS 16396). Release date: June 4.

THE ETERNAL FEMINE: Music by Libby Larsen, Alma Mahler, Rebecca Clarke, Lilli Boulanger, Any Beach. Mentzer, Rutenberg (Koch International Classics 375062). Release date: tbc.

NAXOS: VANHAL: Missa Pastoralis, Missa Solemnis. Tower Voices NZ; Aradia



Phillips/ Valery Gergiev

Baroque Ensemble/ Grodd (8.555080). Release date: June 4.

ELSTAG AND MELCHIOR — THE COMPLETE WAGNER DUETS (1939-40): Includes O' Sink' Herliederer from Tristan Und Isolde and duets from Parsifal, Lohengrin and Götterdämmerung (Naxos Historical 8.110723). Release date: June 4.

HADLEY: The Ocean, Op. 99; The Cuprit Fay, Op. 62; Symphony No. 4 in D minor, Op. 64. National Symphony Orchestra of the Ukraine, John McLaughlin Williams (8.539064). Release date: June 4.

NIMBUS

WEBERN: Complete works for string quartet and string trio, Artis Quartet Vienna (NI 5658). Release date: June 7.

GRANADOS: The complete piano music. Martin Jones (NI 1734). Release date: July 5.

PHILIPS CLASSICS
THE ANDRÉ RIEU COLLECTION: Includes waltzes and other dances by Johann Strauss



Virgin's Vivaldi release

Il, Shostakovich, etc. (589 051 2). Release date: June 4.

VALERY GERGIEV — THE KIROV COLLECTION: Works by Khachatryan, Verdi, Stravinsky, Lyadov, etc. Kirov Opera and Orchestra/Gergiev (470 032 2). Release date: June 4.

STRAVINSKY: The Rite of Spring;

SKRYABIN: The Poem of Ecstasy, Kirov Opera Orchestra/Gergiev (468 0352). Release date: September 10.

SELECT MUSIC

FROM A-Z (Volume 1): Works for solo flute by Aho, Arnold, Andressen, Berio, etc. Sharon Bezaly (BIS BIS-CD-1159). Release date: June 4.

JS BACH: Brandenburg Concertos 1-6. Bach Collegium Japan/ Suzuki (BIS BIS-CD-1151/52). Release date: July 2.

FRANKEL: Symphonies No. 8 and 9, Queensland SO/Albert. CPO 99243-2. Release date: July 2.

SONY CLASSICAL

DANIELPOUR: Elegies; Sonnets to Orpheus. Von Stade, Hampson, Huang, Perspectives Ensemble; LPJ/Nernberg (SK 60850). Release date: June 11.

BERNSTEIN: West Side Story Suite (arr.



Warner's Dawn Upshaw

Bronhi); Sorenado; New York, New York, etc. Joshua Bell; Philharmonia/Zinman (SK 89358). Release date: July 2.

ELFMAN: Planet of the Apes OST (SK89656). Release date: August 13.

VIAGRO CLASSICS

HANDEL: Armiro. Genaux, McGreevy, Labelle, Custer, etc. Il Complesso Barocco/ Curtis (VOD 5 45461 2). Release date: June 4.

VIVALDI — IL CIMENTO DELL'ARMONIA E DELL'INVENZIONE (Op. 8): Including The Four Seasons. Europa Galante/Biondi (VCD 5 45465 2). Release date: July 2.

D SCARLATTI: Piano Sonatas. Piethov (VBD 561961). Release date: August 6.

WARNER CLASSICS UK

DAWN UPSHAW — ANGELS HIDE THEIR FACES: Arias by Parcell and JS Bach. Upshaw, various artists (Nonesuch 7559 79605-2). Release date: June 4.

BARBARA FRITTLI — MOZART CONCERT AND OPERA ARIAS: Frittoli; SCO/ Mackerras (Erato 8573 86207-2). Release date: July 16.

MESSIAEN: Turangalila Symphony. Aimard; Berlin Philharmonic/Nagano (Teldec 8573 82043-2 [2CD]). Release date: July 16.



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