



NEWS: BMG Music has tempted ROBBIE WILLIAMS away from EMI after the reverse switch of Guy Chambers
News p3



NEWS: A London-based office has been opened to help PIAS step up its operations in the UK market
International 6



A&R: Record company interest in this year's SONG FOR EUROPE contenders was the strongest to date
A&R 8



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musicweek

Breitholtz leads restructured BMG

by Alex Scott

Hasse Breitholtz has been named chairman of BMG UK and Ireland as the company undergoes its most significant restructuring since it launched in the UK in 1987.

Under the new structure announced last Friday by BMG UK and Europe president Richard Griffiths, all the UK company's frontline repertoire activities across its RCA and Arista units will be combined into one division reporting to current Arista managing director God Doherty. Doherty, who takes on the title of UK music division president, will in turn report to Breitholtz, who will also oversee all the UK company's special marketing, catalogue and new media activities.

Meanwhile, current RCA managing director Harry Magee has been promoted to the international role

of VP strategic development for BMG UK and Europe working directly alongside Griffiths.

The restructuring effectively means the disappearance of Arista and RCA as stand-alone label operations, although artists will continue to be signed to the imprints. Instead activities including A&R, marketing, press and promotion will operate centrally across the group, with staff concentrating on working particular genres of music rather than label streams.

All BMG's UK A&R activities – including executives like RCA's Marc Fox, Per Kuiman and Nick Reymonde plus specific imprints including Bollerhouse, Cheeky, do Records, Emancipated, NuLife and Simon Cowell's new imprint – will report into Doherty. All media and promotion will be overseen by current VP of media Nigel Sweeney,



The new BMG team (from left): Doherty, Breitholtz, Magee and Griffiths

who will also report to Doherty. Previously all promotion has been organised on a label basis except regional radio, which has been centralised across the group. All the changes are effective from April 2.

Griffiths, who was himself promoted to become president of all BMG's European operations in January, says he has been examining the structure of the UK company since last October. "It was always in the back of my head when I brought in Hasse that if I needed to do anything in the UK I had a person to do it," he says.

He adds, "[Doherty] there's no label loyalty. It's about utilising the best of your resources to work for what is best for your acts. We started to think about genre marketing rather than label marketing. And if you're going to make changes then the time to do it is when you are doing incredibly well."

Although some of the final details are still being resolved, Griffiths says that the restructuring will only involve four redundancies since around 20 positions have not

been filled since becoming vacant in recent months.

"This provides savings without pain," says Griffiths, who declines to comment on the level of such projected savings. He adds that the 30-strong artist roster will remain intact. "In fact the intention is to grow the artist roster," he adds.

Breitholtz, who was previously commercial and new media managing director, says the new structure will enable the company to focus on its strengths and divide up its workload. "At the moment Arista might be setting things up while RCA has a heavy release schedule. Now we will be able to balance things," he says.

Griffiths adds that the restructuring is being conducted completely independently of any possible merger between BMG and EMI.

After the auditions, the tears and the biggest media hype for a new pop band, the serious business of selling records arrives today (Monday) for Popstars creations Hear/Say (pictured). Polydor gave the five some a final push over the weekend with the band's first live gig at London's Astoria and appearances on CD-UK and TOTP Plus. The band will also appear at HMV's Oxford Street store in London today. However, retailers, who estimate the Polydor release is the third largest single order this year behind the 400,000-plus Shaggy and Westlife releases, say next week's number one will be a close call between Pure and Simple and yesterday's (Sunday) expected number one, Westlife's Uptown Girl. Also in the running is Chocolate Puma's I Wanna Be U. RCA act Westlife's staying power could be boosted on Friday's Red Nose Day due to its links with the Comic Relief charity.



Brown's budget aids industry

Babies were not the only group to gain from last week's budget as Chancellor Gordon Brown announced measures which are likely to benefit the music industry.

Tim Greene Ravdon partner Ed Grossman highlights as budget benefits the improved provision related to profits averaging for authors and creative artists. This has been revised allowing artists with erratic income to pay less tax if their royalties dry up because they are going through a "duff creative patch".

Film tax relief for £15m-plus budget UK movies is also being extended for three years. It had been due to end on July 1 2001, but now the "triple effect" from films, which

use recording studios, composers and music tracks, should continue to profit the record industry. "The success of Pure Shores by All Saints owes a lot to The Beach," notes Grossman.

The limit for staff share options under the Enterprise Management Incentive, which includes companies that create intangible assets like copyright, is also being increased to £3m. "This can be serious taxtime money for outfits that have big companies sniffing around to buy them," he says.

However, Harris and Trotter's Ronnie Harris is disappointed the VAT limit has not been raised from £54,000 because it adds an expensive administrative cost to artists.

Labels act to provide data for Napster block

Record companies are working around the clock to provide Napster with artist names, tracks and relevant MP3 file-name lists to ensure users are blocked from accessing copyrighted material.

The move follows last week's granting of a modified RIAA injunction against Napster to prevent further infringement of majors' copyrights pending trial. Under the terms of the injunction Napster is required to block its users from sharing music owned by the majors within 72 hours of receiving notice.

The ruling was passed late last Monday. As Music Week went to press last Friday it was still possible to search and download tracks by acts including The Beatles, Manic Street Preachers, Metallica and Dr Dre. Many Napster users and commentators are suggesting the RIAA has won the "battle but not the war", as it remains simple to bypass Napster's filtering software by using slight misspelling of song titles.

Meanwhile, UK independent label Nuphonic is to start marketing

new releases from acts including Faze Action and Pug via Napster's Featured Artists section through its deal with iCrunch.

Nuphonic managing director Sev Remzi says, "Any media that enables us to reach out to as many people as possible, with as much freedom as possible, is only a good thing. Ultimately, I think that the record buying public will always want a hard copy of the music they really like, so I see Napster as a way of introduction to our catalogue," he says.

Mean Fiddler poaches Hallett for pop role

Mean Fiddler has poached Marshall Arts' top promoter and agent Rob Hallett as a director to develop a pop branch of the business, in anticipation of the group's Alm listing.

Hallett – who has strong pop promotions credentials, having recently worked on UK tours of the likes of Britney Spears, Destiny's Child and Youssou N'Dour, whom he also manages – will take up a directorship at Mean Fiddler from the end of this month.

Mean Fiddler CEO Vince Power says the appointment demonstrates the company's commitment

to its three-year strategy of combining its businesses and expansion into new areas.

Power – who expects to raise £12m to fund the expansion from an imminent share placing – aims to compete with other venues and promoter groups on a larger scale such as SPX.

Marshall Arts owner Barrie Marshall says, "Vince Power and his team's achievements are outstanding and this is a great opportunity for Rob. We all wish him continued success and a very happy future."



jemima price

her debut album

EASY

26.03.01

'Easy is a lyrical slow burning
masterpiece of a debut
..... a talent to watch.'

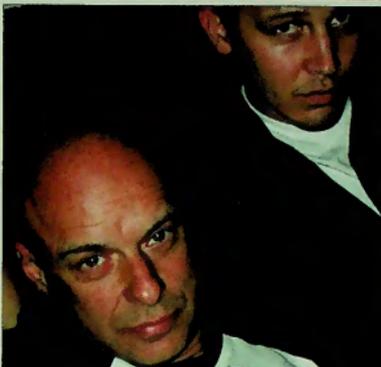
COSMOPOLITAN

'She has the potential to
outperform any of the season's
crop of female singer/songwriters'

Anna Britten, Q magazine

Brian Eno and his former Roxy Music colleagues could find themselves back touring simultaneously after Eno signed a deal with Virgin Records for his first major label album release in eight years. The reformed Roxy Music have already unveiled dates for their first tour since 1983, starting at Dublin's Point on June 9, but now Eno is looking to play concerts around the same time to promote his new album *Drawn From Life*, which Virgin has initially scheduled to appear on May 1.

Virgin Records independent consultant Declan Gidgan says Eno is very keen to go out and perform material from the album, which is jointly credited to German musician Peter Schwalm (pictured right with Eno). "It's excited him enough to set out on stage for the first time in years," he says. Virgin is also planning to put out another Roxy Music best of to coincide with their comeback tour and is expected to appear in early June.



BMG scores publishing copy rights Robbie switches from EMI

by Paul Williams
 BMG Music Publishing has turned the tables on EMI for poaching its star songwriter Guy Chambers by luring over his songwriting partner Robbie Williams from the rival company.

The deal, which covers material after Williams' third solo album *Sing When You're Winning*, represents another massive coup for the publisher, which just last month added Elvis Costello to its roster. It also marks something of a reunion between BMG and Williams, who left the major's recording arm following his departure from Take That in 1995 to sign a solo deal with EMI.

BMG Music Publishing managing director Paul Curran says signing Williams demonstrates his company can be as competitive as anybody

else. "There's no question there was major competition for this but it says a lot about what people think of BMG. Elvis Costello signed to us not long ago and he could have gone to any company," he says.

Curran reckons that in Williams BMG has "currently the biggest pop star in the UK" and one of the most original songwriters. "The reason the songs have been as successful as they have is that they are proper songs. The lyrics mean something and strike a chord. He's the icon of his generation," he says.

Curran adds that originally he had hoped to unite Williams with his songwriting partner at BMG until Chambers - who had been with BMG since 1990 - was lured over to EMI. "We've had proximity to the whole



Signing deal: IE Music's Josie Cliff, Williams and BMG's Paul Curran. Robbie phenomenon from the beginning," he says. "Robbie's publishing came up at exactly the same time as Guy's came up but it's taken quite a long time to complete the deal."

The Williams coup is the latest in a round of good news for Curran and his team, which saw its act Coldplay win two Brit Awards while last month

MMF meeting set to focus on artists' copyright issue

Artists' copyright is one of the issues that is likely to dominate the agenda of the next Music Managers' Forum meeting, scheduled for the first week of April.

At this gathering MMF chairman Keith Harris also expects to be able to report the BPI's view on how artists' copyright should be treated following his own meeting with BPI director general Andrew Weates last Friday.

Harris says the managers' body and BPI broadly agree on copyright, but the MMF is pushing hard for copyright to be returned to artists after the record company has recouped. "If the copyright comes back it is likely the artist will remain with the same record company or at the very least move to another BPI member so it will pretty well equal out and be more competitive," says Harris. "Also, a lot of work is disappearing. No one can get it. In this new world of the Internet it seems unfair that one fan in New Zealand couldn't receive a track because a record company owns the copyright and is sitting on the work."

Balfe snares £250,000 in Blur royalties court case

Blur's former A&R man-turned-remixer David Balfe refused to haunt the band and their record company EMI in the High Court last week when he successfully staked a claim to at least a further £250,000 in royalties.

The case had hinged on the fine print in a contract Balfe and his wife, Helen, signed when they sold their 75% stake in Food to EMI in April 1994. Under that deal EMI agreed to pay around £475,000 in addition to royalties on the sales of its first two albums from Blur and Shampoo, who were on the verge of signing to Food.

The first Blur album under the terms of the agreement was *The Great Escape* which sold 2.14m units around the world. However, EMI claimed Blur Live At Budokan, a restricted-release concert album not available in the UK or US and only selling 80,000 units, should constitute the second album. However, Balfe successfully argued that the second qualifying release should have been the band's 24m-



Balfe: court victory selling Blur album. A similar dispute arose with Shampoo.

Balfe says he does not believe EMI released the live album solely as a way of denying him royalties, but once the situation arose "they saw the opportunity for making a great saving and reducing their financial obligation. In my book that shows no good faith because when we sold Food it was done largely as a royalty deal to share the risk."

EMI was ordered to pay the Balfes' £250,000 costs. Judge Boggis said the result "is not a score draw. The Balfes have come and they have won."

EMI declines to comment.

East 17 producers fight court battle with London newsfile

East 17 producers Phillip Harding and Ian Cursons are at the centre of a High Court battle with London Records, which is seeking to block an estimated £450,000 royalties claim by the music producers' company.

In a preliminary hearing last week, London Records 90 Ltd sought to prevent a full hearing of the case going ahead later this year on the basis that the royalty agreement with producers P&E Music Ltd means no claims can take place after three years.

London claimed that under the terms of its contract with P&E no account of royalties should be challenged or objected to later than three years after it was rendered. However, P&E disputed that there is a three-year provision. The case continues.

RA REVEALS MUSIC RADIO DETAILS
 The Radio Academy has unveiled the first details of some of the acts who will be performing at the April 3 Music Radio conference and its evening A Celebration of Music Radio event. The daytime conference at London's Peacock Theatre will feature live performances from acts including RCA act Shea Seger, while the evening event at the Café de Paris will include Relentless Records' B15 Project with Shola Ama.

NORMAN LAUNCHES BOND THEME CASE
 One of the most famous pieces of cinematic music was being fought over in the High Court last week when Monty Norman began a libel action against the Sunday Times for his contribution to the James Bond theme. The composer is suing the newspaper over an October 1997 article, which attributed the bulk of the 007 soundtrack to John Barry and described Norman's contribution as minimal. The case continues.

STUDY SHOWS CD PRICE DUMP
 Newly-published research by Taylor Nelson Sofres reports the price of single-CD albums fell in the fourth quarter of 2000 by 2.4% to £10.64 compared with the same period the year before. The average price across the year was £10.37, according to the survey based on a panel of 10,000 respondents interviewed every two weeks.

AIM SIGNS UP FOR COPYCLACK DRM
 Aim has signed a two-year deal with Barclays Merchant Services to use its new Copyclack DRM and microprotection system as part of the indie body's digital distribution packaging policy for its members.

EARNINGS RISE AT UNIVERSAL
 Cost savings achieved through the integration of PolyGram helped the Universal Music Group deliver earnings before interest, taxes, depreciation and amortization of £76.4m for the 12 months ended December 31, 2000. Revenues in the (Viendi) Universal business unit were also up, by 16% to £4.14bn.

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BMG: A BLUEPRINT FOR THE FUTURE?

Are managing directors set to go the way of A&R directors and become a dying breed? Polydor and Universal Island have both been managing director-less for months and before them it was RCA. Now Richard Griffiths' restructuring of BMG has removed the company's traditional twin label structure, taking the MD posts with it.

On the face of it, it seems that the traditional managing director job is becoming obsolete. As ever it is not quite so cut and dried, but it is clear that a fundamental rethink is going on as to how large companies should operate.

Once it was simple (allegedly), with each label functioning as a self-contained unit complete with MDs and A&R, marketing, promotions and press directors. Each pursued its own identity, probably across a range of genres.

It is a model that still works in some companies, both major and independent. But if there is an overall trend it seems to be in the opposite direction, with imprints based around a looser facilitating hub that provides centralised services for everything that plugs into it. This seems to be what is going to happen at BMG, and it is also what is happening at emerging independents like Play It Again Sam.

One of the driving forces is undoubtedly the splintering of the business into ever more sub-genres, which has in turn prompted the launch of ever more satellite A&R operations. Then there is the interplay of the different characters of chairmen and their key executives. Meanwhile, many companies are increasingly having to become hit-focused rather than concentrating on "traditional" artist development.

It is probably easier for Griffiths to throw out the old-school rule book than some of his counterparts at other corporations since his company is younger, its structures less management-heavy and its international structure simpler. And the opportunities for achieving savings cannot have escaped his attention. But that does not make it any less brave a move.

Every company is different, but this looks like a model for the future.

Ajax Scott

TILLY

HAS THE POP BUBBLE FINALLY BURST?

If the pop bubble hasn't finally burst, it's probably about time it did.

Yes, even I, one of the greatest supporters of the British pop single, feel we have now exhausted this market in the UK. We can no longer go on regurgitating great old standard songs with just a bit of sweeter or very average new songs.

With new acts, such as the much-vaunted Jonathan Wilkes, disappointing early expectations in this week's chart, the signs are ominous.

In this climate any label specialising in pop is likely to feel under pressure. Hugh on the list of pop specialists is Hugh Goldsmith's Innocent label, whose roster includes the likes of Martine McCutcheon and Billie - girls who had number ones with their first singles and have inevitably found it tough to keep on matching that record. That said Innocent deserves full credit for the Atomic Kittens and their four weeks at number one with Whole Again.

It is also a shame that Boyzone will not be touring this year. Still, with Ronan's excellent new single proving once again that he's the real talent, the other lads should be grateful for their years at the top.

Yes, it's definitely time for the boys to move over, and I also suspect that the other band in their camp, Westlife, must be fed up with all those covers they keep on doing. Only the thought of all the money going to Comic Relief keeps me from being less than kind about their version of Uptown Girl. Yes, it will be number one, and yes, a couple of hundred thousands kids will buy it. But it is definitely not the future of music in the UK.

On a different note, congratulations to our very buoyant dance industry for accounting for a staggering 38% of all compilation albums sold in 2000 - a dramatic increase over previous years. Along with the lucrative merchandise market, this points to a continuing period of health for a scene which, at one time, was looked upon as a flash in the pan. Expect it to outlast the current pop cycle.

Tilly Rutherford's column is a personal view



Wise Buddha's TV production arm has landed its first commission through the documentary The Hit Factory - The Pete Waterman Story, which promises to offer a full insight into when Waterman and his former partners Mike Stock and Matt Aitken dominated the charts during the Eighties.

Wise Buddha Television, which was set up last June, has put together the documentary The Hit Factory - The Pete Waterman Story, which promises to offer a full insight into when Waterman and his former partners Mike Stock and Matt Aitken dominated the charts during the Eighties.

The programme will go out in an 8pm slot on Sunday, March 18 around an Eighties weekend schedule and will include interviews with Rick Astley, Jason Donovan, Kylie Minogue and Waterman himself. It will be previewed the week before by two



Astley: subject of Eighties revival programmes going out each day giving viewers the chance to vote for their favourite SAW songs. The results will run in The Hit Factory - Jukebox Top 10 at 4.50pm on

March 18, another programme made by Wise Buddha Television.

"This is a huge boost to our presence in the market," says Wise Buddha managing director Stephen Mulholland.

"Up until now we've been viewed as a leading radio independent, but we're quite anxious to prove we've got broader credentials and are capable of producing high-quality television," he adds. Meanwhile, Initial has been commissioned by Channel 4 to produce a Saturday night special on milestones in music on TV for an autumn broadcast.

The 40 Greatest TV Music Moments will be voted for by the public and will include The Beatles' globe telecast of All You Need Is Love and exclusive live footage of The Clash.

Music Unsigned becomes Indies dotcom dip victim

by Mary-Louise Harding
MusicUnsigned has become the latest high-profile victim of the dotcom decline as investors reject the sector in rapidly increasing numbers.

The venture capitalist-backed group, which secured a listing on the Alternative Investment Market (AIM) back in October, announced its closure after 18 months last week around the same time as a profit warning and management crisis hit Yahoo! It also quickly follows the decision by the Chrysalis group to pull the plug on its loss-making online radio venture Puremix.

MusicUnsigned marketing director Simon Robinson says the MU board - which included CEO Aaron Maharaj and institutional investors Chris Roberts from Investments and Stephen Dean of Ilvaygar - decided to close the business as it was "too high risk" to guarantee a return to shareholders.

"We floated the business in October with the view that revenues would be generated by advertising - which is now falling off across the internet - and traditional record sales," says Robinson. "However, due to sample clearance problems with our first scheduled release in November, that side of the busi-



ness hasn't got off the ground." Polydor's A&Eebert Gimm was one of the acts featured on MU prior to releasing his debut record.

He adds Music Unsigned Holdings currently has £1.7m in the bank and is talking to non-music sector businesses to "reverse into the Armistead shell". All 19 remaining staff were informed and left the company last Wednesday.

Of the rash of business-to-consumer online music businesses that launched at the beginning of the UK's feverish dotcom boom in summer 1999, only a handful remain - with adapted business plans to suit changing moods of investors. A&R site Peoplesound

recently rebranded its business-to-business operation as Protein in a bid to attract record company campaigns and research commissions, while interactive magazine site WorldPop earlier this year formed a deal with direct marketing company Trinity Street to try to attract new revenue streams.

Music Week publisher United Business Media has also announced its music destination site dotmusic is up for sale following its parent company's decision to focus on business-to-business, activities while independent download site iCrunch is on the verge of being sold.

Meanwhile, Music3W, the artist portal modelled on Nasdaqlisted Artist Direct, has until the end of the month to complete merger talks or reconsider remaining in business, according to founder Carl-Louis-Pope. Nine of the original 46 staff are presently running the scaled-back business.

"Last week I was ready to fall on my sword," says Leighton Pope. "But this week we seem to have found a way out of jail. Our problem has been that we launched too late with a three-year plan in a market that had decided on a six-month plan."

Warner team reunite in new promo team

An independent promotions company is being launched today (Monday) from the ashes of WEA's in-house promotional team.

Mass Media Promotions and Projects is a partnership between former WEA director of promotions Chris Mason and his new partners Reece Hill and Pete Davis, who both held senior promotional positions at the Warner in TV and radio respectively. The three left WEA following the arrival of new boss John Reid and prior to his merger with London.

The new company will work out of West End offices and its first project will be instant Karma's The Alice Band, whose first single One Day At A Time is released on June 4. Mason, who has worked for artists from Madonna to Shola Ama, says, "We've got nearly 50 years of TV and radio promotions experience between us."

Jones-Donnelly champions R1 stance over dance and urban

Alex Jones-Donnelly has come to the defence of Radio One's playlist by rejecting claims it has become too dance-biased since he took over as editor of music policy.

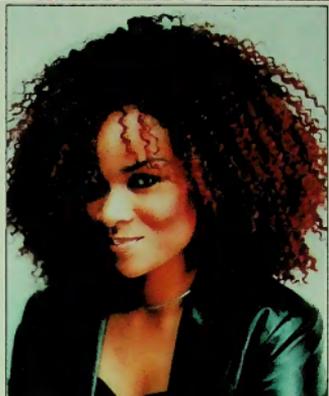
Yet his most revealing discussion came about the playlist since succeeding Jeff Smith last year, the former Kiss 100 executive also defended the station's decision not automatically to support big-selling hits, while predicting that increasingly it will devote more airtime to album tracks instead of singles.

He suggested in a webchat on the Radio One website last Monday that the station's high-level of dance and urban music was in a bid to mirror what its core 15- to 24-year-old audience was listening to. "Radio One to a large

degree reflects the tastes and passions of the youth audience in the UK and currently dance and urban music are very, very popular. However, if you scrutinise the output of the station you will see, unlike the majority of the commercial radio stations, we play a very wide selection of music," he said.

Separately, Jones-Donnelly also unveiled last week eight of his big musical priorities for the coming few months, which range from the new Stereophonics single to US rapper Eve and garage track Boo by Sticil featuring MC Dynamite. Other acts named include Avalanches, Linkin Park and Nerd. "The thread that runs through them is a sense of excitement, a sense of youth attitude," he said.

Universal is bidding to repeat its music and film synchronisation success with Notting Hill and Ronan Keating with Go Beat/Polydor act Gabrielle's theme track Out Of Reach for Working Title's forthcoming film Bridget Jones's Diary. Out of Reach is scheduled to come out on April 2, immediately preceding the singer's nine-date UK tour. The film will debut in the UK on April 13 and is expected to benefit at the box office from the best-selling novel of the same name. The mid-tempo track – co-written by Gabrielle (pictured) and her collaborator on her hit Sunshine, Jonathan Shorten – was selected by Working Title over submissions from EMI-Chrysalis' Robbie Williams and Gert Halliwell. UMG artists' collaborations on PolyGram/Universal films have worked to great success in the past, including Wet Wet Wet's long-running number one hit Love Is All Around, which was used as the theme tune to Four Weddings And A Funeral. Polydor says Gabrielle was selected because of her appeal to the film's target demographic of 25-year-old-plus women. Out Of Reach has already been filmed at Radio One and played at Capital. The singer is currently in Ireland working on new material for an album expected in the fourth quarter.



Radio One opts for fewer bands and longer sets at live events

by Steve Hemsley

Radio One is reducing the number of acts appearing at its One Big Sunday tour this summer to provide artists with longer sets to showcase their material.

The station's controller Andy Parfitt and editor of music policy Alex Jones-Donnelly announced the plans to rework the tour's format at the media launch of Radio One's One Live calendar of events for 2001 last week.

The Sunday afternoon broadcasts in 2000 attracted more than 500,000 people with another 1.5m listeners tuning in and Jones-Donnelly says the decision to book fewer acts for each event this year could help the station attract more big name artists from the US.

"The number of bands will be reduced from eight or nine to seven so they can perform better showcases



Creamfields: Radio One coverage

for the people watching and those listening. We have some acts confirmed but we are still working on the final line-ups," he says.

This year's One Big Sunday tour will visit six towns; Manchester, Irvine, Plymouth, Carlisle, Middlesbrough and Leicester between June and September. Acts already confirmed

include Manic Street Preachers, Shaggy, J72, Outkast, S Club 7, Westlife, Architects and Spooks.

Pluggers have welcomed the move to one claiming it will end the "cattle market" feel of some events where acts are often asked to perform just one song.

Arista's head of national radio Alex Crass says the decision will encourage labels to allocate more resources when supporting the shows. "Longer sets mean acts will be able to perform with live bands because record companies will want to spend the money to do these events well," she says.

Radio One's announcement followed the news in January that Capital FM would be booking fewer acts but longer sets for its new party in The Park in July. "This will give the Capital listener a better radio programme and, for those in the park, better value

Mute appoints expert to oversee web campaign

Mute Records has recruited freelance internet consultant Sarah Thompson to oversee the web-based marketing activity for two of its key spring album releases from Depeche Mode and Nick Cave And The Bad Seeds.

Thompson, who works for a number of music clients, has brought in third party companies to work with her on the international campaigns.

Outside Online will handle the online PR and Startle Digital Marketing the creative for the internet promotional activity around the Depeche Mode album Exciter out on May 14, while Snatchnet is the creative team for Nick Cave's No More Shall We Part (April 2), with Thompson working with Mute's internal PR team.

"With these releases, where there is a key international element, it was important to bring in some expertise," says Thompson.

new file

TOUCH AND GO FOR DANCE MAGAZINE Ten-year-old UK R&B and hip hop title Touch magazine was last week holding emergency talks to secure the magazine's future. Publisher Joe Pidgeon insists the company has not gone into liquidation. Meanwhile, Ministry has promoted its features editor Ollie Quain to editor replacing two-year incumbent Scott Mansson, who is leaving to pursue consultancy and freelance work. The title's circulation tripled to more than 100,000 during Mansson's tenure.

MOS FILLS GLASTONBURY VOID The Ministry Of Sound is helping to fill the hole left in this year's festival calendar by Glastonbury's cancellation with a Domestic-style dance party. Ministry, which staged the Millennium Dome's New Year's Eve party, plans to host the £50,000 ticket Knebworth 01 event under a massive dome at Knebworth on August 11. More than 200 acts and DJs have already been signed up for the dance festival, including Lu Fidelity Allstars, BT, Bent, Seb Fontaine, Judge Jules, Titi Paul and Todd Terry.

HOMELANDS MOVES INTO SMS Worldpop has teamed up with Ericsson/Homelands to offer a text messaging service that will allow registered users to receive news, special offers and other information around the May 27 event. The Winchester-based festival will feature more than 150 live acts and DJs including Pulp, Orbital and Pete Dinklage.

X-RAY MAGAZINE GETS GREEN LIGHT Swinehead Publishing, which publishes Slezazation and Jockey Star, is to make its quarterly fanzine X-Ray a publication with association in association with Xfm – into a magazine in its own right. The first issue is out this month with a controlled circulation of 20,000 issues to be sold in the London area. It is aimed at the male 18-30 readership with features related to Xfm programming.

MAJS JOINS MEDIA GROUP UK Worldpop's former commercial director John Mals has joined media monitoring agency Media Group UK as managing director of its media research division. Mals, whose 25-year experience in the UK music industry includes working for the likes of A&M, Sony and MRB, will oversee the launch of its business-to-business website among his responsibilities.

THIS WEEK'S BPI AWARDS Toploader's Onika's Big Moka album and OMD's Best of album both go three-times platinum this week.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	change on 2000 (000s)
Popstars (Sat 18.45)	8,839	n/a
Top Of The Pops 2*	4,409	36.4
Top Of The Pops*	4,174	4.2
CD:UK*	2,513	40.2
SMTV	2,225	12.8
The Pepsi Chart	1,394	0.1
Live With Kelly*	1,538	10.2
Top Of The Pops Plus*	1,002	n/a
Popworld*	596	n/a
The Base**	308	n/a

*combined totals
 **combined UK and West Coast only
 Source: Mediabase (MAG for w/c February 19 2001)

Popworld seals Cadbury's deal

Simon Fuller's pop music project Popworld, aimed at six to 15-year-olds, is continuing its brand-building exercise with a new deal in place with Cadbury's and the announcement of a commercial partnership with Pepsi. Cadbury's Trebor Bassett begins TV advertising today (Monday) of a Popworld competition offering children the chance to win one of 5,000 tickets to two exclusive music parties in October headlined by S Club 7 and Westlife. They enter by answering two simple questions and sending in 20 promotional wrappers.

Details are printed on 75m chocolate bar brands such as Twix, Caramel and Wispas Bite and the promotion, which runs until the end of March, follows a similar campaign last October. Consumers will also be able to collect 10 Pop Points from each promotional pack to spend online at the Popworld website (www.popworld.com).

"The relationship we have with companies like Cadbury's is fundamental to our aim of building the Popworld brand on- and off-line," says Popworld chief executive Robert Dodds. Dodds confirms that the company



Popworld promotion: music parties has signed a commercial partnership deal with Pepsi which will see the Popworld brand name and Pop Points tokens carried on millions of cans. The campaign is set to start in June. In a further move, Dodds has recruited a company called International Greetings to produce a range of Popworld-branded stationery which will go on sale online and at retail from April.

MTV utilises SMS text messaging to support interactive programme

MTV is ramping up its interactive programming content following the huge popularity of its new Video Clash show.

The music channel is using specialist online promotions company Sonic Advertising to send out SMS messages to 150,000 phones to promote and obtain votes for its now twice-daily Video Clash. The list of names has been acquired from yourmobile.com and comprises consumers who have downloaded pop or dance ring tones and agreed to accept SMS information.

Other companies which have already experimented with text messaging include BBC Worldwide, which launched a pop gossip service to support Top Of The Pops magazine, Granada TV to promote Popstars, Ministry Of Sound and Relentless Records who all used an agency called Aerodrom.

"SMS messaging is the language of the teenage market and, as we have a voting-based music show, we are sending them information that

VIDEO CLASH



Video Clash: votes cast via SMS

we feel they will want to receive along with a link to the website," says MTV UK vice-president of marketing and digital channels David Pullan.

According to the Mobile Data Association there has been a massive rise in the number of text messages being sent, up from 250m in December 1999 to more than 750m at the end of last year. The MDA is concerned that some brands might exploit the medium and it is talks with the Direct Marketing Association to devise ways to limit the number of unwanted messages being sent.

chartfile

Pias aims to expand international operations with new London base

● Dido's No Angel adds another number one to its successes as it replaces Coldplay at the top in Norway to further lift the amazing international performance for the Arista artists. In Germany only fellow Arista act Peter Dinklage prevents it from claiming the number one spot while it moves 5-1 in France. It is also in the Top Five in Austria, Australia, Canada, Finland, Switzerland and the top 10 in Denmark, the Netherlands and Sweden. Meanwhile, the singles Here With Me debate at 13 in Norway and climbs 32-23 in Germany.

● Virgin's Melanie B, who begins a tour of North America on March 29, lands another top 10 hit with a Northern Star track on the fono countdown of the biggest UK sources hits on European radio as if That Were Me moves 11-10. Fellow Spice Girl Melanie B arrives nine places lower with Follow Me So Good, taking Virgin's tally on the Top 20 to three tracks. There are six Universal releases, three apiece from BMG and the Indies, two from EMI and Sony, and one from Warner.

● Coldplay finally end their frustration at being stuck at two behind the Coyote Ugly soundtrack on the Australian albums chart but it still does not result in a number one for the Parlophone act. As Parachutes enters part the OST back, Eminem's Marshall Mathers LP and Dido's No Angel leap over both of them to stand at one and two on the chart with Coldplay claiming third spot. Eminem's rise to one on the Aussie albums chart is accompanied by Stan newly-positioned at one on the singles countdown.

● Polydor act S Club's U.S. breakthrough single Never Had A Dream Like This breaks big in Canada, breaking in Canada where the band have already scored two big hit albums. The track moves 75-40 on the airplay chart as it leaps 85-13 on Sweden's sales chart.

● EMI's Manic Street Preachers might have managed two simultaneous UK Top 10 hits last week with different releases but Universal Island's U2 have gone one better again by occupying the Canadian top two with two formats of the same single. Having sat at one and two last autumn with two versions of Beautiful Day, U2's Rattle and Hum debuted in first and second positions on the same chart with their new North American single Walk On. The second format of the single, which made a radio-only track in the US, edges the Walk On battle to occupy first place.

● Instant Karma lands itself a number one hit as the Arctic Monkeys' new single goes Around Comes Around replaces LeAnn Rimes at the top of the Swedish airplay chart while moving 6-2 on the equivalent Norwegian survey and 20-10 in Denmark. Meanwhile, the Danish sales chart clearly warming itself up for Eurovision music with a 2001 reworking of Johnny Logan's contest winner Hold Me Now the highest new entry at number nine. Copenhagen goes down the year's event on May 12 following the Danish win last year with the Olsen Brothers.

by Paul Williams
Play It Again Sam (Pias) has significantly stepped up its UK operations with the launch of a London-based international department headed up by seasoned music industry executive Suz Johnson.

Johnson, formerly head of International at One Little Indian, took up her new role last Monday which will see her looking to exploit repertoire internationally from the growing number of UK labels that the Pias UK Group is working with as well as handling material from Pias's international affiliates for UK release. It is the first such department launched by the company outside its Brussels base, reflecting the increasing importance the group is attaching to the UK.

Mike Heneghan, president of Edelwood Pias UK Group, believes Johnson is the ideal person to head the new group because of her 20



Heneghan (left) and Johnson: 'ideal' years experience in the music industry. "She also set up International Rescue (a company offering international services to UK independents) so she instantly recognises really clearly the needs of UK labels. She's a heavy hitter in the international world and she's sympathetic and responsive to label needs," he says. The opening of the department comes just a few weeks after Pias struck an alliance with Nude to handle its distribution throughout Europe and

Australia. Alongside Nude, whose acts include Goss and Lowgold, Pias also has alliances with Bright Star Recordings, Soul 2 Soul, and Fat Cat whose key act is Sigur Ros. Its own labels include Pias Recordings and South Paw which has McGee on its books. The company also owns 3trv and Vital.

At the same time as the launch of Pias's international department Edel Records has recruited several staff to its London-based international marketing operation headed by former Universal Music International executive Monica Marin. Julie Sersanis, former Polydor UK international marketing manager, is made international marketing manager while former Sony international product manager Emma Cole becomes international junior product manager.

Heneghan believes the opening of Pias's UK international department is

further illustration of how a global out look dominates the company. "Because Pias is a Belgian-based company and because Belgium is a small country, it is natural for them to think internationally. In the UK, sometimes we can be a little bit UK-centric, but it's the Pias culture that's international," he says.

Johnson, whose seven years as One Little Indian head of international included working with the likes of Incokeer Pimms and Skunk Anansie, believes the operation has "huge potential", it's the music that counts and Mike is so passionate about it. He's got a great vision of a global independent network and, together with his passion, there's so much expertise in the company," she says.

Pias, which has full-service record companies in 15 European territories, is now looking to North America with plans to open an office in New York.



UK TOP 20 AIRPLAY HITS IN EUROPE

NEW	UK	Artist/Label (Company)
1	1	Supreme Robb Williams (Christella)
2	1	Arctic Monkeys (Mercury)
3	1	Here With Me (Arista)
4	1	Walking Away Craig David (Wardstar)
5	1	Fire Signage (Sarkis/Universal)
6	1	Stuck In A Moment... U2 (Interscope)
7	1	Overused Sigala (London)
8	1	Gotta Tell You Samantha Mumba (Polydor)
9	1	7 Days Craig David (Wardstar)
10	1	If That Were Me (Arista)
11	1	17 Too Much In The Sun Cassidy (Arista)
12	1	Dancing In The Moonlight Toploader (S2)
13	1	No Way To Say Manic Street Preachers (Epic)
14	1	I Lie My Love On You Westlife (GEM)
15	1	20 Who's A Girl Atomic Kitten (Polygram)
16	1	Lovely! Each Day Bryan Kearney (Polydor)
17	1	American Style Akella (Arista)
18	1	Hot Diggity Daddy Kelly Rowland (Parlophone)
19	1	Feels So Good Melanie B (Virgin)
20	1	The Way You Make Me Feel Ronan Keating (Polydor)

Chart compiled from 100 most played European tracks on radio's top 20 stations of 100 stations in Europe. Contact: info@radioactive.co.uk or Tel: 020 840 0800

GAVIN US RADIO TOP 20

NEW	US	Artist/Label (Company)
1	1	Love Don't Cost A Thing Jennifer Lopez (Epic)
2	2	Angel Lovey Louie (Virgin)
3	3	Angel Shaggy (J&R)
4	4	Here We Not Dream (Red Sky/Arista)
5	5	Don't Tell Me (MCA/Mercury/Warner Bros)
6	6	Crazy KC & The Lightnin' (Arista)
7	7	Independent Women 2 (Atlantic/Columbia/CRG)
8	8	If You're Gone Mariah Carey (Arista/Columbia/Warner)
9	9	Butterfly Crye Tony Columbia (CRG)
10	7	Who's Me Shaggy (J&R)
11	10	Heaven Wants To Be With Me Kelly Rowland (CRG)
12	10	You Make Me Sick Pink (LaFace/Arista)
13	10	Me Jackson Outkast (LaFace/Arista)
14	10	Get On The Way (Interscope)
15	17	World's Remastered (Columbia/CRG)
16	19	Around The World AC/DC (Polygram/Universal)
17	12	With Arms Wide Open Creed (Wind-up)
18	20	Mykiss 3 Down Down Down (Interscope)
19	14	Crash For The Girl Love (Columbia/Universal)
20	1	The Club Backstreet Boys (J&R)

Chart shows the 20 most popular US US Radio Top 40 New Year's Eve 2002. Source: Gavin/Anthem

UK giant band Grand Theft Auto (pictured), whose career to date has been heavily focused on the US where they are signed directly for the world to London. They have interrupted their extensive US touring schedule to promote their first domestic single release, Stoopid Ass, released today (Monday). In an off-the-wall new independent label So-Fi Recordings, has been backed by a 16-date tour of the UK which concludes on March 20 and 21 with performances at London's Barbury at The Marquee. They will be returning immediately after their UK dates to the US where they received widespread exposure thanks to the inclusion of Stoopid Ass and another of their tracks, We Lu V, in the 20th Century Fox film Dude Where's My Car. The movie debuted at two at the US box office following its latest December. Miles Jacobson, creative director of So-Fi Recordings which he set up with Anglo Pugging managing director Gary Blackburn, is optimistic the label can give the band a hit with its first release. "It looks like this first single could go Top 75 which would be an amazing result for a small label that is completely independent. If we can get this in the Top 75 and handle the next single there's no reason why we can't go Top 20," he says.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (Label)	Chart No.
AUSTRALIA	single Walk On Coldplay (Parlophone)	5
	album No Angel Dido (Arista)	2
CANADA	single Walk On U2 (Interscope/Island)	1
	album No Angel Dido (Arista)	4
FRANCE	single Walk On U2 (Interscope/Island)	2
	album No Angel Dido (Arista)	3
GERMANY	single Operation: Mind Drive (Polygram)	13
	album No Angel Dido (Arista)	2
ITALY	single Walk On U2 (Interscope/Island)	6
	album No Angel Dido (Arista)	9
NETHERLANDS	single Here With Me Dido (Arista)	25
	album Sailing To... Mark Knopfler (Mercury)	3
SPAIN	single Walk On U2 (Interscope/Island)	7
	album 1 The Beatles (Arista/Parlophone)	10
US	single Thank You U2 (Arista)	26
	album No Angel Dido (Arista)	4

Source: www.chartmasters.com and www.musicbusiness.com.au

AMERICAN CHARTWATCH

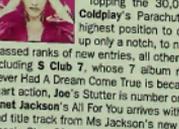
by ALAN JONES

Displaying a volatility rarely seen at this time of the year, the US's albums chart welcomes 22 new entries this week by a delicious coincidence, the outgoing number one is powered by a hit single called It Wasn't Me while its replacement bears a hit called I Did It. The denial, of course, comes from Shaggy, who finds his Hotshot album pushed down to number two even though sales last week were steady at 264,000. The act saying I Did It is the Dave Matthews Band, whose high octane rock album Everyday sold 732,000 copies last week to earn them their second number one album in a row with their seventh release. The other new entries include no albums by Brits but a massive sweep by Pearl Jam, the highest number of debuts by an act in the same chart, besting the previous record set by Pearl Jam last September. Then, as now, it was the release of official "bootleg" concert performances that earned them their little piece of history. In September, they simultaneously released 25 albums of European gigs. This time it was 23 but they're now North American dates, hence their slightly higher profile. To chart 12 new albums in such a short time is a record but looking at it from another angle, they have released 36 uncharted albums in the same period - and it is not

over yet, as a further 24 North American live sets are due imminently. Despite all this chart action, sales generally are slowing, and the only album in the Top 10 to show week-on-week sales growth is No Angel by Dido (pictured), which slips 4-5 but sold 125,000 copies last week, an increase in sales of more than 1,000 over the previous frame. The single Thank You is still making excellent progress too, jumping 20-16 on the Hot 100.

For the first time since The Beatles' 1 came out 15 weeks ago, another release, No Angel, is the top album by a British act. It slides 3-6 and with 100,000 more last week it has fallen below the top 100 for the first time. Even so, its sales to date are a mighty 6,719,000.

Topping the 30,000 sales mark for the first time, Coldplay's Parachutes recovers by leaping 62-51, its highest position to date. However, their single Yellow is up only a notch, to number 72. Under pressure from the inclusion of S Club 7, whose 7 other British and Irish acts are in decline, Never Had A Dream Come True is becalmed at number 49. In other singles Janet Jackson's All For You arrives with a big bang. The introductory single chart take from Ms Jackson's new album, the track samples Change's classic Glow Of Love and is the highest new entry on the chart for the act for more than two years, debuting at number 14 on airplay alone.





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newsfile

APPLETON SISTERS RECORD NEW TRACKS
Former All Saints sisters Natalie and Nicole Appleton last week recorded two tracks with co-writers from current Gareth Young and Andy Hamann. One of the tracks, Fantasy, is said to have a pop R&B sound. Young recently signed to Windswept Music London while Hamann is currently unpublished. Dave Stewart is also expected to work on material for the Appletons's forthcoming album.

THOMAS JOINS EAST WEST

Arista A&R manager Richard Thomas has quit the company to take up a similar role at East West in the coming weeks. Thomas is credited with signing Rui Da Silva's number one hit Touch Me under the wing of former Arista A&R director Rick Rapoport.

COMMERCIAL BREAK FOR SO SOLID CREW

South London collective So Solid Crew are the latest darlings of the TV advertising world. While the groundbreaking garage act's track They Know features in the current Coca-Cola TV commercial, band member Asta D is also responsible for the track featured on the current McCain chips TV campaign. The crew have also been asked to contribute tracks for the next series of All G's Channel 4 show. So Solid follow up their recent single Oh no (Sentimental Things) with 21 Seconds released on May 28.

HUT TO RELEASE 'LOST' DAVID GRAY TRACKS

Hut Recordings is planning to release an album of previously unreleased David Gray material this summer featuring a range of tracks from when the singer was signed to the label in the mid-Nineties. Tentatively titled Wisdom, the album will include tracks such as Birds Without Wings, The Rice and Shine, Gray's previously released albums A Century's End and Flesh will also be made available to accompany the release.

RADIO ONE OPT FOR DAVID MIX

Radio One has switched to playing a new version of the forthcoming Craig David single Rendezvous, remixed by veteran London production team Blacksmiths. The new mix is based around a reworked version of an old DJ Premier rap production, Boom by Royce Da 5'9". The original track was an underground success but was never released commercially. The new mix is also receiving heavy support from Kiss and Choice FM.

BELIEFIVE COVER V2 CLASSIC

Virgin's Irish four-piece girl act Beliefive have recorded a cover of U2's classic All I Want is You with full approval from the band. Their version is expected to be released as their second single. The act's first release will be a Phil Thornalley/Jorgen Elofsson cowritten track called Perfect Bliss. Elofsson has also produced the single, which is released on June 11.

NEW PLAYLIST

The Avalanches — Since I Let You (Mondaur/XL)
Australian sample madness which looks set to be one of the critics' choices of the year (album, April 10); **Badmarsh & Shi** — Signs (Outcaste)
Dramatic soundscapes with a fusion of eclectic influences (album, May); **Sunshine Anderson** — Sunshine Anderson (East West) Quiz show that is set to repeat the US buzz over here (album, May); **Allie Keys** — The Life (I Records)
The ex-Columbia artists links up the nu classic soul stakes (sampler, tbc); **The Alice Band** — One Day At A Time (Instant Karma) Crosscover duo who made their stunning live debut last week (single, June 4).

Deads secured early for UK Eurovision finalists

by James Roberts

Record company interest in this year's Song For Europe contenders has reached new heights this year with all four finalists being signed or having deals pending subject to the result of the competition yesterday (Sunday).

One of the contenders, Just Another Rainbow by Lucy Randall, will be released regardless of which song is chosen to represent the UK. This is due to the contract between the artist and Telstar, which initially became involved via its publishing arm Strongings and which has subsequently signed the artist to its Multiply imprint.

"We think Lucy is a fantastic find and have plans to take her career further than this first step. She is working on several new tracks and has a deal already," says Strongings' Fiona Huston. Just Another Rainbow was written by Universal Music writers Pete Kilday and Tim Hayes who also wrote Herbie's current single Pure & Simple) along with UK Winstanley, published by Strongings.

BMG was last week preparing to sign Tony Moore, subject to yesterday's results. BMG VP international A&R and marketing Nick Stewart said, "If we win the competition then we will conclude our negotiations. I think the record is a hit but there have been very few previous contenders that don't actually win that have gone on to achieve high sales."

Music & Media Partnership's Rick Blasky has lined up a potential deal with Universal TV for No Dream Impossible by Sheffield singer

Zoe Johnston (pictured), the vocalist who recently featured on Bent's critically-acclaimed Swollen single, has joined Faithless as a vocalist and member of the touring collective. "I realised how amazing her vocal is when I heard a DAT of the vocal for a remix I did of Swollen," says Faithless' mainman and Cheeky Records co-founder Rollo. Johnston's vocals will first be heard on Faithless' third album Outrospective, which was mastered last week. The album is the first since BMG's buy-out of Cheeky Records and the first single, Dido left the touring group. "Zoe will take up from where Dido left off. She's a great writer and she totally got the vibe straight away," says Faithless' Sister Bliss.

Johnston features on a number of tracks on Outrospective, including a dreamy melancholy ballad titled Crazy English Summer. Although Dido is now less associated with Faithless, she has recorded vocals for one new album track, this summer. Too Fat. Faithless will be playing selected European festivals this summer, including V2001, to support the release of Outrospective in June.

Pop gurus look to create solo star via new reality show

Pop maestros Simon Fuller and Simon Cowell have joined forces to develop Pop Idol, a reality TV project that will set out to discover a solo artist who will win a cash sum and a record deal with BMG.

Pop Idol is the latest project for the rapidly expanding TV arm of Fuller's 19 organisation, which has launched magazine show Popworld on Channel 4 in recent months. The 13-episode show is being produced by Pearson TV and is likely to be shown on ITV, although Popstars Judge Nikki Chapman — who is involved in the project through her role at 19 — says that details are still to be finalised as negotiations continue with a number of broadcasters.

Insiders suggest that the decision to focus the talent search on finding a solo artist was made to give the project more credibility and to attempt to limit the perception of it being about manufactured pop. It also distances



Randall: long-term commitment

Lindsay Dracass depending on Sunday's result. Meanwhile Kimberley Rew's entry, Men, performed by Swedish artist Nanne, has a release secured for Sweden through EMI. Nanne is the daughter-in-law of Abba's Benny Andersson and is relatively well known in the region. It is expected that EMI UK will pick up an option on the track should it become UK's entry for Eurovision.

Jive Records has backed one of the tracks that failed to make the final four contenders. Luke Galliano's version of Wayne Horvitz's ballad To Die For will be released next month.

Viewing figures for yesterday's show were also expected to be higher than in previous years, thanks to a better time slot for the programme on BBC1.



Cowell: working with Simon Fuller



Cowell: working with Simon Fuller

the show from the current Popstars series. "The idea for Pop Idol comes long before we heard about Popstars," says a spokesperson for 19 management, who adds that the company is expecting 50,000 applications for auditions for the show. It is believed that Cowell is among a number of A&R executives

Indies to fly the flag at SXSW convention

The UK's independent sector will be out in force at the 14th SXSW convention, which begins later this week in Austin, Texas with a series of gigs and a heightened panel presence.

Association of Independent Music board member and Songlines managing director Doug D'Arcy will chair a panel entitled How can the UK reclaim the US? on Saturday (March 17). Among the issues set to be discussed are the culture clash between the alternative and dance scenes, touring problems and opportunities for UK artists and the role of indie labels in bringing UK talent to the US market.

Among the UK and US industry representatives set to speak on the panel are Pete Edge, the ex-pat Brit who signed Dido to Arista in the US and now works at Clive Davis's J Records, and Cooking Vinyl managing director Martin Goldschmidt.

The BPI and AIM are also jointly hosting a reception on Thursday in the SXSW conference centre, which is intended to introduce UK executives to key players in the US.

Independent labels attending SXSW include Cooking Vinyl, Flamencovision, Transient, Independents, Vinyl Hiss, Revolver, Ministry Of Sound and Poptones, as well as the Beggins Group and V2 (both via their US offices). Artists playing at this year's SXSW include Iliadwood (Folk/Panohone), Brassy (Wijia Records), Bridget Storm (Analogie Catalog Records), Cosmic Rough Riders (Poptones), Elbow (V2), Neil Halstead (Beggins Bonquet USA), Just Martin (Flamencovision), Tom McRae (cb Records), Mojave (PIAS in the UK) and Job Loy Nichols (Rykodisc).

that turned down the role of judge on the Popstars programme, due to fears of lack of control of the musical output.

Details of the Pop Idol programme have emerged weeks after the announcement of Zomba's joint venture with Endemol productions for reality TV talent show Starmaker. The programme will be a Big Brother-style production in which finalists will be made into a band.

Meanwhile, Cowell has enlisted producers including Steve Mac and Rhet Lawrance to work on a Westlife Christmas album. "We're going to have a few traditional songs but the boys are also going to write a few new songs as well," says Westlife manager Louis Walsh. The band will follow up their current number one Uptown Girl with the release of When You're Looking Like That as a single in early summer.

MUSIC WEEK 17 MARCH 2001

SINGLE of the week

THE AVANCHANGES: Since I Left You (XL Recordings, XLS1296C). A joyous mish-mash of sugary hooks, Australia's fascinating DJ collective are already breaking through with their own brew of dance music. Effortlessly transcending genres, the act shares management with Chemical Brothers and Air. The Avanchanges have recently remixed Manic Street Preachers and Body Drawn Boy. The single is A-listed at Radio One.



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ALBUM of the week

GORILLAZ: Gorillaz (Parlophone 5211300). This unique project was cooked up by Damon Albarn and Tank



Girl creator Jamie Hewlett, who have drawn in quality contributions from Dan The Automator and Ibrahim Ferrer. The concept is beautifully executed, with striking artwork and breathtaking videos, though the music does not always hit the mark. However, there is much to admire including the skanking Clint Eastwood single which is set to go Top Five, and the beguiling Tomorrow Comes Today.



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SINGLE reviews

BRITNEY SPEARS: Don't Let Me Be The Last to Know (Jive 9251982). The fourth single from Britney's second album is sophisticated with Shaggy's touch and is littered with countrylike production. The risqué video should maintain her profile until she returns to the UK later this year.

ARCHTECHS: Show Me The Money (Go Beat/Polydor CD5876412). The London duo bounce back with hard beats, chunky garage rhythms and more honey-sweet vocals from Nana. This follow-up to their Top Three debut single Body Groove is A-listed at Radio One.

CRAZY TOWN: Butterfly (Columbia 6710012). A-listed at Radio One and recommended at MTV, this Red Hot Chili Peppers-sampling track hooks the audience early on. Mixing rap and rock, it is sure to encourage further UK interest in the LA act.

JILL SCOTT: A Long Walk (Epic 6710082). Philadelphia's Jill Scott releases the second single from her excellent *Who Is Jill Scott?* album. The UK's Dodge provides an uptempo club mix as well as a slower jazz version.

JIMMY NAIL: Walking On The Moon (Papillon BTLY5003). Nail's first single for Papillon is a cover of the Police's 1979 track. Sounding strikingly similar to Sting himself, the single coincides with a UK tour.

BEE GEES: This Is Where I Came In (Polydor 5879772). The first new single from the Gibo brothers is a soulful introduction to their album. B-listed at Radio Two, it is a soothing track, complete with a flourishing chorus in true Bee Gees style.

DAFT PUNK: Aerodynamic (Virgin V5CD16382). More representative of their "ADR hours" album *Discovery* than its predecessor *One More Time*. Aerodynamic demonstrates Daft Punk in full eccentric glory. Disco topos, Rush-esque guitar riffs and an ethereal electro interlude are crammed into three joyous minutes of funk that sounds as first-rate on the radio as on the dancefloor. This limited vinyl-only release is B-listed at Radio One.

LIL' BOW WOW: Bow Wow (That's My Name) (Columbia 6709832). Taking its name from George Clinton's Atomic Dog, this Trakmasters-produced track is set to deliver the Ohio-born 13-year-old his first UK Top 20 hit. The profanity-free lyrics should appease their younger children's demands for rap. It is A-listed at Radio One.



SIGUR ROS: Svefn-Genglar (Fat Cat CD047036). Released for a second time after its deletion a year ago, this finds the Icelandic quartet in stunning form. The neo-landscapic ambience of the lead track is backed by three equally graceful songs. **DISTURBED:** Voices (RCA 7432184412). Hot from a sold-out London Astoria gig Chicago-based Disturbed are a cut above the usual US nu-metal exponents. This single combines the thrash of Metallica with the darkness of Type O Negative.

OCEAN COLLECTIVE SCENE: Up On The Downside (Universal Island 572830-2). The first single from their Mechanical Worder album finds the "Scene in driving R&B mode. It may not win the band any new converts but will satisfy their big fanbase.

LONYO: Garage Girls (Riverhorse RWH0212). Following his Top 10 debut Summer of Love, the UK garage singer-songwriter returns with a bouncy garage track which retains crossover potential.

THE COOPER TEMPLE CLAUSE: The Hammer EP (MorningMORNING2). This lowkey vinyl-only release will sustain the Reading act's buzz in indie circles. This dirty punk ethic mixes effectively with solid influences such as Led Zepplin.

MIKEY GRAHAM: Nothing Could Be My Everything (Public PRO03CD). With an earthy soul sound, this may surprise cynics. It manages to avoid the pop stereotype, though Graham may have left it too late to rival the likes of bandmate Ian Keating.

NEIL FINK: Wherever You Are (Parlophone CD85657). This is not the most memorable FM composition. However, what this wistful, reflective track from the former Crowded House craftsman's second solo album One Nil lacks in obvious hooks, it makes up in subtle resonance.

SNOWBLIND: 4 From The Falls (Heavenly HVN99). Jangling guitars, staccato brass, string-washed choruses, folktinged vocals — these four tracks from the Manchester-based duo's album *The Falls* recall a sound beloved of mid-Eighties pop classicists: The Railway Children and The Blow Monks.

MATTHEW JAY: Let Your Shoulder Fall (Food CFDO05317). Emerging troubadour Jay's new single showcases his sweetly melodic approach. Despite the over-egged production, despite the song's fragility, his satisfying debut album *Draw* shows there is no denying his blossoming talent.

HI-GATE: Gonna Work It Out (Incentive Music CENT20). The third release from the high-profile "dance supergroup" of Judge Jules and Paul Masterson is their strongest Jules and Paul Masterson is their strongest

M&S PRESENTS THE GIRL NEXT DOOR: Salsoul Nugget (If It F031393). A hit on white label since early last year, this infectious Salsoul-sampling track by Ricky Morrison and Frank Sidioli has been boosted by the addition of vocal from Natasha Brite. Its radio appeal has been confirmed by an A-listing at Radio One, making a Groovejet-style crossover seem possible.



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release to date. Its massive analogue kick-in helps it stand out from the pack. **STARCASE:** Hopeless EP (Hope HOPE023). Bristol breakthrough duo Starcase continue to break boundaries with these four tracks of atmospheric synths and deep basslines. The highlight is James Holder's swirling, hypnotic mix of *Hopeless*.

TAPROOT: Again And Again (Atlantic/EAST WEST AO0995CD). This Michigan-based four-piece are currently supporting Deftones and Linkin Park on their European tour, which should give them the exposure they deserve. Like their forerunners, Taproot combine hook-laden choruses with throat-chillingly intense and meaningful lyrics.

DA LATA: Pra Manha (Film Pictures PP027048). This sublime slice of Brazilian-style house will set Da Lata up for greater things. Already filling floors with its Astrud Gilberto-style vocal, this is already the tune of the summer — and it is only March.

ALBUM reviews

JAHEIM: Ghetto Love (WBA 936247552). With Jahheim's debut single *Could It Be* currently at number two in *Billboard's* Urban Chart, this US newcomer has been getting strong street support. While not particularly original, its combination of soulful ballads and uptempo grooves was showcased to good effect at his recent UK dates supporting Kelly Price.

ALFIE: If You Happy With You Need Do Nothing (Twisted Nerve TN026). This debut album collates Alfie's first three limited-edition singles, along with two new tracks. The songs are brews of woody acoustics, French horn and strings topped with Lee Gordon's strangely strangled-out vocals. The band have gained support due to their inclusion on the *NME* Carling tour.

SHAWN COLLINS: Whole New You (Columbia 4949382). Co-produced with John Lerverthal, this album stays true to Collin's folk roots but shows her natural progression since her Grammys success in 1997. Following her work with Bela Fleck, Shawn Mullins and James Taylor, this is a much-awaited solo album.

ROD STEWART: Human (Atlantic 756729742). The first single *I Can't Deny It* (penned by Alexander and Nowels) gets things off to a promising start, but then this

album is a collection of songs that are more like a cover of the album *Human* than a new release. Possibly one of the most rounded reggae albums of all time, it was produced by Ossie Hibbert at Channel One Studios.

BLAZE: Natural Blaze (Life Line LLC00-1002). The partnership of New Jersey's Kevin Hedge and Josh Milan remains one of the most sought-after production crews in house music. This album of jazz- and blues-influenced dance is another quiet triumph.

SOUTH: From Here On In (Mo Wax MW1312C). The promising London trio aim for the stars on their James Lavelle co-produced debut album, which contains a mix of Bowie-esque post-punk, hi-tech battersfly and stirring cosmo-bop ballads. From Here On In contains more than its fair share of moments, but at 70 minutes long it could test listeners' patience somewhat.

HEAR S'AY: Popstars (Polydor 5498212). A well-known list of pop producers (Ray Davies, StarGate, Elliot Kennedy) are responsible for this familiar-sounding collection. Although far from a remarkable album, highlights such as *Way to Your Love*, *One and Carried Away* should help to silence some of their critics. This is where the work really starts for Polydor as it attempts to maintain the group's profile as the Popstars series comes to an end. Band members cowrites, plus the inclusion of *Bridge Over Troubled Water* and *Monday Monday*, should help keep the interest alive.



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a little too hard to be contemporary. It features contributions from Macy Gray, Helicopter Girl, K-Gee and Brian Rawling. **CHRIS DE BURGH:** Notes From Planet Earth — The Ultimate Collection (Mercury 4908992). Sixteen tracks on this album were chosen by the fans and include much of De Burgh's best work to date. With the usual swooning ballads and occasional rock pop track, the album includes his latest duet with Shelley Long, as well as the perennial classic *Lady In Red*.

I AM KLOOT: Natural History (We Love You AM00R00CD). Refreshingly individual songwriting raises this release above the plethora of acoustic-folk albums currently jostling for attention. John Bramwell's twisted lyrical bite is backed by unfussy production which complements rather than obscures these precious songs.

MOONFACE: Between Worlds (Bedrock MOOD00CD). The first artist album on John Digweed's label is this offering from Moonface, aka Phil Thompson. Mixing tribal beats with dark progressive grooves, it is easy to see why DJs such as Sasha, Danny Howells and Les Burridge are already among Thompson's supporters.

GREGORY ISAACS: Mr Isaacs (Blood & Fire BAF0003). The Cool Ruler's classic 1977 album sees a re-release. Possibly one of the most rounded reggae albums of all time, it was produced by Ossie Hibbert at Channel One Studios.

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CLASSICAL NEWS

by Andrew Stewart

ST JOHN'S SIGNS FOUR-DISC NAXOS DEAL

Naxos has responded to the critical and sales success of its first three releases with the Choir of St John's College, Cambridge, by signing the collegiate choristers to another four-disc deal. The new contract begins with a disc of works by Finzi, and will be followed by recordings of choral music by Walton, Stanford and Kenneth Leighton.

More than 50,000 copies of the choir's Naxos discs of music by Howells, Britten and Taverner have been sold in the UK, while initial returns for the recently-released album of masses and motets by Edmund Rubbra confirm that the market for St John's recordings remains buoyant. Critical superlatives and editorial recommendations have helped to justify Naxos' confidence.

The new St John's deal highlights the freedom enjoyed by Naxos distributors to sign artists locally and develop the widest range of repertoire choices. "Perhaps uniquely in the current classical climate A&R decisions at Naxos are not taken from one central office," says Select director of marketing Barry Holden. "Most classical labels' A&R plans involve a group of editors and one or two decision makers. Naxos has presented a broader church for quite some time, allowing its distributors to make what have proved fascinating forays into indigenous repertoire. This process demonstrates that a wide-based, flexible A&R system can allow a major record company to act global but think local."

Fellows and staff at St John's are delighted with Naxos' production values and marketing commitment, presenting the college's choir to a wide audience and allowing comparisons with the choir of nearby King's College. "I confess to have been surprised by the excellence of the production values that Naxos strive for," says the St John's chormaster Christopher Robinson, "and delighted that the company's marketing and distribution muscle have allowed our work to take centre stage."

BLACK BOX BENEFITS FROM NAPSTER

Record industry fears of Napster-style online file sharing have been challenged by Black Box, the independent classical label with a reputation for forward-thinking. Despite continuing rights-collection disputes and wider debates on internet copyright protection, Black Box is eager to catch new consumers for its product by the widest variety of online delivery technologies, including sound files offered free to the public.

Last December the label added tracks from composer John Metcalfe's disc *The Inner Line* to the Napster swap network. Orders for copies of the disc were registered at the Black Box website (pictured) within 24 hours of the music appearing on Napster. "That worked for us," says Alf Goodrich, the label's general manager.

"John was very happy for the stuff to be on the site. He's not a published composer, so we were only guilty of ripping ourselves off. But the exposure certainly worked as a marketing tool. For the last three months, the disc has been the most bought disc from our website."

Black Box has compiled research to structure a classical website that could offer high-quality downloadable material, including secure AAC files and streaming audio listening posts. "As a company selling niche music, we want more people to listen to what we have and one way of doing that was to get them to share it around on Napster. That did result in sales for us. I'd be thrilled if a million people were listening to tracks from our records online. They would then have the option to buy direct from us, if a group of classical labels came to us to talk about a white alliance, we'd be very interested."

Andrew Stewart can be contacted by e-mail at: Andrew.Stewart1@compuserve.com



ALBUM of the week



MAHLER: Das Lied von der Erde. Urmann, Schade; VPO/Boulez (Deutsche Grammophon 469 526-2). Mahler's late symphonic song-cycle, completed during

a period of personal crisis, draws something special from Pierre Boulez, the Vienna Philharmonic and two young singers. While the conductor is alive to the score's grand rhetorical gestures he is more concerned with its tonal subtleties, Michael Schade never overlaps the heroic side of the tenor songs and the insight shown by Violetta Urmann in *Der Abschied* is full in its range of expressive nuance and captivating in tone quality. The recorded sound projects the intimacy of this performance without the loss of warmth. Selected as an Editor's Choice recommendation in April's *Gramophone* and backed by ads in the classical press.



REVIEWS

For records released up to March 26 2001

BATTAGLIE & LAMENITI 1600-1660: Music by Monteverdi, G. Gabrieli, Scheidt, Peri, Strozzi, etc. Figueras; Hesperion XXI/Savall (Alia Vox AN9185). Jordi Savall and his Catalonia band have the knack of being able to make ancient music sound modern. That's the impression left by this anthology of works from early 17th-century Italy, which focuses on the dramatic contrasts of 'battle' pieces and operatic laments. Montserrat Figueras intensifies the grief-stricken laments by Monteverdi, Peri, Fontei and Barbara Strozzi.



MAHLER: Symphony No. 8, Eadgen, Schwanewilms, Heppner, etc. Royal Concertgebouw Orchestra/Chailly (Decca 467 314-2). This

"Symphony of a Thousand" lacks the visceral thrills generated by Solti or Tennstedt, but Riccardo Chailly's often restrained interpretation is blessed with undiminished integrity and the team of soloists makes an

impressive showing in the symphony's visionary second part. WALTON: *Façade* - An Entertainment; LAMBERT: *Suite from the incidental music to Salome*. Bron, Silljoe; Nash Ensemble/Lloyd-Jones (Hyperion CDA67239). William Walton's *Façade* broke fresh ground for English music in the Twenties, turning poems by Edith Sitwell into a witty 'entertainment' for reciter and chamber ensemble. This new recording offers the complete *Façade* with recitations by Eleanor Bron and Richard Stilgoc. Constant Lambert is represented here by the first recording of his incidental music to *Salome*.

WILLIAM MATEUZZI - FERME TES YEUX: *Arias* by Rossini, Donizetti, Adam, Auber, Carafa, Pacini, Offenbach. Matteucci; Academy of St Martin in the Fields/Parry (Opera Rara ORR 216). The art of Bel Canto demanded faultless technical facility from its practitioners, and William Matteucci is one of a handful of today's tenors with the skills necessary to negotiate the florid vocal writing. Opera Rara's production values serve to present the singer and his songs in excellent fashion. Advertised in April's *Gramophone*.

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- *Classic FM*
- *International Record Review*

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- Look out for details of the Philips 50th Summer Celebration.

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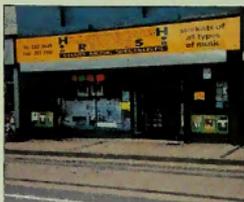
RETAIL FOCUS: HILLSBOROUGH

by Karen Faux

His week a big concern for indie retailer Chris Johnson is renewing the lease on his new store in the Crystal Peaks shopping centre, based in Mosborough, Sheffield. The shop which he opened a year ago is a perfect complement to its established counterpart in the busy suburb of Hillsborough and enjoys a very different customer profile.

"The Crystal Peaks store had a fantastic Christmas and we are very keen to continue trading from this location," says Johnson. "The problem is that the lease is only available a year at a time and although technically there shouldn't be no problem we are keen to get it sorted out."

Hillsborough Records has numbered up to five outlets in the past five years but Johnson believes that the two stores at opposite ends of the city now provide the perfect combination. Both shops have moved away from the old-fashioned indie store image and look more like a typical multiple. "Clear signage and accessible



Hillsborough: moving focus to specialist music

departments are key features," says Johnson. "People are not prepared to hunt around for things any more and we aim to guide them to what they want as quickly as possible."

Johnson is pragmatic in his approach to product offer and the Hillsborough-based store is now shifting its focus from chart and

HILLSBOROUGH'S AMERICANA TOP 10

- Heartbreaker Ryan Adams (Cooking Vinyl)
- No Such Place Jim White (Lustica Pop)
- Your Favourite Music Cdn Snicks (Cooking Vinyl)
- Everything's Fine Willard Grant. Conspiracy (Hydrous)
- The Seawhere Swamp Grandaddy (V2)
- Nixon Lamb Chop (City Slang)
- For Him And The Girls Hawkesley Workman (Loose)
- Kiss It Goodbye Chris Mills (Loose)
- Kiss It Phyllis Marsh (Artemis)
- My Own Jo Glen Nork Olsen (Gitterhorse)

indie, to concentrate on back catalogue and specialist areas such as Americana and hip hop. While indie music is Johnson's personal favourite, he reports that the lack of local stores make it a relatively slow-moving area. The slide in chart sales is due to increasing price pressure from local supermarkets.

"We are doing really well concentrating on the older end of the market and are building a reputation for depth of range," he says. "By consistently campaigning back catalogue as attractive prices we are ensuring that business stays on an even keel, whatever the calibre of new releases."

Recent weeks have seen strong sales for Limp Bizkit, Toploader, Dido and Eminem with bread-and-butter business provided by three-for-£20 and two-for-£10 campaigns. DVD is doing a roaring trade in the Mosborough shop while Hillsborough is carving out a niche for itself in Americana and hip hop as well as continuing to sell vinyl.

"We're getting the message across to customers that there is nothing we don't do," says Johnson. "Although it is tough having a Woolworths over the road, they often send their customers over to us to order records here so it's not all bad."

Hillsborough Records, 35-37 Middlewood Road, Hillsborough, Sheffield S6 4GW, tel: 0114 233 3449, website: www.hillsboroughrecords.co.uk

IN-STORE NEXT WEEK (from 19/3/01)

Andys RECORDS Windows — Manic Street Preachers, The Offspring, 2001 Chart Outs with CDs at £9.99, four CDs for £20; In-store — Jim White, Manic Street Preachers, The Offspring, Damage, Sade, Xzibit, Big Bud, Duff Punk, Divine Comedy, Rubra, Gorillaz, Guano Apes, Aerosmith, Colin Dale, Renegade Sound, Metamorphoses, 28 Days, Snow Patrol, My Vitrol, four-for-£20 sale and CDs at £9.99; Press ads — Damage, My Vitrol, The Offspring, Chocolate Puma, Everclear, Big Bud, Excursions 3, Bent, Renegade Sound

ASDA In-store — Manic Street Preachers, New Woman 2001, Magic, Now Dance 2001, Ultimate Soul, CDs at £9.87 or two for £18

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

BORDERS Listening posts — Talvin Singh, Eric Clapton, Fun Lovin' Criminals, Brit Awards 2001; In-store — two-for-£22 offer including Fatboy Slim, Grandaddy, J172, Moby, Badly Drawn Boy, three-for-£18 offer, two-for-£10 offer

our price In-store display boards — Bonnie Prince Billy, Fightstar, Mamas, Breketa, Live Mix Part 2, Howe Gelb, So Love Us, Nick Cave, Calexico

HMV Singles — Stereophonics, R Kelly, Craig David, Damage, The Twenties, Nick Cave, The Offspring, LeAnn Rimes; Windows — Manic Street Preachers; In-store — Hard House Nation, Ricky Martin, Stereophonics; Press ads — The Offspring, Nick Cave, Calexico, Gay Dad, At The Drive-In, Craig David

ASDA Singles — Craig David, Stereophonics, LeAnn Rimes; Albums — Damage, R Kelly; Albums — Terris, Alpha, Sepultura, Urban Theory, Alpha; Windows — Manic Street Preachers, Hear'Say, "That's Entertainment" promotion; In-store — Clubbed, Pure Silk, Chris De Burgh, "That's Entertainment" promotion

MVC Album — Manic Street Preachers; Windows — best-seller CDs for £6.99, Now Dance 2001; In-store — The Kinks, Mojo spotlight on Motown; Listening posts — Terris, Spaced

our price Single — Stereophonics; Windows — Craig David, The Offspring, BackOut, R Kelly; In-store — Savage Garden

RYTHMILLAZ Damage, Mark Ryder

PINKADE NETWORK Selecta listening posts — J Ravis, Y4K, Big Boss Man, Captain Soul, Gnac; Mojo recommended retailers — Gary Moore

Michael Messer, Francoiz Bret, Peter Blegvad, Hugo Largo, Pendragon, Gitterhorse Artists

TOWER RECORDS Singles — Stereophonics; Windows — Dancer In The Dark, Manic Street Preachers, Terminator, March sale; In-store — March sale; Listening posts — Asia, My Vitrol, Tortoise, Rae & Christian, Big Bud, The High Life Alistair, Lowlight; Press ads — X-Men, March sale, Terminator, Manic Street Preachers; Outdoor — March sale

Virgin Windows — Craig David, Definitive Hits, Now Dance 2001, The Offspring, R Kelly, Savage Garden, Stereophonics, The Twenties; Press ads — Avalanches, Disturbed, Gorillaz, Ocean Colour Scene, Sepultura, Stereophonics; In-store — Breakdown Euphoric Chillout, Clubbed, Craig David, Mull Historical Society, Nash, Parlophone Sampler, Stereophonics, Terris

WHSmith Singles — Craig David, The Twenties, Britney Spears; Albums — Manic Street Preachers, Billy Joel, Now Dance 2001

WOOLWORTHS In-store — Aerosmith with free CD, Duff Punk, New Woman 2001, Hear'Say with free poster, Hard House 3, Manic Street Preachers, Ultimate Soul Collection, Press ads — Hear'Say



ON THE SHELF

MARK SHARMAN, manager, V.Shop, Oxford

"We reopened as a V.Shop in November and it has taken some customers a while to get used to the new format and approach, however sales have been buoyant since Christmas and we are now attracting a wider range of customers. Many of them are in the 25-35 age group and are style-conscious, with money to spend.

An important focus is on customer service and I am much more shopfloor-centred than I was when we were an Our Price. The number of admin tasks that staff have to do have been reduced, and as the product is displayed live there is less ducking behind the scenes. We even have computers on the counters so that we can do stock work while being on hand to deal with customers.

Although Westlife are bound to be number one this week, we have done fantastic business with the Gorillaz single. We've sold a lot of the Coldplay album on the back of

the Brits and U2 have been a strong beneficiary. Dido has also been steaming out since last week's Top Of The Pops appearance. Music sales generally have been helped along by albums such as Limp Bizkit and it is good to see new music coming through that appeals to a wide range of people.

Around Mother's Day we are offering 25 titles priced from £10 that include Ronan Keating's album and New Woman 2001, while our 'buy two and get a third free' deal is sustaining well. There's some strong product in there including Tom Jones, The Corrs, Oasis, Norchheeba and Savage Garden.

There is no problem with availability of Playstation 2 now and at £300 a throw it is a nice area of business for us. Meanwhile, chart sales of DVD are excellent and Friends has scored highly on both DVD and video this week."



ON THE ROAD

PAUL MATHER, SRD rep for Lancashire and Yorkshire

"As expected, Klub Jaz 2 has been moving very well for me since its release last week and I am already stocking up a lot of my stores with repeat orders. The down-tempo jazz and hip-hop infused Big Bud album is also finding plenty of takers and has benefited from rave reviews in the music press. Excursions 03, mixed by Colin Davis, will be a fast mover when it comes out on March 26. Obsessive's Excursions series is now as strongly established as the Abstract Funk Theory series on the same label. Excursions' deep house/techno style is played in all the clubs around here and people will buy the latest volume without having to give it a listen.

I've noticed an upswing in the popularity of dub music in my area recently and I am currently selling in a Lee Perry album which features previously unreleased tracks recorded between 1969 and 1975. Perry is one of the biggest dub pioneers and producers of all time so we're expecting strong sales.

Drum & bass continues to go from strength to strength, and there is a lot of anticipation for the forthcoming Ram Raiders single on Ram, which is the biggest label in the genre. There's also another Moving Shadow sampler coming up on April 2, entitled 1.01. It will retail for the usual 99p and with the same number of tracks as a full-length album represents great value. On the indie front we've got a single by Delta, titled Slipping Out, coming out at the end of the month. Last year's album had a lot of coverage in the NME and the fact that they are shortly to embark on a tour will push sales of both the CD and album.

We've just signed up Thelony Corporation's downtempo label 18th Street Lounge and we are looking forward to pushing a lot of albums at UK prices that have formerly been available on import. We've also taken on drum & bass label Metaheast, which used to be distributed to only certain specialist shops. A lot of stores are looking forward to getting their hands on it."

17 MARCH 2001

CHART COMMENTARY

by ALAN JONES



Uptempo boys for the first time in their careers with Uptown Girl, after eight weeks in a row. Westlife return to their chart-topping ways this week. After reaching number one with their first seven singles, they had to settle for number two last time out, with What Makes A Man unable to match Bob The Builder's Can We Fix It? This was despite the fact that What Makes A Man sold more copies on its first week (231,000) in the shops than any previous Westlife single. Uptown Girl exceeds even that with some comfort, selling over 292,000 last week. The first week tallies of the previous seven Westlife singles – all good enough to earn number one debuts, remember – was 102,000 (Say It Again), 90,000 (If I Let You Go), 92,000 (Flying Without Wings), 213,000 (I Have A Dream/Seasons In The Sun), 83,000 (Foot Again) and 112,000 (both Against All Odds and My Love). With eight number one and a number two to their credit, Westlife still need to top the chart with their

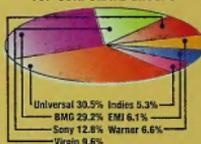
MARKET REPORT

TOP 10 COMPANIES



Figures show the top 10 companies by % of total sales of the Top 10, and represent gross sales in % of total period of the Top 10.

TOP CORPORATE GROUPS



SINGLE FACTFILE

Topping the charts for the eighth time in nine releases, Westlife sold more than 292,000 copies of their Comic Relief single Uptown Girl last week. A remake of the 1983 Billy Joel number one, it's the 24th song to top the chart in two versions (25th if we count Puff Daddy's I'll Be Missing You as an alternate version of the Police hit Every Breath You Take) and the sixth number one to aid Comic Relief, following Cliff Richard &

The Young Ones' Living Doll (1986), The Stink by Halo & Pace (1991), Love Can Build A Bridge by Cher, Christie Brinkley, Minnie Driver & Eric Clapton (1995), Mama/Who Do You Think You Are by the Spice Girls (1997) and When The Going Gets Tough by Boyzone (1999). It is the first remake of a former number one to reach the top since December 1999, when Westlife also topped with Terry Jacks' Seasons In The Sun.

SALES UPDATE	PERCENTAGE OF UK ACTS IN THE CHART
VERSUS LAST WEEK: +3.9%	UK: 49.3% US: 41.3% Other: 9.3%
YEAR TO DATE VERSUS LAST YEAR: +0.2%	

next single to equal the best ever sequence for an act's first 10 singles – the Spice Girls having registered nine number ones and a

number two thus far. It is still less than two years since Westlife first charted, Say It Again entering the chart dated 1 May 1999.

George's two most consistent hitmakers went head-to-head this week, and the result was a narrow victory for Arful Dodger, whose Think About Me debuts at number 11 with sales of 25,000, a place and 1,000 sales ahead of DJ Luck & MC Neat's Piano Loco. For both acts, however, it looks like the end of their 100% Top 10 records, Arful Dodger's four previous singles and three by DJ Luck & MC Neat reached the upper echelon.

Although they are all row in their 50s, Aerosmith are anything but jaded, despite their current single bearing that title. Hitmakers in their native America since Dream On in 1973, and chart features here since 1987, Aerosmith's last three singles have been the biggest hits of their career, with the number four power ballad I Don't Want To Miss A Thing being followed by a number 13 posting for a reissue of Pink, which is equalled this week by Jaded – which, as extra sales power, includes I Don't Want To Miss A Thing as a bonus track.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	THE VISION	Maria Pia presents DJ Arabesque	BXR BXR/RSO (ADD)
2	2	STUTTER	Joe feat. Mykhal	Jive 825182 (P)
3	3	THE CALL	Backstreet Boys	Jive 8251782 (P)
4	NEW	NARCO TOURISTS	Starkn vs Uncle	Soma SOMA 100CD (V)
5	4	DANGER (BEN SO LONG)	Mykhal feat. Nives	Mo Wax MWX 134CD51 (V)
6	NEW	PAINT THE SILENCE	South	Mo Wax MWX 134CD51 (V)
7	5	MY BEAT	Blaze feat. Palmer Brown	Black & Blue/Blockbuster 92503 053 (V)
8	6	VISION	Nick Serfatino	BXR BXR/RSO (ADD)
9	8	50 DEGREES	Ian Pooley	V2 VWR 3075143 (MNV/P)
10	7	HOUSE SOME MORE	Lock 'n' Load	Pepper 920342 (P)
11	NEW	ONE NIGHT IS NOT ENOUGH	Snow Patrol	Jepster JPRCD5 021 (MNV/P)
12	NEW	PARADISO RUSH	Rocco & Heat	Neo NE02046 (V)
13	NEW	CAN WE FIX IT	Bob The Builder	BBC Music WMSS8072 (P)
14	11	THE WAY YOU MAKE ME FEEL	Steps	Jive 9201822 (P)
15	NEW	KICK ASS	Zina & Karoli	Nak!Zone NMP056 (ADD)
16	8	SAY YEAR/DANCE TO THE RHYTHM	Bulkyproof	Tiny Toys TDY0463 (ADD)
17	16	WHY	Max Tee	Inferno CDIFRN 35 (MNV/P)
18	10	BEYOND TIME	Blank & Jones	Gang Go 8124115 GAG (V)
19	20	OH NO	Mos Def/Nate Dogg/Pharoshe Morch	Rawkus RWX 302 (P)
20	NEW	SYNAESTHESIA (FLY AWAY)	TheIslekeepers feat. Sheryl Denny	Neo NE0001 050 (V)

All charts © CR

This Week	Last Week	Title	Artist	Label (distributor)
1	1	OTPOWYN GIRL	Westlife	BCA 21
2	1	IT WASN'T ME	Druggy feat. Rieck	MCA 22
3	7	WHOLE AGAIN	Alicia Keys	Innocent 21
4	NEW	CLINT EASTWOOD	Control	Parlophone 24
5	1	TEENAGE BRITBIRD	Various	Columbia 25
6	1	FM LIKE A RED HOT FERRARI	Drumworks/Purple	26
7	1	ALWAYS COME BACK TO YOUR LOVE	Lionel Richie	Priority 27
8	1	MS. JACKSON	LaToya London	28
9	1	ROBOYP WANTS TO BE LONELY	Arctic Monkeys	29
10	NEW	SHIT ON YOU	Intelligence/Purple	30
11	1	HERE WITH ME	Clay Aiken	31
12	1	DANCING IN THE MOONLIGHT	Taylor Dayne	32
13	1	FEELS SO GOOD	Melanie B	33
14	1	AMERICAN DREAM	Jakob	34
15	1	HE LOVES IT NOT	Green Day	35
16	NEW	JARED	Arctic Monkeys	36
17	1	THINK ABOUT ME	Arful Dodger feat. M. Eschberry	37
18	1	SO WHY SO SAD	Alicia Keys	38
19	1	THE LADYBIRD IS HOME	Drumworks/Purple	39
20	1	LOVE DON'T COST A THING	Intelligence/Purple	40
21	1	THE VISION	Maria Pia presents DJ Arabesque	41
22	1	INDEPENDENT WOMEN	Dusty's Child	42
23	1	BACK HERE	Rihanna	43
24	1	SUPREME	Robin Williams	44
25	1	PIANO LOCO	DJ Luck & MC Neat	45
26	1	INNER SMILE	Love	46
27	1	DANCE WITH ME	Dariusz Mroga	47
28	1	STUCK IN A MOMENT... US	Universal Island	48
29	1	CASE OF THE EX	Alpa	49
30	1	BREXITIOUS	Crig David	50
31	1	STAN	Green Day	51
32	1	CANT FIGURE THE MOONLIGHT	Lyle Lovett	52
33	1	JUST ANOTHER DAY	Jennifer Wilson	53
34	1	DONT TELL ME	Melanie B	54
35	1	PURE AND SIMPLE	Marcus & Martinus	55
36	1	LADY	Sheryl Denny	56
37	1	SHUT UP...AND FORGET ABOUT IT	Arctic Monkeys	57
38	1	WALKING AWAY	Crig David	58
39	1	GROOVEJIT IF THIS ANTI LOVE!	Intelligence/Purple	59
40	1	THROUGH ME	Drumworks/Purple	60

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MUSIC WEEK AWARDS 15:03:01
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MWA:01

TOP 75

17 MARCH 2001

The List	Title	Artist (Producer)	Label/CID (Distributor)	Genre/Vinyl/MD
1	NO ANGEL ★ 2	Cherry Nuts 742918202 (BMG)	742918204 (BMG)	CD
2	SONGBIRD	Bix Strain/Hot 621045 (HM)	614105 (E) EMI	CD
3	PARACHUTES ★ 5	Coltrane (Nonesuch/Global/Arista)	Parlophone 5277382 (E)	CD
4	WHITE LADDER ★ 4	David Gray (McManis/Parlophone)	BMG 85738286 (E)	CD
5	NOT THAT KIND ★	Anastacia (Rogers/Hill)	Capitol 491422 (E)	CD
6	ALL THAT YOU CAN'T LEAVE BEHIND ★ 2	U2 (Ranby/Island)	Island 521312 (E)	CD
7	REPTILE	Eric Clapton (Clapton/Chrysalis)	Capitol 5024766 (E)	CD
8	BORN TO DO IT ★ 6	Dr Dre (Wilder/Comedy 3)	BMG 4913074 (E)	CD
9	ONKA'S BIG MOKA ★ 3	Toploader (Enigma/Motown/Roadrunner)	BMG 4913074 (E)	CD
10	THE MARSHALL MATHERS LP ★ 4	Enimem (Dr Dre/Enimem/Bass)	Capitol 4906234 (E)	CD
11	LOCO	Fox Lovers (Criminals)	Chrysalis 514172 (E)	CD
12	LOST SONGS 95-98	Deerhoof (Glasgow)	East West 85738932 (E)	CD
13	ALL ABOUT CHEMISTRY	Simon & Garfunkel (Columbia)	MCA/Universal 1125012 (E)	CD
14	SING WHEN YOU'RE WINNING ★ 1	Robbie Williams (Cherry/Powers)	Capitol 5209444 (E)	CD
15	RENAISSANCE	Richard Marx (Arista)	Island/Universal 549222 (E)	CD
16	MUSIC ★ 4	Maverick/Warner Bros (Maverick/Warner Bros)	Warner Bros 8582472 (E)	CD
17	HOT SHOT	Shaggy (Universal)	MCA/Universal 112323 (E)	CD
18	WORLD WRESTLING FEDERATION - THE MUSIC VOL 5	James A. Johnston (Johnston)	Capitol 4907251 (E)	CD
19	THE VOICE ★ 2	Russell Watson (Parlophone)	Capitol 4907251 (E)	CD
20	CHOCOLATE STAIRS AND THE HOT GOD	Hot Chocolate (Parlophone)	Capitol 4907251 (E)	CD
21	GOTTA TELL YOU	Ward Cram (Polygram)	Capitol 4907251 (E)	CD
22	THE GREATEST HITS ★ 5	Isaac Hayes (Mercury)	Mercury 549222 (E)	CD
23	THE DEFINITIVE	Warner Bros 857389822 (E)	Capitol 4907251 (E)	CD
24	FINELINES	Infectious (Infectious)	Capitol 4907251 (E)	CD
25	SIGNIFICANT OTHER	Intersepe (INO)	Capitol 4907251 (E)	CD
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
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67	67	67	67	67
68	68	68	68	68
69	69	69	69	69
70	70	70	70	70
71	71	71	71	71
72	72	72	72	72
73	73	73	73	73
74	74	74	74	74
75	75	75	75	75

100 Highest new entry 100 Highest album Sales increase ▲ Sales increase 50% or more

TOP COMPILATIONS

ARTISTS A-Z

The List	Title	Artist (Producer)	Label/CID (Distributor)
1	THE CHILL OUT SESSION	Ministry Of Sound (Ministry Of Sound)	MOS/Ministry Of Sound
2	KISS SMOOTH GROOVES 2001		
3	PURE GARAGE IV	Warner Bros 8582472 (E)	Capitol 4907251 (E)
4	THE NEW PEPSI CHART ALBUM	Virgin/EMI VTDCC0382 (E)	Capitol 4907251 (E)
5	BRIT AWARDS 2001 - ALBUM OF THE YEAR	Columbia 5209444 (E)	Capitol 4907251 (E)
6	CLUB MIX 2001	Universal TV 5209444 (E)	Capitol 4907251 (E)
7	HARD HOUSE VOL. 3	Warner Bros 8582472 (E)	Capitol 4907251 (E)
8	I LOVE 80'S	Virgin/EMI VTDCC0381 (E)	Capitol 4907251 (E)
9	TOP OF THE POPS 2001 - VOL 1	Universal TV 5209444 (E)	Capitol 4907251 (E)

10	DANCE MASTERS	Virgin/EMI VTDCC0359 (E)	Capitol 4907251 (E)
11	THE NATURAL BLUES ALBUM	Universal TV 5209444 (E)	Capitol 4907251 (E)
12	BREAKDOWN - VERY BEST OF EUPHORIC DANCE	Telstar TV/EMI VTDCC0358 (E)	Capitol 4907251 (E)
13	NOW THAT'S WHAT I CALL MUSIC 47 ★ 6	EMI/Universal TV 5209444 (E)	Capitol 4907251 (E)
14	REAL GARAGE - MIXED LIVE WITH MASTERPICK	Ministry Of Sound MOSCD 16 (MOS/Ministry Of Sound)	Capitol 4907251 (E)
15	THE GREATEST NO 1 SINGLES	EMI/Universal TV 5209444 (E)	Capitol 4907251 (E)
16	RELOADED 2	Universal TV 5209444 (E)	Capitol 4907251 (E)
17	PROGRESSION VOL 1	Ranby/Henry/Henry (E) (Capitol/EMI)	Capitol 4907251 (E)
18	HARD ENERGY	Ministry Of Sound MOSCD 44 (MOS/Ministry Of Sound)	Capitol 4907251 (E)
19	THE LICK - PRESENTED BY TROY NELSON	Capitol 4907251 (E)	Capitol 4907251 (E)
20	FANTASTIC 80S!	Columbia 50NVT 3702C/SONY TV 3702C (SM)	Capitol 4907251 (E)

ALL SIZES	CD	CD	CD	CD
ANASTACIA	13	MARINA	20	20
ANTHONY AND JOY	14	MICHAEL	21	21
ARCADE FIRE	15	MICHAEL	22	22
ARCADE FIRE	16	MICHAEL	23	23
ARCADE FIRE	17	MICHAEL	24	24
ARCADE FIRE	18	MICHAEL	25	25
ARCADE FIRE	19	MICHAEL	26	26
ARCADE FIRE	20	MICHAEL	27	27
ARCADE FIRE	21	MICHAEL	28	28
ARCADE FIRE	22	MICHAEL	29	29
ARCADE FIRE	23	MICHAEL	30	30
ARCADE FIRE	24	MICHAEL	31	31
ARCADE FIRE	25	MICHAEL	32	32
ARCADE FIRE	26	MICHAEL	33	33
ARCADE FIRE	27	MICHAEL	34	34
ARCADE FIRE	28	MICHAEL	35	35
ARCADE FIRE	29	MICHAEL	36	36
ARCADE FIRE	30	MICHAEL	37	37
ARCADE FIRE	31	MICHAEL	38	38
ARCADE FIRE	32	MICHAEL	39	39
ARCADE FIRE	33	MICHAEL	40	40
ARCADE FIRE	34	MICHAEL	41	41
ARCADE FIRE	35	MICHAEL	42	42
ARCADE FIRE	36	MICHAEL	43	43
ARCADE FIRE	37	MICHAEL	44	44
ARCADE FIRE	38	MICHAEL	45	45
ARCADE FIRE	39	MICHAEL	46	46
ARCADE FIRE	40	MICHAEL	47	47
ARCADE FIRE	41	MICHAEL	48	48
ARCADE FIRE	42	MICHAEL	49	49
ARCADE FIRE	43	MICHAEL	50	50

17 MARCH 2001

CHART COMMENTARY

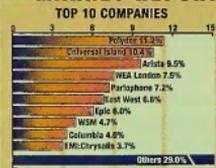
by ALAN JONES



Topping the chart for the sixth straight week – a new record for an album by a British female solo artist – No Angels by Dido sold a further 64,000 copies last week. But after four consecutive weeks in which it sold more than twice as many copies as any other album, its lead has been reduced to a still impressive 63% by Eva Cassidy's *Songbird*. Cassidy's album has moved 3-10-2 in the last fortnight, an erratic sequence which owes more to varying demand for Brits winners than to any slump in its own sales. In fact, when making that seven point decline, sales of *Songbird* were down just 32.1, or 1%. The album reaches a new peak in both its sales and position in the current chart, with nearly 40,000 copies being sold last week, to take its cumulative sales past the 230,000 mark.

The BBC came to the aid of Lionel Richie in some style last week. The Motown legend, now signed to Island, was the

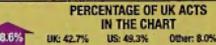
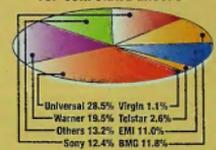
MARKET REPORT



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



TOP CORPORATE GROUPS



subject of a Top Of The Pops 2 special, and also jumps to the head of Radio 2's most-played list, with his current single Tender

Heart getting 20 plays on the station last week. As a result, his Renaissance album soars 74-15, equalling the position it

reached on its debut last October. Sales of Renaissance = 157,100 in the week on week to over 133,000, though the album is still well shy of 100,000 sales overall.

Nine months after the release of his Riding With The King collaboration with B.B. King, Eric Clapton returns with *Reptile*, a collection of new songs and covers. It's Clapton's first new album of solo material since 1998's *Pilgrim*, and debuts one notch below that album's peak, at number seven after selling to more than 20,000 of the guitar God's disciples last week.

With *Always Come Back To Your Love* – the third single from *Samantha Lumba's* *Gotta Tell You* album – showing its legs by holding at number seven on its third week in the chart, the previously underperforming album is beginning to shape up. Moving 59-27-21 in the last fortnight, it has now equalled the highest chart position of its career to date. It has sold 80,000 copies since its release last November.

COMPILATIONS

The first compilation to sell more than 200,000 copies this year, *The Chillout Session* is number one for the fifth straight week, after selling a further 39,000 copies. The album – which includes more subdued versions of hits like *Sexual Dream* by Jakatta and *Amber by Angelus* as well as obvious contenders like *Demons* by Fatboy Slim featuring Macy Gray – has shown impressive staying power, the length of its stay at number one being rivaled in the last couple of years only by releases in the Now! series of albums. Featuring 26 tracks on a 2CD set, its sales dipped just 6% last week, and is clearly going to sell a lot more copies before it fades away. The new number two album – *Kiss Smooth Grooves 2001* – is another melow offering, which managed to sell nearly

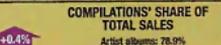
30,000 copies last week, which means it is already over 40% of the way to equalling the 71,000 sales of last year's equivalent, *Kiss Smooth Grooves 2000*. That album didn't hit the streets until May, and peaked at number three on the compilation chart with first week sales of just 18,000. Among the tracks on *Kiss Smooth Grooves 2001* are Shaggy's *It Wasn't Me*, Don't Think I'm Not by Kendi, and 35 other R&B/hip hop hits.

Pure Garage IV completes the top three. The WSM set is the latest release in the biggest selling garage series to date, and sold nearly 25,000 copies last week. Its release caused major downturns in the popularity of all other current garage compilations, with the biggest loser being the Ministry Of Sound's *Real Garage*, which slides 7-14.

MARKET REPORT



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



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (last week)
1	1	SONGBIRD	Eva Cassidy	Libel (Meridian)
2	NEW	FINE LINES	Bliss Street/The Grapes (NOT)	Intentional SOURCE 90CD (JMV/P)
3	NEW	THE OPTIMIST	Turk Brakes	Heard GAO 210CD (V)
4	NEW	COMPLETE B-SIDES	Plaxis	4AD GAO 210CD (V)
5	2	MY NAME IS JOE	James A. Johnson	Koch KOC00830 (JX)
6	3	PLAY	Moby	Mute CDS1UM172 (V)
7	6	JJ72	JJ72	Lakota LAK CD0017 (SMV/P)
8	7	THE HOUR OF BEWILDERBEAST	Body Drawn Boy	XL Recordings TMLCD 130 (V)
9	5	PERFORMANCE AND COCKTAILS	My Vibe	Jive 922035 (P)
10	13	TIME AFTER TIME	Stereophonics	V2 VVR 100458 (JMV/P)
11	11	LITTLE SPARROW	Eva Cassidy	Bliss Street G 21002 (NOT)
12	8	SLEEPWALKING	Dolly Parton	Sandwich SANC0074 (P)
13	9	THINGS TO MAKE AND DO	Rae & Christian	1k7 1K 086CD (V)
14	11	LETS GET READY	Moloko	Echo ECHO 31 (P)
15	14	SHOWBIZ	Mystikal	Jive 922134 (P)
16	15	WORD GETS AROUND	Joe	Mashroom MUSH 90CD (JMV/P)
17	16	TROPICAL BRAINSTORM	Krity MacColl	V2 VVR 100438 (JMV/P)
18	19	DOPE! I DID IT AGAIN	Brinye Spears	Jive 922032 (P)
19	NEW	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Poptones MCM510CD (P)

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MUSIC WEEK 17 MARCH 2001

THE YEAR SO FAR... TOP 20 ALBUMS

THE UK	THE US	ARTIST	
1	1	NO ANGEL	ARISTA
2	4	PARACHUTES	PARLOPHONE
3	8	NOT THAT KIND	EPIC
4	2	CHOCOLATE STARBUCH AND THE HOT DOG	INTERSCOPE/POLYDOR
5	3	THE GREATEST HITS	NEWGIRL
6	7	ONEK'S BIZ MEXIA	SONY S2
7	6	THE MARSHALL MATHERS LP	INTERSCOPE/POLYDOR
8	11	ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND
9	5	1	APPLE
10	13	WHITE LADDER	DAVID GRAY
11	10	MUSIC	MADONNA
12	9	SING WHEN YOU'RE WINNING	MAVERICK/WARNER BROS
13	12	BORN TO DO IT	CHRYSALIS
14	20	SONGIRD	WILDSTAR
15	15	2001	BLIX STREET/HOT
16	15	COAST TO COAST	INTERSCOPE/POLYDOR
17	14	7	WESTLIFE
18	20	INVEST	PAPA RAUPE
19	17	THE WRITING'S ON THE WALL	POLYDOR
20	19	STANNOKIA	DREAMWORKS
			COLUMBIA
			LAICACRISTA

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17
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2001

THE OFFICIAL CHARTS

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THE OFFICIAL UK CHARTS

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singles

1 **UPTOWN GIRL**

Westlife

- | | | | | |
|---|-------------------------------|---------------------|--------------------|-------------------|
| 1 | IT WASN'T ME | Shaggy feat. Rikrok | MCA/Uni-Island | RCA |
| 2 | WHOLE AGAIN | Atomic Kitten | Innocent | |
| 3 | CLINT EASTWOOD | Gorillaz | Parlophone | |
| 4 | TEENAGE DIRTBAG | Wheatatus | Columbia | |
| 5 | I'M LIKE A BIRD | Nelly Furtado | Dreamworks/Polydor | |
| 6 | ALWAYS COME BACK TO YOUR LOVE | Samantha Mumba | Wild Cat/Polydor | |
| 7 | MS JACKSON | Outkast | LaFace/Arista | |
| 8 | NOBODY WANTS TO BE LONE | Ricky Martin | Winn | Cristina Aguilera |
| 9 | SHIT ON YOU DIZ | | Interscope/Polydor | |



- | | | | | |
|----|----------------|--|-------------------|--|
| 11 | THINK ABOUT ME | Artful Dodger feat. Michelle Escoffery/r/r/r | Island/Uni-Island | |
| 12 | PIANO LOCO | DJ Luck & MC Neat | Columbia | |
| 13 | JADED | Aerosmith | Epic | |
| 14 | X | Xzibit | Checky/Arista | |
| 15 | HERE WITH ME | Dido | Curb/London | |
| 16 | PARADISE | Kaci | Puff Daddy/Arista | |
| 17 | HE LOVES U NOT | Dream | Ruffin | |
| 18 | AMERICAN DREAM | Jakarta | | |
| 19 | FEELS SO GOOD | Malaylia B | | |

1 **NO ANGEL**

Dido

- | | | | | |
|----|---------------------------------|--------------|--------------------|---------------|
| 10 | SONGBIRD | Eva Cassidy | Blk Street/Hot | Checky/Arista |
| 2 | PARACHUTES | Coldplay | Parlophone | |
| 4 | WHITE LADDER | David Gray | 1/1/1/East West | |
| 4 | NOT THAT KIND | Anastacia | Epic | |
| 3 | ALL THAT YOU CAN'T LEAVE BEHIND | U2 | Island/Uni-Island | |
| 7 | REPTILE | Eric Clapton | Reprise | |
| 8 | BORN TO DO IT | Craig David | Wiltstar | |
| 9 | ONKA'S BIG MOKA | Toploader | SZ | |
| 10 | THE MARSHALL MATHERS LP | Eminem | Interscope/Polydor | |



- | | | | | |
|----|---|----------------------|----------------------|--|
| 5 | LOCO | Fun Lovin' Criminals | Chrysalis | |
| 14 | LOST SONGS 95-98 | David Gray | East West | |
| 13 | ALL ABOUT CHEMISTRY | Semisonic | MCA/Uni-Island | |
| 12 | SING WHEN YOU'RE WINNING | Robbie Williams | Chrysalis | |
| 7 | RENAISSANCE | Lionel Richie | Island/Uni-Island | |
| 13 | MUSIC | Madonna | Maverick/Warner Bros | |
| 20 | HOT SHOT | Shaggy | MCA/Uni-Island | |
| 11 | WORLD WRESTLING FEDERATION - THE MUSIC VOL. 5 | James A. Johnston | Kid | |
| 18 | THE VOICE | Beverly Sills | Decca | |

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what's your sound?



- 14 **21** DANCING IN THE MOONLIGHT (Toploader) SZ
- 15 **22** THE LADYBOY IS MINE (Stuntnmasterz) East West
- 16 **23** ROLLIN' (Limp Bizkit) Interscope/Polydor
- 17 **24** JUST ANOTHER DAY (Jonathan Wilkes) Innocent
- 18 **25** SO WHY SO SAD (Manc Street Preachers) Epic
- 19 **26** SHUT UP AND FORGET ABOUT IT (Dane) Arista
- 20 **27** BACK HERE (BBMak) Telstar
- 21 **28** THE VISION (Mario Piu presents DJ Arabesque) BXR
- 22 **29** TENDER HEART (Lionel Richie) Mercury
- 23 **30** DANCE WITH ME (Deborah Morgan) Atlantic



- 23 **31** LAST RESORT (Papa Roach) Dreamworks/Polydor
- 24 **32** WHOOMP THERE IT IS (BM Dubs present Mr Rumble) Incentive
- 25 **33** THE NEXT EPISODE (Dr Dre feat. Snoop Dogg) Interscope/Polydor
- 26 **34** NO MORE A1 Columbia
- 27 **35** FOUND THAT SOUL (Manc Street Preachers) Epic
- 28 **36** HE DON'T LOVE YOU (Human Nature) Epic
- 29 **37** STUTTER (Joe feat. Mystikal) Jive
- 30 **38** STAN (Eminem) Interscope/Polydor
- 31 **39** STUCK IN A MOMENT YOU CAN'T GET OUT OF (UZ) Island/Uni-Island
- 32 **40** CASE OF THE EX (Mya) Interscope/Polydor



compilations

- 1 **THE CHILL OUT SESSION** ^{13 11} THE NATURAL BLUES ALBUM Universal TV
- 2 **KISS SMOOTH GROOVES 2001** ^{9 12} BREAKDOWN - BEST BEST OF R&B/POP/DANCE Telstar TV/BMG
- 3 **PURE GARAGE IV** ^{12 13} NOW THAT'S WHAT I CALL MUSIC! 47 EMI/Virgin/Universal
- 4 **THE NEW PEPSI CHART ALBUM** ^{7 14} REAL GARAGE MIXED LIVE BY MASTERSPEZ Ministry Of Sound
- 5 **BRIT AWARDS 2001 - ALBUM OF THE YEAR** ^{15 15} THE GREATEST NO 1 SINGLES EMI/Virgin/Universal
- 6 **CLUB MIX 2001** ^{11 16} RELOADED 2 Universal TV
- 7 **HARD HOUSE VOL. 3** ¹⁷ PROGRESSION VOL. 1 Renaissance
- 8 **I LOVE 80'S** ^{10 18} HARD ENERGY Ministry Of Sound
- 9 **TOP OF THE POPS 2001 VOL. 1** ^{16 19} THE LUCK - PRESENTED BY TREVOR NELSON Del Soul
- 10 **DANCE MASTERS** ²⁰ FANTASTIC 80'S! Columbia

peoplesound.com top10chart

LW	TW	1	2	3	4	5	6	7	8	9	10
	NEW	1	1	2	3	4	5	6	7	8	9
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10
	NEW	1	2	3	4	5	6	7	8	9	10

Featured artist: **Alisha Attie**
www.peoplesound.com/alishattie

peoplesound.com



- 16 **20** CHOCOLATE STARBUSS AND THE HOT DOG... Limp Bizkit Interscope/Polydor
- 17 **21** GOTTA TELL YOU (Samantha Mumba) Wild Card/Polydor
- 18 **22** THE GREATEST HITS (Texas) Mercury
- 19 **23** THE DEFINITIVE THE MONKEES warrner.esp
- 20 **24** FINE LINES (My Vriol) Infected
- 21 **25** SIGNIFICANT OTHER (Limp Bizkit) Interscope
- 22 **26** 2001 (Dr Dre) Interscope/Polydor
- 23 **27** SOUND LOADED (Ricky Martin) Columbia
- 24 **28** THE VERY BEST OF THE POGUES warrner.esp
- 25 **29** WHEATBUS (Wheatbus) Columbia
- 26 **30** THE VERY BEST OF MICHAEL McDONALD Rhino



- 30 **31** COAST TO COAST (Vastille) RCA
- 31 **32** INFEST (Papa Roach) Dreamworks/Polydor
- 32 **33** THE WRITING'S ON THE WALL (Destiny's Child) Columbia
- 33 **34** THE DEFINITIVE (Alice Cooper) Rhino
- 34 **35** THE BEST OF 1980-1990 (UZ) Island/Uni-Island
- 35 **36** 1 The Beatties Apple
- 36 **37** THE JOSHUA TREE (UZ) Island/Uni-Island
- 37 **38** HYBRID THEORY (Linkin Park) Warner Brothers
- 38 **39** THE OPTIMIST (Turn Brakes) Source
- 39 **40** HEAR MY GRY (Sonique) Serious/Universal



GIN: Produced in co-operation with the GPI and BARD, based on a sample of

THE OFFICIAL UK CHARTS SPECIALIST

17 MARCH 2001

MID-PRICE

This	Last	Title	Artist	Label	(Distributor)
1	3	TRACY CHAPMAN	Tracy Chapman	Elektra	5867742 (TEN)
2	4	MATRIX (OST)	Various	Maverick	53624152 (TEN)
3	5	NIMROD	Green Day	Reprise	53264794 (TEN)
4	2	THE BEST OF M People	M People	RCA	742163122 (BMG)
5	8	DOOKIE	Green Day	Reprise	53264792 (TEN)
6	7	UNLEASHED	The Cors	143/Lava/Atlantic	756789892 (TEN)
7	12	BACK TO FRONT	Lionel Richie	Polygram	5330182 (U)
8	18	ALL SAINTS	All Saints	Lionel	296291362 (U)
9	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Interscope	67191206 (U)
10	20	BROTHERS IN ARMS	Eye Struts	Vertigo	5218482 (U)
11	13	LEFTISM	Lefthand	Higher Ground/Hard Hands	HANDCO2 (TEN)
12	16	THE SCORE	Fugees	Columbia	485542 (TEN)
13	10	RUMOURS	Restwood Mac	Warner Bros	K252344 (TEN)
14	15	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia	4821982 (TEN)
15	17	IN UTERO	Ninebot	Geffen/Interscope	67262528 (U)
16	19	TRAILER PARK	Cherilyn/EMI	HYPER/PTCD (E)	
17	16	GOOD FEELING	Travis	Independent/ISOM/DIG	
18	14	BEING WITH YOU	Various	Crimson	MICD0254 (EUK)
19	22	CENTRAL RESERVATION	Benetton	Atlantic/EMI	HYPER/UK22CD (E)
20	17	FORGIVEN NOT FORGOTTEN	The Cors	143/Lava/Atlantic	756789122 (TEN)

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BUDGET

This	Last	Title	Artist	Label	(Distributor)
1	1	HITS COLLECTION	Dusty Springfield	Spectrvm	5215482 (U)
2	11	HEARTBREAKERS	Dionne D'Oneal	Music Collection	MCCD47 (DISC)
3	17	THE BEST OF BONEY M	Boney M	Capem	7422176812 (BMG)
4	2	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrvm	5511462 (U)
5	15	FOR THE LOVE OF HIM	Shania Twain	Lasergram	21392 (D/BMG)
6	12	TRUE LOVE - A COLLECTION	Al Green	Music Collection	MCCD 218 (DISC)
7	4	SOUL SEDUCTION	Barry White	Spectrvm	5509692 (U)
8	14	ANDY	Andy Williams	Crimson	CRIMCD31 (EUK)
9	16	BEST OF THE '80s - VOLUME 2	Various	Crimson	CRIMCD 119 (EUK)
10	1	WHISKY IN THE JAR	Various	Spectrvm	5215482 (U)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Uni-Island	1558022 (U)
2	11	SHIT ON YOU	Diddy	Interscope/Polydor	4914962 (U)
3	2	MS JACKSON	Outkast	LaFace/Arista	742163122 (BMG)
4	11	THINK ABOUT ME	Artful Dodger feat. Michelle Escoffery	ffm	FCD 384 (TEN)
5	15	X	Xzibit	Interscope/Polydor	4914962 (U)
6	7	HELLS IS NOT	Puff Diddy/Arista	742163122 (BMG)	
7	3	I FEELS SO GOOD	Melanie B	Virgin	VSCDT 1787 (E)
8	4	SHUT UP AND FORGET ABOUT IT	Destiny	Arista	742163122 (BMG)
9	6	DANCE WITH ME	Debrale Morgan	Atlantic	AT 607CD (TEN)
10	5	STUTTER	Joe feat. Mystikal	Jive	5251822 (P)
11	7	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor	4914962 (U)
12	13	STAN	Eminem	Interscope/Polydor	IN 57470 (U)
13	8	EI	Nelly	Universal	MCSCTD 4249 (U)
14	10	CASE OF THE EX	Mya	Interscope/Polydor	4914962 (U)
15	11	POP YA COLLAR	Usher	LaFace/Arista	742163122 (BMG)
16	14	THINGS I'VE SEEN	Spooks	Arista	571202 (U)
17	15	WHEN I LOOK INTO YOUR EYES	Massa	Mercury	926782 (U)
18	9	BETWEEN ME & YOU	Ju Rile feat. Christina Milian	Def Jam	5271462 (U)
19	12	DANGER (BEEN SO LONG)	Mystikal feat. Nivea	Jive	5251722 (P)
20	15	SPACE RIDER	Shayne Escoffery	Oyster Music/OVSCDS 4 (DMV/TEN)	
21	16	LOVE DON'T COST THING	Jennifer Lopez	Jive	5251722 (P)
22	19	WHY	Mis-Teeq	Inferno	COFFEN 35 (3MV/V)
23	17	INDEPENDENT WOMAN PART 1	Destiny's Child	Columbia	670822 (TEN)
24	20	OH NO	Ms Del/Nate Dogg/Pharocha Monch	Rowland	RWK 322 (P)
25	23	EVERYDAY	Darwin Hobbs feat. M McDonald	Dome	12D0M141R (3MV/TEN)
26	22	WALKING AWAY	Craig David	Real Gone	CKWLD 35 (BMG)
27	25	COULD IT BE	Jehm	WEA	WB187910 (Import)
28	16	PLAYA NO MO'	Lil' Kim	Atlantic	AT 6095CD (U)
29	22	YOU MAKE ME SICK	Pink	LaFace/Arista	742163122 (BMG)
30	27	ORAVEL PIT	Yui Wang-Dan	Laufit	EM 675982 (U)

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

COUNTRY

This	Last	Title	Artist	Label	(Distributor)
1	1	LITTLE SPARROW	Dolly Parton	Sanctuary	SANCD04 (P)
2	2	COME ON OVER	Shania Twain	Mercury	1750812 (U)
3	3	THE WOMAN IN ME	Shania Twain	Mercury	525882 (U)
4	6	BREATHE	Faith Hill	Warner Brothers	247272 (Import)
5	4	AMERICAN III - SOLITARY MAN	Johanny Cash	Columbia	890882 (TEN)
6	7	RED DIRT GIRL	Emmylou Harris	Grapevine	GRACO 103 (BMG/U)
7	5	FATE & DESIRE	Daniel O'Donnell	Ryk	R2BCD 371 (BMG/U)
8	8	WILD & WICKED	Shania Twain	Ryk	RWPCD1123 (BMG)
9	10	HOUSTON KID	Robin Crowell	Sugar Hill	SHCD1065 (P/9P)
10	8	STONE IN LOVE WITH YOU	Dominic Kirwan	Ryk	R2CD096 (BMG/U)
11	15	LONELY GIRL	Lonestar	Grapevine/BMG	07835752 (BMG)
12	11	TIMELESS	Daniel O'Donnell & Mary Duff	Ryk	R2TCDD 371 (BMG/U)
13	11	I AM SHINY LYNNE	Shelby Lynne	Mercury	541712 (U)
14	12	ITLL BE	Reba McEntire	MCA Nashville	1751422 (U)
15	13	WIDE OPEN SPACE	Dixie Chicks	Epic	489422 (TEN)
16	16	SITTING ON TOP OF THE WORLD	LaRon Rimes	Dorland/Anderson	556022 (TEN)
17	17	FLY	Dixie Chicks	Epic	489512 (TEN)
18	19	WHEN SOMEBODY LOVES YOU	Alan Jackson	Arista Nashville	9422112 (BMG)
19	15	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville	1750952 (U)
20	15	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros	536247312 (TEN)

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ROCK

This	Last	Title	Artist	Label	(Distributor)
1	1	PARACHUTES	Coltray	Parlophone	527782 (E)
2	3	FINELINE	My Vinyl	Infectious	INFECT 96CDX (3MV/P)
3	1	CHOCOLATE STARSHEN AND THE HOT DOG...	Limp Bizkit	Interscope	493792 (U)
4	11	THREE DOLLAR BILL YALL	Limp Bizkit	Interscope/Polydor	IN 5014 (BMG)
5	2	HAJET	Rage Against The Machine	Demmo/World Circuit	492212 (U)
6	5	HYBRID THEORY	Linkin Park	Warner Brothers	53624752 (TEN)
7	4	WHEATUS	Wheatus	Columbia	499602 (TEN)
8	6	THE DEFINITIVE	Rhino	R12273542 (TEN)	
9	7	NIMROD	Green Day	Warner Bros	53624792 (TEN)
10	8	THE MATRIX (OST)	Various	Maverick/Reprise	53624742 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	PIANO LOGO	DJ Luck & MC Neat	Island/Uni-Island	125 773 (U)
2	1	THINK ABOUT ME	Artful Dodger feat. Michelle Escoffery	ffm	FX 394 (TEN)
3	3	X	Xzibit	Jive	525076 (TEN)
4	11	WHOOOP THERE IT IS	BM Dubs vs Mr Rumble	Incentive	INT 161 (3MV/D)
5	5	SHIT ON YOU	Diddy	Interscope/Polydor	4914962 (U)
6	1	THE VISION	Mario Paj presents DJ Arabeque	BXR	BXR84 0253 (ADD)
7	7	WHEN I LOOK INTO YOUR EYES	Mix	Mercury	525076 (U)
8	5	AMERICAN DREAM	Jaketta	Rulin	RLIN 1511 151 (ADD)
9	11	NARCD TOURISTS	Slam Vs Urkie	Soma	SOMA 100 (V)
10	4	BOOM SELECTION	Genius Cu	Incentive	INT 171 (3MV/TEN)
11	3	MY BEAT	Blaze feat. Palmer Brown	Black & Blue/Kickin'	NE012 053R (V)
12	8	SPACE RIDER	Shayne Escoffery	Oyster Music	OYST 4 (3MV/TEN)
13	10	RAH!TACKIN' DEVICE	Studio 4	True Playaz	TPR 12523 (U)
14	10	GEMINI	Lucien Foort	Sonic City	SOCD00212 (U)
15	7	ROSE ROUGE	St Germain	Blue Note	12ROSE 001 (E)
16	11	VISION	Nick Swardone	BXR	BXRFB0253 (ADD)
17	17	BLOOD IS PUMPIN'	Voodoo Serrano	Xtreme/D/xtroavagance	X212 12 (3MV/TEN)
18	23	STUTTER	Joe feat. Mystikal	Jive	5251620 (U)
19	10	WHY	Mis-Teeq	Inferno/Polster	35 (3MV/V)
20	9	THE LADYBOY IS MINE	Stuntnastaz	East West	EW 225 (TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	PURE GARAGE IV	Various	warneresp	W5MCD000 - (TEN)
2	2	KISS SMOOTH & GROOVES 2001	Various	Universal	UV - 52094 (U)
3	3	PURE GARAGE IV	Various	warneresp	W5MCD000 - (TEN)
4	4	DJ CLUE THE PROFESSIONAL 2	Various	Recall/Fa	524222 - (U)
5	2	THE CREEPS	Ed Rush & Optical	Virgin	VRS5003LP - (U)
6	5	THE SCORPION	Eve	Interscope/Polydor	4930212 - (U)
7	6	THE CHILL OUT SESSION	Various	Ministry Of Sound - M/SO/MC15	(3MV/TEN)
8	8	YAK YAK - FURTHER STILL	Various	Distinctive Breaks	YAK001LP - (P)
9	9	POORN AGAIN	Smash Paddlers	Realwuz	P250040 - (P)
10	10	HARD HOUSE VOL 3	Various	warneresp	W5MCD001 - (P)

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MUSIC VIDEO

TV	UV	Title	Label	Cat. No.	This	Last	Title	Label	Cat. No.
1	1	EMINEM - E	Universal Video	521423	11	13	CLIFF RICHARD - Countdown	Video Collection	NC12
2	2	VARIOUS: My Hip Concert Up In Smoke	Various	521423	12	12	DAVID GRAY Live	Various Music	NC235003
3	3	WESTLIFE: Come To Coast	RCA	47182512	13	15	ROBBIE WILLIAMS: When Eyes Are	Warner Music	NC235003
4	3	VARIOUS: Death Row	Various	521423	14	16	GASIS: Fenella To Millions	Chryslis	421039
5	5	ROBBIE WILLIAMS: Rock DJ	Chryslis	421039	15	17	TODD: The Mike Collection: Joseph & The Amazing Technicolor	Universal Video	0510833
6	6	BRITNEY SPEARS: In Hawaii	Jive	522025	16	14	BACKSTREET BOYS: A Night Out	Music For Nations	WB179
7	8	STEPS: Live At Wembley	Jive	522025	17	20	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video	070733
8	9	OUTCAST: Mr. Jackson	BMG	522025	18	18	LEZ ZEPPELIN: She Remains The Same	Warner Brothers	531389
9	10	VARIOUS: Best 2001 - DVD Of The Year	SMT	522025	19	20	WESTLIFE: The Story	BMG Video	742107003
10	11	TPAC: Tsag Inevitable	Musiq In Japan	XR002					

17 MARCH 2001

KISCE **COOL CUTS CHART**
 as featured on Top 5 Saturday night show on Kiss 100 and Easy Big City Network

1	NEW	STAR 69 Fatboy Slim	Sint
2	1	HOW I LIKE BASS: Numan Bass	Substance
3	NEW	HAPPY PEOPLE: Static Avenger	Art Of Pop
4	5	THE KEY LIVES: white label	White Label
5	NEW	SAS GLOCKENPIEL: Schiller	Data
6	NEW	THE REAL LIFE: Raven Maize	Real
7	11	TRAVELLING ON: Beber & Tamara	Mob
8	NEW	WORK THE SCIENCE: DJ Rhythm	Start Stop
9	10	CAN YOU DO IT: Journeyman DJ	Neos
10	NEW	BACK UP: DJ Meekie	Soul 2 Soul
11	NEW	THE NEANDETHAL: Caveman	White Label
12	NEW	3-2-1 FIRE STARTS: Inertia	White Label
13	NEW	DISCO DOWN: DJ Of Glass	Avant
14	NEW	DARK HORIZON: Sebneth	Subtech
15	20	E-LOVER: Intravascular	White Label
16	NEW	LOVELY FLIGHT: DJ Sinclair	Erikhouse
17	NEW	LOVE IS NOT A GAME: J Malja feat. Kathy Brown	Defected
18	NEW	THAT ZIPPET TRACK: DJ Dan	Sunny Day
19	NEW	DROP SOME DRUMS: Love Tattoo	Hussle
20	NEW	FEEL SO REAL: Kenny Blake feat. Wanda	Brickhouse

URBAN TOP 20

1	4	IT WASN'T ME: Shaggy	MCA
2	3	COULD IT BE: Jahmil	Divine Mind/Warner Bros
3	20	THE GOOD LIFE: Funkmaster Flex feat. Faith Evans	Loud
4	NEW	RENEZANDEUS: Craig David	Willstar
5	3	STRAIGHT UP: Chante Moore	MCA
6	2	DANGER (BEEN SO LONG): Mystikal feat. Nivea	Jive
7	13	BOW WOW (THAT'S MY NAME): Lil Bow Wow	So So Def/Columbia
8	NEW	GET UP: Freak On My Mind: Missy Elliott	EMIRTA
9	1	HEARD IT ALL BEFORE: Shanice Anderson	Soulive
10	410	STUTTER JOE: Feat. Mystikal	Jive
11	6	STILL BE LOVIN' YOU: Damage	Coollamp
12	4	SHIT ON YOU: D-12	Interscope/Polydor
13	15	MS. JACKSON: Jazmine	LP/Atlantic
14	9	SNOOP DOGG & BUENA VISTA: Hood Dogg	No Limit
15	2	HE IS THE ONE: Tech 21	EMI
16	8	A LONG WALK: Jill Scott	Defected
17	7	DARLIN': Bob Sinclar	Black Cat
18	2	NAME: Marsha Anglin	Black Cat
19	3	X KING OF SORROW: Saide	Epit
20	6	X: Krizz feat. Snoop Dogg	Loud/Epit

CLUB CHART TOP 40

1	21	SALSOLU NUGGET (PT 1 OF WANNA) M&S presents The Girl Next Door	Vir
2	22	FLY AWAY: Vincent De Moor	RCR Recordings
3	12	GONNA WORK IT OUT/EVERY FACE: Hi-Gate	Incentive
4	1	I WANNA: DJ Of Chocolate Puma	Cream
5	24	LOVE IN TRAFFIC: Satchell Tomlie feat. Kelli Ali	INCREDIBLE
6	2	FREAKAZOID: Double 99	Satellite
7	13	NOW OR NEVER: Tom Nony feat. Lima	Rulin
8	26	MUSIC IS MOVING: Cortina	Nikiez
9	10	HOW I LIKE BASS? Norman Bass	Manifesto
10	5	LOVING YOU: Marc Et Claude	Substance
11	3	FRESH: Jan Johnston	Positiva
12	9	HAPPINESS SOUND: De-Zign	Perfetto
13	4	STONED TRANCE: Thermobee & Stratosphere	NuLife/Artica
14	3	FREE AT LAST: Simon	Dee Funk
15	3	FELINE: Maurice	Distinctive Beats
16	21	IT'S ALRIGHT: Filor feat. Miss Nellie Etison	Eefel
17	NEW	HEAVY SOUL: Rhythm Masters	Black & Blue
18	5	CHILLIN' Modjo	Sound Of Barclay
19	NEW	SOMETHING MAGIC: Logique feat. Pash	Definition
20	7	POW POW POW: Fontana feat. Darryl O'Beauneau	Strictly Rhythm
21	NEW	WHO'S THE BETTER MAN: Robbie Craig & Gerideau	WEA
22	NEW	SOD GOOD: Eletter J	Infra
23	10	ANIMAL: Lou L2: Com	Perfetto
24	NEW	CONTAINER NO. 2: Animated	Deviant
25	8	HEY PARADISE: Flickman	Inferno
26	15	THE PHANTOM: Versions Excursions	10 Kilo
27	20	DARLIN': Bob Sinclar	Defected
28	11	THE JOURNEY: Citizen Cane	Serious
29	NEW	STANLEY (HERE I AM) Airheadz	AM-PM
30	5	SHOW ME THE MONEY: Architects	Go Beat/Polydor
31	NEW	LITTLE SCARE: Benjamin Diamond	Champion
32	3	FREE AT LAST: Soul Deluxe	Infra
33	29	BASS, BEATS & MELODY: Brooklyn Bounce	MCA
34	5	DELIVER ME: Sister Bliss feat. John Martyn	Multiply
35	19	STRAIGHT UP: Chante Moore	Black & Blue
36	28	MY BEAT: Blaze feat. Palmer Brown	Eastside
37	NEW	IN THE NAME OF LOVE: Hannah Jones	White Label
38	NEW	LAB RATS: Let Loose On The See Saw: Monaco	Scorpio Music
39	17	MY LOVE: Kluise feat. Ron Carroll	Scorpio Music

CLUB CHART BREAKERS

1	TOOLS VOLUME 1: Ariel presents	A7
2	RUNAWAY: Hardiman	Decca
3	GARAGE GIRLS: Longo	Riverhouse
4	ONLY ONCE/UNRELEASED: PROJECT Paul King	Trade Fall
5	KEEP YOUR LOVE: DJ Misjah & DJ Tim	Epitcenter/Amato
6	I'M FREE: F.A.F.	Columbia
7	DO U WANNA GET SHAG	Virgin
8	RETAL THERAPY: S.C.A.M.	Art Of Pop
9	STRANGE WORLD: Push	Inferno
10	I CAN WAIT: Mirivalis	Epit

Breakers are the 10 releases outside the Top 40 which have registered the most Improved DJ reactions. The Club Chart Top 40 (including mixed, Other, Pop and Cool Cuts charts) can be obtained from M&S website at www.demus.co.uk
 To receive the club charts in full by card contact Extra Pierre-Joseph on 012 920 7669

CHART COMMENTARY
 by ALAN JONES

Samples from records created by Chic or released on the Salsoul label have been listed in the past year or so, and the stampede to these admittedly worthy influences continues apace. For the second time in four weeks, the number one record on the Club Chart samples a Salsoul track. Last month it was My Love by Kluise that took the Salsoul sound to the top of the chart, and this week it's the turn of M&S presents The Girl Next Door, with the giveaway title of Salsoul Nugget. Climbing 2-1 on the chart with a huge lead over everything else, Salsoul Nugget uses Every Man by Double Exposure as its influence. Meanwhile, the hot streak of records using tracks crafted by disco heroes Nile Rodgers and Bernard Edwards of Chic is extended. Modjo's recent number one sampled a Chic track, while this week's highest new entry - into Space by Plaything - takes vocal and instrumental samples from Sogger, a cut Rodgers & Edwards gave to Sheila B Devotion. With mixes by Scotland's Public Domain and Canada's Hatters, as well as mixes by its Italian originators, the Plaything record debuts at number nine. The latest in a long line of hits from Italy's Time label, it must be fancied to reach number one next week, unless Dutch transmeister Vincent De Moor's Fly Away - up 22-2 this week - can go one better. We do not usually tip records at number two to go to number one because, as in the GIN chart, it rarely happens but the last two number ones have climbed from two, so De Moor could make it a hat-trick. As well as topping the Club Chart, the M&S single debuts at number one on the Pop Chart, narrowly winning a three-way battle against the similarly debuting Hannah Jones track in the Name Of Love (a remake of the Sheryl Crow classic) and Marc Et Claude's Loving You, which stops back a notch to number three despite a 22% increase in support. On the Urban Chart, Shaggy beds in at the top although it wasn't Me has its lead slashed with Jahmil's Could It Be now just 12% behind, and Funkmaster Flex's The Good Life (up 20-3) is further 2% ahead. They could all be leapfrogged next week by Craig David, who is the only homegrown artist in the Top 10, and whose fourth single, Rendezvous, debuts at number four.

POP TOP 20

1	NEW	SALSOLU NUGGET (PT 1 OF WANNA) M&S presents The Girl Next Door	Vir
2	NEW	IN THE NAME OF LOVE: Hannah Jones	Eastside
3	2	LOVING YOU: Marc Et Claude	Positiva
4	4	THE LOVE WITH BIG FIG'S: El feat. Kelly Rowland	All Read the World
5	4	CHILLIN' Modjo	Sound Of Barclay
6	1	I NEED YOU: LeAnn Rimes	Curb/London
7	NEW	RUNAWAY: Hardiman	Decca
8	14	BASS, BEATS & MELODY: Brooklyn Bounce	Epit
9	NEW	HOW I LIKE BASS? Norman Bass	Substance
10	2	I'M FREE: F.A.F.	Columbia
11	NEW	INTO SPACE: Plaything	Manifesto
12	8	GONNA WORK IT OUT/EVERY FACE: Hi-Gate	Incentive
13	NEW	SOMETHING MAGIC: Logique feat. Pash	Definition
14	NEW	RETAL THERAPY: S.C.A.M.	Art Of Pop
15	NEW	STANLEY (HERE I AM) Airheadz	AM-PM
16	5	THE JOURNEY: Citizen Cane	Serious
17	9	HEY PARADISE: Flickman	Inferno
18	NEW	FRESH: Jan Johnston	Perfetto
19	3	DO U WANNA GET SHAG	Virgin
20	12	IT WASN'T ME: Shaggy	MCA

Radio Special

On the 2 April to tie in with the Radio Academy Conference, Music Week will publish a focus on radio.

- Radio Stations
- Radio Promotions Companies

This is your opportunity to market yourself to the UK Recording Industry. Contact William Fahey on 020 7940 8599. Ad booking deadline 21 March.

CHART COMMENTARY

by ALAN JONES

Despite selling nearly 600,000 copies since its release just two weeks ago, it wasn't Me by Shaggy that seemed it might be. Last week it actually suffered a small contraction in its audience, and only narrowly avoided being replaced at number one by the record it deposed a fortnight ago - Dido's Here With Me. Although the Shaggy single was aired 355 times more than the Dido single last week, the difference between their estimated audiences was a waster-than-11,000 - the smallest gap between the two singles for over three years. This is despite the fact that Shaggy tops the audience-heavy Radio One ratings with 35 plays, and the fact that It Wasn't Me was aired 30 times by Atlantic 252 - more times than any other record on any station. Moving 44-24.5 in the last fortnight, Craig

AIRPLAY FACTSHEET

As an instant success as Independent Women, Destiny's Child's upcoming single Survivor debuts with a total of 270 plays in its first few days of airplay. With support from the Top 50 of adult contemporary and Kiss 100, that is enough to earn it a number 49 debut, while their former number one Independent Women glides 19-20 on its 20th week in the list.

The group's single after Survivor is a remake of Samantha Sang's Emotions, penned by the Bee Gees, who are probably within a week of making their first appearance in the Top 50 of adult contemporary since 1993's For Whom The Bell Tolls. Their single This Is Where I Came In debuts at number 69, with Radio Two providing 10 of its 45 plays at this stage.

David has another surefire winner with his upcoming fourth solo single Rendezvous. Radio One upped its support of the disc from 23 to 33 plays last week, while Radio Two chipped in with six plays. IRL support was also massive, and the track maintains David's record of reaching the top five of the airplay chart with all his releases to date. If Hear'Say are to top the chart with their first single, Pure & Simple, they'll have to sell more copies than Westlife's Uptown Girl in the week of Comic Relief - a very tough task. But if they don't succeed they won't be able to point to the reason which usually causes distress to manufactured groups - lack of airplay. The high ratings for the Popstars TV series in which they were discovered and launched has given radio a ready audience for the Hear'Say single, and they have responded with immediate and

heavy support. The single was last week's 'most added', and debuted at number 35 on the airplay chart. It has an even better week, with its plays more than doubling from 640 to 1,368, as its starts to number 19. Its even higher on IRL, where it explodes 40-11. Not surprisingly, it's weakest at the Beeb, with Radio One ignoring it altogether and Radio Two giving it just two spins last week. Any suggestion that Modjo would be one hit wonders was effectively silenced by massive club play for their upcoming second single 'Chilli'. Radio has now caught on too, with the track exploding 70-35 on the airplay chart to become the highest new entry to the Top 50. With support coming from both specialist and mainstream IRL stations, plus Radio One and Atlantic 252, the track was aired nearly 700 times last week. Its explosive growth doesn't seem to have done

any harm to the French group's breakthrough hit Lady (Hear Me Tonight), however. On its 32nd appearance in the chart the latter title actually improves 41-39. Modjo's rise means that the UK is one of the few major territories in which the fastest growing airplay hit is not Janet's All For You. The title track from Jackson's upcoming album still moves 102-98, with Radio One spearheading its attack, while more subdued local radio interest means its lagging behind at number 60 on the IRL chart. Radio One is also leading from the front with 13-year-old rap prodigy Lil Bow Wow's Bow Wow (That's My Name), providing 20 of the 123 spins given to the youngster from Snoo Dogg's kennel. That is enough to provide a debut at number 60 on the airplay chart.

AT A GLANCE WEEKLY MARKET SHARES



MTV THE BOX STUDENT TOP 10

- | Rank | Artist | Label |
|------|---|----------------------|
| 1 | It Wasn't Me Shaggy | MCA/Universal-Island |
| 2 | Tenage Dirlbag Wheatas | Columbia |
| 3 | Rollin' Limp Bizkit | Interscope/Polyder |
| 4 | Ms Jackson Outkast | LaFace/Arista |
| 5 | Here With Me Dido | Cheeky/Arista |
| 6 | Don't Let Me Be The Last To Know Britney Spears | Jive |
| 7 | Uptown Girl Westlife | RCA |
| 8 | Clint Eastwood Gorillaz | Parlophone |
| 9 | One More Time Da Funk | Virgin |
| 10 | Rendezvous Craig David | Wildstar |

- | Rank | Artist | Label |
|------|---|----------------------|
| 1 | Uptown Girl Westlife | RCA |
| 2 | It Wasn't Me Shaggy | MCA/Universal-Island |
| 3 | Liquid Dreams O-Town | Interscope/Polyder |
| 4 | Pure And Simple Hear'Say | Cheeky/Arista |
| 5 | Don't Let Me Be The Last To Know Britney Spears | Jive |
| 6 | Tenage Dirlbag Wheatas | Columbia |
| 7 | Whole Again Alicia Keys | Capitol |
| 8 | Rollin' Limp Bizkit | Interscope/Polyder |
| 9 | Here With Me Dido | Virgin |
| 10 | Three Times A Lady Ay | Wildstar |

- | Rank | Artist | Label |
|------|---------------------------------------|----------------------|
| 1 | Clint Eastwood Gorillaz | Parlophone |
| 2 | Ms Jackson Outkast | LaFace/Arista |
| 3 | Tenage Dirlbag Wheatas | Columbia |
| 4 | Mr Writer Stereophonics | Virgin |
| 5 | Aerodynamic Da Funk | Grand Royal |
| 6 | Invalid Litter Dept: At The Drive-In | Taste Media/Mushroom |
| 7 | Plug In Baby Muse | Capitol |
| 8 | Am Radio Everclear | Cheeky/Arista |
| 9 | Here With Me Dido | Virgin |
| 10 | 50 Whys So Sad Manic Street Preachers | Epic |

MTV Student chart for w/e 17/3/2001
Compiled by Student Broadcast Network, based on UK student radio chart returns.

cc:uk CD UK Performances: What Took You So Long (Ernie Ball); Pure And Simple Hear'Say; Run For Cover Sugababes; Up On The Downside Ocean Colour Scene; Uptown Girl Westlife
Videos: Survivor Destiny's Child; Jaded Anamorph; Bum Bum Bum Ash
Final Inexp 15/3/2001

THE PEPSI CHART Performances: I Wanna Be Your Chocolate Puma; 588 Be Lovin' You Damage; Pure And Simple Hear'Say
Videos: Let Love Be Your Energy Robbie Williams
Final Inexp 13/3/2001

POPWORLD Videos: Pure And Simple Hear'Say
Straight Up To Heaven Shiny Honey; What It Feels Like To Be A Girl Madonna
Interviews: Damage Sugababes
Final Inexp 15/3/2001

TOTOP Performances: Uptown Girl Westlife; Clint Eastwood Gorillaz; Think About Me Arlet Dodgier feat. Machine Ezzat; Jaded Anamorph; Plans Lane 33 Clark
MC: Neat; All For You Janet Jackson
Final Inexp 15/3/2001

THE BASE Performances: I'm A Loner Like You (Lynyrd Skynyrd)
Videos: What It Feels Like For A Girl Madonna; Signs & Lies U2; Survivor Destiny's Child; Swallow Me; What You Bad The Offspring
Interviews: Stereophonics; Santos
Final Inexp 15/3/2001

RADIO ONE PLAYLISTS

- A-List** Here With Me Dido; Ms Jackson Outkast; Here I Am L'Orne; I'm Like A Bird Nelly Furtado; So Why So Sad? Fergie; That Soul Music Scene Freashers; It Wasn't Me Shaggy; feat. Ricky Martin; Clint Eastwood (Ed Case Mix); Plug In: In Baby Muse; Mr Writer Stereophonics; I Wanna Be U Chocolate Puma; Don't Panic Coldplay; Rendezvous Craig David; Show Me The Money Architects; Better One Than Second Nugget (If You Wanna) M&S presents The Girl Next Door; The Next Episode D Dre feat. Snoop Dogg; Da Funk The Ex; My; Showt Laid Up The Antidotes; Pure And Simple Hear'Say; Straight Up To Heaven Shiny Honey; What It Feels Like To Be A Girl Madonna; Plans Lane 33 Clark & MC Neat

- B-List** Think About Me Arlet Dodgier feat. Michelle Escottory; Girls Don't Sugar Beanie Man feat. M5; Always Come Back To You Love Samantha Mumba; Invalid Litter Dept: At The Drive-In; DJ Baboo; This Year's Love David Gray; Straight Up Crime Manic; Dirty Beats Roll; Digs/Regzzzz; Wack Ass MF Rhytmixzzzz

- C-List** Whole Again Alicia Keys; Teenage Dirlbag Wheatas; X-Abix; Dailine Me Silver Bix feat. John Martyn; Nobody Wants To Be Lonely Ricky Martin & Christina Aguilera; Just Another Day Jonathan Wilkes; Uptown Girl Westlife; (If You Wanna) Succo; Kishner; Oscille Wally QB's Fresh feat. Nas & The Brown Girls; 'How I Like U' Back Norman Bates; 'What Took You So Long? (Ernie Ballun); 'Out Of Reach Gabrielle; 'Diva Gock Smiter; 'Happines' Sound Of Change; 'Run For Cover Sugababes

R1 playlists for week beginning 12/3/2001
* Denotes additions

RADIO TWO PLAYLISTS

- A-List** I'm Like A Loner Like You; Nobody Wants To Be A Lonely Ricky Martin & Christina Aguilera; Tender Heart Lionel Richie; Push It A'Nasty Aaliyah; Uptown Girl Westlife; Up On The Downside R Kelly; This Is Where I Came In Bee Gees; 'The Way You Love Me Faith Hill
- B-List** This Year's Love David Gray; Stay You Who'd; King Of Somebody; Don't Let Me Be The Last To Know Britney Spears; Somebody (album) Celine Dion; Here With Me Dido; I'm Like A Loner Like You; James; Just Another Day Jonathan Wilkes; To Remain Sinsed Lohan; World Looking In Mochestore; 'Respite Eric Clapton

- C-List** The Girl Who Fell In Love With The Moon; Eddi Reader; So Why So Sad Manic Street Preachers; Little Sparrow (album) Dolly Parton; I Can't Deny It; Showt Laid Up The Antidotes; Uptown Girl Westlife; Frontier Caliente (Picture Of The Moon Gary Crowley; Frontier Caliente (Picture Of The Moon Gary Crowley; Whole Again Alicia Keys; Shuck In A Moment; You Can't Get Out Of It; What Goes Around Comes Back; 'Rendezvous Craig David; 'Whatever You Are Neil Finn
- R2 playlists for week beginning 12/3/2001
* Denotes additions

MTV UK

PLAYLIST ADDITIONS
Found That Soul Music Street Preachers; Survivor Destiny's Child; Pure And Simple Hear'Say; What Took You So Long Ernie Ballun; Seven Days In The Sun Fergie; What My Name Is Bow Wow; Don't Let Me Be The Last To Know Britney Spears; Let Love Be Your Energy Robbie Williams; Bum Bum Bum Ash; I Told My History Stories; Show Me The Money Architects; Dirty Beats Roll Pure

POP SINGLE OF THE WEEK: Pure And Simple Hear'Say
POP ALBUMS OF THE WEEK: Plug For Play Anamorph; Who Nelly Furtado; Discovery Da Funk

RATED & RECOMMENDED: Britney Crooklyn; Seven Days In The Sun; Fergie; Clint; Modjo; I Told My History Story

CAPITAL RADIO

Additions Show Me The Money Architects; Fin Like A Beez Holly Furtado; Pure And Simple Hear'Say; Perfect Gentlemen Wyclef Jean; Salacious Nugget (If You Wanna) M&S presents The Girl Next Door

VIRGIN RADIO

Additions World Looking In Mochestore; Let Love Be Your Energy Robbie Williams

RECOMMENDED CATALOGUE NEW RELEASES

BILLY JOEL: The Ultimate Collection (Columbia)
SONYTR98CD, With *1981-1998*
 Westlife's cover of Billy's 1983 chart-topper *UpTown Girl* currently reigns high in the singles chart. It is an appropriate moment for Sony to unleash this excellent double-CD set revisiting three outstanding solo hit singles and dozens of album tracks. Though classically trained, and now apparently pursuing a classical career, Joel is also an outstanding singer-songwriter in the pop/rock genre. Just the Way You Are, We Didn't Start the Fire, Piano Man and UpTown Girl are all included on an album which should continue to sell for years to come.

THE KINKS: BBC Sessions 1964-1977 (Sanctuary SANDD10)
 Covering studio sessions from 1964 onwards, and culminating in a 1977 concert recording, this 35-song selection was selected and remastered by the BBC and Sanctuary under the supervision of The Kinks' Ray Davies, and captures the energy, humour and sheer musical brilliance of the group. Cherrypicking its way through the group's hit singles, obscure covers and album cuts, it is a delight from start to finish.

SYREETA: The Essential (Spectrum 5442652), Another excellent addition to Spectrum's rapidly growing Motown catalogue featuring the rhythm-sheriffed *Queen*, a Motown secretary who also became the first Mrs Stevie Wonder and wrote hits for other Motown stars. Her soulful, quirky style deservedly brought her a number of British hits, including the superb *Up to the Mountains and Down in the Valley*. Sweet and With You I'm Born Again, a duet with Billy Preston.

CHUCK JACKSON: The EP Collection-Plus (See For Miles SF007)

MELISSA BROWN: The EP Collection-Plus (See For Miles SF008), Companion album by the sadly underrated soul stars of the Scepter/Wandor roster. Jackson never had a UK hit, although he managed to put 23 singles in Billboard's Hot 100, of which 14 are included here. His expressive baritone and gritty soul chops won him first-class honours on classic songs, like Bacharach & David's *Any Day Now*. Maxine Brown was similarly privileged, and was the first artist to record and release a hit on the Hot 100. *My Baby*, though later covered by Manfred Mann, Dusty Springfield and Aretha Franklin have subsequently stolen the limelight. *Alan Jones*

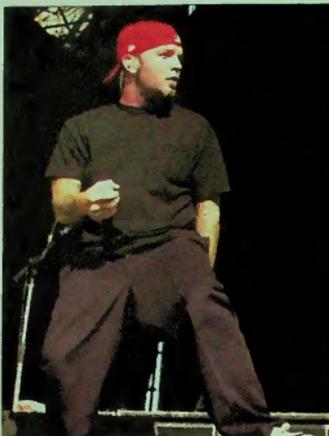
FRONTLINE RELEASES

- 14 **ALICE COOPER** *ALICE COOPER* Mercury Music CD 727929 05 15
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- 16 **4000 POUNDS OF GOLD** *4000 POUNDS OF GOLD* CD 1007 17 07 17
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Limp Bizkit: rap-rockers' "accessible sound" fills arenas



Tweenies: no guitar solos but plenty of entertainment for all the family

LIVE MUSIC STAGES A REMARKABLE COMEBACK

From Limp Bizkit to the Tweenies the live music scene is getting healthier, thanks in part to modern technology, writes Matt Pennell

From stadia to sweaty clubs and student unions, it is a good time to be involved in live music. The festival market is more diverse than ever, pop and guitar bands are yielding good returns, and live webcasts are establishing themselves as a source of some of the most desirable online content—even if they have yet to generate much direct revenue.

But possibly the most worthwhile returns have come from the small venue sector, which is reported to be fighting back after spending the Nineties in an apparent state of long-term decline.

"Our company books the Camden Underworld in London and we have seen an upturn in business of around 200% over the past 12 months," says David McLean of Riverman. "Having hosted sell-out shows from the likes of Queens Of The Stone Age, At The Drive-In, Slash's Snakepit, Therapy?, Frank Black and J Mascis, we are pretty confident about the way things are going."

The general consensus is that small venues can benefit the overall market, since what they lack in capacity, they often make up in terms of the quality of the experience. "The general rate of sale for gigs at King Tut's Wah-Wah Hut (in Glasgow) has never been faster," says DF Concerts promoter Geoff Ellis. "We are often finding that acts and audiences alike prefer the atmosphere and experience of the smaller club show to gigs in larger venues. As a result, we hope to see more bands playing multiple nights in the venue."

One small venue which is challenging the widely-held impression of small venues as dimly lit is the Barfly, which has emerged as one of the UK's leading exporters of live music webcasts.

Be Rozzo, head of A&R at the Barfly, believes this kind of diversification is not only a means for small venues to move their business onto a bigger stage, but essential for the live music sector as a whole.

"Technology is going to play a huge part in this industry over the next few years," says Rozzo. "Digital TV, digital radio, mobile phones and the internet are all going to change the way fans listen and watch music. By using webcasts we wanted to make sure we were moving with the technology."

For unsigned bands playing at small venues, webcasts are a must, Rozzo believes. "I get many A&R people calling me about artists they are unfamiliar with, and quite often by the time they do, we've got tracks up on our channelly.com site."

While webcast technology has brought a lot of attention to the Barfly, enabling it to become a transportable brand (another Barfly has just opened in Cardiff), many promoters and booking agents believe its full impact will only be felt when connection speeds improve and broadband technology is introduced. "What do agents and promoters get out of webcasts?" demands Primary Talent managing director Martin Hopewell. "Mainly just headcases trying to watch them. The real impact is the fact that it's a global medium. So when, say, Paul Weiler played the Albert Hall, his fans all over the planet could pull up the site and join in. The fun is really going to start when the problem of bandwidth is solved. More significant at the moment is the impact of MP3. Isn't it as important now for a promoter to check the act's ranking in the Napster download list as it is to find out how many CDs they've sold?"

While it seems that webcasts are yet to unlock a significant revenue stream for venues and promoters, some big venues are feeling the effects. "Webcasts are a benefit to Wembley Arena as they help promote us to a worldwide audience," says Wembley marketing manager Mark Almond. "A recent concert by The Corrs was also broadcast on pay-per-view on Sky."

The surge in demand for live music is also being felt at the arena end of the scale. Multi-event arenas are upping their music quotient as a consequence. "We are forecasting 65 concerts or 1.3m tickets at the Manchester Evening News Arena in 2001—a record since we opened in 1995," says MENC Arena director of marketing John Knight. "What is also encouraging is the speed at which events are selling out—even with our capacity at up to 20,000."

While Steps set records for selling out arenas in 1999, it looks like this year's record breaker will be Robbie Williams—at stadium level.

"Robbie Williams sold 600,000 tickets for his forthcoming UK stadium tour in just three days, quite possibly the strongest-selling open-air event of all time in this country," says Ian Huffman of booking agency Helter Skelter. "It is fair to say the top end of the live business is stronger than ever. Eminem sold 37,000 tickets in two hours for his UK tour. Festivals are also in good health as long as you get the correct line-ups."

While last year saw less spectacular sales for teenpop acts at arena level, many pop tours fulfilled expectations. "The teenpop trend certainly continued throughout 2000, with Steps playing 11 sold-out dates at the Arena and Five

performing seven," says Almond. "Britney Spears was the fastest selling female artist—her three shows selling out in less than one day. This is also set to continue into 2001, with Westlife already selling out seven shows and S Club 7 doing three nights. There has also been a great rise in the number of family shows. For example, the Tweenies were a great success."

Paul Fitzgerald, director at Concorde International Artists, believes the recent pop boom has created a permanent market for pop in arenas. "Steps sold a million tickets in a year, Westlife are doing 40-date tours—these are huge numbers. This kind of teenpop market has only existed in the last few years. We're getting five-year-olds, who are coming back for more a year later. Tours have become a standard night out for kids and their parents. Also when shows are sold out so far in advance, they're almost perceived as being free—the initial payment is forgotten about, so parents have more money to spend at the gigs. There's a lot of shows that go on now that aren't perceived as being rock'n'roll, so some people are snobbish about them. But acts like the Tweenies are doing multiple dates at huge arenas in January and February. So what if they don't have great guitar solos? It's still great entertainment."

The live market has always been fertile ground for rock, even when radio play and singles sales were hard to come by. It's no surprise that industry observers feel that at least some of the latest US *n-metal* acts will turn into stadium mainstays.

Limp Bizkit in particular could do multiple nights in arenas as they have a very accessible sound," says Ellis of DF Concerts. "Harder-edged acts will obviously

"We are finding that acts and audiences prefer the experience of the smaller club show to gigs in larger venues" — Geoff Ellis, DF Concerts

"The Tweenies play arenas... So what if they don't have great guitar solos? It's still great entertainment" — Paul Fitzgerald, Concorde International Artists

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Ocean launches in Hackney

The most significant addition to London's live music scene in many years opens its doors in style this week, when Hackney's £23m Ocean venue (pictured) celebrates its first night of business with the first of three reunion gigs from Eighties cult legends Soft Cell.

The grand unveiling represents the culmination of around five-and-a-half years' work for those behind the project. It also fills a much needed void for a venue of its type in the east of London. Ocean boasts three rooms which variously hold 2,100, 300 and 100 people, and it aims to complement to such established London venues as the McKenzie Group's Brixton Academy and Shepherd's Bush Empire in the south and west of London, the London Astoria in the centre and the Mean Fiddler Group's Kentish Town Forum in the north.

Ocean has also been described by Time Out as "the most technologically-advanced music venue in the world". Producers, engineers and broadcast specialists were all consulted in detail during the building and development process, with the end result that Ocean claims to be equally at home with classical, gospel or jazz concerts as it is with rock, pop, reggae and hip-hop gigs.

The venue will host MTV's Five-Night Stand series of concerts in April, featuring artists such as Papa Roach, Stereophonics, Damage, Spooks, Toploader, Five, A1 and Hear'Say, and other forthcoming attractions also include the Fun Lovin' Criminals, Sizzla,



Brand New Heavies and Calixto.

The venue arrives at a time when the live sector is experiencing notably fair weather. In addition, executive director Mark Higham freely admits that the kind of funding he and his partners in the venture have been able to attract over the last five-and-a-half years would be hard to find in 2001, particularly given that National Lottery bequests have now been capped at £5m.

"It is the first time this level of investment has gone into a venue which offers all kinds of music, and it may well be the last," says Higham.

The only disadvantage Ocean appears to have when compared to other London theatres of a similar size is the fact that it is not situated near a tube line. Higham dismisses any such concerns, citing the ample bus services in the area, and points out the fact that tickets for the Soft Cell gig — admittedly no typical concert — have been selling as far afield as Tokyo, South Africa and the United States. Clearly, if you build it, they will come.

"Certainly, there is a big catchment area that we sit in," says Higham. "London is quite well-served in the centre, north-west

and west of the city, but it is very poorly served in the east."

Another long-standing geographical anomaly in the live sector was righted in November, when the McKenzie Group opened the 2,300-capacity Birmingham Academy in the theatre which formerly housed the city's Hammingford venue, which closed in 1992. Throughout the Nineties, residents of the nation's second city have been obliged to travel to Wolverhampton's Wulfrun Hall or to the Birmingham NEC if they wanted to see acts of any significant size.

"The only difficulty we have is that people in Birmingham are not used to having a great rock venue," says general manager Mark Brown, who moved from the Brixton Academy to oversee the launch. "There is a saturation of clubs, but the musical focus is mainly hip-hop, hard house and house, whereas we're more of an indie venue."

In fact, the Academy has a wide range of acts scheduled for the coming months, having hosted local boys Ocean Colour Scene on the opening night. Cousteaux, Dido, Richard Ashcroft, Primal Scream, the Foo Fighters and the Wallers are all expected, while Brown booked Beck only last week.

Whether or not the live sector can keep wooing back fans at the small- and medium-sized venue level, the current flurry of investment in the circuit can only be a benefit to the market's long-term future.



Steps: Wembley Arena's performers of the year, pictured with Wembley senior operations manager Carle Walsh and marketing manager Mark Almond

appeal to the hardcore fans of the genre although, as the rock audience is generally very young, anyone with a 'nu-metal' tag will attract interest from the kids and the likes of Limp Bizkit, Offspring. Green Day have opened up the market for newer acts such as Linkin Park, One Minute Silence and Mucrone.

Not only has the live market blossomed in commercial terms in the last year, but many acts now concentrate on gigs as a major promotional tool, rivaling the impact of videos or TV appearances. Recently U2 and Madonna have played their smallest London gigs in years. Ash played a UK tour where the venues were voted for by fans, and of course the Manic Street Preachers became the first western band to play Cuba. All of these events created a large measure of goodwill, and generated publicity far beyond the music press. Indeed in some cases, such single events can generate more publicity than a whole tour. "These sort of events are usually very intensive to organise with little or no direct financial profit for

promoter or artist, however they can be fun and are certainly a good way of making a statement and creating interest," says Ellis.

"The opportunity to make a TV recording or multimedia broadcast is an obvious advantage. I suggested to one of our artists who wanted to do something unique and different around the launch of their album that we should take the band and fans on a ferry to the Isle of Bute where we would do a show in a castle ruin — all of this being filmed. Mogwai are now doing something very similar, so we need to keep coming up with creative ideas."

In Madonna's case, her gig at Brixton Academy had the kind of global impact that webcast advocates are aiming for. Moreover, the execution of this gig was quick and easy. Having decided that she wanted to do an intimate show, it took about a month to set up. Not only webcasting the gig, but linking up with a major portal, maximised the impact of the show.

"The MSN angle gave us a tremendous amount of coverage in business and web

"Brixton was successful. Whether she'll do something like that again is doubtful. Madonna doesn't usually repeat herself" — Barbara Charone, MBC PR

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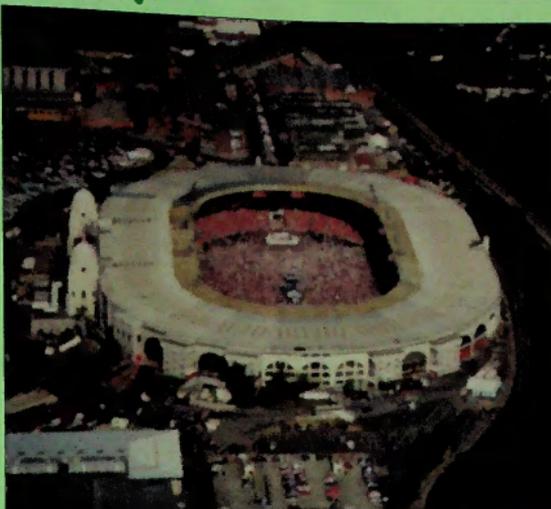
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Where to after Wembley?

While the closure of Wembley stadium has been well signposted, the difficulties and delays in coming up with a replacement for the national stadium have come as a disappointment to music and sport fans alike. Indeed such delays are likely to strip London of its biggest music venue for several years. Potentially this could punch a big hole in the top end of the business – Wembley has been playing host to between 200,000 and 300,000 gigs every summer since the early Seventies.

Those who have done well out of staging gigs at Wembley have voiced unease at this hiatus. Martin Hopewell of Primary elaborates, "We enjoyed a couple of great sold-out shows with Oasis there – which it's probably fair to say happened because everyone knew it would be the last chance. I think it's going to be very hard to find a replacement – and I'm personally amazed at the thinking that results in a national monument being bulldozed to make way for a new one. It's a good job the Romans didn't have the same attitude towards town planning."

When it comes to finding a replacement, many names have been bandied about – Highbury, Twickenham, Pickett's Lock, even the Millennium Dome. One venue well-versed in hosting big gigs has established itself as a front runner – Milton Keynes National Bowl. The Bowl already has Ozfest 2001 (featuring Black Sabbath, Papa Roach, Slipknot and Tool), another multi-act metal gig showcasing AC/DC and The Offspring, Robbie Williams and Bon Jovi booked in. The six nights that these acts will play are equivalent to a busy



year at Wembley.

The Bowl's location means it is serving a different catchment area to Wembley. Barry Dickinson of ITB observes, "Milton Keynes is a good venue, but its accessibility is different, you are drawing from the Midlands and London. It would be good to have a choice, but that's up to the football clubs in London. With two big venues you could conceivably have,

say, Bob Dylan playing in one venue and Limp Bizkit in another on the same day."

The notion of Milton Keynes as a viable alternative is also endorsed by David McLean of Riverman. "Milton Keynes National Bowl looks like being the big winner here, unless (Chelsea chairman) Ken Bates opens up Stamford Bridge as a venue," he says.

If an alternative venue isn't developed

in London, this could be to the advantage of venues at arena level. "Other venues, such as Wembley Arena, can only benefit as promoters and bands look for alternative venues," says Wembley marketing manager Mark Almond. "Many top-name artists who would normally fill stadiums are looking to play more intimate venues. Last year Mariah Carey and Rage Against the Machine played their only UK gigs here. This year Lionel Richie and Limp Bizkit have their London dates exclusively at Wembley Arena. Of the big, high profile acts touring the UK throughout 2001, many of them have chosen Wembley Arena as their venue." The Millennium Stadium in Cardiff is also being developed as a world-class concert venue. This summer, it will host gigs by Bon Jovi and Robbie Williams. Both acts are also playing Milton Keynes, but the south east/south London market remains uncatered for.

While the stadium market in and around London is now in a state of flux, one thing seems almost certain, any venues south of the Thames will find it difficult to fill the void. "I live near Twickenham, and last year the residents complained about a proposed Pavarotti concert."

say Paul Fitzgerald, director at Concorde International Artists. "There's a limit to the number of events that can be held there. As for other venues in south London such as the Millennium Dome – policing and access roads have to be considered. Okay, so the Dome has handled 35,000 people in a whole day, but what about 40,000 coming and going in two hours?"

pages," says Barbara Charone, director of MBC PR and longtime Madonna spokeswoman. "Also radio and TV interest was extremely high. It was bigger than the Gigs."

While an unusual setting and increased media attention are the basic ingredients of special events, the key to keeping them special is not to make a regular habit of them, as is likely with Madonna. "Everybody felt it was incredibly successful," says Charone. "Whether she'll do something like that again is doubtful. Madonna doesn't usually repeat herself."

The major surprise of the year in live music is the comeback tour of Roxi Music, who have a 50-date worldwide arena tour in the offing. Nine dates are confirmed in the British Isles, including gigs at Glasgow SEC, Newcastle Telewest, Birmingham NEC, Sheffield Arena, MEN Arena and Wembley Arena. Mature music fans may also be further stoked by the return of New Order.

The only perspective that a promoter would look at is whether the tour will sell tickets," says Bryan Ferry's manager David McLean. "And the answer in these two particular cases is a resounding yes. I know that the current Roxi Music tour is selling really well, and I would expect New Order to do the same. I think these tours happen for a number of reasons – nothing to do with a buoyant market or a lack of young acts, more to do with the right offer coming at the right time, and all the members being available. Most importantly there needs to be a desire from the public for these tours to happen and they have to

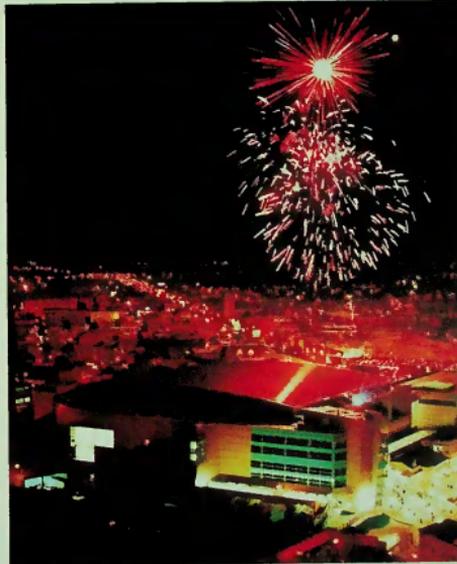
be legendary acts." In the case of Roxi Music, assessing the level of demand was made easier by the recent solo activities of Bryan Ferry.

"Bryan did outdoor shows to crowds of up to 10,000-11,000 people last year, and they all sold out," says the star's booking agent, Barry Dickinson of ITB. "He also did a show at the Royal Albert Hall, where tickets

were priced up to £40, but that's not a lot to his audience. The demand for reformed acts is there. Madness are still doing arena tours, playing Wembley or the NEC several times over."

If there is any potential threat to the buoyancy of the live market, it is safety. Well-organised and respected events such as Roskilde, Rock in Rio and the Big Day Out in Australia have been blighted by tragedy in the last year. It is fitting, therefore, that the upcoming ILMC makes safety its centrepiece.

"There is a need for the people who drive their audiences in the light of recent tragedies in Roskilde, Sydney and Brazil," says Hopewell, organiser of last weekend's ILMC. "In the main, the people whose job it is to worry about these things are already as on the case as everyone else will let them be, but – and I don't include the instances above in this comment – it's probably time that 'what the singer thinks would look cool from the stage' stopped being the major factor in setting the format of a show. There are many more factors than this, but it's a huge issue for the live music industry."



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To apply please send your CV and covering letter to Jo Mason, HR Officer, Universal Music UK Ltd, 1 Susssex Place, Hammersmith, London W6 9XS.

Closing date for applications:
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Please forward curriculum vitae to Grainne Lamphoe
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 email: grainne@g4solution.com



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If you feel you have all the relevant experience and are looking for an exciting and challenging role then please forward your CV and covering letter quoting reference VCI BM to:

Please forward your CV and covering letter to
 Pauline Marshall, Personnel Advisor
 Unit 12, Brunswick Industrial Park,
 Brunswick Way, London N11 1H
 or E-mail to pauline.marshall@vci.co.uk
 Closing date for applications is Friday 23rd March.



APPOINTMENTS

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Please forward in the first instance your CV together with current salary details to:

**The Chief Executive,
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Or E-mail to: davidjapp@carlinmusic.com

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Please send your CV to:
Lucy Smith, GRF & B, Langham House,
1b Portland Place, London W1B 1GR
lsmith@grfb-UK.com

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Please send CV's to:

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Remember where you heard it: David Balfe doesn't see a quick return to the music industry following his success in the law courts last week. The former Food man is facing more stimulating problems than release dates after enrolling on a BA Creative Writing course studying household names like Dos Passos and Bob Stone. Balfe's fellow students remain blissfully unaware of the man sitting next to them in lectures was immortalised in Blur's Country House, but he may have to let the cat out of the bag soon. The course calls for some autobiographical writing, but even then Balfe expects some of his youthful classmates to ask "Teardrop who?" ... Those BBC researchers really do know how to do a thorough job, don't they? Despite intensive background interviews a few weeks ago, last Thursday's Watchdog "investigation" into UK CD pricing was so in-depth that all it offered up were the thoughts on the subject from an NME bod, Billy Bragg, the BPI (via a statement) and, er, that's it... We pictured him on this very page weeks ago - now Dooley hears that the best voice

that didn't make it into Hear/Say or the Floptars is on the verge of signing a deal of his own... Listen out for revelations of May singles, June albums and July Oxford dates on the Radiohead Radio One Evening Session tonight (Monday)... Speaking of Radiohead, Dooley wonders who Thom Yorke might be referring to when he bemoans "Idiot A&R men and crazy corporate shake-ups" in a Spinwithgrin answer to his question... Connected music fans across the globe are busy swapping advice on how to get round the Napster filter - by renaming files with a digit to avoid the word match filter... Don't expect that you have heard the last from Innocent's Jonathan Wilkes just because Dominic Mohan chose to write him off in *The Sun*. Dooley has heard the secret weapon track featuring one of his close friends and it's a corker... If you've got the dosh to spare you could soon be over the moon with the FA Cup. The world-famous trophy is the star auction attraction at this year's HMV Football Extravaganza being held at London's Grosvenor House Hotel on March 22. The genuine trophy is being offered for a day (along with a non-sense security guard to mind it) in the Nordoff/Robbins-raising auction along with the likes of a framed black and white England World Cup-winning picture signed by the team. For table booking details ring Karen Little on 020 7432 2000... Sony Europa's big wigs assembled in London



It's competition time. Among this trio of Georgie gents is both an upstanding executive of the British Broadcasting Corporation and a UK rock band who, in their time, have journeyed all the way from Langley Park to Memphis. But can you spot who is who? No, this is not a wedding photo. Dooley has found longy, but the return of the brothers McAloon - aka PREFAB SPROUT - who last Wednesday got the chance to pick up some fashion tips from Top Of The Pops executive producer CHRIS COWEY (centre) at a launch for their new album, London's Texas Embassy provided a rather fitting setting for MARTIN (left) and PADDY (right) forthcoming work *The Gunman And Other Stories*, which boasts more than its fair share of Bowie connections. Tony Visconti is knob twiddling, while guitarist Carol Aiomar, who featured on the Dams' Young Americans album, also makes an appearance. Their first album from EMI Liberty, it is out on May 24.

Cave kept the gathering waiting, but more than made amends at London's Cobden Club last Tuesday with not only performances of songs from forthcoming album *No More Shall We Part* but obscure B-sides and rejected songs, too. Suede were among the many fans in the audience... Fancy getting high? Then step this way, but it will take a mountain to climb to get there. If you fancy a challenge and want to raise money for Nordoff/Robbins then you might be up for a 12-day trek through the Andes, starting on July 21 this year in La Paz, Bolivia, the highest city in the world. Those interested will need to get themselves in shape, raise a minimum £2,500 sponsorship and send a £250 cheque made payable to NRMT to cover the registration fee to Julie Eyre, Nordoff/Robbins Trek/EAJ, 5th floor, Abford House, 15 Wilton Road, London SW1V 1LT... Congratulations to Amato Distribution, which last week scored its first Top 40 hit in its eight-year history with Mario Plu presents DJ Arabesque and The Vision.....



They might be at the top of the charts with this year's Comic Relief single, but you can assure you this isn't a joke. It is in fact the long-awaited evidence to prove that WESTLIFE really can play instruments. As anyone who has attended their current £2-date arena tour will know, KIAN (pictured) goes to grips with his six-string for a medley of covers based around Wild Thing. Culminating in a spectacular finale of Flying Without Wings, where the band actually, er, fly without wings across the heads of thousands of fans, the 21-song strong show will be rolling into Dublin next week for the start of a record-breaking run of 11 nights at Dublin's Point Theatre.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of Music Week, please contact Alex Scott at: e-mail - aaccob@ubminternational.com fax +44 (020) 7407 7094; or write to - Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 9UR.

last week for a series of showcases, the highlight for many being Instant Karma's outstanding country-tinged trio The Alice Band... Nick

Polydor's Mojo-borne and into-magazine bowing tournament proved a great success last week with names from the likes of CDUK, Smash Hits, Mixmag, Ministry, NME and Muzik all joining in the Chiller challenge. Despite having a former Irish hounding champion on its team, even Music Week could not beat the might of Polydor's talents, which won without even meaning to. But they are such good sports that they presented and they hadn't won in order to award the prize to the second best team, from TV Hits magazine. That's one way of securing that Mojo cover. Pictured, left to right, is the "winning" team of TV Hits deputy editor, and TV editor ADAM TANSWELL, picture editor TRACEY GRIFFIN and editor NICK CHALLMERS.



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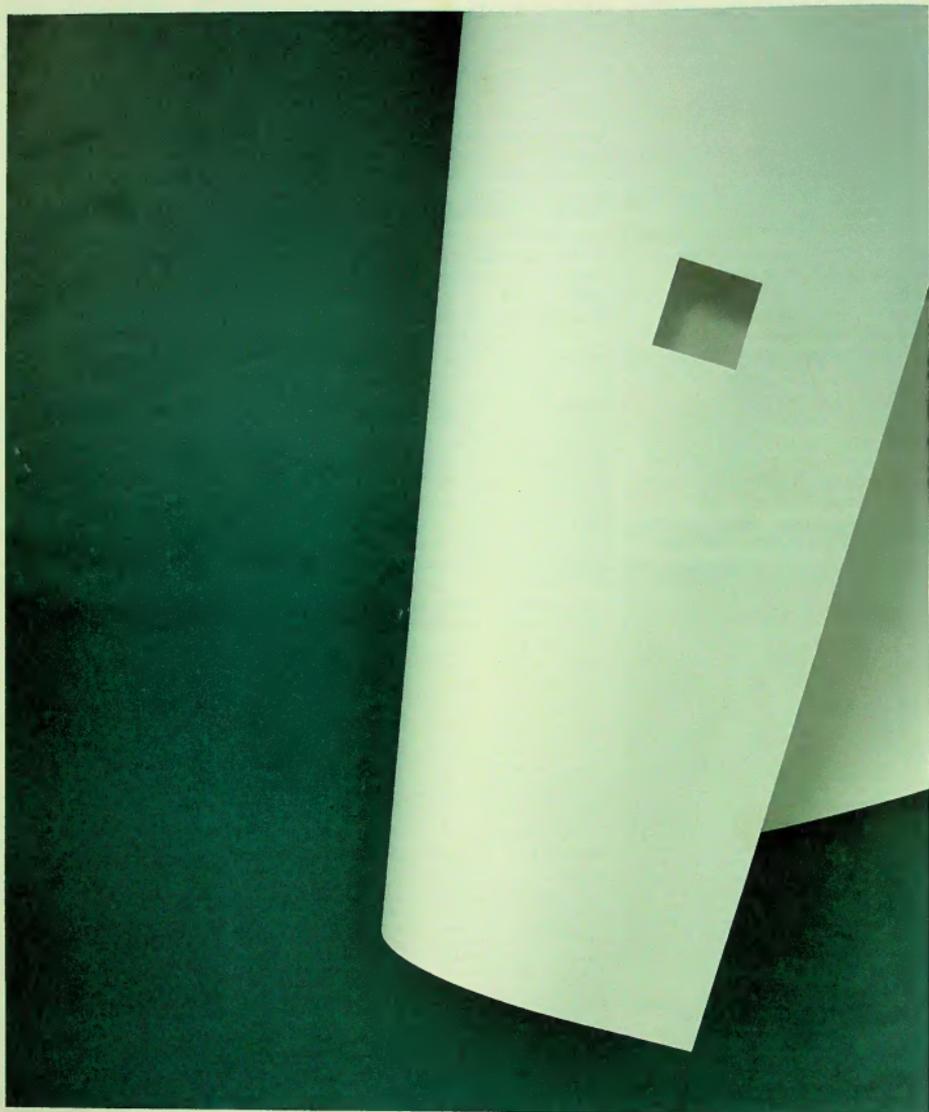
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