



NEWS: The student market is being heavily targeted as **THE STEREOPHONICS** return with their third LP
Marketing p5



VINYL: Far from being a dead format, **VINYL** demand is now beginning to outstretch supply
VINYL 12



MID/LOW PRICE: The market for **MID-PRICE/LOW-PRICE** classics continues to grow
MID/LOW PRICE 29

MUSIC WEEK AWARDS ISSUE

FOR EVERYONE IN THE BUSINESS OF MUSIC 24 MARCH 2001

musicweek

Hear'Say sweep into chart history

by Paul Williams
Hear'Say's Pure And Simple has helped strike the firmest blow yet against critics predicting the death of the singles market after smashing its way into the record books.
The Polydor release was yesterday (Sunday) comfortably on course to accumulate the highest first-week sales of a debut release to date and claim one of the five best starts of any single in history. It was also proving the singles sector with a third consecutive boost following Shaggy's It Wasn't Me hitting the top with 345,000 sales and Westlife's Uptown Girl arriving with 292,000 sales.
Meanwhile, only last month Atomic Kitten's Whole Again became the first single in 14 months to spend four consecutive

weeks at number one.
Polydor UK general manager David Joseph believes Pure And Simple and the other singles have performed so well because they all have a story behind them. "Atomic Kitten had a brilliant story behind it as the last release with that lineup. The Shaggy record had been a hit in the US, the Westlife single had Comic Relief behind it and then there is Hear'Say with Popstars," he says.
The lift to the singles market during the past month comes just weeks after another round of stories in the press that the sector is dead in the water. These were prompted by big dips last year in sales in the US as well as the UK, where around 23% fewer singles were sold over the counter com-



Hear'Say: record breakers
pared to 1999. However, these latest successes suggest that if the right singles are available people will buy them.
The release last Monday of the Hear'Say single after weeks of exposure of the band in the press and on the TV series sparked the biggest rush for a single since Elton John's Candle In The Wind 1997 in

September 1997. Retailing at £3.99, it sold 160,000 on day one, compared with 127,000 achieved by Britney Spears' Baby One More Time, which previously achieved the highest first-week debut sale, although this was discounted to £1.99. The record was also looking on course to pass the 600,000 sales mark for a first week, putting it in a category only previously occupied by Candle In The Wind 1997 and Band Aid's Do They Know It's Christmas.
HMV singles manager Rob Campkin says demand for the single has been "absolutely fantastic". "The demand for the single is unprecedented. We knew it would be a number one single but this is incredible," he says.
Glen Melling, manager of

Townsend Records in Leyland near Preston, says he expects the single to sell around double that of Shaggy's recent hit at his store in the first week.
"A lot of people have been coming in and asking if it will go to number one - it's as if they are willing it there. And there have been a few strangers, a lot of people in their thirties and forties, who probably haven't bought a record in ages, but have seen the TV programme," he says.
The shipment for the single had passed 1.3 million first week with pre-orders for the album, released next Monday, hitting the 500,000 mark. Universal director of sales Nigel Hayward says the company's pressing plant has been working at full capacity to meet demand.

EMI president/CEO Tony Wadsworth and his team (pictured) celebrate winning the coveted **Music Week** company of the year award at London's Grosvenor House Hotel last Thursday night. Speaking after the event, Wadsworth said the title was a culmination of outstanding achievements across the company during the past three years. "This just shows what you can do if you keep the team focused," he said. EMI captured a total of five gongs on the night for best dance label via Positiva, best marketing campaign (music release) awarded to EMI; Chrysalis's Paul Fletcher for the Robbie Williams Sing When You're Winning album launch and best distributor, while EMI Music Publishing was named top major publisher. Universal also tallied five gongs on the night including three for Polydor, while the campaign for one of its acts won the PR Award. Other key awards went to Telstar (UK breakthrough award) and Rough Trade (the Strat). See story p3, Dooley pp38-39



R2 in battle to regain Sony crown

Radio Two is again in the running for UK station of the year at the Sony Radio Awards, while heading the music nominations with Radio One.
Jim Moll's station faces competition from Radio Three and talkSPORT for the national station prize and has names such as Jonathan Ross, Johnnie Walker and Terry Wogan among its seven hosts in the six music-only categories. Radio One's seven nominations in the music sections include Mark & Lard, Dave Pearce and Tim Westwood.

Kiss 100, which last year won three awards, has three music nominations including last year's breakfast music award winner Barn Bam in the same category, while Capital FM, Classic FM and Radio Three are shortlisted twice in the music sections. Meanwhile, Oneworld Radio, GWR Digital's Planet Rock and Saga Radio's PrimeTime Radio are shortlisted for the newly-introduced digital station of the year prize. The event takes place at London's Grosvenor House Hotel on April 30.

Industry shocked as Park quits Capital role

Richard Park is offering up his talents to the entire music industry following his decision to quit as Capital Radio's director of programmes.
Park, long regarded by many as the most respected player in UK music radio, stepped down from Capital's board after nine years last week, ahead of the launch of a consultancy that will see him working both inside and outside the group. Although he remains on the group's pay roll in the new position of creative consultant, he will be free to work for other companies provided it does not conflict in any way with Capital's interests.
The move will allow Park to free himself from the restrictions of a



Park: new role outside Capital corporate role to return to more creative pursuits. "I feel I have paid my dues to corporate life and it's time for me to get back to the side of the business that I love," says Park who will continue to work on Capital events such as Party In The Park, while remaining on the board of the group's

Wiltstar joint venture with Telstar.
The news of his switch has been met with surprise by music industry figures. It also coincides with his son, Paul Jackson, leaving Capital where he was Century regional programme controller to replace Henry Owens as Virgin Radio programme director. "He [Park] is Capital as far as we're all concerned," says Epic's director of promotions Adrian Williams.
Park's changing focus has been made possible by the introduction last year of regional programme controllers, which Capital chief executive David Mansfield says was done to devolve responsibility to the regions. As a result he says Park's role of group director of programmes will not be filled.

ASXL
BUBB BABY BUBB
released 02.04.01
on infectious records
smj/pinnacle
CD/CD2 (inc. video) / DVD (inc. 10 min. 'road trip' film)
Manufactured by ASXL Music. Reproduced by ASXL Music. © 2001 ASXL Music. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of ASXL Music. Manufactured by ASXL Music. Reproduced by ASXL Music. © 2001 ASXL Music. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of ASXL Music.

MANIC STREET PREACHERS KNOW YOUR ENEMY THE NEW ALBUM OUT NOW 16 BRAND NEW TRACKS INCLUDING THE HIT SINGLES SO WHY SO SAD AND FOUND THAT SOUL CD MD MC LP NATIONAL TV ADVERTISING PRE AND ON LAUNCH EXTENSIVE PRINT AND POSTER SUPPORT INCLUDING FULL PAGE PRESS ADS MEGASITES AND NATIONAL BACKLIT 6 SHEETS MAJOR RETAIL CAMPAIGN INCLUDING WINDOWS AND FULL INSTORE SUPPORT FULL SCALE INTERNET CAMPAIGN INCLUDING UP FRONT ONLINE LISTENING PARTIES AND WEBCHAT MANICS UK TOUR 27 /28 MARCH MANCHESTER APOLLO 30 /31 BRIXTON ACADEMY 2/3 APRIL GLASGOW BARROWLANDS OUR MANICS IN HAVANA DOCUMENTARY SCREENED ON C4 MARCH 24 11.30PM



After six years in development, Neil Tennant and Chris Lowe (pictured) are bringing their first musical stage show to the West End. Clasper To Heaven, a collaboration with the playwright Jonathan Harvey, finds the Post Shop Boys experimenting with how contemporary pop can be used in theatre after writing 15 new songs for the musical. "Mamma Mia!, Buddy and shows like them are more like catalogue pieces. We have written this to see if new pop can work on stage and progress scenes," says Tennant. The plot revolves around a club inhabited by a colourful cast of characters – Straight Dave, Billie Tricks and pop band manager Bob Saunders. A cast album is planned for July and Tennant says two singles are expected to be released from it, although no label has yet been confirmed. Tickets for The Arts Theatre show, which opens on May 31, go on sale today (Monday).



Music veterans pay tribute as Rough Trade wins Strat award

by Mary-Louise Harding
A raft of distinguished industry veterans lined up to pay tribute to Rough Trade as it picked up the prestigious Music Week Strat Award for its outstanding contribution to British music.

Beggars Banquet co-founder Martin Mills – himself a previous Strat winner – film-maker/musician Don Letts, Sire Records founder Seymour Stein and Mute founder Daniel Miller all celebrated Rough Trade shops for their commitment to new music and integrity in a tribute film shown at last Thursday's Music Week Awards.

Stein recalled how he always used to stop off at Rough Trade on his way into London after an overnight flight from New York, adding that the

shop's staff effectively served as Sire's auxiliary A&R staff.

Meanwhile EMI, which handled last year's two biggest-selling artist albums with The Beatles and Robbie Williams, claimed the company of the year going at the event at London's Grosvenor House Hotel.

Three of Universal's prizes were provided by Polydor, which took the highest number of awards per individual company by netting the top artist albums company and singles awards along with the A&R prize. Decca brought home the top independent label award for Universal, while Universal TV won the compilations award.

EMI Records president/CEO Tony Wadsworth says the company's achievements are evidence of "what you can do if you keep the team



with Wildstar-signed Craig David in the UK, Europe and Australia and BBMak in the US. Stepping up to accept the award from BBMak, Telstar managing director Jeremy Marsh said the award was for "Sean O'Brien and Neil Palmer, who have worked for 13 years to get this".

Zomba Music was top independent publisher as Jive won the top indie label prize, while HMV was named best music retail chain and Selectacdisc, Nottingham's best independent store. Other winners included Amanda Williams taking the PR Award for Bloodhound Gang, Pirnacle for best music sales force, Mark Hill for top producer, Moby for international breakthrough, London for the sirplay award and Virgin for the best regional promotions team.

Napster users move on as majors block piracy

File-sharing service MusicCity.com is reporting the greatest increase in traffic and music files shared following the increasingly effective limiting of the Napster service.

According to analysis by US digital entertainment analyst Webnoze, Napster users and the number of files shared began to fall dramatically as the company removed maligned copyrighted tracks from its system in response to a recent RIAA injunction.

The company last week enlisted the services of tracking firms Gracenet and NetPD, which has previously been used by Metacafe and Sony, to identify infringing files for removal from the service. The number of average files shared per user dropped by 59% to 74 once the advance filter was installed late last week, according to Webnoze.

MusicCity.com is one of the more popular Napster alternatives among users, while services such as UK-funded eMule – the first music file-sharing application designed for use on the Freenet platform – are beginning to market themselves as the new free music source of choice.

HMV promotes Noonan in restructuring of operations

HMV UK and Ireland has created the new role of product manager for its former store general manager Mark Noonan as part of a restructuring of its product and operations departments to redefine key roles and clean up reporting lines.

Noonan will now report directly to HMV Europe product director David Roche, who says the former second in command to 150 Oxford Street manager Dominic Hanway has been elevated to ensure that all commercial activities are taken centrally.

The move coincides with the shift of Trevor Johnson, formerly product manager for music and games, back into the operations division. Johnson is being given responsibility for the planning and communications of all store activities in the new position of central operations manager.

Johnson's former job and some other functions have subsequently been reorganised. One outcome of this is the creation of the new position of head of music, which will be filled by former e-commerce operations manager Jon Rees.



Noonan: taking newly-created role

Product managers reporting to Noonan are Ian Dawson (video and related products), Martin Gibbs (head of games), Scott Pack (Ireland), Grahame Davidson (head of campaigns) and Rees.

Meanwhile, a source close to parent group HMV Media says the group plans to meet its bankers Warburg and Merrill Lynch later this month to renegotiate promises it made on managing its £570m debt. Last week the group, in which EMI has a 42.5% interest, turned down an approach from former director Tim Waterstone, who made an offer of around £155m for HMV's Waterstones book chain.

HearSay step up for BPI marketing drive

The BPI has unveiled the first of what will be a series of artist figureheads for its forthcoming marketing campaign with Coca-Cola and News International.

Polydor's HearSay and Samantha Mumba, Pete Wateman and Jive's Steps will act as ambassadors for the Music+You promotion, which will be launched in the middle of May and will feature in the Sun, News Of The World and on Coca-Cola and Diet Coke packs.

BPI council member Andrew Cleary, who instigated the campaign, says the three partners will have in total around eight ambassadors who will act as spokesmen and women. "They'll be holding private audiences with fans who can prove they have the right to meet them and be handing out cheques on the charitable side of the campaign," he says.

newsfile

KINGSMER to sell Woolworths Kingfisher and rest of its entertainment business, including the strong performing distributor EUK and MFC retail chain, before the end of May. A source close to the group, which announced annual pre-tax profits down 16% to £605.8m on a turnover of £12.2bn, now believes it is "more realistic" that the group will dispose of the general merchandise division through a sale or leveraged buyout.

MIDDLEHOFF QUITS VIVENDI BOARD

Bertelsmann chairman Thomas Middlehoff has resigned from the board of Vivendi Universal citing "conflicts of interest". Middlehoff, currently negotiating with EMI chief Eric Nicoli about a possible link-up, became a director of Vivendi in May 1999, prior to its merger with Universal.

EMI REIGNS LEGAL TEAM

EMI has announced changes to its legal team with business affairs director for legal and corporate and catalogue labels Julian French being promoted to business affairs director across the company. James Radice, formerly EMI-Chrysalis business affairs director, becomes EMI-Chrysalis business and commercial affairs director, and James Mulvan Parlophone business affairs director.

TONICH SELL-OFF TALKS CONTINUE

Sunray Promotions, the trading company behind Tonic magazine, has been put into voluntary liquidation and all seven magazine staff have been made redundant. Publisher Joe Pidgion says the outcome of talks with three potential buyers will be announced within the next two weeks.

BOOSEY & HAWKES IN DIGITAL DEAL

Classical music publisher and instrument maker Boosey & Hawkes is set to release its catalogue for sale via digital distribution through deals signed with digital service provider Sitelibus and online sheet music retailer Net4music.com.

Dropping one Berocca tablet into water makes an effervescent vitamin cocktail that helps you stay sharp.

BEROCCA FOR THOSE WHO WISH TO ENJOY A FULLY BENEFICIAL LIFE.

Berocca
VITAMIN B6
VITAMIN B12
VITAMIN C
VITAMIN D3
VITAMIN E

M W COMMENT

HEAR'SAY UNDERPIN SINGLES' HEALTH

There weren't many music retailers complaining last week as Hear'Say helped attract punters through their doors who hadn't entered a record shop for many years. Does their presence mean that the singles market is going to be automatically revived? Of course not, because most were buying into an event as much as buying a piece of music. But that is not to devalue the Popstars project. It was always about entertainment as much as music – and the music has never pretended to be anything more than out-and-out pop. And it is not to devalue the relevance of the single, for as Shaggy, Westlife and Atomic Kitten have also shown in recent weeks music fans still want to buy hit records (though I suspect out of the four records it is Shaggy's that will be remembered most in five years time). It is a sign of how far the UK business has moved on singles, however, that Hear'Say's release, retailing at £3.99, was set to smash the debut total set by Britney Spears' Baby One More Time which retailed at £1.99 in its first week. With the exception of the smash hits, the market overall may be down today but a greater sense of realism has prevailed. Though some companies are still desperate to get key singles away, the days of lowballing singles into the chart as a matter of course seem to have gone. And certainly when it comes to albums artists here seems to be a greater emphasis on building album sales rather than seeking singles hits. Long may it continue.



Alex Scott

Hear'Say inevitably came in for their fair share of praise and criticism through those on stage at the *Music Week Awards* at London's Grosvenor House last week. Which is as it should have been, because the Awards – like the magazine – are intended to reflect a broad sweep of opinion and activity. Alongside the major corporation victors, were winners as diverse as producer Mark Hill, the team from Rough Trade and the owner of Selectadisc Nottingham. All deserved their awards – and thanks to all of them for making it a great night.

Alex Scott

PAUL'S QUIRKS
THE PAY BACK OF PLAY BACKS

Last month, along with other retailers, I was given the chance to hear some of Virgin's new acts, including R&B band Blue, new Irish girl group Bellefire and Crackout, a promising young guitar band. We also had a preview of some of the work in progress by their more established acts such as Janet Jackson and the Chemical Brothers. Listening to music up to six months before it hits the shops is something of a bonus for an indie retailer and I made the most of the evening, listening and talking to label managers and the Virgin sales team about the prospects for the coming year. It really makes a big difference when retailers know the whole story. Often the only information buyers get from companies is a fax with the bare details of a new release, followed up by a quick phone call asking for the quantities required. No music, no advertising or marketing plot and no real idea of the hit potential. Buying albums and singles then becomes a lottery and retailers are left either chasing stock or with overstocks destined for the sale bin.

Now that most of the dedicated on-the-road sales teams have been reduced to a bare minimum, we have compensated, where possible, by pouring over the information received via e-mail or posted on the various record company websites. This is definitely useful as they normally supply up-to-the-minute release dates, some marketing activity and links to other sites for more information. What they do not provide, however, is the chance to hear the music or weigh up the potential of a track by listening a couple of times to an advance copy over a decent sound system.

Now that the annual three-day sales conferences seem to be out of fashion, I can't emphasise how helpful it is to have the chance to preview new up-and-coming product in February and March, and then see the finished article at the autumn presentations alongside all the key seasonal releases. What a pity we still don't seem to be able to provide one event where retailers, large and small, can gather to see – and hear – everything on offer from all our major suppliers.

Paul Quirk's column is a personal view

EMI deals to establish online rights accord

US performing rights society BMI has begun a large-scale expansion process of its international online rights clearance capacity by signing deals with 15 national collection societies.

The new agreements with societies including Australia's ARA, Iceland's Imro, Sweden's Sam and Spain's SGAE follow initial bilateral internet rights agreements already in place between BMI and the UK's PRS, Germany's Gema, the Netherlands's BUMA and France's Sacem.

Separately, MCPPRS has linked up with BT and Sweden's Telia, the University of Florence, law firm Denton Wild Sapot, Netsearchers, and consultants S. Phillips & Associates and Rightszoom to form an EU-funded online piracy watchdog. Dubbed Rightswatch, the new body is tasked with formulating a code of conduct to help resolve digital music piracy disputes.

Startle completes financing but 14 jobs go in restructure

Distribution group Startle has initiated a sweeping shake-up of its digital operations as it announces completion of second-round financing.

The move, which leaves 14 of its staff redundant, comes just over a year after the UK's largest independent wholesaler staged a £30m management buyout from then parent Telstar. Initial funders of the MBO Bots & Co and 3i – who shared a 40% stake – have reinvested an undisclosed amount in the business.

The shake-up sees CEO Barry Watts – who led the MBO with then COO Tony Prior – move to a newly-created role of deputy chairman, while six-month CFO incumbent Bob Cain moves up to take over the CEO position.

The 14 redundancies were made across Startle's digital division, which had employed 65 people on content, technology and marketing

projects for its digital jukebox and Startle Online system – formerly known as Mams.

Cain says the restructuring has been designed to emphasise the company's focus on broadening the Startle Online proposition. "We will be putting a little less effort into selling to focus on making improvements to the software and gradually getting approval from the major record labels for commercial and soundtrack music to broaden what we can offer to broadcasters and production companies," he says.

He adds that merger and acquisition opportunities will continue to be looked at on the physical distribution side of the business.

3i director of eBusiness Paul Vickery says labels are now entering serious discussions regarding licensing digital content to companies like Startle.

Live music nites to press for crowd safety campaign

UK live music promoters are pressing for a full-scale public information campaign on concert safety to avoid more tragic incidents such as last year's death of nine fans at Roskilde.

The call came during the 13th International Live Music Conference (ILMC), held in London two weekends ago, during which key figures in the sector voiced fears that serious incidents in the future could lead to Government intervention. The ILMC also revealed it had created a working group to get an authoritative view from governments and industry associations on how to improve crowd safety.

The main conference session, Safety In Numbers, was prefaced by session co-chair Roger Barrett of Star Hire, who said, "This is the most important session we've ever had at the ILMC." He pointed out that there had been 870 deaths at music concerts in the past 10 years.

While panellists agreed that safety standards had improved, the panel heard that the UK's good accident record was being challenged by crowd demographics and



ILMC delegates gather for debate beforehand, including pre-teens being pulled out of mosh pits.

Mean Fieldtwin Benn managing director said, "I'm surprised at the age of people at shows; bands like The Offspring are attracting a young audience. We might have to look at secondary barriers for rock concerts, which we have for teen bands."

This sense of unease was shared by SIFA's executive director Stuart Galbraith, who said, "Rock is coming back. I'm promoting shows with a capacity of 300,000 this summer and I'm petrified. I would welcome discussions with media owners, advertisers and the radio industry. We need a campaign that says 'Look after each other.' There

will be more accidents unless we do something about it and show ourselves to be organised. Otherwise the next time something goes wrong, someone will regulate for us."

Several measures to improve safety outlined by Roskilde's Leif Scov, who said, "Ask the police to write the safety conditions, then the bands have no choice but to obey. We have a list of questions for the band asking them what they're going to do. In most situations the danger would be taken away if we knew what was going to happen [on stage]. I think the lesson of Roskilde is to work in dialogue with the bands."

Elsewhere at the conference, the National Areas Association released a set of figures that gave a detailed account of arena attendance for the first time. Last year 3m people saw 419 shows at UK arenas. Teen pop, with 109 shows, proved the most popular genre, mainly due to 97 performances in total Steps, Five and Britney Spears. Steps were the most prolific arena performers of 2000, with 55 shows playing to 500,000 people.

Label deal hears for UK's Eurovision star

The Music & Media Partnership is nearing the completion of a record deal for Lindsay Dracass after she signed To Victory in this year's Song For Europe contest.

Lindsay's landslide win with "No Dream Impossible in the public-voted competition the previous weekend has prompted a flood of inquiries from record companies, although negotiations at present are only being conducted with Universal TV. The song, written by Russ Ballard and Chris Winter, is likely to appear as a single around the end of April or beginning of May before representing Britain at the Eurovision Song Contest in Copenhagen on May 12. She has already signed a production deal with Peter Van Hook's Real Music Productions.



Eurovision bound (from left): manager Alan Wood, Blaske, Dracass, Ballard, Winter

The Music & Media Partnership's Rick Blaske says work is already underway on a new album by Dracass featuring classic songs and he is looking for a release fairly swiftly if she wins the extraordinary Interpreter of songs, which she "One of the things we're doing is finding her wonderful songs. We're going to do the most

heart-rendering version of God Only Knows; it's a familiar song but with a much more youthful take."

The BBC's Eurovision and Song For Europe executive producer, Kevin Bishop, believes Dracass has a very good chance of doing well at Maastricht, particularly as she won the Song For Europe vote so comfortably. "We're all excited because we thought all four songs could have gone through," he says.

Two of the other four finalists, Lucy Randall's Just Another Rainbow and then performed by Nanne, will be released through Telstar and EMI respectively. BMG has now decided against signing the shortlisted Tony Moore, although Live is releasing Luke Gallani's To Die For, which made it into the last eight.

V2 targets student audience for forthcoming Stereophonics P

by Steve Hemsley

V2 is undertaking a heavy student push including extensive online promotion for the launch of the Stereophonics' third album Just Enough Education To Perform, out on April 9.

The promotional campaign accelerates today (Monday) around the release of the single Mr Witter and V2 marketing manager Pier Reid has recruited alternative marketing and promotions company Renegade to co-ordinate the three-pronged student activity and digital entertainment content provider DX2 to handle online promotion.

"The single and album demonstrate how the band have grown up musically and the marketing plan reflects that without alienating the act's traditional fanbase," says Reid.

Album playbacks in 50 student union bars and album launch nights at 20 alternative club venues begin this



Stereophonics: student push

week, while Renegade has invited local retailers, student radio and local press to launch parties at strategically-selected bars in Birmingham, Nottingham, Cardiff and Brighton. These follow events held last week in Glasgow, Liverpool, Newcastle and Leeds.

"V2 takes the student market very seriously as the Stereophonics built their reputation on student support. This is such an important album for the record company that it has gone

back to basics with its marketing campaign," says Renegade director Chris Smith.

DX2 is distributing secure audio and video streams, time-limited download and biographical content to 60 UK ISPs, e-tailers and specialist music sites including Chameleon, Play4you, Tower Records and Xfm.

It has also produced a Stereophonics e-card containing images from the Mr Witter video with tour date information and is developing other viral, mobile and online marketing techniques.

"We have spent the past year focusing on how to provide record companies with secure online digital distribution and the coverage we will achieve for Stereophonics will have a media value of several hundred thousand pounds," says DX2 marketing and business development VP Nick King.

V2 has also signed a partnership

with Songplayer.com to promote the enhanced CD-Rom Stereophonics album, which contains the Songplayer computer software that displays chords and lyrics on screen so fans can play along with Mr Witter.

The band will play a live set on Radio One the day before the release of the album and take part in a midnight signing session at HMV in Oxford Street before travelling to Cardiff to sign copies at the city's Virgin Megastore. On April 10 they will record a session for the BBC's Radio 1, which will be broadcast before the end of next month.

TV advertising for the album is planned around the second single, Have A Nice Day, out in June, while promotional activity during the next few weeks will include national poster and press advertising and co-op campaigns in the Sunday Mirror with Woolworths and in AME with Virgin Megastores.

news file

SREENIVASAN MOVES UP AT POLYDOR
Polydor deputy head of press Sundraj Sreenivasan has been promoted to head of press. Sreenivasan, who won the Music Week PR award last year, has led campaigns for Lolly, is currently working on campaigns for Hear'Say, Samantha Mumba, Eminem and Gabrielle. He joined Polydor from the agency 3908 as press officer and will continue to report to director of press Selina Webb.

SCHOOLS TO GET WAVEFINDER
Digital Radio multiplex consortium MMR is to present all state secondary schools with a Pison Wavefinder that can access digital music radio stations via their PCs. Schools will also be able to access a new educational service called diginet.

SBN JOINS LONDON DIGITAL BID
Channel 5 plc's subsidiary the SBN student radio network has joined forces with the UK's Scottish Media Group, The Wireless Group, Time Out and other partners in the Digital Radio Group (DRG) consortium to bid for the third digital radio licence for London. Channel 5 will hold a 6% stake in DRG.

GRAHAM TAKES ON BEAT 106
Capital Radio has appointed former Border Television chairman James Graham to the post of chairman at rock and dance station Beat 106 in Scotland. Capital acquired Beat 106 in July 2000 and it broadcasts to 60% of Scotland including Glasgow and Edinburgh.

HONSTOP'S PUNNER JOINS FCL
Fleming Connolly Lander has added to its national radio promotional team by recruiting Brad Punner from Nonstop Promotions, where he worked with acts such as Bady Drawn Boy, Richard Ashcroft, Charlatans and Pulp.

VIRGIN IN DIME BAR LINK
Virgin Megastores is to give away 10 Dime chocolate bars in a sampling promotion organised with food manufacturing company Kraft Foods. From April 9, staff will hand over a Dime bar with every single euro so part of the chain's Easter and school holiday activity. The promotion will be supported by solus advertising in Smash Hits, More, Star and Heat magazines and be highlighted on window posters and point-of-sale material.

U2 IN PLATINUM RUN

U2's Achtung Baby album has been certified as four-times platinum by the BPI, while the band's Best of Goes three-times platinum. The Bee Gees' One Night Only has also reached the three-times platinum mark.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	Change on last week	Change on 2000
Pastor's (Sat 1945)	7,460	0	0
Top Of The Pops*	4,620	11.7%	
Top Of The Pops II*	4,393	4.8%	
SMTV	2,488	17.1%	
The Boat*	2,000	23.4%	
The Pepsi Chart	1,126	41.4%	
Live and Kicking	1,022	-27.8%	
Top Of The Pops Plus	966,000	n/a	
Popworld	593,000	n/a	
The Boat*	325,000	n/a	

*combined totals

© Carlton/Country and West Country only
Source: Mediamonk EMG for w/e February 26 2001.

Vernon steps in to plan NME 50th celebrations

IPC Igntel has appointed Jazz Vernon as marketing manager for NME to co-ordinate promotional activities around the publication's 50th birthday next year.

Vernon takes up his new post today (Monday) and his arrival comes just a few months after Sam McLaughlin was made marketing manager for NME.com. His move completes the music team headed by senior marketing manager Gabrielle Bell.

"A lot will be happening over the next few months to mark NME's 50th anniversary and many people will be surprised by how we mark it with the brand moving into unprecedented territory. NME is now a superbrand enjoying success across multimedia platforms and the online and offline teams will be bouncing ideas off each other," says Vernon.

New-look Music Choice unveiled

Music Choice Europe is unveiling its rebranded digital identity tomorrow (Tuesday) as its 'enhanced' service is made available to Sky Digital's UK subscribers.

The new look incorporates the relaunch of the Son, AOL Time Warner and BSkyB-owned music TV and online channel around the Centre For Great Music theme which it announced last September. The revamping of Music Choice's digital presence follows the unveiling this month of its first preliminary results since its October London Stock Exchange listing.

Music Choice CEO Simon Bazalgette says Virgin Records, One.Tel, Colgate, Swiss Air and the Royal Yacht are among the first brands to take out advertising space on the new-look Music Choice screen. Meanwhile, his company launched its own advertising campaign on Sky Digital last week.

"There has been a very positive reaction to the new proposition from advertisers in spite of negative reports concerning an advertising downturn," he says.



The FA Cup semi-finals and the two Six Nations rugby internationals scheduled for the weekend of April 7 and 8 will be a target for Universal's marketing team promoting the Ocean Colour Scene (pictured) album and Mechanic Wonder releases on the following Monday. The company has booked two double-sided 48-sheet advertising vans which will be parked at Old Trafford, Villa Park, Twickenham and Murrayfield, complete with a PA system playing tracks from the album. The entire album campaign has a regional feel as the band are currently in the middle of a 35-date tour, which will be attended by more than 70,000 people. Independent plugging company No Bull is handling local ILR promotion including competitions offering fans the chance to meet the band at their local gig. This week's contests are running on GWR in Bristol for tonight's (Monday) gig and at Red Dragon in Cardiff on Wednesday and Beacon FM in Wolverhampton on Thursday. Universal Island product manager Jon Turner says retail support has also been agreed around the tour dates. The band are playing five nights at Glasgow Barrowlands next week when the single Up On The Downside is released and they will perform a PA at the Virgin Megastore in the city next Monday.

More dates added as Orange sets out on second campus roadshow

Orange is to extend its Enjoy Music On Campus student union tour into May after early consumer research revealed it is generating significant media coverage for the brand.

Orange brings interactive entertainment technology and DJs to universities and turns venues into high-tech clubs for a night. The tour began in December and the company has announced 13 more dates starting tonight (Monday) in Cardiff with sets by the Frosteylers and Grand Central Records' acts Frigging & Furky Fresh.

Orange's music spokesman Nick Keegan estimates that during January and February local press coverage of the tour reached a potential 1.1m readers, while online publicity on a selection of music, student and general news sites generated 11.2m page impressions.

"We will carry out a full evaluation of the initiative after May but the success of the tour and the brand association students now have with Orange means we will definitely be



Frosteylers: on campus

repeating the idea next year," he says.

He adds, "This is a regional tour which enables students to experience the ultimate in music technology outside the big city super clubs. Although it is important, it does not detract from our other music sponsorship activities such as the Q Awards and our presence at the various summer music festivals and in Ibiza."

The Orange club nights were initially launched to promote the company's Orange On Campus mobile phone package specifically designed for students.

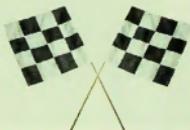


Bazalgette: positive reaction

He adds the company will continue to look at revenue-generating ways to extend the service online in addition to its television revamp, which sees advertisers it could go through acquisition. He says it is also developing a "3G-ready" platform and has begun talks with "major network providers".

The company also announced that Warner Music Group's strategic planning and business development executive VP Paul Vidich has been replaced as board chairman by City and finance veteran Mike Thomas, although he remains a non-executive director. Meanwhile, the company unveiled a 108% increase in turnover to £5.2m.

sonopress
Content to Market



With thanks to all the

Wacky Racers

Sonopress/Music Week Karting League



PRINTING
& PACKAGING



REPLICATION



SOFTWARE
DESIGN & SUPPORT



ASSEMBLY



DISTRIBUTION
& WAREHOUSING



ON-LINE
SERVICES

www.sonopress.co.uk

t: +44 (0)121 502 7800 • f: +44 (0)121 502 7811 • e: info@sonopress.co.uk

new file

ONE LITTLE INDIAN SIGNS REGGAE PRODUCER
One Little Indian has signed up-and-coming reggae producer Curtis Lynch Junior to a two singles and an album deal. The first single to be released under the deal is The Chase, featuring rapper JP, which will appear in late June. Lynch, who has recently been working on Damon Albarn's Gorillaz project as well as recording with the likes of Red Rat, Beezie Man and Adam F, released a cover of Thinking Of You with Kele Le Roc through Telstar last Autumn. "Having been a long term fan of reggae I'm chuffed at signing Curtis," says One Little Indian managing director Derek Birkett.

GARAGEBAND TO OPEN LONDON OFFICE
US online A&R site and label Garageband is looking to recruit two A&R development and label management staff to establish its London office. The dotcom — which boasts George Martin as chairman and former Talking Head Jerry Harrison as a co-founder — believes it will survive the current cut of its peers because of its focus on the UK market. It plans to release "scientifically" targeted music on its own label, following consumer research via the site. The first release is planned to happen in the US in May.

RULINVENTIVE LICENSE HAPPY PEOPLE
Ministry of Sound house imprint Rulin and Incentive Music have together licensed Happy People by Static Revenger (aka Dennis White) from Los Angeles-based label City of Angels. The record, which has already been played by the likes of Pete Tong and Steve Lawler, will be released in June. "We're really excited about joining forces to sign such a unique record, which has been cropping up in DJ's sets across all musical genres — this one's going to run and run," said the labels in a joint statement.

KINETIC SIGNS WITH BMG
Leading US dance label Kinetic Records, credited with spearheading UK and European dance music in the US, has entered into a joint venture with BMG Entertainment UK & Ireland. Under the agreement BMG will hold a 49% stake in Kinetic Records. Kinetic will continue to operate independently to sign and develop artists and will release, promote and market a number of BMG UK dance tracks in the US. In addition, the two companies will choose radio artists and singles from Kinetic that will be marketed and promoted by Arista in the US.

MW PLAYLIST
Bran Van 3000 featuring Curtis Mayfield — Astounded (Virgin)
The concept outfit go respectfully disco — and it works. (single, May 7); Jon B — Don't Talk (Epic) Finally set for the UK crossover he deserves (single, April 23); Ceasara Evara — Sao Vicente Di Lonje (BMG) Eight single stars in one is another faultless set (album, April 9); Plastic Buddha — Throwing Stones in Placid Pools (LEA) Antway's eclectic duo unleash their "background music for the foreground" album of Fender Rhodes chords and Latin beats (album, April 16); Orlando "Cachabo" Lopez — Cachabo (World Circuit) The "heartbeat" of the Buena Vista Social Club project shows a breathtaking array of styles on his solo debut (album, April 9); Sunshine Anderson — Your Woman (East West) Quality soul that is set to repeat the US buzz over here (album, April 16).

Cream and EMI link up for club releases

by Robert Ashton
After selling nearly 2m Cream-branded albums in two years, the nightclub and EMI are extending their working partnership by signing a new label deal with Parlophone. At the same time Cream and EMI/Virgin TV are also renewing their compilations deal for a further three years.

Under the terms of the three-year Parlophone deal, Cream managing director James Barton says the one-year-old Cream label will act as a repertoire source, with EMI providing marketing and distribution. The first project under the link up is Chocolate Puma's *Wanna Be U*, which was on course to enter the Top 10 yesterday.

"We've been doing it ourselves until now," says Barton. "But, with the plans we have for the label — and this is another development of the brand, which is so well known — we felt we needed major label support."

Barton says he was persuaded to negotiate this separate deal with another label within the EMI group because of its relationships with EMI president and CEO Tony Wadsworth and Parlophone managing director Keith Wozencroft, coupled with the proven success of the compilation deal during the past two years. "We wanted to create more repertoire and we like what Parlophone do with its dance label Credence," he says.

Initially, Barton says he expects that the Parlophone deal will focus mostly on 12-inch club records, adding that there are several



From left, Pritchard; Cream Records director Steve Finni; Barton; Wadsworth; and Cream head of A&R Paul Woods.

projects already in development. Barton adds that the compilation deal, which involved EMI/Virgin TV licensing, marketing and distributing product, has now been restructured slightly so that Cream will now retain rights to the product rather than licensing it on.

EMI and Virgin commercial marketing and EMI/Virgin TV co-managing director Steve Pritchard believes the Parlophone deal will strengthen the partnership because it will provide new tracks for the compilation albums. "Cream is a very strong brand in the compilation market and this is going to bring new repertoire to the table," he says. The first album released under the new three-year compilation term will be *Cream Live* on April 2.



Clockwise from top left: Miss Dynamite; T-Bone; Moot; Miss Dynamite; Lockhart

Publisher develops explosive signing

EMI Music Publishing is hoping to establish Miss Dynamite as a key voice in the emerging UK urban scene following its signing of the reggae vocalist.

She made her debut on Boo by Sticky, a cult UK garage tune which was licensed by London Records from Public Demand after a bidding war last month. The record, which has already received specialist Radio One support, features Dynamite's regga-style chat over a big bassline.

Now EMI Music is planning to put the MC to work with Jamaican reggae producers and DJ's. Dave Kelly from New York's Salaam Remi. "The plan is to develop her into an album-selling artist, taking into account all the influences that make up her sound," says Guy Moot, EMI Music VP A&R UK and Europe.

The 29-year-old — who is unsigned to any solo recording deal — is the first signing by EMI Music A&R manager Sarah Lockhart. "I couldn't have dreamt of a better first signing," says Lockhart.

RCA has signed critically acclaimed four-piece Grand Drive (pictured), formed around brothers Julian and Danny Wilson. The band was previously signed to independent label Loose, which released their two albums to date, *Road Music* and last year's *True Love And High Adventure*. The new deal covers their back catalogue and will see both albums re-packaged and re-released in late April. The band are currently in Townhouse studios remastering material with Pete Hoffman and Bunt Stafford-Clark. RCA producer-manager William Harris, himself involved with Grand Drive's early releases as label manager with Vital Distribution says, "We're really pleased to have signed such a talented and who we feel, in Julian and Danny, have two of the best songwriters in the UK. We are looking forward to developing their career both in the UK and internationally." Meanwhile, Primary Talent has been appointed as Grand Drive's agent, and is due to confirm a national tour for mid-May. The tour will be preceded by a one-off London show to coincide with the reissued material.



PRODUCTION notes
With chart topping projects for the likes of Jennifer Lopez, Mariah Carey and Whitney Houston, R&B producer Rodney Jerkins needs little introduction. But now his focus has turned to the long-term development of his Sony-backed imprint, Darkchild. With his first signing, R&B diva-in-waiting Rhona, poised to have an international hit with her debut single, *Satisfied*, Jerkins talks about the label and the contribution he believes current UK sounds can make to keep the US scene interesting.



When you have a track record like Jerkins' it is not surprising that you become a priority for the company you are allied with. But the level of involvement that Sony Music worldwide president and CEO Tommy Motola has had in the Darkchild set-up clearly gives the producer great satisfaction.

"Because on this project it's just me, Rhona and Tommy, it feels really comfortable," he says. "It was cool because he doesn't get involved like that with too many artists, normally new artists don't get that kind of attention."

Not only has Motola declared Rhona a worldwide priority, but Jerkins says he has also provided creative inspiration for some key Darkchild projects. "You gotta have a tape recorder near you when you see Tommy because you know he's going to start singing melodies," he says.

"People don't know that [Jennifer Lopez] if You Had My Love was his melody. He can't sing the lyrics but he comes up with these melodies that stick to you," he explains. "When I finished that song he was the first person I called. I didn't say anything to him but when he heard it he was like, 'that's my melody.'"

himself. This interest comes at a time when Craig David is about to be launched in the US and his co-writer/producer Mark Hill — who won the Best Producer gold at last week's Music Week Awards — has just completed a straight-up two-step track for the forthcoming album by US R&B star Christina Milian.

"The first time I was in the UK I would hang out at places like Havana, Grand or China White's. I heard so many different sounds. I would go up to the DJ to find out what he was playing. To me, [UK Garage] is a fresh sound that could break America. It's a breath of fresh air because in the US you hear the same sort of records all the time and over again," he says. "It's something I've definitely gotta tap into. I've had a few meetings about a few projects."

Jerkins also declares himself a fan of the artist tipped to break UK R&B in the US. "I like Craig David and have been asked to work with him. Because he is coming from a different set of culture he will do better. The two-step beats are different for the US, we haven't heard them yet," he says.

Ultimately he thinks achieving success in the UK market remains critical. "I still think in the world follows what happens in the UK. Lots of countries are affected by London — look at the Craig David case. Macy Gray came to the UK first and look what happened to her," he says.

SINGLE
of the week

MODJO: Chillin' (Sound of Barclay/Polydor 5870952). Proving there is more to French dance music than Daft Punk, Modjo return with this follow-up to their gold-selling chart-topper *Lady (Here We Tonight)*. With a sound not a million miles from Jamiroquai, it is an accessible slice of disco-pop. A-listed at Radio One and Kiss, as well as B-listed at Capital, it is currently rising up the alphy chart. —O



previously known as Lo Fidelity All Stars' Sheriff Jon Stone. His brew of FX-strewn dirty house grooves and preacher samples outlasts his erstwhile band's recent work by some distance.

FLIGHTCRANK: Amazing (Copasetic COPA019). This is acoustic-drip pop from Leeroy Thornhill, who is best known for his on-stage work with Prodigy. The track is taken from his recent album *Beyond All Reasonable Doubt*. It has been remixed by Cameron McVey (All Saints, Sugababes).

FEDER: Seven Days In The Sun (Echo ECD0117). Following on the heels of the group's comeback track, Buck Rogers, the trio release another hard-hitting guitar-driven track that bodes well for the release of their third album on April 23. Slightly less pop-sounding than their last offering and A-listed at Radio One, this is likely to continue the band's newfound success.

LUKE GALLIANA: The Die For (Jive 9201272). This debut lost out in the Song For Europe contest last week but has the potential to take on pop's finest. A Pete Waterman and Wayne Hector production, Galliana caught a wave after his appearance on *Children In Need* two years ago.

BARDOT: Poison (East West EW229CD). Following the success of her debut single *Poster*, Hear Say's anti-pandean counterparts release their UK debut. Employing the expected polished pop formula, the track is a laidback affair with an infectious chorus, but will struggle to make Hear Say's explosive start.

MARC ET CLAUDE: Loving You (Positive CD01151). This is a trance version of the Minnie Riperton classic, featuring a reworked vocal. The original version is backed by a Quo Vardis remix.

ROBBIE CRAIG AND GERIDEAU: Who's the Better Man? (ffrr/Public Demand FCD389). After collaborations with the likes of the Artful Dodger and firmly establishing himself within the garage scene, Craig teams up with house vocalist Gerideau for this popful club track. Originally produced by DJ Godfather, the Craig/Gerideau duo created this, their own version, following its initial release more than a year ago.

BENJAMIN DIAMOND: Little Scare (Epic XPCD2531). Best known as vocalist on Starcast's *Musik Now* sessions with Bitter With You, Diamond deserves wide attention with this anthemic house track. With an Eighties keyboard influence, it may win over fans of Drunk'n's new sound.

KOSHEEN: (Ship & Slide) Sulicide (Moksha MKSH0A70CD). Currently B-listed at Radio One, this infectious track



could well bring drum & bass back to the Top 40. *Sian Evans'* indie vocal tops sharp beats and lowslung bass reminiscent of Romi Size project Reprazent.

ALBUM
of the week

NICK CAVE & THE BAD SEEDS: No More Shall We Part (Mute CDSTUNN164).

Cave's Best of collection, released in 1999, confirmed his reputation as a writer and performer of unparalleled ability. This collection is more bucolic than 1997's classic *The Boatman's Call* and once again finds him in fine form. Highlights include the beautiful *Love Letter*, the satirical *God Is in the House* and the raging *Fifteen Feet Of Pure White Snow*. —O



group efficiently deliver this very rock collection with production by John Trussler (Kid Rock, Monster Magnet).

ALICE MANN: Bachelor No.2 (V2 WR1015872). Mann's third album — rescued from the UniGram merger and rereleased by director Paul Thomas Anderson and soundtrack film *Magnolia* — wins a UK release. Filled with crafted, literate, chilling guitar pop, even if a little one-paced, it places her with contemporaries Costello, Vega and Sweet at the top of her game.

VARIOUS: Deeper (Hed Kandi HEDK017). Following the successful *Disco Kandi* and *Blotch House* collections, Jazz FM's Mark Doyle delivers into deep and progressive territory for this new series. Featuring cuts from R! Da Silva, Dusted and Steve Lawler, it should be another winner at retail.

WAGON CHRIST: Muzajal (Ninja Tune ZENC054). Veteran beatmaster Luke Vibert marks his relocation to Ninja Tune with his best album for some time.

Packed a healthy sense of fun, *Muzajal* contains a mixture of new and previously unreleased old material guaranteed to excite fans of left-handed dance music.

NASH: The Chancer (Go Beat 54976812). Creating a noise on the live circuit, this hardworking London soloist releases their debut album. The album blends the band's funky, jazz roots with contemporary production to good effect and provides a good backdrop for Nash's vocals. —O

VARIOUS: Delicatessen (Cooking Vinyl GRILLD18P). A well-timed collection from the truly independent CV, which currently boasts its most diverse and successful roster yet. Highlights include XTC's *Stylyc*, Happy, Clem Snide's *I Love The Unknown*, Ryan Adams's *Come Pick Me Up* and AC Acoustic's *Luke One*.

BRONX DOGS: Enviro (Marble Bar MARCD004). Richard Ser and Paul Eve follow up the cut'n'paste explosion of their *Three Legged Fun* album, a collection of previous EPs, with their first proper album. It has a sleeker feel to its predecessor, taking in house and electro alongside their trademark hip-hop beats.

VARIOUS: Teachers: A Class Soundtrack (Chanel Four Music C4M00112). Accompanying the new *Channel Four* drama, this is an eclectic mix of the best contemporary tracks. Including greats such as the Doves', *Catch the Sun*, *Feeder's* *Buck Rogers* and *Insomnia* from *Faithless*, it is likely to appeal across the board.

REMARKS: DAMAGE: Since You've Been Gone (EMI 5289592). After the success of their gold-selling debut, *Forever*, the UK's finest continue to take R&B into the pop mainstream. It has already spawned two hit singles, *Ghetto Romance* and *Rumours*, with a third set to be released this week. Guest spots from the likes of Emma Bunton and Kele Le Roc strengthen a sophisticated album which underlines how far *DAMAGE* have moved on from their boy band origins.

BUCKCHERRY: Timebomb (Polydor A028272). The second album for the Los Angeles quintet sees them in fine form. The

ALBUM reviews

LEANN RIMES: I Need You (London/Curb 8573876382). With *Can't Fight the Moonlight* lingering in the Top 40 for more than three months, this has much to live up to. However, the album once again delivers a performance which belies Rimes' age, sticking to the country-tinged pop sound she is famous for. —O

THE BEE GEES: This Is Where I Came In (Polygram 744399). This album from the brothers Gibb has a huge range of styles, with the first three tracks deliberately retro. However, by track four, *Wedding Day*, they have returned to familiar territory — heavily produced, sugar-coated mid-tempo ballads. The record will sell on the brothers' reputation, and will doubtless benefit from heavy TV promotion. —O

LIBERTY CITY: Liberty City (Jive 9221072). Another male vocal outfit on Jive, Liberty City hail from Florida and with the help of numerous producers have created a fine slice of contemporary, gospel-influenced R&B. Several tracks stand out, particularly *I Met Her* in Miami and *Everybody I Can*, which will inevitably be remixed and released in its own right.

VARIOUS: Teachers: A Class Soundtrack (Chanel Four Music C4M00112). Accompanying the new *Channel Four* drama, this is an eclectic mix of the best contemporary tracks. Including greats such as the Doves', *Catch the Sun*, *Feeder's* *Buck Rogers* and *Insomnia* from *Faithless*, it is likely to appeal across the board.

REMARKS: DAMAGE: Since You've Been Gone (EMI 5289592). After the success of their gold-selling debut, *Forever*, the UK's finest continue to take R&B into the pop mainstream. It has already spawned two hit singles, *Ghetto Romance* and *Rumours*, with a third set to be released this week. Guest spots from the likes of Emma Bunton and Kele Le Roc strengthen a sophisticated album which underlines how far *DAMAGE* have moved on from their boy band origins.

BUCKCHERRY: Timebomb (Polydor A028272). The second album for the Los Angeles quintet sees them in fine form. The

group efficiently deliver this very rock collection with production by John Trussler (Kid Rock, Monster Magnet).

ALICE MANN: Bachelor No.2 (V2 WR1015872). Mann's third album — rescued from the UniGram merger and rereleased by director Paul Thomas Anderson and soundtrack film *Magnolia* — wins a UK release. Filled with crafted, literate, chilling guitar pop, even if a little one-paced, it places her with contemporaries Costello, Vega and Sweet at the top of her game.

VARIOUS: Deeper (Hed Kandi HEDK017). Following the successful *Disco Kandi* and *Blotch House* collections, Jazz FM's Mark Doyle delivers into deep and progressive territory for this new series. Featuring cuts from R! Da Silva, Dusted and Steve Lawler, it should be another winner at retail.

WAGON CHRIST: Muzajal (Ninja Tune ZENC054). Veteran beatmaster Luke Vibert marks his relocation to Ninja Tune with his best album for some time.

Packed a healthy sense of fun, *Muzajal* contains a mixture of new and previously unreleased old material guaranteed to excite fans of left-handed dance music.

NASH: The Chancer (Go Beat 54976812). Creating a noise on the live circuit, this hardworking London soloist releases their debut album. The album blends the band's funky, jazz roots with contemporary production to good effect and provides a good backdrop for Nash's vocals. —O

VARIOUS: Delicatessen (Cooking Vinyl GRILLD18P). A well-timed collection from the truly independent CV, which currently boasts its most diverse and successful roster yet. Highlights include XTC's *Stylyc*, Happy, Clem Snide's *I Love The Unknown*, Ryan Adams's *Come Pick Me Up* and AC Acoustic's *Luke One*.

SINGLE reviews

REMARKS: ASH: Burn Baby Burn (Infectious Infect99CDs). Reminiscent of Ash's earlier work, this is a heavier rock track than their recent Top 10 hit, *Shining Light*. It seems their successful comeback is nearly complete, however, with this second single from the forthcoming album, *Free All Angels*, A-listed at Radio One.

EMMA BUNTON: What Took You So Long? (Virgin V5CD11796). Baby Spice wisely eschews two-step, R&B or whatever else is in vogue this week to release a track that sees her moving into Lena Martin-style territory. It suffers from overly polite production but her voice suits the track well. It is B-listed at Radio One. —O

REMARKS: GLOSS: Lonely in Paris (Nude NUD54CD). This former *MV* playlist number is the debut from Nude's multinational indie-pop signing. Icelandic Heidrann Anna's vocals add a refreshing twist to a pure pop formula. Supported by Jo Whalley and the Evening Session on Radio One, the band were set to get their debut mainstream TV appearance on *Channel Four's* *Popworld* yesterday (March 18).

TIONNE 'T-BOZ' WATKINS: My Getaway (Maverick 9362 44944-2). Taken from the *Rugrats* in Paris OST, this solo single from the T in TLC is less issue than her solo debut *Touch Myself*. With anecdotal lyrics and a simple singalong chorus, this will be a hit with the target audience but lacks the sassy cool of TLC's output.

MO SOLID GOLD: Personal Saviour (Chrysalis CDM03). A former record of the week for Radio One's *Mark Radcliffe*, this electric, fiery R'n'B blunder is driven by heavily vocaling frontman K. The band are currently supporting *Ocean Colour Scene* on a sold-out UK tour. —O

AFRO MYSTIC: Infinite Rhythm (Om Records OM-062SV). Hot US label OM releases a slice of Latin-influenced funkiness from San Francisco's Afro Mystic. Featuring vocals from Gina Rene, it is a floor-filling fusion of styles and influences.

THE HIGH FIDELITY: Scream If You Want To Go Faster (Plastique Fantôme FAN106CD1). Scotland's purveyors of fine pop, Sean Dickson & Co, recreate that waltz-spinning fairground rush with this effortlessly melodic three-and-a-half minute hit to teenage thrills. —O

100 OVER CLUB: The Sermon (Trick Pony TRICKPONY01). This London label's debut release comes from Matt Harvey,

previously known as Lo Fidelity All Stars' Sheriff Jon Stone. His brew of FX-strewn dirty house grooves and preacher samples outlasts his erstwhile band's recent work by some distance.

FLIGHTCRANK: Amazing (Copasetic COPA019). This is acoustic-drip pop from Leeroy Thornhill, who is best known for his on-stage work with Prodigy. The track is taken from his recent album *Beyond All Reasonable Doubt*. It has been remixed by Cameron McVey (All Saints, Sugababes).

FEDER: Seven Days In The Sun (Echo ECD0117). Following on the heels of the group's comeback track, *Buck Rogers*, the trio release another hard-hitting guitar-driven track that bodes well for the release of their third album on April 23. Slightly less pop-sounding than their last offering and A-listed at Radio One, this is likely to continue the band's newfound success.

LUKE GALLIANA: The Die For (Jive 9201272). This debut lost out in the Song For Europe contest last week but has the potential to take on pop's finest. A Pete Waterman and Wayne Hector production, Galliana caught a wave after his appearance on *Children In Need* two years ago.

BARDOT: Poison (East West EW229CD). Following the success of her debut single *Poster*, Hear Say's anti-pandean counterparts release their UK debut. Employing the expected polished pop formula, the track is a laidback affair with an infectious chorus, but will struggle to make Hear Say's explosive start.

MARC ET CLAUDE: Loving You (Positive CD01151). This is a trance version of the Minnie Riperton classic, featuring a reworked vocal. The original version is backed by a Quo Vardis remix.

REMARKS: Q'S FINEST FEAT. NAS & BRAYVEY: Oochie Wally (Columbia 6710856/2). Huge in New York, this hip-hop street smash is C-listed at Radio One and has been receiving specialist support from DJs such as Tom Westwood and Jo Whalley for weeks. Based around an abstract Asian-style loop that is not a million miles away from the backing to Missy Elliott's forthcoming single, this shows just how inventive hip beats can still be.



REMARKS: BAABA MAAL: Missing You...Mi Yewweli (Palm Pictures PALMCD2067-2). Superbly produced by John Leslie (Stone Roses, Radiohead), this beautiful piece of music is testimony to the awesome talents of one of Senegal's greatest artists. The arrangement and performances are second to none and even the crickets can be heard in the background on tracks which were recorded after dark in the open air. Savants of Senegalese traditional music, this is a towering work of art. —O



by Andrew Stewart

ONLINE CLASSICS LAUNCHES TV CHANNEL

A new digital television channel devoted to classical music is set for launch on June 1, extending the potential audience reach of parent company Online Classics and boosting its UK profile. "It will almost certainly be called Classical Music TV," says chief executive Chris Hunt. The initiative was developed in response to the slow roll-out of broadband internet access in the UK, which has affected the progress of onlinedclassics.net since the website was unveiled in January 2000.

High quality content is planned to establish a market niche for CMTV, reflecting a strategy already pursued by the Online Classics website. According to Hunt, the company's TV broadcasting will offer a complement to its online activities and answer critics who have been unimpressed by the picture standard offered by 50.6megs modern connectivity. "We're confident that TV and the internet are on a convergent course," he observes. "We are now paving ourselves on both sides of these converging technologies to ensure that our service is the best of its kind in the world and available at a high technical quality."

Hunt and his colleagues successfully bid for a place for CMTV's broadcast from the new Eutelsat Eurobird 1 satellite and are currently negotiating content deals, with a version of the Royal National Theatre's acclaimed production of Bernstein's *Carousel* and a live opera relay from the prestigious Salzburg Festival almost certain to appear on the channel's early schedules. Online Classics, meanwhile, is planning to implement a choice of subscription or pay-per-view access options for its website content, which includes over 200 hours of opera, theatre, concert and dance programming.

"Broadband internet access is growing rapidly in the States. In South Korea and Scandinavia, but the UK remains a special case," says Hunt. "My opinion of BT in this area of its business is not for prying, but one has to look back to what they were saying in

1999, compare it with what we have here now and ask how did that happen? We were faced with the nonpersonal situation of doing well in every courtly except at home."

Hunt adds that CMTV will provide another delivery system for the programmes have attracted five- and six-figure audiences to his company's live online broadcasts. "The costs of running the channel are remarkably low and we will be looking to break even and go into profit within its first year."

CLASSIC FM RELEASES NEW COMPILATION

Concept albums have generated good business for Classic FM in recent years, allowing the classical music radio station to present high-profile marketing campaigns and underline its brand identity. The latest release rolls out on April 2 in the form of a three-disc compilation billed as *The Sound of Classic FM*. Last year's *Classic FM Hall of Fame 2000* and *Relax*. More both achieved gold sales status and secured ninth and fourth place respectively in the BPI's chart of top-selling classical albums in 2000. To date *Classic's Relax, Relax More and Hall of Fame 2000* releases have recorded combined album sales of over 500,000 box sets.

The *Sound of Classic FM*, like its predecessors, will be distributed in the UK by BMG and backed by a heavyweight campaign. Television advertising on Channel 4, in-house marketing on *Classic FM*, press ads, posters and PR material will be part of the marketing mix. "This release will once more encourage many of our six million weekly listeners to visit their local record store," claims Roger Lewis, managing director and programme controller of *Classic FM*. "This has to be good news for everyone working within the classical music business."



ALBUM of the week

VERDI: Requiem. Fleming, Borodina, Bocelli, D'Arcangelo; Chorus and Orchestra of the Kirov Opera / Gergiev. (Philips Classics 468 079-2). Those

who think modern classical recordings are bland and predictable will be confounded by this, recorded while the Kirov Opera was in residence at Covent Garden. The playing is always distinct; the Kirov's choral forces are simply sublime, while the solo contributions, especially those from Russian mezzo Olga Borodina, are full of character. Valery Gergiev's (pictured) interpretation is notably personal, warm and alive to the work's drama. It will be advertised in May's *Classic FM Magazine* and *Gramophone*, the *April International Record Review* and the *Sunday Times*, *Times*, *Daily Telegraph* and *Financial Times*.



REVIEWS

For records released up to April 2 2001



J.S. BACH: Keyboard Concertos Nos 1, 2 & 4. Perahia; Academy of St Martin in the Fields. (Sony Classical SK 89245). Murray Perahia

marks his appointment as principal guest conductor of the Academy of St Martin in the Fields with the first of two volumes devoted to Bach's concertos for keyboard and orchestra. His playing rubs off on the band, who strike a balance between the demands of historical authenticity and those of expression on modern instruments. This release is backed by ads in the April editions of *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*. THE SONGS OF CHAUSSON: Lott, Murray, McGreevy, Trakas; Chilingirian Quartet; Graham Johnson. (Hyperion CDA67321/2). This is Hyperion at its best, presenting sensuous, exquisite performances of the complete published solo song repertoire of Ernest Chausson together with selections from his unpublished manuscripts. Dame

Felicity Lott and Ann Murray generate magical artistry, the former at her best in Chausson's Maeterlinck settings, the latter memorably heightening the sexual tension of the *Chanson perdue*. JANACEK: Sárka, Urbanová, Straka, Kusnjer, Brezina; Czech Philharmonic/Mackerras. (Supraphon SU 3485-2 631). At last Janáček's first opera (begun in 1887) receives its premiere recording, performed by an outstanding Czech cast and conducted by one of the composer's greatest champions, Sir Charles Mackerras. Advertised in *April* and selected as an Editor's Choice in *IR's Gramophone*.

WOLF-FERRARI: Sly, Carreras, Kabatu, Milnes; Chorus and Symphony Orchestra of Gran Teatre del Liceu Barcelona/Giménez. (Koch Schwann 3-6449-2). José Carreras may be past his best, but he remains a convincing stage artist and has preserved the X-factor required to hold an audience. This fascinating live recording of Wolf-Ferrari's three-act was made during a Barcelona production of the work last June. Carreras is cover star of *April's Classic FM Magazine* and is set to perform at the Hampton Court Palace Festival on 7 June.



cantamusaurora

8573 873192

cantamusaurora
experience the enchanting sound of cantamus

THE DEBUT ALBUM.
THE GROUND BREAKING CHOIR.
THE SOUND OF CANTAMUS.
Album released 2nd April on Warner Classics

MARKETING CAMPAIGN
TV and Radio advertising
Nationwide tour including live performances at the Royal Concert Hall, Nottingham, on April 14th and Queen Elizabeth Hall, London, on June 16th
Regional PAs around release date in Mansfield, Nottingham, Sheffield and Manchester

MAJOR PR CAMPAIGN
Live appearances on major TV shows including Gloria Hunniford's 'Open House' and Blue Peter on March 19th



Marketed and distributed by Warner Classics UK, The Warner Building, 28 Kensington Church Street, London W8 5EP. A Division of Warner Music UK, A Warner Music International Company.

www.warner-classics.com

SAFE
MANAGEMENT

Pete

Just a quick one to say thanks for spotting the hit!
You said "You can play this one on a biscuit tin and
it would still be a hit"..... You were right!

Cheers

Pete & Tim aka Jiant

Congratulations
to
Tim, Pete & Alison
from
Pete Waterman
& all your friends at PWL

.....and always remember to keep it
pure and simple



EMI sold its presses to Portalspace

VINYL DEMAND THREATENS TO EXCEED SUPPLY

The increase in vinyl sales is inconsistent with EMI's decision to divest itself of its vinyl division, writes David Barrington

The closure in February this year of EMI's vinyl manufacturing division — the biggest in the UK, and the last remaining major-owned operation of its kind — took some of the shine off the BPI's announcement of a 40.2% increase in vinyl album sales during 2000. For once, it would seem it is not the demand for vinyl that is at issue, but a potential shortage of supply — at least until the new owner of the major's vinyl presses kicks them into action again.

The Hayes site, to which EMI's manufacturing operation moved in 1972 having inhabited the former Gramophone Company buildings nearby since 1907, accounted for 12m of the UK's estimated 30m-unit annual vinyl output, the withdrawal of which is already beginning to cause serious reverberations through the industry.

'It's harder to meet demand at present, but we have always felt vinyl would stick around so we have been encouraging new business for some time'
Dave Bulmer, PR Records

EMI Group spokesman Richard O'Brien says that the company "still believes in the future of vinyl", but he cites CD's 95.6% share of the albums market and the arrival of digitally-distributed music, as well as the

fact that the lease was up at the Hayes site, as reasons to pull out of the vinyl manufacturing business. When new market entrant Portalspace, part of a group which also recently acquired the former First Sound & Vision site at Orlake, came in with a good offer for the major's 20 vinyl presses, the board decided that the time was right to cut away a piece of the past.

Virgin and EMI's pressing requirements will be serviced by third parties from now on, while Portalspace plans to open its own vinyl installation in the late summer, using former EMI staff. But in the interim,



P o r t a l S p a c e L i m i t e d

P o r t a l S p a c e owners of the legendary E M I 1 4 0 0 P r e s s
are opening the new pressing plant in Hayes in September 2001

c o n t a c t R o y M a t t h e w s :

0 2 0 7 4 9 0 2 9 4 9

the same team the same machinery the same management the same quality

TOP 10 SEVEN-INCH SINGLES OF 2000

Title	Artist	Label
1 Go Let It Out	Oasis	Big Brother
2 Out Of The Silent Planet	Iron Maiden	EMI/Chrysalis
3 Dolphins Were Monkeys	Ian Brown	Polydor
4 Who Feels Love	Oasis	Big Brother
5 Sunday Morning Call	Muse	Mushroom
6 Sunburn		
7 Nothing As It Seems	Pearl Jam	Epic
8 Split It Out	Slipknot	Roadrunner
9 Me Et's Beautiful Blues	Eels	Dreamworks
10 Survive	David Bowie	Virgin

Source: CIN

TOP 10 12-INCH SINGLES OF 2000

Title	Artist	Label
1 Groovejet (If This Ain't Love)	Spiller	Positive
2 Standstom	Danude	Neo
3 Silence	Delerium feat. Sarah McClachlan	Network
4 Time To Burn	Storm	Data
5 Kerkraft 400	Zombie Nation	Data
6 Toca's Miracle	Fragma	Positive
7 Operation Blade (Bass In The Place)	Public Domain	Xtravaganza
8 Pitcher (In Every Direction)	Hi-Gate	Incentive
9 It Feels So Good	Sonique	Universal-Island
10 Movin' Too Fast	Artful Dodger & Romina Johnson	Locked On

Source: CIN

TOP 10 12-INCH ARTIST ALBUMS OF 2000

Title	Artist	Label
1 1	The Beatles	Parlophone
2 The Marshall Mathers LP	Eminem	Interscope/Polydor
3 Play	Moby	Mute
4 2001	Dr Dre	Interscope/Polydor
5 Brave New World	Iron Maiden	EMI/Chrysalis
6 Standing On The Shoulder Of Giants	Oasis	Big Brother
7 Quality Control	Jurassic 5	Interscope/Polydor
8 Journey Inwards	LJ Buken	Essential
9 In The Mode	Roni Size/Reprazent	Talkin Loud
10 Kid A	Radiohead	Parlophone

Source: CIN

independent manufacturers are faced with the task of filling the gap which has been left.

Damont Audio, one of the largest of the independents, claims to have been inundated since the announcement of the Hayes closure was made in December. In January, the company stopped taking on new clients in anticipation of the increased pressure. Even so, Damont is 50% over its optimum capacity, and is currently having to work its presses non-stop in order to cope with all the orders. At the same time last year, five days a week was sufficient. "We can cope, but we are looking at different ways of alleviating the problem," says Damont commercial director Malcolm Pearce.

PR Records in Wimbledon has taken the opportunity to expand, and is in the process of installing a further eight presses. The manufacturer is up against an eight-to-10 week backlog, where in February 2000 its lead time was no more than two weeks.

"It's harder to meet demand at present, but we have always felt vinyl would stick around so we have been encouraging new business for some time," says PR Records proprietor Dave Bulmer. "Our expansion was in progress before the news of EMI's plans ever broke."

Discronics, which currently produces 2m 12-inch albums and 1m 7-inch singles per year at its Italian vinyl facility, is looking at the possibility of ramping up production to around twice that level.

"We are running five days a week at the moment, and we could obviously open it up more and run more shifts, given the right motivation," says Discronics general manager, European sales, Sue Macleod. This time last year, ASL was producing 90,000-100,000 units weekly, but that number is now closer to 140,000. In spite of the strain such volumes are putting on manufacturers' resources, record companies' need for a swift turnaround is as

great as ever, and many who formerly used EMI have found their options limited. Tribal Manufacturing director Alison Wilson equates the current situation to "fitting a gallon into a pint pot", and with the annual summer dance boom on the horizon, the predicament is unlikely to be alleviated soon.

Many labels have started to look to overseas manufacturers to guarantee production of their forthcoming releases. At Warp Records the problems are absorbed in good forward planning, and although the company has not yet had to put release dates back, it is investigating the foreign option. "We are shopping around," says Warp head of international Simon Halliday. "We can get vinyl pressed at the same cost in France or the Czech Republic, with a day added to the turnaround time to cover transport."

Specialist reissues company Simply Vinyl is already pressing on the continent, and with others set to follow suit, there is no doubt that overseas manufacturers are also witnessing at first hand the effects of EMI's withdrawal. But it is smaller labels wishing to push through limited vinyl runs at short notice and on a limited budget who could find their working practices most seriously threatened. On top of the extended lead times and the lack of flexibility, the inevitable effect of the reduction in supply is an increase in price, as manufacturers use their strong hand to widen their notoriously slim margins.

Given the relative health of the vinyl market itself, the thinking behind EMI's withdrawal, not to mention the intentions of Portalspace, have been the talk of the industry for weeks. Inevitably in the current climate, the decision is likely to have been financially-driven, for vinyl continues to exert an influence on today's music market out of proportion to its actual sales. Indeed, the strength of vinyl during the past decade has not been in the number of units

No need to worry about getting your Vinyls, CDs, DVDs or Videos direct to your clients. Europa has the right delivery solution for you!

24/48 Hour Express Services into Europe, USA, Mexico, Japan - wherever your client is, Europa has the service.

music to your ears

Now there's a specialised transport service dedicated to the music industry

Next Day delivery options available.

Call our industry specialist Maurizio Piroddi today.

Tel: 0208 311 5000

Europa Worldwide Services
Europa House, 68 Hailey Road,
Erith Kent, DA18 4AU.

Fax: 0208 310 4305
www.europa-worldwide.co.uk
E-mail: hqsales@europa-worldwide.co.uk

EUROPA
Worldwide Services

Perceived value of vinyl boosts sales



The majority of vinyl sales are born out of the dance spectrum, rather than the rock plectrum

EMI's closure of its manufacturing operation seems to go against the grain of recent trends in the vinyl market. The BPI has just announced a growth in vinyl album sales of 40.2% from 2.3m units to 3.2m, and according to the BPI this growth has been steady for the past 18 months, before which the figures remained pretty much static between the 2m and 2.5m mark during the previous four years.

So it all seems rosy for the vinyl enthusiasts. Yet, although these figures for the vinyl revival appear encouraging for the market, they need to be put into perspective. Vinyl represents just 1.6% of total album sales from all formats. Nonetheless, champions of the vinyl cause, harbour a belief that the comeback is not going to be short-lived. Ian Dewhurst at Simply Vinyl, which specialises in the re-issue of contemporary and classic recordings, says that "vinyl is definitely coming back". He attributes this to a general perception of vinyl as a cool item, and certainly one with more cachet than CDs is ever likely to have.

The new vinyl revolution has also been bolstered by the so-called bedroom DJs who

sold, but in the kind of sales it has picked up. DJs and other taste-makers continue to swear by the format as the only real choice for mixing, while record companies recognise its value as a means of introducing records to such opinion-formers in a credible fashion.

Nonetheless, with the emergence of a new generation of digital formats such as DVD-Audio and SACD, vinyl technology is clearer no longer an object of EMI's focus. Meanwhile, there is no doubt that the artistry and care that make vinyl so collectible also make it a fairly unsatisfactory mass market item. In addition, the EMI presses themselves took up only 10% of the huge Hayes building, the distribution operation having been moved to Leamington Spa while CD production has long been the province of EMI's Swindon plant.

So with the country's largest collection of vinyl pressing technology up for grabs, Portalspace stepped in with its offer. Since then, the company has kept a low profile, but Portalspace backer Mark Wadwa insists that the EMI hardware will not be a perpetual aberration. The presses will be back in operation for Portalspace by September at a new site in Hayes. The

company, whose background is in "creative regeneration of disused industrial spaces," according to Wadwa, will then control 50% of the UK's vinyl production, having also recently acquired the former First Sound and Vision site at Orlake, which has a capacity of 15m units annually and is the only vinyl

In the megastores, there has been a drive on vinyl sales, with space being dedicated to record racks and a set of decks to feed vinyl merchandising. The labels themselves now have the impetus to release recordings on this format which might previously be digital-only. For example, The Beatles' 1, Steven Malkmus'

former general manager of EMI's vinyl operation, Roy Matthews, Portalspace can realise its objective. "We have bought into 100 years of EMI heritage, and will carry on the EMI attitude towards quality," says Wadwa.

"The Portalspace ethic is to promote vinyl as a format with an emphasis on quality rather than volume. We have bought into 100 years of EMI heritage and will carry on the EMI attitude towards quality"
Mark Wadwa, Portalspace

operation in Europe capable of producing picture discs.

"The Portalspace ethic is to promote vinyl as a format with an emphasis on quality rather than volume," says Wadwa. "The EMI plant was the premier one in the country, with the Orlake plant running a close second." He has no doubts that with these resources, coupled with the expertise of the

epynonymous album and recent Oasis albums have done comparatively well in this medium, as have Eminem's Marshall Mathers LP and Dr Dre's 2001.

Not all retail outlets have experienced unexpected rials on their vinyl supplies, however. Mr Bongo in London, which sells mainly vinyl, has not witnessed any 40% or 22% rises. They put this down to being a specialist shop with a consistent customer base. There are also other reasons to suppose that the rise may not endure the test of time. As vinyl sales comparatively represent a slow-flowing river in a large estuary, it does not take much rain to bring about such swelling of its banks.

The future of the vinyl market is harbouring a lot of interest with observers wondering whether the older enthusiasts and the crop of younger DJs who spun the CD mixer will be enough to uphold the current trend. It is certainly likely to fluctuate, but one thing evident from this recent ardent pattern is that it is keen interest remains, and if the labels continue to push the right releases and taste-makers continue to support them, there is definitely the capacity for it to continue.

A further string to Portalspace's bow will be its "vinyl factory" in Soho, which in essence will be a promotional centre devoted to running events and raising the profile of vinyl, its culture and patronage. The aim is to promote the vinyl counter-culture as well as encouraging new artists and promoting back catalogue artists.

Not that firing up the old EMI 3A00s will be easy. They are like no other presses in the world, having been uniquely designed, built and run by EMI staff. Training new operators would be extremely difficult, and Portalspace hopes to re-employ former EMI engineers to operate them.

When the old EMI presses are up and running again, vinyl manufacturers and clients alike will breathe a sigh of relief. In the meantime, the rest of Europe's manufacturers will continue to work hard to satisfy demand. A full complement of presses in the UK can only be good news for the former dominant format that has, of late, been reduced to an alternative market. ■

WE STILL ♥ VINYL

and also sleeves, labels, posters, cd, dvd and packaging and print

tribal MANUFACTURING

TEL 020 8673 0610 • FAX 020 8675 8562 • E-MAIL sales@tribal.co.uk • WEB SITE www.tribal.co.uk

TOP 75



24 MARCH 2001

Pos	Label	Artist	Producer/Publisher	Writer	Label	CD/Cass (Dist/Distributor)	7/12	Titles A-Z
1	NEW	PURE AND SIMPLE	Polychord	PolyStar 8797053/8797004 (U)	38	7	17	1
2	1	UPTOWN GIRL	RCA	7432314/1652/7431214/1664 (BMG)	39	27	16	2
3	2	IT WASN'T ME	MCA/UA-Island	1558022/MCSC02047 (U)	40	25	15	3
4	3	WHOLE AGAIN	Interscope	SINX/AN/SNG (E)	41	25	15	4
5	4	CLINT EASTWOOD	Parlophone	COR 6552/7COR 6552 (E)	42	NEW	14	5
6	NEW	I WANNA BE U	Cream Parlophone	CREAM 1303/CREAM 1306 (E)	43	19	13	6
7	5	TEENAGE DIRTBOG	Columbia	6079962/60797364 (TEN)	44	19	13	7
8	6	I'M LIKE A BIRD	Dreanetwork	Polydor 45019/450194 (U)	45	19	13	8
9	4	ALWAYS COME BACK TO YOUR LOVE	WH Card	PolyStar 8797053/8797024 (U)	46	19	13	9
10	5	MS JACKSON	LaFace/Arista	7432183822/7432183868 (BMG)	47	18	12	10
11	NEW	PLUG IN BABY	Mushroom	MUS 89053/MUS89H945 (MCA)	48	14	11	11
12	3	NOBODY WANTS TO BE LONELY	Columbia	6759463/6759464 (TEN)	49	NEW	14	12
13	9	GIRLS DON SUGAR	Virgin	VUSCD 170/VUS173 (E)	50	NEW	14	13
14	10	SHIT YOU UP	Interscope	PolyStar 4974862/4974874 (U)	51	NEW	14	14
15	5	HERE WITH ME	CherryTree	7432182272/4742182274 (BMG)	52	16	12	15
16	3	PARADISE	Carli/London	CUBC 019/CUB2 61 (TEN)	53	16	12	16
17	11	THINK ABOUT ME	Atlantic	AT 6702/947 394 (TEN)	54	16	12	17
18	4	X	Epic	RCD 2992/299074 (TEN)	55	16	12	18
19	2	PIANO LOLO	Island/UA-Island	CD 733/573 (U)	56	16	12	19
20	8	AMERICAN DREAM	Ruffe/RLLN	16053/RLLN 154MCS (MCA/UMI)	57	16	12	20
21	7	HE LOVES U NOT	Puff Daddy/Arista	7432182342/7432182354 (BMG)	58	16	12	21
22	11	DANCING IN THE MOONLIGHT	Virgin	VUSCD 170/VUS173 (E)	59	16	12	22
23	NEW	FEELS SO GOOD	Virgin	VUSCD 170/VUS173 (E)	60	16	12	23
24	NEW	PUSH IT ALL ASIDE	Mercury	AT 066/AT 068 (U)	61	16	12	24
25	13	JADE	Columbia	670351/6703614 (TEN)	62	16	12	25
26	NEW	I CAN'T DENY IT	Atlantic	AT 07062/AT 07062C (TEN)	63	16	12	26
27	10	ROLLIN'	Interscope	PolyStar 1974741/1974741C (U)	64	16	12	27
28	2	THIS YEAR'S LOVE	Int'l East West	EW 22802/1EW 2280C (TEN)	65	16	12	28
29	1	THE LADYBOY IS MINE	East West	EW 22802/1EW 2280C (TEN)	66	16	12	29
30	NEW	25 MILES 2001	Wendybar	WBV025/WBV025C (U)	67	NEW	14	30
31	NEW	DELIVER ME	Mercury	COM 124/123 (U)	68	16	12	31
32	NEW	DIRTY BEATS	Talkin Loud	TLCD 63/ (U)	69	NEW	14	32
33	NEW	COULD IT BE	Warner	WMS01/COULD551C (TEN)	70	NEW	14	33
34	NEW	TRUE LOVE NEVER DIES	Atlantic	AT 066/AT 068 (U)	71	16	12	34
35	NEW	I CAN CAS A SPELL	Absolution	CDABS01/CAABS01C (U)	72	NEW	14	35
36	14	LAST RESTORY	Dreanetwork	PolyStar 45019/450194 (U)	73	RE	14	36
37	12	DANCE WITH ME	Atlantic	AT 066/AT 068 (U)	74	16	12	37
					75	16	12	38

As used by Top Of The Pops and Radio One

LeAnn Rimes

I NEED YOU

THE NEW SINGLE - OUT NOW

cubc/cubx/nubz 60

As featured in the TV ad for

mondeo

world looking in

The New Single

March 19th

16

DISTRIBUTED BY THE ENTERTAINMENT NETWORK. ORDER FROM RETAIL SERVICES ON 01206 395151 OR YOUR WARNER MUSIC SALES PERSON

MUSIC WEEK 24 MARCH 2001

24 MARCH 2001

CHART COMMENTARY

by ALAN JONES



A few weeks ago the singles market seemed to be in crisis, with Limp Bizkit's 'Rollin'' retaining the number one position in February with sales of less than 50,000. Since then, a succession of major hits has helped the singles market to stage an astonishing recovery. Sales have more than doubled from the lowest point, and jumped by 20% last week to reach a 2001 high of 1,746,000, with the top five, remarkably, accounting for 1,028,000 of that (58.8%). Six weeks ago, the top five's combined sales were a mere 191,508, representing 23.2% of the market. The single biggest contributor to this week's singles bonanza is, of course, Hear'Say's debut single Pure And Simple, which single-handedly accounted for 31% of the singles market last week – but several other records had excellent weeks.

Westlife's Uptown Girl dips to number two but still managed to sell more than 195,000 copies last week, bringing its 13-day tally to an impressive 488,000. It is already the

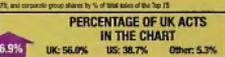
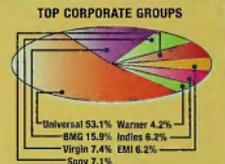


second biggest seller of the chart's career, and brings their total sales to more than 3m in less than two years. Their hits, in

SINGLE FACTFILE

Blur, David Gray and the Stereophonics have dismissed them, Girl Thing are sore that a song they previously issued as a Japanese B-side and that producers and musicologists are keenly studying the similarities between Pure And Simple and All Around The World by Oasis – but Hear'Say shook off this and numerous tabloid revelations to land at the top of the chart with a resounding thud this week. After selling 160,000 copies on its

first day in the shops, Pure And Simple continued to dominate the market place, and eventually sold a massive 549,823 copies – the highest first-week sale by a new act, and the third highest one week sale of any single, trailing only Elton John's Candle In The Wind 97/Something About The Way You Look Tonight and Band Aid's They Know It's Christmas – both charity discs. It thus sets a new record for a regular single.



chronological order, with sales to date are: Swear It Again (350,000), If I Let You Go (300,000), Flying Without Wings (316,000), I

Have A Dream/Seasons In The Sun (622,000), Foot Again (202,000), Against All Odds (with Mariah Carey, 335,000), My Love (287,000), What Makes A Man (371,000) and Uptown Girl (488,000, Total: 3,271m).

It wasn't met by Shaggy completes the top three, and sold a further 147,000 copies. That takes cumulative sales of the disc past 700,000 in 20 days, making it the second biggest seller of the third millennium, trailing only Bob The Builder's Can We Fix It?. We should also mention the phenomenon that is Whole Again by Atomic Kitten, slipping 3-4 on its seventh week in the chart; the single sold a further 80,000 copies last week – which means it is still selling more copies each week than when it debuted at number one. Cumulative sales for the disc are 648,000.

Debating at 49, girl group Stix's anti-smoking single Why Do You Keep On Running Boy? has been used in TV ads by the Health Education Board of Scotland with 94.3% of the single's sales last week in Scotland.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	Label (In brackets)
1	NEW	PLUG IN BABY	Muse	Mushroom	MUSH BROSX (DMVPI)
2	NEW	MUSIC IS MOVING	Corina	Nudeuz	MUC0159 (ADD)
3	NEW	SUNRISE (HERE I AM)	Ratzy	Neo	NEO051 (V)
4	NEW	STUTTER	Joe feat. Mystikal	Major P	JMPS0102 (ADD)
5	1	THE VISION	Mario P	Presidents DJ	Arabesque BXR BXR06 (ADD)
6	NEW	DIAMOND BACK	Melika	Perfecto	PERF12035 (DMVPI)
7	NEW	WE LIV U LOVE IN TRAFFIC	Grand Theft Audio	So-4	SOF4 (SCRTD) (DMVPI)
8	NEW	THE POKER ROLL	Sarah's Tuba	INC	INC0104 (Z) (DMVPI)
9	NEW	DANGER (BEEN SO LONG)	Add N To U	Mate	LCOMUTE 258 (V)
10	5	THE CALL	Mystikal feat. Nivea	Backstreet Boys	Jive JVS1702 (P)
11	3	READY 4 DIS	Itgo	Tidy Trax	TIDY 149CJ (ADD)
12	8	VISION	Nick Santoro	BXR	BXR06 (ADD)
14	NEW	ILLUSION	Anarctica	React	COACT154 (P)
15	7	MY BEAT	Blaze feat. Palmer Brown	Black & Blue	BLK003 (V)
16	NEW	OVER THE RAINBOW	Eve Cassidy	Blix	BLX001 (M) (DMVPI)
17	10	HOUSE SOME MORE	Lock 'n' Load	Pepper	PEP0422 (P)
18	13	CAN WE FIX IT	Bob The Builder	BBC	WMS88172 (P)
19	NEW	PLAYBOY	Mo Ho Bish O Pi	VZ	VZRS0103 (DMVPI)
20	4	MARCO TOURISTS	Slam Vs Unkle	Soma	SOMA 100CJ (V)

All charts © DM

This Week	Last Week	Title	Artist	Label	Label (In brackets)
1	1	PURE AND SIMPLE	Hear'Say	Mercury	Mercury
2	2	UPTOWN GIRL	Westlife	Mercury	Mercury
3	3	IT WASN'T ME	Shaggy feat. Rhaka	Mercury	Mercury
4	4	WHOLE AGAIN	Atomic Kitten	Mercury	Mercury
5	5	CLINT EASTWOOD	Garth	Parlophone	Parlophone
6	6	WANNABE U	Cherise Ford	Columbia	Columbia
7	7	TEENAGE DIRTYBAG	Whitlark	Columbia	Columbia
8	8	LIKE A BIRD	Ruby Keelan	Mercury	Mercury
9	9	AGAIN'S COME BACK TO YOU	Loke	Mercury	Mercury
10	10	MR. JACKSON	James	Capitol	Capitol
11	11	HERE WITH ME	Sade	Chrysalis	Chrysalis
12	12	DANCING IN THE MOONLIGHT	Travis	Capitol	Capitol
13	13	FEELS SO GOOD	Melanie B	Virgin	Virgin
14	14	AMERICAN DREAM	Jay-Z	Mercury	Mercury
15	15	RENDZVOUS	Craig David	Mercury	Mercury
16	16	HE LOVES U NOT U	East River Pipe	East River Pipe	East River Pipe
17	17	NOBODY WANTS TO BE LONGER	Mark & Capone	Columbia	Columbia
18	18	THINK ABOUT ME	Artful Dodger feat. M. Eschery	Mercury	Mercury
19	19	LOVE DON'T COST A THING	Jennifer Lopez	Epic	Epic
20	20	JADED	Aersmith	Columbia	Columbia

Radio Special

In Music Week's April 2 issue (to tie in with the Radio Academy Centre), we will publish a special focus on Radio:

- Radio playlists and sales - what's the relationship?
- National vs ILR - less pluggable, less chart-focused and more unpredictable?

If you work in the world of Radio, this is your opportunity to market yourself to the UK Recording Industry.

For further details, contact William Fahey on 020 7940 8599. Ad booking deadline: Friday, March 23

24 MARCH 2001

CHART COMMENTARY

by ALAN JONES



After establishing a small but significant lead over Dido's *No Angel* at the beginning of last week, Dert Punk seemed on course to become the first ever French act to have a UK number one album. Their hopes were dashed, when a late surge from Eva Cassidy's *Songbird* album left their *Discovery* to debut at number two, despite selling more than 50,000 copies. They thus equal compatriots Joan-Michel Jarre and

Richard Clayderman's highest placings in the album chart. On a positive note, *Discovery* has comfortably beaten the number eight peak of Dert Punk's 1997 debut album *Homework*, and is well on the way to beating its sales of 174,000. The introductory single from *Discovery*, *One More Time*, was also a number two hit, last November, while a second track from the album, *Aerodynamic*, is due as a single next month.

UK record retailers sold more singles than albums last week for the first time this year. Although the album market has suffered a gentle decline in recent weeks there are still some impressive performers, however, not least the late Eva Cassidy whose *Songbird* soars to number one after another landmark week, which saw it sell nearly 78,000 copies. That is a 97% increase over the previous week, and takes the album's overall sales past the 300,000 mark. The album, which was released more than two years ago, tops the chart more than four years after the artist's death from skin cancer. A collection of covers, featuring Sting's *Fields of Gold*, and the Fleetwood Mac live track among others, it has been generating much of its attention from exposure of Cassidy's superlative rendition of the Judy Garland classic *Over The Rainbow*, which has now turned up on a couple of TV-advertised compilations, apparently without hurting *Songbird*.

MARKET REPORT



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



Cassidy's success is all the more remarkable since her album, originally issued in America by Californian indie Blisx

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 44.0% US: 46.7% Others: 8.3%

Street, is handled here by Sussex-based indie Hot, which operates near Brighton with a staff of eight. Although indie distributors

like Pinnacle, 3mv and Vital have had number one albums, they were set up as distributors and handle many labels.

Hot is essentially a self-distributed indie label, and as such is the first ever to have a number one album.

The 'truly' artist to have a record in the Top 10 singles and albums charts this week is Canadian-born Nelly Furtado. It is very rare for a previously unheard of act to reach the Top 10 of the albums chart just two weeks after her singles chart debut but Furtado has done just that having reached number five with her first single *I'm Like A Bird* a fortnight ago. That track, which slips 6-8 this week, has sold 114,000 copies and propels her debut album *Whoa Nelly* to a number nine debut this week.

Good work from Mercury, which maintains the impetus of Lionel Richie's *Renaissance*, which surged 74-15 last week following a TOL2 special on the artist, and which consolidates by jumping 15-10 this week.

COMPILATIONS

The success of the Ministry Of Sound's first ambient dance album *The Chillout Session* continues. The album registers its sixth consecutive week atop the compilation chart this week, after selling a further 45,000 copies. The album – a 36-song double featuring the more mellow mixes of hits like *The Awakening* by York and *Cafe Del Mar* by Eurythmics – has shown staying power, and managed to increase its sales by 14% last week even though the compilation sector as a whole was 4% down. With sales to date of more than 255,000, *The Chillout Session* is far and away the biggest selling compilation of the year and its success will surely lead to a rash of similar high-profile albums of post-gig comedown music.

Kias Smooth Grooves 2001 follows in

second place for the second week in a row, but is only 253 sales ahead of the week's highest new entry, *New Woman 2001*, which sold more than 20,500 copies last week, and is ideally timed and marketed to benefit from the Mother's Day market. Featuring recent hits like *I'm Outta Love* by Anastacia and vintage selections like *How Can You Mend A Broken Heart* by Al Green, the album also features Eva Cassidy's *Somebody Over The Rainbow*. Last year's equivalent album, *New Woman 2000*, sold more than 120,000, while a later collection – *New Woman Summer 2000* did less well, with 65,000 sales.

Brit Awards 2001 sold a further 9,500 copies last week to take its overall tally to 73,000 - 10,000 more than the Brit Awards 2000 album.

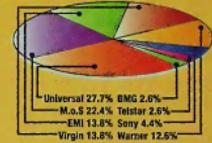
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -4.5%

YEAR TO DATE VERSUS LAST YEAR: +0.7%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.7%

Compilations: 21.3%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (if reissued)
1	2	SONGBIRD	Eva Cassidy	Blisx Street/Hot 021005 (INDI)
2	1	FINELINES	My Vitrol	Infectious IMPACT 9602X (3MV)
3	11	TIME AFTER TIME	Eva Cassidy	Blisx Street G 21007 (INDI)
4	NEW	BACK TO THE BLUES	Gary Moore	Sancary SANC02 072 (PI)
5	3	THE OPTIMIST	Tylin Brakes	Source SOUR CD02 (V)
6	5	WWF THE MUSIC - VOL 5	James A Johnston	Keoh K00C09869 (IKO)
7	10	PERFORMANCE AND COCKTAILS	Steeplechions	Keoh K00C09869 (IKO)
8	6	PLAY	Moby	2 VVR 100482 (3MV)
9	8	THE HOUR OF BEWILDERBEAST	Buddy Draven Boy	McA 20510M4 12 (V)
10	4	COMPLETE 8 SIDES	Pates	4AD GAD 210030 (V)
11	NEW	EASE DOWN THE ROAD	Bonnie Prince Billy	Domino WIG0285X (V)
12	NEW	SUNNY BORDER BLUE	Kristen Hersh	4AD CAD0 210020 (V)
13	7	LJ72	JJ72	Lakota LAK CD0017 (3MV/PI)
14	9	MY NAME IS JOE	Joe	Jive 923032 (PI)
15	NEW	LIVE AT BLUES ALLEY	Eva Cassidy	Blisx Street/Hot (INDI)
16	16	SHOWBIZ	Muso	Mushroom MUSH 9602 (3MV/PI)
17	NEW	BEAUTIFUL STRANGE	Bedrock	Bedrock 85100EP (V)
18	12	LITTLE SPARROW	Dolly Parton	Sancary SANC0204 (V)
19	17	WORDS GETS AROUND	Steeplechions	2 VVR 100483 (3MV/PI)
20	NEW	WHEN IT'S ALL OVER WE STILL HAVE TO	Snow Patrol	Jeopster JPR00212 (3MV/PI)

MUSIC WEEK 24 MARCH 2001

THE YEAR SO FAR...

TOP 20 COMPILATIONS

TH	UK	Album Title	Various Artists	Label
1	6	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
2	1	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMI/IMPACT/UNIVERSAL
3	2	BREAKDOWN - VERY BEST OF EUPHONIC DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
4	NEW	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
5	3	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMI/IMPACT/UNIVERSAL
6	5	PASION	VARIOUS ARTISTS	WMSUNNY TV
7	4	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
8	7	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	8	I LOVE 'N'S	VARIOUS ARTISTS	VIRGIN/EMI
10	13	DANCE MASTERS	VARIOUS ARTISTS	VIRGIN/EMI
11	10	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	12	BEST AWARDS 2001 - ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
13	13	THE LICK - PRESENTED BY TREVOR NELSON	VARIOUS ARTISTS	DEF SOUL
14	8	THE NEW LOVE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
15	15	STEVE WRIGHT'S SUNDAY LOVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	11	DEEP & CHILLED EUPHONIA	VARIOUS ARTISTS	BMG/TELSTAR TV
17	17	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	14	R&B MASTERS	VARIOUS ARTISTS	COLUMBIA
19	16	THE NO 1 MOTOWN ALBUM	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
20	NEW	PURE PARADISE IV	VARIOUS ARTISTS	WMA

© CNR: Last week's possible equivalent charts from three weeks ago

singles


1 PURE AND SIMPLE

Hear Say

- | | | | |
|----|-------------------------------|---------------------|--------------------|
| 2 | UPTOWN GIRL | Westlife | Polydor |
| 3 | IT WASN'T ME | Shaggy feat. Rikrok | RCA |
| 4 | WHOLE AGAIN | Atomic Kitten | MCA/Uni-Island |
| 5 | CLINT EASTWOOD | Gorillaz | Innocent |
| 6 | I WANNA BE U | Chocolate Puma | Parlophone |
| 7 | TEENAGE DIRTBAG | Wheatus | Cream/Parlophone |
| 8 | I'M LIKE A BIRD | Neely Furtado | Columbia |
| 9 | ALWAYS COME BACK TO YOUR LOVE | Samantha Mumba | Dreamworks/Polydor |
| 10 | MS JACKSON | Outkast | Wild Card/Polydor |



- | | | | |
|----|---------------------------|--------------------------------------|--------------------|
| 11 | PLUG IN | Muse | Mushroom |
| 12 | NOBODY WANTS TO BE LONELY | Ricky Martin With Christina Aguilera | Columbia |
| 13 | GIRLS DEM SUGAR | Beenie Man feat. Mya | Virgin |
| 14 | SHIT ON YOU D12 | | Interscope/Polydor |
| 15 | HERE WITH ME | Dido | Chesky/Arista |
| 16 | PARADISE | Kaci | Qurb/London |
| 17 | THINK ABOUT ME | Artful Dodger feat. Michelle Escott | ffrr |
| 18 | X | Lizibit | Epic |
| 19 | PIANO LOCO | DJ Luck & MC Neat | Island/Unikol/ffrr |
| 20 | AMERICAN DREAM | Jakatta | Ruffin |

THE OFFICIAL CHARTS

albums


1 SONGBIRD

Eric Cassady

- | | | | |
|----|---------------------------------|---------------|--------------------|
| 2 | DISCOVERY | Dairt Punk | Blfa Street/ffrr |
| 3 | NO ANGEL | Dido | Virgin |
| 4 | WHITE LADDER | David Gray | Cheeky/Arista |
| 5 | PARACHUTES | Coldplay | ffrr/East West |
| 6 | NOT THAT KIND | Anastacia | Parlophone |
| 7 | JUST PUSH PLAY | Aerosmith | Epic |
| 8 | ALL THAT YOU CAN'T LEAVE BEHIND | U2 | Columbia |
| 9 | WHOA NELLY | Nelly Furtado | Island/Uni-Island |
| 10 | RENAISSANCE | Lionel Richie | Dreamworks/Polydor |



- | | | | |
|----|-----------------------------------|-------------------|--------------------|
| 11 | BORN TO DO IT | Craig David | Wildstar |
| 12 | REPTILE | Eric Clapton | Reprise |
| 13 | ONKA'S BIG MOKA | Toploader | SZ |
| 14 | REGENERATION | The Divine Comedy | Parlophone |
| 15 | LOST SONGS 95-98 | David Gray | East West |
| 16 | THE MARSHALL MATHERS LP | Eminem | Interscope/Polydor |
| 17 | GOTTA TELL YOU | Samantha Mumba | Wild Card/Polydor |
| 18 | THE VERY BEST OF THE POGUES | | warnerscap |
| 19 | SING WHEN YOU'RE WINNING | Robbie Williams | Chrysalis |
| 20 | CHOCOLATE STARFISH AND THE HOTDOG | Limp Bizkit | Interscope/Polydor |

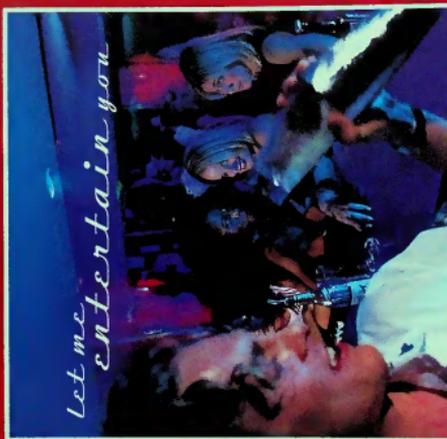
THE OFFICIAL UK CHARTS



B1G RADIO 1

97.9FM

SUPPORTED BY worldpop.com



Why did we have to read 17 million pages on our site each Monday?

They just don't know that we've got the very latest music news, charts, reviews, interviews and more... So use no matter what type of music you want, we've got it covered. dotmusic can offer you a comprehensive package of award-winning opportunities to reach the audience. To find out more contact: Sales on 020 7940 6879 or Editorial on 020 7940 6855.

dotmusic
What's your sound?





- 17 21 HE LOVES U NOT DREAM Puff Daddy/Arista
 21 22 HANGING IN THE MOONLIGHT Toploader SZ
 19 23 FEELS SO GOOD Melanie B Virgin
 24 PUSH IT ALL ASIDE Alisha's Attic Mercury
 13 25 JADED Acrosmith Columbia
 26 I CAN'T DENY IT Rod Stewart Atlantic
 27 ROLLIN' Limp Bizkit Interscope/Polydor
 28 THIS YEAR'S LOVE David Gray IHT/East West
 29 THE LADYBOY IS MINE Stuntmaster East West
 30 25 MILES 2001 Three Amigos Wondaboy



- 31 DELIVER ME Sister Bliss feat. John Martyn Multiply
 32 DIRTY BEATS Roni Size/Reprazent Talkin Loud
 33 COULD IT BE Jaheim Warner Brothers
 34 TRUE LOVE NEVER DIES Pip & Fifi feat. Kelly Rowland All Around The World
 35 I CAN CAST A SPELL Disco Tex presents Cloudburst Absolution
 31 36 LAST RESORT Papa Roach Dreamworks/Polydor
 30 37 DANCE WITH ME Debrahl Morgan Atlantic
 37 38 STUTTER Joe feat. Mystikal Jive
 27 39 BACK HERE BBMak Telsar
 25 40 SO WHY SO SAD Manic Street Preachers Epic

compilations

- 1 THE CHILL OUT SESSION Ministry Of Sound
 2 KISS SMOOTH GROOVES 2001 Universal TV
 3 NEW WOMAN 2001 Virgin/EMI
 4 PURE GARAGE IV Warner/EMI
 5 THE NEW PEPSI CHART ALBUM Virgin/EMI
 6 BRIT AWARDS 2001 - ALBUM OF THE YEAR Columbia
 7 HARD HOUSE VOL. 3 Warner/EMI
 8 CLUB MIX 2001 Universal TV
 9 I LOVE 80'S Virgin/EMI
 10 THE ULTIMATE SOUL COLLECTION Telsar TV/BBMG
 11 MAGIC Universal TV
 12 NOW THAT'S WHAT I CALL MUSIC 47 BMG/Virgin/Universal
 13 TOP OF THE POPS 2001 VOL. 1 Universal TV
 14 DANCE MASTERS Virgin/EMI
 15 THE NATURAL BLUES ALBUM Universal TV
 16 PRODUCTION - THE BEST OF EUROPEAN DANCE Telsar TV/BBMG
 17 STEVE WRIGHT'S SUNDAY LOVE SONGS Universal TV
 18 THE GREATEST NO. 1 SINGLES BMG/Virgin/Universal
 19 PASSION Warner/EMI
 20 BEAT GARAGE (MIXED LIVE BY MASTERSTYZ) Ministry Of Sound

peoplesound.com top10chart

LW	TW	ARTIST	GENRE
8	1	Anisettepic 60% remanual	
3	2	Coastalou Wish You Were Her	
4	3	Konscious Better Off (Street Version)	
NEW	4	Lukee Things That She Says	
2	5	Platinum Performers Platinum Performers Anthem	
12	6	D'Sore I'm Gonna Be U	
15	7	Rovenses I'm Gonna Be U	
11	8	The Suffragettes Are You Watching	
NEW	9	Lehal And Destruction Invisibile	
18	10	London Mozart Players Chamber Ensemble Schubert: Octet In F, Movt 3	

Featured artist: Coastalou
www.peoplesound.com/coastalou

peoplesound.com



peoplesound.com



- 17 21 HOT SHOT Shaggy MCA/Universal
 16 22 MUSIC Madonna Maverick/Warner Bros
 22 23 THE GREATEST HITS Texas Mercury
 11 24 LOCO Fun Lovin' Criminals Chrysalis
 30 25 THE VERY BEST OF Michael McDonald Rhino
 19 26 THE VOICE Russell Watson Decca
 23 27 THE DEFINITIVE The Monkees Warner/EMI
 18 28 WORLD WRESTLING FEDERATION - THE MUSIC VOL. 5 James A. Johnson Ion
 25 29 SIGNIFICANT OTHER Limp Bizkit Interscope
 26 30 2001 Dr. Dre Interscope/Polydor



- 42 31 IT'S ALL ABOUT THE STRAGGLERS Limp Bizkit
 31 32 COAST TO COAST Westlife
 27 33 SOUND LOADED Ricky Martin
 13 34 ALL ABOUT CHEMISTRY Semisonic
 31 35 BACK TO SCHOOL (MINI MAGGITT) Deftones
 29 36 WHEATUS Wheatus
 38 37 1 The Beatles
 33 38 THE WRITING'S ON THE WALL Destiny's Child
 32 39 INFEST Papa Roach
 38 40 HYBRID THEORY Linkin Park Warner Brothers

THE OFFICIAL UK CHARTS SPECIALIST

24 MARCH 2001

CLASSICAL ARTIST

This	Last	Title	Artist	Label/Distributor
1	1	THE VOICE	Russell Watson	Decca 04627252 (D)
2	2	AT HER VERY BEST	Nana Mouskouri	Philips 545462 (D)
3	NEW	ETERNAL LIGHT - MUSIC OF INNER PEACE	Primo Di The Resurrection	Deutsche Grammophon 471802 (D)
4	3	THE CELTIC TENDERS	Celtic Tenors	EMI Classics CD02507462 (E)
5	5	VERDI	Andrea Bocelli	Philips 448002 (D)
6	4	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CD02507602 (E)
7	5	RUBBRA: ENGLISH CHORAL MUSIC	St Johns College Choir/Robinson	Naxos 952625 (S)
8	8	SACRO ANTI	Andrea Bocelli	Philips 442602 (D)
9	9	GIFT COLLECTION	Linda Garrett	Silva Treasury SHVA0361 (K0)
10	7	WE'LL KEEP A WELCOME	Deutsche Grammophon 042532 (D)	
11	12	I WILL WAIT FOR YOU	Lesley Garrett	BBCEMG Cantata 769555/5182 (BMG)
12	11	PIECES IN A MODERN STYLE	William Orbit	WEA 59428512 (TEN)
13	12	RENEE FLEMING	Renee Fleming	Decca 467042 (E)
14	10	BARBER/DIETZ WORKS VOL 2	Wagner/Alonso	Naxos 952088 (S)
15	NEW	BACH: CONCERTOS NOS 1, 2 & 4	Murray Perahia	Sony Classical SK8824 (E)
16	16	LESLEY GARRETT	Lesley Garrett	BBCEMG Cantata 769555/5182 (BMG)
17	18	PLAYS BACK	Kennedy/SPO	EMI Classics CD02507812 (E)
18	20	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 60957 (E)
19	NEW	BELZOS: SYMPHONY FANTASTIQUE	London Symphony Orchestra/Davis	Harmonia Mundi HL0007 (HM)
20	15	IL TENERO MOMENTO	Susan Graham	Erato 8573857882 (TEN)

© CN

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label/Distributor
1	2	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467392 (D)
2	1	HANNIBAL (OST)	Hans Zimmer	Decca 467392 (D)
3	NEW	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467392 (D)
4	3	CROUNING TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical SK88347 (BMG)
5	4	RELAX MORE	Various	Classic FM CFM0023 (BMG)
6	5	THE CLASSICAL ALBUM 2001	Various	EMI/Virgin/Universal 0412 (E)
7	NEW	CHOCOLAT (OST)	Rachel Portman	EMI COT553080 (EUK)
8	8	ULTIMATE CLASSICAL COLLECTION	Various	Canter Classics 756055322 (BMG)
9	7	ONLY CLASSICAL ALBUM YOU'VE EVER NEED	Various	Decca 467102 (U)
10	9	MASSIVE CLASSICS	Various	Sony Classical SK8952 (E)
11	NEW	ENEMY AT THE GATES	James Horner	Decca 448252 (D)
12	11	BRAVEHEART (OST)	James Horner	Decca 448252 (D)
13	12	THE ALIVE! GREATEST CLASSICAL ALBUM	Various	Columbia S0N97193CD (TEN)
14	17	RELAX...	Various	Classic FM CFM0023 (BMG)
15	10	ESSENTIAL FOLK	Various	Decca 467120 (U)
16	11	DRESSED OFF (OST)	Ernesto Macan	RCA Victor 026260732 (BMG)
17	13	THE PIANO (OST)	Michael Nyman	Venture DVD 919 (E)
18	10	100 POPULAR CLASSICS	Various	Castle Music MBSC0317 (P)
19	15	UPLIFTING CLASSICS	Various	Emporio EMTE0319 (JDISC)
20	14	RELAXING CLASSICS	Various	Cirrusan MID00068 (EUK)

© CN

JAZZ & BLUES

This	Last	Title	Artist	Label/Distributor
1	1	THE NATURAL BLUES ALBUM	Various	Universal TV 520892 (U)
2	NEW	BACK TO THE BLUES	Gary Moore	Sandwich 5NACD 032 (P)
3	2	KING OF BLUE	Miles Davis	Columbia CL 6405 (E)
4	3	TOURIST	Blas Tena	Blue Note ANS2912 (E)
5	4	RIDING WITH THE KING	BB King & Eric Clapton	Reprise 5362476122 (TEN)
6	8	101 EASTBOUND	Various	Jazz FM JAZZFMM0331 (P)
7	5	NATURAL BLUES	Various	Wrasse WRAS528 (U)
8	7	A PORTRAIT OF MIDSUMMERTWOOD	Oliver Miller	Music Collection GALECD002 (JDISC)
9	6	BADJUM	Nina Simone	Recall CD0 530002029 (P)
10	NEW	BADJUM	Erykah Badu	MCA/Universal Island UD 53027 (U)

© CN

ROCK

This	Last	Title	Artist	Label/Distributor
1	NEW	JUST PUSH PLAY	Aerobically	Columbia 691582 (E)
2	1	BRACHETS	Parlophone 527822 (E)	
3	NEW	BACK TO SCHOOL (MINI MAGNET)	Deftones	WEA 536240022 (TEN)
4	3	CHOCOLATE STARFISH AND THE HOT DOG	Limp Bizkit	Interscope 493782 (U)
5	2	FINELINES	Mykrot	Interscope/Polydor 801 3024 (U)
6	4	THREE DOLLAR BILL Y	Limp Bizkit	Warner Brothers 85047252 (EUK)
7	6	HYBRID THEORY	Linkin Park	Deezerworks/Polygram 452222 (U)
8	5	THE PEARL TOWER	Pop Rock	Various
9	7	WHEATUS	Wheatus	Columbia 490632 (E)
10	8	THE DEFINITIVE	Alice Cooper	Rhino 812273532 (TEN)

© CN

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Universal 596022 (U)
2	2	SHIT ON YOU	D12	Interscope/Polydor 497462 (U)
3	3	MS JACKSON	Outkast	LaFace/Arista 7432182342 (BMG)
4	4	THINK ABOUT ME	Artful Dodger feat. Michelle Escoffrey	HR FCD 394 (TEN)
5	5	X	Xibit	Epic 670902 (E)
6	NEW	COULD IT BE	Jaheim	Warner Brothers W961002 (U)
7	6	HE LOVES U NOT	Dreem	Puff Daddy/Arista 7432182342 (BMG)
8	7	FEELS SO GOOD	Melanie B	Virgin V5027 1787 (E)
9	10	STUTTER	Joe feat. Mykrot	Jive 951632 (P)
10	9	CHANGE WITH ME	Debbi Morgan	Atlantic AT 08002 (U)
11	11	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 497462 (U)
12	8	SHUT UP AND FORGET ABOUT IT	Dave	Arista 7432182342 (BMG)
13	NEW	KING OF SORROW	Stade	Epic 670672 (TEN)
14	12	STAN	Envin	Interscope/Polydor 497462 (U)
15	14	CASE OF THE EX	Mya	Interscope/Polydor 497462 (U)
16	10	EI	Nelly Furtado	Universal MCST0 40248 (U)
17	16	THINGS I'VE SEEN	Spooks	Artemis 670672 (TEN)
18	15	POP YA GOOD	Usher	LaFace/Arista 7432182342 (BMG)
19	18	BETWEEN ME & YOU	Ja Rule feat. Christina Milian	Def Jam 527402 (U)
20	19	DANGER (BEEN SO LONG)	Mystikal feat. Nivea	Jive 521722 (P)
21	17	WHEN I LOOK INTO YOUR EYES	Maxwell	Mercury 962912 (U)
22	21	LOVE DON'T COST A THING	Jennifer Lopez	Epic 670292 (E)
23	20	SPACE RIDER	Oyster Music 0530254 4 (BMV/TEN)	
24	NEW	PLAYBOY	Max 40 (Bib D P)	RV VIRUS/Universal 102949 (P)
25	NEW	DEADLY ASSASSINS	Shanice	Tammy Boy TBM22134 (P)
26	24	OH NO	Max Del'Nata Dagg/Prachata Monch	Ruffen Ruffin 382 (P)
27	22	WHY	Max-Teq	Innova CFFRN 35 (BMV/V)
28	23	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 670382 (TEN)
29	26	WALKING AWAY	Craig David	Wilderstar CKNV15 35 (BMG)
30	29	YOU MAKE ME SICK	Fink	LaFace/Arista 7432182342 (BMG)

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

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DIRTY BEATS	Talkin Loud T.LX 03 (E)	
2	NEW	I WANNA BE U	Chocolate Pans	Cream/Parlophone CREAM 13117 (E)
3	NEW	POW POW POW	Fontaine feat. Danyel D'Bonno	Strictly Rhythm SP012 11 (TEN)
4	NEW	SOMETHING 'T SNOWS IN APRIL	Amar	Blanco Y Negro NEG 0159 (JDISC)
5	NEW	SUNIS IS MOVING	Cortina	Noklesun NUKFB 0159 (JDISC)
6	NEW	SUNRISE (HERE I AM)	Ratty	Neo NEG12 015 (V)
7	1	PIANO LOLO	DJ Luck & MC Nae	Island/Universal 1285 732 (U)
8	1	I CAN CAST A SPELL	Disco Tex presents Cloudburst	Absolution 12ABSUL 1 (AM/DU)
9	NEW	READY 4 DIS	Ingo	Trax Trax T7 1461 (AM/D)
10	NEW	INFERNO	Jahlin	Warner Brothers W95511 (TEN)
11	NEW	DELIVER ME	Sister Bliss feat. John Martyn	Multiply TMLTY 72 (BMG)
12	12	SPACE RIDER	Shaun Escoffrey	Oyster Music OYST 4 (3MV/TEN)
13	5	SHIT ON YOU	D12	Interscope/Polydor 497462 (U)
14	10	BOOM SELECTION	Gibus	Incentive CENT 17T (3MV/TEN)
15	4	WINDMILL THERE IT IS	SM Dubois presents Mr Rumble	Incentive CENT 16T (3MV/TEN)
16	2	THINK ABOUT ME	Artful Dodger feat. Michelle Escoffrey	HR FX 394 (TEN)
17	11	MY BEAT	Blaze feat. Palmer Brown	Black & Black/Island NEG1 0538 (V)
18	10	RELEAS	Medway	Hot Chicks H04 105R (V)
19	11	NINE WAYS	JDS	HR FX 391 (TEN)
20	NEW	STRAPPED IN	Justin Bourne	Recharge 12CHARGE02 (V)

© CN

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DISCOVERY	Daft Punk	Virgin VJ 2940 (E)
2	NEW	COUNTRYMAN	Skitz	Ronin 1 (V)
3	1	PURE GARAGE IV	Various	warner.esq - RDCD2 (TEN)
4	4	BEAUTIFUL STRANGE	Bedrock	Bedrock B81006 (U)
5	7	THE GIGGL OUT SESSION	Various	Ministry Of Sound - M05MCL5 (3MV/TEN)
6	4	DU CLUE THE PROFESSIONAL 2	Various	Roc-A-Fella 452252 (EUK)
7	5	GHETTO LOVE	Jahalin	WEA - R3024022 (TEN)
8	3	PURE GARAGE IV	Various	warner.esq WSMJL007 (TEN)
9	2	KISS SMOOTH GROOVES 2001	Various	Universal TV - 520854 (U)
10	6	SCORPION	Various	Interscope/Polydor - 4930212 (U)

© CN

TW OUTSIDE Label Cat. No.

This	Last	Title	Artist	Label/Distributor
1	1	UPTOWN GIRL	Wendie FISA (BMG)	Wendie FISA (BMG)
2	1	EMINEM: E	Universal Video 701470 (E)	Universal Video 701470 (E)
3	2	VARIOUS: Hip Hop Concert Up In Smoke	Eagle Vision 0519 (E)	Eagle Vision 0519 (E)
4	NEW	WESTSIDE GARAGE: Sapesters & Carnaballs	SWW Columbia 541032	SWW Columbia 541032
5	3	WESTSIDE GARAGE: Sapesters	RCA 7421818513	RCA 7421818513
6	4	VARIOUS: Death Row	Visual 1251231	Visual 1251231
7	5	ROBBIE WILLIAMS: Rock DJ	Chrysalis 452473	Chrysalis 452473
8	6	BRITNEY SPEARS: In The Zone	Jive 520265	Jive 520265
9	7	STEPS: Live At Wembley	Jive 520265	Jive 520265
10	11	CLIFF RICHARD: Countdown	Video Collection V04152	Video Collection V04152

MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	8	GURKAST: Ms. Jackson	Various	BMS Video 7421812529
2	9	VARIOUS: Brits 2001 - DVD Of The Year	Various	SMV Columbia 2010388
3	12	DAVID CRUE: Live	Various	Warner Music Video 85730388
4	10	2PAC: The Unstoppable	Various	Missing In Action 852000
5	15	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Various	Universal Video 0517533
6	13	ROBBIE WILLIAMS: Where Every Day	Chrysalis 452473	Chrysalis 452473
7	16	LED ZEPPELIN: Song Remains The Same	Various	Warner Brothers 5001183
8	17	TINA TURNER: My Love Show	Eagle Vision 0519 (E)	Eagle Vision 0519 (E)
9	20	WESTSIDE: The Story	Various	BMS Video 7421817032
10	NEW	SHANIA TWAIN: The Platinum Collection	Various	Universal Video 071038

© CN

24 MARCH 2001

COOL CUTS CHART

as featured on DJ Paul's Saturday night show on BBC 100 and BBC's Big City Network

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	3	HAPPY PEOPLE Static Avenger	City Of Angels																	
	1	STAR 60 Fabray Slims	Slit																	
	5	DAS GLOCKENSPIEL Schiller	Da 2																	
	4	THE REAL LIFE Raven Maize	Z																	
	8	WORK THE SCIENCE OF RHYTHM	Start 2																	
	6	SECRETS Mully	VC																	
	7	I'LL BE WAITING Full Invention	Presentes Shena	Dilation																
	10	BACK UP (TO ME) Woofle	Soul 2 Soul																	
	11	THE NEANDERTHAL Excellent	white label																	
	10	ROCK DA HOUSE Teal Paf	VC Recordings																	
	17	LOVES NOT A GAME	Mo'Nique	Darfed																
	12	KEEP CONTROL Somo	Fuel																	
	13	TOUCH ME Rising Star	United																	
	14	SPANISH HARLEM The Youngsters	F Communications																	
	15	THRU 2 YOU Echiema	Airlight																	
	16	MUSICA Hydrogen Rockers	Plastica																	
	18	RISE SUD Provider	Azuli																	
	19	LOVE AND HAPPINESS River Ocean	Mr Beango																	
	20	DRIFIN Mjolnir	Parient																	

URBAN TOP 20

1	4	RENDEZVOUS Crazy David	Wildstar
2	5	STRAIGHT UP Chamie Moore	MCA
3	1	IT WASN'T ME Shaggy	MCA
4	2	COULD IT BE Jahiem	Divine Mini/Warner Bros
5	2	GET UR FREAK ON Missy Elliott	WEA
6	7	DANGER (BEEN SO LONG) Mystikal Feat. Nivea	Jive
7	3	THE GOOD LIFE Funkmaster Flex Feat. Faith Evans	Leaf
8	9	HEARD IT ALL BEFORE Somebody Anderson	Soulive
9	NEW	MY GETAWAY "Home" T-Boz	Waltkins
10	11	STILL BE LOVIN' YOU Damage	Coolltempo
11	13	MS. JACKSON Outkast	LaFace/Arista
12	15	OSHIE WALLY QB Finesse Feat. Nas & Bravettes	Columbia
13	5	HE IS THE ONE Teish D	EMI
14	7	BOW NOW (THAT'S MY NAME) Lil' Bow Wow	So So Def/Columbia
15	NEW	ODD AHK Kornatiens	Leaf/Epic
16	20	X 3 Richie feat. Snoop Dogg	LaFace/Arista
17	NEW	SO FRESH SO CLEAN Outkast	LaFace/Arista
18	15	SHIT ON YOU D12	Interscope/Polydor
19	15	DARLIN' Bob Seiner	Defected
20	10	STUTTER Joe feat. Mystikal	Jive

CLUB CHART TOP 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	9	2	INTO SPACE Plaything																	
	10	2	HOW U LIKE BASS? Norman Bass																	
	12	10	FLESH Jan Johnston																	
	4	11	SALSOU, NUGGET (IF U WANNA) M&S presents The Girl Next Door	frr																
	5	20	SOMETHING MAGIC Logique feat. Pash																	
	6	23	SO GOOD Electronic J																	
	7	6	FREEDOM Double 99																	
	8	22	WHO'S THE BETTER MAN Robbie Craig & Gerleaze	frr																
	9	3	GONNA WORK IT OUT/EVERY FACE Hi-Gate	frr																
	10	NEW	STRANGE WORLD Push	Inferno																
	11	2	FLY AHEAD Vincent De Moor	VC Recordings																
	12	7	NOW OR NEVER Tom Novy feat. Lima	Rulin																
	13	5	LOVE IN TRAFFIC Satoshi Tomiie feat. Kelli All	INcredible																
	14	18	HEAVY SOUL Rhythm Masters	Black & Blue																
	15	4	1 WANNA BE U Chocolate Puma	Cream																
	16	NEW	NEEDLE DAMAGE (THAT ZIPPER TRACK) DJ Dan	Duty Free																
	17	30	STANLEY (HERE I AM!) Airheadz	AM/PM																
	18	3	MUSIC IS MOVING Corina	Nukeaz																
	19	NEW	GHOSTS Tenth Planet	Conception																
	20	32	LITTLE SCARE Benjamin Diamond	Epic																
	21	NEW	ROCK DA HOUSE Teal Paf	VC Recordings																
	22	13	HAPPINESS Sound De-Zips	NuLife/Arista																
	23	17	IT'S ALRIGHT Filat feat. Miss Nellie Etison	Edel																
	24	13	STONED TRANCE Thermobee & Stratosphere	Duty Free																
	25	14	LOVING YOU Marc Et Claude	Positiva																
	26	3	DARLIN' Bob Seiner	Defected																
	27	15	CHILLIN' Modjo	Sound Of Barclay																
	28	15	FREE AT LAST Simon	Positiva																
	29	NEW	COMING HOME K-Warren feat. Lee-O	Go Beat/Polydor																
	30	NEW	DISCO DOWN House Of Glass	Azuli																
	31	25	POW POW POW Fontana feat. Darryl D'Bonnoau	Strictly Rhythm																
	32	16	FELINE Maurice	Distinctive Breaks																
	33	25	CONTAINER NO 2 Animated	Deviant																
	34	NEW	DON'T STOP MOVIN' S Club 7	Polydor																
	35	NEW	DO U WANNA GET SHAH	Virgin																
	36	39	2 LAB RATS LET US ON THE SEE SAW Monaco	Positiva																
	37	29	THE JOURNEY Cities Came	Positiva																
	38	34	BASS, BEATS & MELODY Brooklyn Bounce	Epic																
	39	33	FREE AT LAST Soul Deluxe	Champion																
	40	31	SHOW ME THE MONEY Architects	Go Beat/Polydor																

CLUB CHART BREAKERS

1	STATE OF PANIC Adam Dived	Addive
2	STAY WITH ME Virgoss	Eternal
3	OUT OF REACH Gabrielle	Go Beat/Polydor
4	HERE I COME Steve Haswell	Trade Life
5	BEFORE YOU LOVE ME Alsoop	Mercury
6	IT WASN'T ME Shaggy	MCA
7	DON'T LET ME BE THE LAST TO KNOW/STRONGER Brinley Spears	Jive
8	MUZIKZIM X-Press 2	Skin
9	STILL BE LOVIN' YOU Damage	Coolltempo
10	FATH ANTHEM Taylor	Fluential

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including remixes, Urban, Pop and Cool Cuts charts) can be obtained from MP3 website at www.djmusic.com. To receive the club charts in full by post contact Emma Plem - Joseph on tel: (020) 7400 8609

CHART COMMENTARY

by ALAN JONES

A s predicted last week, the latest Italian sensation, *Into Space* by Plaything scuttles to the top of the Club Chart, proving far too powerful for runner-up *Norman Bass*'s *How U Like Bass?*, which is more than 30% behind in second place. Based on Sheila B Devotion's classic disco single *Spoor*, in Space very nearly scored the double, as it also rocks 11.2 on the Pop Chart but was ultimately beaten by Virgin's new signing *Shah* and her debut single *Do U Wanna Get*. A promising new singer who has supported *Boyzone* on tour, *Shah* also plays violin and keyboards, and helped to write *Do U Wanna Get*, which explodes 15.4 this week...

The highest new entry to both the Club and Pop charts is *Strange World*, the latest trance sensation by *Push*. Debuting in a hurry at number 10 on both charts, it was previously promoted on the small (and thus rightly named) *Bonzai* label but has now been taken under *Inferno*'s wing. A powerful, melodic and insidious piece, it is a worthy successor to their earlier hit, *Universal Nation*. It only just managed to become the highest new entry on the Pop Chart however. *Grinching* up with a handful of points more than *Virgoss*'s *Stay With Me*, which is based on *Shakeapee Sister*'s number one hit *Stay... Poised* just outside the published charts, at number 21 on the Pop Chart and number 52 on the Club Chart, Russian singer *Alou*'s *Before You Let Me Go* is clearly a big Mercury priority. Another of those fendishly catchy Swedish songs, it arrives in a double-pack of mixes wrapped in a gatford sleeve - something of a rarity these days... After three weeks at number one on the Urban Chart, *Shaggy* is

dethroned by *Craig David*, whose *Renegadeous* is destined to be another smash. The most notable newcomers are *My Getaway* - a cut from the new *Rugrats* film by TLC's *T-Boz* - and *Oochie Wally*, the red-hot *QB Finesse* single, which has already been given a warm welcome by *Radio One*. Watch out too for the new *Outkast* single *So Fresh*. So clean, which arrives at number 17, joining their 13-week chart 1 rider. Ms. Jackson in the list.

POP TOP 20

1	19	DO U WANNA GET SHAH	Virgin
2	1	INTO SPACE Plaything	Manifesto
3	2	IN THE NAME OF LOVE Hannah Jones	Eastside
4	15	STANLEY (HERE I AM!) Airheadz	AM/PM
5	2	SOMETHING MAGIC Logique feat. Pash	Definition
6	3	LOVING YOU Marc Et Claude	Positiva
7	4	BASS, BEATS & MELODY Brooklyn Bounce	Epic
8	9	HOW U LIKE BASS? Norman Bass	Substance
9	2	FLESH Jan Johnston	Perfecto
10	10	STRANGE WORLD Push	Inferno
11	NEW	STAY WITH ME Virgoss	Eternal
12	4	THE LOVE NEVER ENDS Pip/Whi feat. Kelly Lorenz	All Around The World
13	3	OMNIA WALKER	Columbia
14	NEW	OUT OF REACH Gabrielle	Go Beat/Polydor
15	3	GONNA WORK IT OUT/EVERY FACE Hi-Gate	Incentive
16	5	CHILLIN' Modjo	Sound Of Barclay
17	NEW	DON'T LET ME BE THE LAST TO KNOW/STRONGER Brinley Spears	Jive
18	6	1 NEED YOU LeAnn Rimes	Capri/London
19	4	IT WASN'T ME Shaggy	MCA
20	7	RUNAWAY Hardin	Decca

Hanny

Pa' que te metas adentro

A new album, a new salsa sound from Cuba

Available now
www.hannorecords.co.uk

Sterns Distribution
 T 020 7388 5533
 F 020 7388 2756

E sales@sternsmusic.com



RECOMMENDED CATALOGUE NEW RELEASES

THE BEACH BOYS
 Little Dovey
 Dovey, All Night Long (Capitol)
 5315162, Surfer Girl/Shut Down 2.0 (5315152), Surf/Surf/Surf/USA (5315172), Today/Summer Days & Summer Nights (5315159)
 Reintroduced to the EMI catalogue after an absence of several years, these Beach Boys' "twelves" concentrate on the early years of the group, and are awash with smart tunes and sweet harmonies. Each CD is remastered, contains two complete albums plus a handful of bonus tracks and is accompanied by a detailed booklet.

MARVIN GAYE
 What's Going On (Motown)
 4400134042.
 Marvin Gaye's widely acclaimed CD of his magnum opus, What's Going On took soul music into uncharted territory and remains tremendously influential. The original album sold nearly 46,000 units last year, ranking 27th in the best-selling list as this newly-expanded version is sure to do even better. The 39-song, 36-minute album is backed by a further 26 tracks and two hours of music, with the original album followed first by a selection of alternate mixes and then by a live recording of much of the same material, all previously unreleased.

EDWIN STARR
 The Essential Collection (Spectrum)
 54449222. Gruff soul singer Starr is probably best known for his powerful peace anthem War, a vintage slice of funk that which is included here alongside his Seventies disco hits Contast and H.A.P.P.Y. Radio, and 14 other songs, most of which are perfectly acceptable and some of which are gems. It's what's not there that's — no Stop Her On Sight, no Hitline News and no Oh Happy, a minor US hit and perennial Northern Soul favourite.

CHRIS DE BURGH
 The Ultimate Collection: Notes From Planet Earth (A&M/Reprise)
 4908992. The Anglo-Argentinian funk troubadour is the first of artists who provokes extreme reactions, but his fans are likely to lap up this compilation, which updates his multi-platinum 1989 best of From A Spark To A Flame. Featuring hits such as Don't Pay The Ferryman, Lion In Red and A Spaceman Came Travelling, the album is slightly spoilt by the inclusion of non-album remakes and rarities, though the one new track — a duet with Sheryl Crow on the two Sides To Every Story — is a gem.

DISTRIBUTORS

- ABC - ABC Music (01) 231 2118
- ACE - ACE Music (01) 231 2118
- ADM - ADM Music (01) 231 2118
- AG - AG Music (01) 231 2118
- AK - AK Music (01) 231 2118
- AL - AL Music (01) 231 2118
- AM - AM Music (01) 231 2118
- AN - AN Music (01) 231 2118
- AO - AO Music (01) 231 2118
- AP - AP Music (01) 231 2118
- AR - AR Music (01) 231 2118
- AS - AS Music (01) 231 2118
- AT - AT Music (01) 231 2118
- AV - AV Music (01) 231 2118
- AW - AW Music (01) 231 2118
- AX - AX Music (01) 231 2118
- AY - AY Music (01) 231 2118
- AZ - AZ Music (01) 231 2118
- BA - BA Music (01) 231 2118
- BB - BB Music (01) 231 2118
- BC - BC Music (01) 231 2118
- BD - BD Music (01) 231 2118
- BE - BE Music (01) 231 2118
- BF - BF Music (01) 231 2118
- BG - BG Music (01) 231 2118
- BH - BH Music (01) 231 2118
- BI - BI Music (01) 231 2118
- BJ - BJ Music (01) 231 2118
- BK - BK Music (01) 231 2118
- BL - BL Music (01) 231 2118
- BM - BM Music (01) 231 2118
- BN - BN Music (01) 231 2118
- BO - BO Music (01) 231 2118
- BP - BP Music (01) 231 2118
- BQ - BQ Music (01) 231 2118
- BR - BR Music (01) 231 2118
- BS - BS Music (01) 231 2118
- BT - BT Music (01) 231 2118
- BU - BU Music (01) 231 2118
- BV - BV Music (01) 231 2118
- BW - BW Music (01) 231 2118
- BX - BX Music (01) 231 2118
- BY - BY Music (01) 231 2118
- BZ - BZ Music (01) 231 2118
- CA - CA Music (01) 231 2118
- CB - CB Music (01) 231 2118
- CC - CC Music (01) 231 2118
- CD - CD Music (01) 231 2118
- CE - CE Music (01) 231 2118
- CF - CF Music (01) 231 2118
- CG - CG Music (01) 231 2118
- CH - CH Music (01) 231 2118
- CI - CI Music (01) 231 2118
- CJ - CJ Music (01) 231 2118
- CK - CK Music (01) 231 2118
- CL - CL Music (01) 231 2118
- CM - CM Music (01) 231 2118
- CN - CN Music (01) 231 2118
- CO - CO Music (01) 231 2118
- CP - CP Music (01) 231 2118
- CQ - CQ Music (01) 231 2118
- CR - CR Music (01) 231 2118
- CS - CS Music (01) 231 2118
- CT - CT Music (01) 231 2118
- CU - CU Music (01) 231 2118
- CV - CV Music (01) 231 2118
- CW - CW Music (01) 231 2118
- CX - CX Music (01) 231 2118
- CY - CY Music (01) 231 2118
- CZ - CZ Music (01) 231 2118
- DA - DA Music (01) 231 2118
- DB - DB Music (01) 231 2118
- DC - DC Music (01) 231 2118
- DD - DD Music (01) 231 2118
- DE - DE Music (01) 231 2118
- DF - DF Music (01) 231 2118
- DG - DG Music (01) 231 2118
- DH - DH Music (01) 231 2118
- DI - DI Music (01) 231 2118
- DJ - DJ Music (01) 231 2118
- DK - DK Music (01) 231 2118
- DL - DL Music (01) 231 2118
- DM - DM Music (01) 231 2118
- DN - DN Music (01) 231 2118
- DO - DO Music (01) 231 2118
- DP - DP Music (01) 231 2118
- DQ - DQ Music (01) 231 2118
- DR - DR Music (01) 231 2118
- DS - DS Music (01) 231 2118
- DT - DT Music (01) 231 2118
- DU - DU Music (01) 231 2118
- DV - DV Music (01) 231 2118
- DW - DW Music (01) 231 2118
- DX - DX Music (01) 231 2118
- DY - DY Music (01) 231 2118
- DZ - DZ Music (01) 231 2118
- EA - EA Music (01) 231 2118
- EB - EB Music (01) 231 2118
- EC - EC Music (01) 231 2118
- ED - ED Music (01) 231 2118
- EE - EE Music (01) 231 2118
- EF - EF Music (01) 231 2118
- EG - EG Music (01) 231 2118
- EH - EH Music (01) 231 2118
- EI - EI Music (01) 231 2118
- EJ - EJ Music (01) 231 2118
- EK - EK Music (01) 231 2118
- EL - EL Music (01) 231 2118
- EM - EM Music (01) 231 2118
- EN - EN Music (01) 231 2118
- EO - EO Music (01) 231 2118
- EP - EP Music (01) 231 2118
- EQ - EQ Music (01) 231 2118
- ER - ER Music (01) 231 2118
- ES - ES Music (01) 231 2118
- ET - ET Music (01) 231 2118
- EU - EU Music (01) 231 2118
- EV - EV Music (01) 231 2118
- EW - EW Music (01) 231 2118
- EX - EX Music (01) 231 2118
- EY - EY Music (01) 231 2118
- EZ - EZ Music (01) 231 2118
- FA - FA Music (01) 231 2118
- FB - FB Music (01) 231 2118
- FC - FC Music (01) 231 2118
- FD - FD Music (01) 231 2118
- FE - FE Music (01) 231 2118
- FF - FF Music (01) 231 2118
- FG - FG Music (01) 231 2118
- FH - FH Music (01) 231 2118
- FI - FI Music (01) 231 2118
- FJ - FJ Music (01) 231 2118
- FK - FK Music (01) 231 2118
- FL - FL Music (01) 231 2118
- FM - FM Music (01) 231 2118
- FN - FN Music (01) 231 2118
- FO - FO Music (01) 231 2118
- FP - FP Music (01) 231 2118
- FQ - FQ Music (01) 231 2118
- FR - FR Music (01) 231 2118
- FS - FS Music (01) 231 2118
- FT - FT Music (01) 231 2118
- FU - FU Music (01) 231 2118
- FV - FV Music (01) 231 2118
- FW - FW Music (01) 231 2118
- FX - FX Music (01) 231 2118
- FY - FY Music (01) 231 2118
- FZ - FZ Music (01) 231 2118
- GA - GA Music (01) 231 2118
- GB - GB Music (01) 231 2118
- GC - GC Music (01) 231 2118
- GD - GD Music (01) 231 2118
- GE - GE Music (01) 231 2118
- GF - GF Music (01) 231 2118
- GG - GG Music (01) 231 2118
- GH - GH Music (01) 231 2118
- GI - GI Music (01) 231 2118
- GJ - GJ Music (01) 231 2118
- GK - GK Music (01) 231 2118
- GL - GL Music (01) 231 2118
- GM - GM Music (01) 231 2118
- GN - GN Music (01) 231 2118
- GO - GO Music (01) 231 2118
- GP - GP Music (01) 231 2118
- GQ - GQ Music (01) 231 2118
- GR - GR Music (01) 231 2118
- GS - GS Music (01) 231 2118
- GT - GT Music (01) 231 2118
- GU - GU Music (01) 231 2118
- GV - GV Music (01) 231 2118
- GW - GW Music (01) 231 2118
- GX - GX Music (01) 231 2118
- GY - GY Music (01) 231 2118
- GA - GA Music (01) 231 2118

FRONTLINE RELEASES

- 02 DOLLAR BILLION (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 03 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 04 AT THE PLAYERS (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 05 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 06 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 07 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 08 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 09 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 10 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 11 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 12 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 13 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 14 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 15 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 16 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 17 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 18 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 19 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 20 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 21 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 22 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 23 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 24 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 25 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 26 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 27 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 28 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 29 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 30 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 31 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 32 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 33 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 34 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 35 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 36 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 37 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 38 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 39 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 40 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 41 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 42 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 43 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 44 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 45 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 46 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 47 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 48 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 49 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 50 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 51 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 52 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 53 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 54 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 55 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 56 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 57 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 58 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 59 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 60 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 61 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 62 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 63 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 64 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 65 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 66 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 67 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 68 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 69 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 70 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 71 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 72 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 73 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 74 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 75 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 76 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 77 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 78 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 79 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 80 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 81 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 82 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 83 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 84 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 85 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 86 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 87 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 88 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 89 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 90 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 91 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 92 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 93 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 94 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 95 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 96 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 97 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 98 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 99 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 100 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150

REISSUES

- 01 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 02 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 03 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 04 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 05 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 06 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 07 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 08 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 09 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 10 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 11 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 12 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 13 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 14 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 15 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 16 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 17 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 18 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 19 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 20 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 21 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 22 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 23 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 24 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 25 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 26 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 27 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 28 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 29 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 30 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 31 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 32 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 33 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 34 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 35 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 36 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 37 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 38 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 39 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 40 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 41 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 42 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 43 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 44 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 45 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 46 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 47 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 48 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 49 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 50 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 51 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 52 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 53 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 54 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 55 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 56 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 57 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 58 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 59 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 60 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 61 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 62 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 63 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 64 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 65 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 66 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 67 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 68 THE GREAT ESCAPE (Various Artists) CD 5220 P 01 04 0416 6 50 150
- 69 THE GREAT ESC

RETAIL FOCUS: VIBES

by Karen Faux

Music multiples and supermarkets may be an unstoppable force when it comes to gobbling up mainstream sales, but Vibes is one modestly-sized indie store which does not wholly lament their rise to power. Manager Gordon Oakes believes that the resulting contraction in the independent and specialist retail markets has given the store an ideal opportunity to consolidate its strengths and make itself a hot destination for music lovers in Bury.

That is not to say that Vibes does not fare well with chart and new-release product. Oakes reports sensational business for Hear'Say this week while Shaggy, Muse, Westlife and Atomic Kitten are still flying out from previous weeks, its best-selling albums, on the other hand, better reflect its broad customer base with Eva Cassidy, Coltrane and the World Wrestling Federation Vol.5 all delivering robust sales.

"New acts are a priority for us and I think we do well with them because we cotton on to them a bit earlier than other stores around here," says Oakes. "Playing records in the shop and putting up posters really helps to drive



Vibes: pushing new acts through in-store exposure business and we have been delighted with recent sales for the likes of My Vitrol and Train Brakes, who have had this exposure."

Oakes has to be careful how he uses space in-store as there is not a great deal of room to play with. New singles and albums releases are given a good showing on a chart wall, while the store's central area is banked with double racks

WEB BRINGS NET BENEFITS

For the past week Vibes has had to function without the support of its in-store computer system which was custom-designed. Although telephone and fax ordering have proved efficient and not too time-consuming, Oakes realises how vital e-mail has now become for ensuring product information is up to date. "We always go to record company websites for catalogue, pricing and availability and e-mail our orders direct to the reps. Without that facility it is now difficult to keep business up to speed," he says.

For an extensive AZ and special campaigns section.

"We always have discount campaigns and like to ensure they are a bit more interesting than what is being offered elsewhere," says Oakes. "We were really pleased with the response for a recent Frank Zappa back catalogue campaign which offered three of his

albums for £20. I think it went down particularly well because his catalogue isn't often offered at such a low price."

For customers who like jazz, blues and folk there is a large range to browse through, while rock, metal and indie music continue to be Vibes's most profitable area of business. "Fortunately there are a lot of good acts coming through on the rock/metal side and this is giving the genre a new lease of life," says Oakes.

While Oakes is happy with the way business is progressing he would like to see the price problem of parallel imports resolved. "Stores who bring product in cheaply can afford to lower prices and make it hard for stores like us to compete," he says. "While the major record companies seem to be trying their best they are in a Catch 22 situation. They can't reduce their prices but at the same time they need stores like us to be healthy and in a position to support their product."

Vibes, 3 Princess Parade, Bury, Lancashire BL9 0N. Tel: 0161 764 3013, e-mail: vibesrecords@ukonline.co.uk

IN-STORE NEXT WEEK (from 26/3/01)



Windows – Gorillaz, Crazy Town, "2001 Chart Cuts" with CDs at £9.99; **In-store** – Take A Girl Like You, Jemima Price, Gaterasher, Neil Finn, Sampled Vol.2, Crazy Town, Jim White, Manic Street Preachers, The Offspring, Damage, Sade, Big Bud, Daft Punk, Rubino, Gorillaz, Aerosmith, Colin Dale, Renegade Sound, 28 Days, Snow Patrol, My Vitrol, four CDs for £20; **Press ads** – Neil Finn, Aerosmith, Sampled Vol.2, Damage, Gorillaz, Crazy Town, The Offspring, Rubra, Big Bud, Colin Dale, Renegade Sound, Bent, Snow Patrol, My Vitrol



In-store – Annual Spring 2001, Gorillaz, Gaterasher, Shaken Not Stirred, Hear'Say, MTV Select, Rod Stewart



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



Listening posts – Talvin Singh, Manic Street Preachers, Daft Punk, Divine Comedy; **In-store** – two-for-£22 offer including Eva Cassidy, three-for-£18 offer, two-for-£10 offer



In-store display boards – South, Philadelphia Soul, Affie, Clearlake, Jori Huulkonen, I Am Kloot, Wagon Christ, Astrid



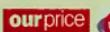
In-store – Manic Street Preachers, Hard House Nation, Ricky Martin, Talvin Singh; **Press ads** – The Offspring, Nick Cave, Calexico, Gay David, At The Drive-In, Craig David



Singles – M&S, Faith Hill, Architects, Bee Gees, Vincent De Moor; **Albums** – Jemima Price, South, Talvin Singh, Colin Dale, Buddha Beats, Jahem; **Windows** – The Annual Spring 2001, Hear'Say; **In-store** – Gorillaz, Rod Stewart, Gaterasher



Album – Rod Stewart; **Windows** – Gorillaz; **In-store** – best-selling CDs for £6.99, Kinks, The Annual Spring 2001; **Listening posts** – Shaun Colvin and Nick Cave



Singles – Architects, Avulsanches, Britney Spears, Manic Street Preachers; **Windows** – Crazy Town, Chante Moore, Hi-Gate; **In-store** – Lonyo, Bee Gees, Ocean Colour Scene, Jill Scott



Selecta listening posts – J Raws, Y4K, Big Boss Man, Captain Soul, Gnac; **MO recommended retailers** – Gary Moore, Michael Messer, Francoiz Breut

Peter Dinklage, Hugo Largo, Pendragon, Gitterhouse Artists



Windows – Tower sale, Rod Stewart; **Listening posts** – Luis Delgado, Joey Negro, Big Bud, Xzibit, Spooks, Beady Belle, Rae & Christian, Lowgold, My Ruin, MC Conrad



Windows – "Spring Cleanout" campaign, Avulsanches, Bee Gees, Britney Spears, Change Moore, Crazy Town, Gorillaz, Hear'Say, M&S, The Annual Spring 2001; **megastores**

In-store – Crazy Town, Gaterasher, Gorillaz, Hear'Say, Matthew Jay, The Annual Spring 2001, Nick Cave, Ruby, Talvin Singh; **Press ads** – Spring campaign, Ash, Bruce Springsteen, Emma Bunton, Feeder, Hear'Say, M&S, Talvin Singh, Technation



Singles – Britney Spears, Crazy, M&S; **Albums** – Rod Stewart, Gorillaz; **In-store** – Manic Street Preachers



In-store – Manic Street Preachers, Rod Stewart, Daft Punk, New Woman 2001, Hear'Say with free poster, Hard House 3, Manic Street Preachers, Ultimate Soul Collection

ON THE SHELF

ANDY CRICK,
manager, Andy's Records,
Colchester, Essex

"Business is going superbly at the moment and we are managing to increase our year-on-year business every month. I reckon it's all down to personal service which puts us ahead of our competitors in the town. We employ people in the store who have a genuine love of the product, so it is not that hard to achieve."

New releases have been very good for us. Hear'Say have broken all records and I can well believe that they are on course to sell 500,000 units by the end of the week. Personally I don't think the record is that good but it just goes to show what hype can achieve."

Our other big sellers have been The Divine Comedy, Daft Punk and the Detones. We're still selling a lot of jazz and folk, and because this area is my own bag I try to keep it as good as it gets. We sell a lot of classic artists like Dave Brubeck and Miles Davis, and maintain extensive back

catalogue. Our policy across all genres is to stock six different albums rather than six of the same one.

Our current sale offering four CDs for £20 or £5.99 each encompasses all the major labels' mid-price titles and it is certainly encouraging customers to buy in bulk. That way they often pick up on new things and come back for more. It's a good way to build momentum. We've also shifted a lot of classical four-CD boxed sets at £5.99 which represent great value. Our classical department is widely praised as the best in Colchester."

Another area that is booming for us is metal and it seems to be the new rock'n'roll. Limp Bizkit, Green Day, Papa Roach and older acts like Napalm Death have been walking off the shelves. We've got staff here who are really into the music and know what they're talking about so they can keep the momentum going."



ON THE ROAD

SHAY DARE,
BMG field sales team supervisor for
S West, S Wales and S Home Counties

"In recent weeks the foot-and-mouth crisis has had an impact on business with many shops adopting a drop-off in customers from local rural areas."

Apart from this, I've been pleasantly surprised by the level of sales achieved during the traditionally quiet period since Christmas. Business has been boosted by a strong January campaign, followed by a successful drive for the Brits and the humungous selling of Dido album. My do's next single, Thank You, is released in May so this is a project which promises to be ongoing.

At the moment we are gearing up for Mother's Day and the TV advertising for the double album Elvis Presley's Greatest Hits. These ads will also alert fans to the fact that The Live Greatest Hits arrives on the racks on March 19. This will be followed by his live, limited-edition single Suspicious Minds, which has come together nicely with a promo video. Strong radio and press coverage bodes very

well for sales.

I am currently working on our new TV compilation brand, Urban Music, and its first release, **Muscle: The Definitive Hits Collection**, is getting a good reception. We're also benefiting from the fact a number of our acts are on tour. **Disturbed** have recently supported Marilyn Manson and this week I am pre-selling the new single, **Voices**. We're expecting this to provide a renewed push for the album. **The Sickness**. Another of our acts, **Shea Seger**, is supporting Toploader on their tour this month while Dido begins a tour in April. Meanwhile, **Westlife** are still busy on the road.

On Arista I am currently talking to my accounts about a new R&B album, **112's** Part 3, and also pre-selling **Mars Venus** from **Koffee Brown**. Looking further ahead there is a single coming in May from **Faithless** which is a teaser for their new album **Outrospective**. **Morcheise**, **Foo Fighters** and **Steely Dan** are doing great business on the back of the

THE PRICE IS RIGHT FOR SOUL, JAZZ AND FUNK REISSUES

As the demand for classics grows, reissue labels are giving more care and attention to their releases, writes Johnny Chandler

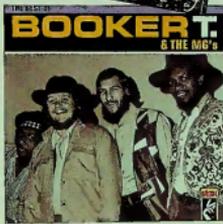
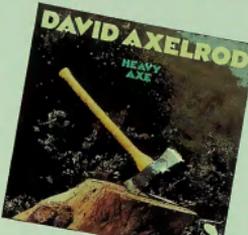
Saturated by original new sounds, bombarded constantly with all-time album charts and catalogue-plundering soundtracks and intrigued by the origins of the dusty samples which underpin any number of today's hits, it is hardly surprising to find the music-buying public looking back to its own youth and beyond in search of a new second-hand musical thrill. Inevitably soul, funk, reggae and jazz, great swathes of which have been "lost" for years on end amid myriad poorly-funded, fan-instigated labels, provide one of the richest seams for both avid collectors and open-minded dabblers. The dogged A&R policies of independent catalogue companies, coupled with the increasingly diligent archive operations of the major labels, ensure that every month sees another wave of essential reissues and rarities come blinking out into the light.

Former journalist, label owner and original instigator of the UK Motown fan club Dave Godin says: "truly worthwhile cultural artefacts, even if they were totally ignored when first created and launched, will eventually come to be recognised as valuable contributions to human understanding and enrichment." The success of his Deep Soul Treasures series on Kent bears out his belief that "the things that really matter in life always have to be confirmed with conviction. And soul."

Whether it is the original early Sixties R&B cut that provided the inspiration for a Beatles chart-topper or the long-forgotten disco classic currently the subject of a cover version, there is nothing like demand to stimulate supply. Indeed, a quick glance at the racks in any High Street store confirms that the reissue market for jazz, funk and soul on CD, vinyl is thriving. As for compilations, the market is rapidly reaching saturation.

Naturally, at full price the emphasis is on quality, and in this respect companies such as Strut, Soul Jazz, Harmless and BBE, with their highly-focused releases, have started competing with the old hands such as Ace and Demon/Westside (now part of MCI), which set the precedents for reissues way back in the Seventies. The result of this activity has been to underline that it is no longer good enough to throw together a Best Of, commission some second-rate artwork and expect the punters to turn in an orderly queue.

Union Square, the company founded in 1992 by former MCI managing director Peter Shack to put out mid-price and full-price releases through imprints Mانتaca (world), Ocho (funk) and Metro (reggae), is happy with the shift. "Customers are now looking for well thought-out releases," says Union Square director of marketing Steve Bunyan. "They enjoy reading over the accompanying photos and seeing the sleeve notes. It is all part of the experience, and that suits us because we want to put out albums we're proud of."



It involves extra effort but we're happy to run the extra mile in pursuit of quality." It is difficult to imagine the work that goes into such compilations, but clearance specialist Steve Linden outlines some of the issues. "It can be fraught with problems, especially in the case of small, long gone labels, because tracing the rights can prove so hard. Luckily as a kid I was always a fan of Inch High Private Eye, and it is part of the buzz when you finally track someone down for a track they recorded 30-odd years ago."

Of the majors, Universal, Warner and Sony, whose reissues policies have all come in for criticism in the past, are now taking the time to present their seemingly endless catalogue as attractively as possible. It is no small task either, but by employing music fans and, more often than not, abandoning the straight jewel case CD format, catalogue specialists are furnishing the market with some highly entertaining releases.

Funk
The use of late-Sixties and early-Seventies funk and soul samples by contemporary hip-hop and R&B acts has generated a surge in demand for the original tracks. The quest to find the most obscure items has also meant that all manner of rarities have been thrown out into the marketplace. As good a mid-price introduction to the funk as any are Dr John's Gris Gris (Warner



CD7567804372) and In The Right Place (Warner CD7567803602), recorded with the Meters. Equally collectible are Booker T & The MG's Best Of (Ace CD7567803623), featuring the late Sixties output from Cropper, Dunn, Jones and Co, and Eddie Harris' jazz-infused take on the genre, I Need Some Money (Warner CD7567807812).

One-time Curtis Mayfield protégé, the late Baby Huey, has The Baby Huey Story (Sequel NEBCD405) racked again after many years confined to the collectors scene, while Parliament - The Early Years (Deepbeats DEEPM023) offers a great introduction to George Clinton's pre-Funkadelic escapades. The Politicians' Psycho-Souls-Funkadelic (Sequel NEMCD44) continues the theme. Compilation-wise, Stone Cold Funk (MCI MCCD337) offers a fine low price selection for a first-

timer or seasoned fan, while The Shrine: Afrobeat (Ocho CD003) takes its inspiration from Nigeria to bring 12 slices of the country's particular brand of Afro-funk. Meanwhile, Clinton and his Funkadelic outfit's 1971 opus Maggot Brain (Westburn CDSEW002) retains its idiosyncratic appeal. Alternatively, at low price, Ultimate Funkadelic (MCI MCCD307) focuses on the group's biggest and later-period hits.

For the more selective punter, Ghetto: Misfortune's Wealth by The 24-Carat Black (Ace CDSE090) should pay attention. Originating from 1973, five copies of this Stax offshoot label release on Enterprise



made it to these shores and original copies do not charge hands for much less than £100 these days. Producer David Axelrod, the subject of much attention in recent times due to his influence on stalwarts of labels like Mo' Wax - which is currently preparing a new album from him

'Truly worthwhile cultural artefacts will eventually be recognised as valuable contributions to human understanding' - Dave Godin

'It involves extra effort but we're happy to run the extra mile in pursuit of quality' - Steve Bunyan, Union Square

Crimson and Columbia still on top

based around some old, unissued recordings — is another artist whose original break-laden and string-scored soundscapes fetch silly prices, making Heavy Axe (BGP/Ace CD06GPM124) a thoroughly useful stock title.

After the success of the movie and Isaac Hayes' score for *Shaft* (Ace CDSE0021) blaxploitation movies were flying out of the US. The Best Of Blaxploitation (Southbound/Ace CDSE00224) brings together nine tracks culled from such movies, while Don Julian's original 1973 score to *Savage!* (Southbound/Ace CDSEWM114) complements the byline "On the streets or on the sheets, he's a savage!" should have some punters sweating.

Soul

Straddling the line between funk and soul are New Orleans' Neville Brothers, whose *Tell It Like It Is* (MCI MCD022) offers a fine low-price selection from two great artists. Equally impressive soul releases from the same MCI stable, and again retailing at £5.99, include comprehensive selections from Al Green with *True Love* (MCD0278), Dobie Gray's *Out On The Floor With The In Crowd* (MCD0384), The Impressions' *Check Out* (MCD0360), The Four Tops' marvellous, yet underrated post-Motown material, collected together on *The Best Of The ABC Years* (MCD0340) and original rappers The Last Poets' *Banx, Rhyme & Revolution* (MCD0311).

MCI sales and marketing director Danny Keene is keen to stress the company's philosophy. "We want to introduce people to music styles they're curious about but wouldn't want to risk paying full price for. Naturally we want them to trust the brand and keep coming back."

With the current resurgence of interest in all things Northern Soul, the racks are a minefield for the uninitiated, with countless cynical selections appearing from all quarters.

MCI's success in this area illustrates Keene's philosophy at work. "We put together a various artist set called *Northern Soul Floorshakers!* (MCD0236) drawn from numerous catalogues we had access to and got it stocked in a wide variety of outlets," he says. During the past four years it has sold 40,000 copies, while the follow-up *Cooler Shakers!* (MCD0319), has shifted a further 25,000 units in three years. Big In Wigan (Kent/Ace CDKEM129) continues the theme, with 20 quality tracks available for the £9.99 price tag.

This gives rise to another problem, namely that of long-lost master tapes, but technical advances have meant that using original vinyl copies for sound sources is no longer a major problem. Also retailing for less than £10 is the excellent Tamta

For the most part, last year saw the status quo maintained at the summit of the mid and low-price charts, with *Crimson* emerging once again as the leading budget label, EMI triumphing once again as the leading corporate group in the same sector and Columbia cementing its position as the biggest-selling mid-price label. Only the mid-price corporate chart witnessed a change of leadership, as Universal superseded EMI, capturing a strident 21.8% of the market with almost 3.3m sales.

Meanwhile Virgin, RCA and Polydor helped to turn the mid-price label Top 10 on its head, climbing to second, third and fifth positions respectively from last year's fifth, sixth and ninth. Columbia remains unassailable in the top spot, however, with an 8.9% market share and 1.34m sales — more than twice as many as Virgin, its nearest competitor.

In the world of budget corporates, Demon finishes its first year as an unified group in second place, taking 13.3% of overall sales with 3.6m units — more than 300,000 more than third-placed Universal, but almost a million fewer than EMI.

Motown Connoisseurs (Spectrum 544 426-2) release, another 20-track selection compiled by original Northern soul DJ, Richard Spearth. Indeed, the Motown vaults are finally being handled with care thanks to Universal's Spectrum imprint. Worthy titles include Brenda Holloway's *Greatest Hits & Rarities* (554 4712), the

Marleettes Essential Collection (554 8592) and Kim Weston's *Hits & Rarities* (554 5132). Other notable mid-price soul releases worth racking include Terry Callier's *The New Folk Sound Of...* (Ace/BGP CD06GPM 101),

Cymande's afro-folk tinged take on the genre *The Message* (Sequel NEMD0304), Tony Joe White's *Best Of* (Warner 9362-45305-2), Holland-Dozier-Holland's *Why Can't We Be Lovers* (Castle CMBDD046) and Curtis Mayfield's *Back To The World* (Sequel NEMD067). Curtis (Sequel NEMD0965) and Lavel (Sequel NEMD400) albums. All are essential.

Jazz

Sneered at by many in the wake of punk, jazz was handed a credibility-restoring lifeline by the mid-Eighties club scene. The realisation that a host of albums from the early Seventies were laden with sample-worthy breaks had a lot to do with it, and a whole new generation of listeners was granted an entry point as a result.

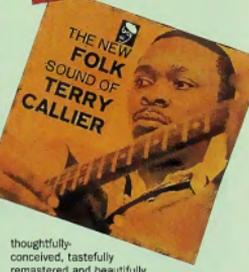
YEAR-END 2000 MARKET SHARES: MID-PRICE



YEAR-END 2000 MARKET SHARES: BUDGET



"We want to introduce people to styles they're curious about but don't want to risk paying full price for" — Danny Keene, MCI



Since then, fantastic treasures have been uncovered, while established classics continue to sell at levels new acts can only dream of. More so than in any other genre, jazz releases of late have been

thoughtfully conceived, tastefully remastered and beautifully

Planet Media

The Spring Release

50 NEW TITLES



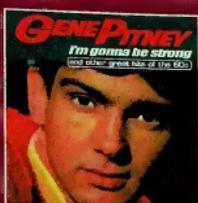
Above selections are from our current range of 100 Titles
Planet Media & Entertainment (uk) Ltd. 14 Harley Street, London, W1G 9PQ Call Planet Media Sales on: +44 (0)20 7291 0350 or Fax: +44 (0)20 7323 9372 or email: sales@pmeuk.com

Select A Winner



TOM JONES
She's A Lady
SELCD551

Includes the hit singles, *Daughter Of Darkness*, *I (Who Have Nothing)* and *Delilah*. Tom Jones at the peak of his powers.



GENE PITNEY
I'm Gonna Be Strong
& Other Great Hits..
SELCD558

Featuring *24 Hours From Tulsa*, *Only Love Can Break A Heart*, *Just One Smile* and other 60s' classics.



JIMMY PAGE
Guitar For Hire
Various Artists
SELCD580

Compilation featuring many of Page's finest early performances with a selection of Beat Group hopefuls recorded for the Pye and Immediate labels.



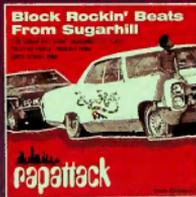
SOUL OF A WOMAN
Various Artists
SELCD574

A collection of perennial hits from Jennifer Rush, Freda Payne, Phyllis Nelson, Deniece Williams, Dionne Warwick, Bonnie Tyler and many more.



SMALL FACES
Lazy Sunday
SELCD522

Post-mod "best of" collection with chart smashes *Itchycoo Park*, *Tin Soldier*, *Lazy Sunday* plus highlights from their ground-breaking No. 1 album *Ogdan's Nut Gone Flake*.



RAP ATTACK
Various Artists
SELCD585

A great compilation defining the roots of rap. Includes *Rapper's Delight* by The Sugarhill Gang and classics from Grandmaster Flash & The Furious Five and Trouble Funk.



BILLY CONNOLLY
The Big Yin
SELCD552

A collection of Billy Connolly's hilarious & irreverent performances from the mid-70s which catapulted him to comedy superstar status.



GOLDEN AGE OF GOSPEL
Various Artists
SELCD584

Boasting many rare recordings, this stunning collection features gospel legends Dorothy Love Coates, the Staples Singers and the Original Five Blind Boys of Alabama.



castle
select

Relaunch 2nd April

For the latest Castle Select catalogue, call Customer Services on 0800 326 4376 or email us at: info@sanctuaryrecords.co.uk

Castle Select is a label of Sanctuary Records Group Ltd.

299 Berwell Business Park, Leatherhead Road, Chessington, Surrey KT9 2NY
Tel: (020) 8974 1021 - Fax: (020) 8974 2674 / 2680 - UK Sales and Customer Service Tel: 0800 326 4376
Export Sales Tel: +44 20 8974 3658 - Sales Fax: (020) 8974 3708 - www.sanctuaryrecordsgroup.co.uk

packaged. The results are frequently stunning, retaining much of the warmth of the original vinyl issues.

"The quality at mid-price needed to rise, so we've spent a great deal of time finding original sleeves and artwork and then presenting them for single albums in digi-pack form," says Florence Halfon, managing director of the recently-launched Warner Jazz label. "There's a threat to all the new releases in terms of the presentation but it doesn't detract from the original designs. I felt that to be a key issue, together with the need to re-master from the analogue tapes."

Notable Warner mid-price titles retailing at £9.99 include the 2 on 1 series that includes Ella Fitzgerald's *Ella/Things Ain't What They Used To Be* (CD9362478752), Sergio Mendes' *The Great Arrival/The Beat Of Brazil* (CD8122754402) and the Chico Hamilton Quintet's *With Strings Attached/Three Faces Of Chico* (CD9362478742). Excellent taster compilations from Warner at low price include

Latin Dance Party Vol 1 (Latin Grooves) (CD9548385692), *Vol 2* (1960s Boogaloo) (CD9548386982) and *Vol 3* (1970s Funk) (CD9548386992). With the emphasis on quality dance cuts from such luminaries as Mongo Santamaria, Ray Barretto, Charlie Palmieri and Eddie Harris it is no surprise that vinyl editions are available. Likewise the equally fine mid-priced Right On! Series, boasting a broad definition of jazz.

Brimming with well-sampled originals and unusual fare from major names including Chet (For What It's Worth) and Ella Fitzgerald (Get Ready), *Vol 1* (CD9548378052) and *Vol 2* (CD9548384002) are worth considering as regular stock items.



Sony, too, has hundreds of titles retailing at £9.99, of which Art Blakey's *Drum Suite* (4809882), Herbie Hancock's *Sextant* (CK64983), *Man Child* (4712352) and *Headhunters* (CK65123), *Jaco Pastorius*'s eponymous debut (EK64977), Miles Davis' *Tribute To Jack Johnson* (4710032), *Bitches Brew* (CK65774) and *Theolonius Monk's*

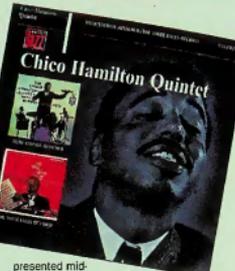
'The quality at mid-price needed to rise' — Florence Halfon, Warner Jazz

Straight No Chaser (CK64886) are all worth investigating.

Reggae

Regarded by many as something of a minefield, not least because of the nature of many of the terms upon which recordings were originally undertaken, reggae has often been poorly treated in the re-issue stakes. Currently enjoying a sustained revival, thanks in part to Soul Jazz's excellent full-priced *Dynasty* series, which now regularly notches up sales in excess of 20,000, demand is again fuelling supply.

At mid-price there are countless titles available. Among the best are MCI titles including Delroy Wilson's *Cool Operator*



(MCCD281), *The Very Best of Toots & The Maytals* (MCCD332), various artist collection *Top Guns From The Top Deck* (MCCD372), *The Prime Of Mickey Dread* (MCCD343), *The Prime Of Horace Andy* (MCCD 02) and *Jimmy Cliff's The Messenger* (Metro METRCD027). Elsewhere Castle weighs in with *Desmond Dekker's The Israelites* (MCCD233) at low price, while Metro through Union Square stays close to the classics too with *Reggae Chartbusters* (METRCD011), a well-

presented mid-price release. For sheer volume, however, the 48-track, four-CD *Reggae Essentials* (Beachwood ESTCD002) takes some beating. His rub shoulders with acknowledged classics and the odd overlooked gem and, while there is no information to pull the listener into the genre further, there can be few complaints about the musical selection.

introducing...

Jazz in Paris

historic recordings made in France

- The Parisian love affair with Jazz continues
- A new range of 49 monumental recordings that made Jazz history the length of the River Seine
- Now available at a very special price, superbly researched, remastered and presented in fabulous digipaks
- Includes dates from Louis Armstrong, Chet Baker, Sidney Bechet, Art Blakey, Donald Byrd, Dizzy Gillespie, Stéphane Grappelli, Michel Legrand, Oscar Peterson, Django Reinhardt and many more

Dealer prices:
 Individual titles - £3.65
 Complete 49CD range in set - £145.00
 (catalogue number 5207772)

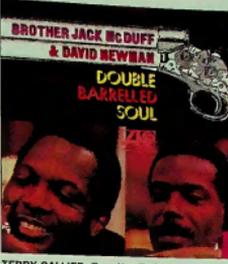
To order contact your Universal Classics & Jazz Sales Rep or the Universal Order Desk TEL: 0990 310 310 or FAX: 0990 410 410

UNIVERSAL CLASSICS & JAZZ
 CITANES

MID/LOW
18
TO FOLLOW...

EARL HINES: Paris One Night Stand (Universal 548 207 2) 16 tracks, four of them previously unreleased, showcase this jazz pianist live in 1957 as he appeared to be entering the twilight years of his career. After much evolutionary work in the Twenties, Thirties and Forties, Hines was considered a spent force by the time of this recording. Indeed, although the critical spotlight had left him, it is evident here that his musical talent was fully intact. Doubters were conclusively silenced during a series of New York concerts in 1964, but that is another story.

VARIOUS: La Linea, Future Latin Beats (Manteca MANTCDD024) Focusing on recent Latin-inspired sounds from such talents as Orishas, Bloque and Ozomatli, Manteca continues with its well-conceived compilation series. A great number of the fine artists included here would challenge the most resolute obscurist, but with a retail price of around £7.99, therein lies its strength. Inspiration does not have to break the bank.



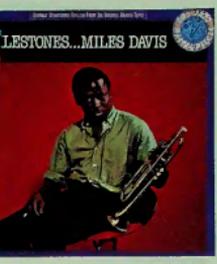
TERRY CALLIER: Turn You To Love (Warner 755026032) By all accounts Callier's spell at Warner in the late-Seventies was not an altogether happy one, even if it did produce two albums. Looking back, the Sixties soul/folk pioneer could be forgiven for feeling out of touch: punk had been and gone and disco was dead, so this album, recorded amid a period of global musical transition, could not have been easy. But this forthcoming re-issue stills delights. Sign Of The Times is gritty post-disco jazz-funk but the nugget has to be the reworking of his own soul classic, Ordinary Joe.

MILES DAVIS: Milestones (Sony CK85203), Jazz At The Plaza (Sony CK85245), Newport '58 (Sony CK85202), Round About Midnight (Sony CK85201) If he was still alive Davis would have been 75 this May. Something of a child prodigy, by the age of 18 he was landing his peerless tone to Charlie "Bird" Parker's band. Also an accomplished keyboard player, Davis had recorded or undertaken live work with most of the giants of jazz by the time he developed an addiction to heroin in the early-Fifties. By '57, when he teamed up with arranger Gil Evans, he was



clean and his profile in jazz circles was as high as it would always be. Recorded during this particularly fertile period, Milestones is a classic, as is Round About Midnight. Currently still selling upwards of 30,000 albums a year in the UK, expect much press coverage around his birthday, as well as a two-and-a-half hour TV documentary over Easter.

VARIOUS: Yo Yo 70's Jazz, Soul & Funk Rarities From The Old School (Castle CMRCD 104) Focusing on great names from the Fifties and Sixties including Jimmy Reed, Lionel Hampton and Don Covay, this selection is culled from the catalogues of Versatile/Canyon and reflects on how these old hands tackled the onslaught of funk in the early-Seventies. With their backgrounds in blues and jazz, inevitably it is a thoroughly dirty affair, but no less musically adept for it. Reed's Funky Funky Soul is as rough as it gets, but Hampton's Raunchy Rita gives gritty soul singer Covay a run for his money.



LEE PERRY (JUNGLE LION)

NEWMAN: Double Barreled Soul (Warner Jazz 8122735212) Originally a piano player, a youthful McDuff finally hit the road in 1954 playing bass. Three years of touring took their toll and, after a brief period of self-doubt, he made the transition to the Hammond organ. McDuff's time spent playing bass live proved more

MID WITH FULL QUALITY
PRICE PRICE PRICE



CDSEK 091



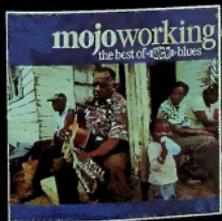
CDCEM 729



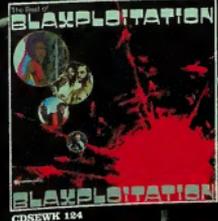
CDSEWM 098



CDSEWM 098



CDCHK 064



CDSEWR 184



CDSEK 184

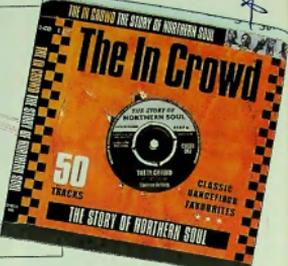
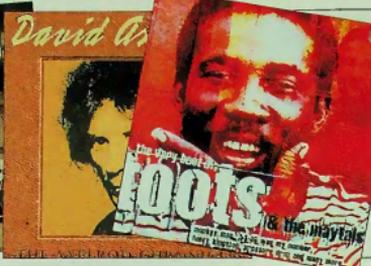


CDSEWM 098



Ace Records Ltd • 42-50 Steele Road • London NW10 7AS
DISTRIBUTION BY PINNACLE

Our latest full colour catalogue, containing over 2500 full and mid-price releases, are free call us now for your copy 020 8455 1311



than advantageous when it came to the complex keys and bass pedals of the Hammond, and he emerged as one of the instrument's most sensitive and industrious players. Between 1960 and 1968, when this LP was recorded, he released more than 20 albums, of which Double Barreled Soul is among the best. **DONALD BYRD: Byrd In Paris (Universal 833 394 2)** Universal's new Jazz In Paris series resurrects this 1959 live recording from one of the greatest exponents of bebop jazz. Always a "head" among his peers, he's devoted as much of his life to teaching music as he has to playing it. Possessing a rich and beautiful tone, Byrd is unquestionably one of the most lyrical jazz trumpeters of our times. This set, recorded in Paris shortly before he decided to decamp to Europe to further his learning, will not disappoint fans.

VARIOUS: The In Crowd (Sanctuary CMED0 049) Released at the end of last month, this double-CD set brings together no fewer than 50 classics of the Northern Soul genre. With sleeve notes by compilers Mike Ritson and Stuart Russell, who wrote

the book of the same name, *The In Crowd* is a clue-up and well-sequenced affair. Taking in tracks from both the Sixties and Seventies, there is absolutely no filler here and it offers perhaps the best introduction to the UK's most enduring club scene. **FLORENCE BALLARD: The Supreme (Spectrum 544 5172)** More Motown magic from Spectrum, this time from the troubled vocalist whom Diana Ross ousted from arguably the greatest girl group of all time. Ballard was devastated when she was supplanted by Ross as the leader of the Supremes in 1967 after a series of flop singles. Ballard was replaced by Cindy Birdson, and spent years locked in legal action with Motown before dying of heart failure in 1976. This is her only solo album, recorded in the late-Sixties. It is one for historians. **VARIOUS: Dazzle Me!!! (Castle CMRCD)** Drawn from the US label De-Lite, the 15 slices of Disco here represent some of the scene's biggest hits. Tom Moulton's 1979 remix of 'The Carstairs' Northern Soul favourite *It Really Hurts Me Girl* is worth the price of entry alone, and while Coffee's

Casanova is probably one of the disco scene's worst (and biggest) hits, there are quality tunes from the Street People and The Rhythm Makers. **HERBIE HANCOCK: Fat Albert Rotunda (Warner Jazz 93624 75402)** One of only three albums the keyboard master recorded for Warner, this entirely self-penned seven-track outburst from 1969 scores from the start and there's no let-up. Long sought-after by funk and hip-hop collectors, not least for the track *Wiggle Waggle*, which was sampled heavily back in the early-Nineties, Fat Albert Rotunda presents a fantastic hybrid of jazz, soul and funk. It is accomplished, accessible, awesome. **VARIOUS: 100% Soul (Castle 3-CD Box Set)** Wedding reception favourites from Shalamar, Sylvia and Crown Heights Affair nestle happily alongside more discerning recordings from Holland-Dozier-Holland, Laura Lee and The Showstoppers, making this a medium to up-to-joint through Sixties soul and Seventies disco. High on nostalgia and filled with party tunes, do not be surprised if this sneaks its way into a

few travel bags this spring and summer. **VARIOUS: The In Crowd — The Ultimate Mod Collection 1958-67 (4-CD Box Set) (Universal MOD001)** This lush 100-track set with 64 page book is crammed full of some of the period's best music, anecdotes, information and solid pictures. Sixties US soul from premier league players including Marvin Gaye, James Brown and The Impressions sit alongside The Small Faces, The Attack and The Creation. Painstakingly assembled, this could be the final word on Britain's first youth cult. **DAVID AXELROD: The Axelrod Chronicles (Ace/Fantasy FCD 96852)** In production terms, think Phil Spector and the Beach Boys circa 1966-67. In terms of comparable soundtrack composers, consider John "Bond" Barry and Lalo Schifrin at their respective peaks. Spice all that together and you are halfway to the world of David Axelrod. With his willingness to play with form and an emotional sense that knew no boundaries, this masterpiece from 1974, to which eight bonus tracks have been added, is an aural delight.

Cool Soul and Jazz from



Audio Book & Music Company Limited,
Please contact the sales department for a full catalogue
tel: 020 8236 2310 • fax: 020 8236 2312
e mail: sales@abmlabel.co.uk





UNIVERSAL MUSIC PUBLISHING

Universal Music Publishing owns or administers more than 700,000 copyrights from headquarters in Los Angeles and offices across 32 countries. Our writers and artists span ABBA to Alanis Morissette, Bon Jovi to Leonard Bernstein, Björk to Andrew Lloyd Webber, and include The Cranberries, Ultravox, Beautiful South, Massive Attack and many, many, more besides. As a dynamic member of a global group of companies, Universal Music Publishing is poised to grow from strength to strength with enthusiasm, style - and great music.

UK COPYRIGHT ASSISTANT

London

Take the initiative - not just orders!

We're looking for someone with a real passion for getting copyright right to take on this busy, high potential role which reports directly to the UK Copyright Manager.

Take on the challenge and you'll use your excellent interpersonal skills, eye for detail and organisational flair to manage a variety of copyright issues. Responsibilities will include sourcing song information, UK registrations and song implementations and varied administration relating to releases, covers and Film/TV scores. Liaison

with other Universal departments and various organisations both in the UK and abroad will be a major feature of the job.

You should possess plenty of energy and initiative, as well as very good database and PC skills. Previous copyright experience is a must, preferably gained in a music, publishing or similar environment.

If you're looking to build your experience and take on a bigger role in copyright, this opportunity could be just the move your career needs. Please forward your CV, including current salary details, to:

MATTHEW WALLACE HUMAN RESOURCE DEPARTMENT
UNIVERSAL MUSIC INTERNATIONAL LTD
 8 St James's Square London SW1Y 4JY
 Email: matthew.wallace@umusic.com



GROUP MANAGEMENT ACCOUNTANT £37,000 - £44,000 + benefits

Leading Independent Entertainment Co - ACA

Reporting to the group financial controller

- Preparation of monthly management accounts
- Production of yearly budgets and quarterly re forecasts, extensive liaison with divisional directors
- Management and supervision of the group purchase ledger
- Assisting the group financial controller in the preparation of group consolidated accounts
- Assisting the group finance director with ad hoc projects

MANAGEMENT ACCOUNTANT £32,000 - £35,000 + study + benefits

Independent Music Group - CIMA Finalist

Reporting to the group controller

- Production of the financial and management accounts
- Extensive liaison with key budget holders
- Sales and label analysis

£20,000 + study + benefits

ACCOUNTS ASSISTANT

Major Record Label

- Responsible for all aspects of sales and purchase ledger
- Assisting in the preparation of monthly management accounts
- Ongoing development on internal controls and procedures

Please forward curriculum vitae to **Gabrine Lamphée**
 at g solution, 90 Long Acre, London, WC2E 9RZ.
 email: gabrine@g-solution.com



LONDON SYDNEY AUCKLAND

APPOINTMENTS CALL DAISY ON:
020 7940 8605

Central London

Technical Manager

WHITFIELD STREET
Recording Studios

Whitfield Street Recording Studios is one of the leading recording and mastering facilities in the UK and is a subsidiary of Sony Music Entertainment (UK) Limited. It's equipped with the very latest consoles (Neve, SSL), analogue/digital multi-track recording machines, workstations (Sadie, Scopes, ProTools), PC/Mac-based (networks and systems), and vintage cutting lathes. It is a first-class studio operation with three recording studios, 8 post-production suites and duplication and archiving rooms attracting a wide range of Sony Music and other label's artists from Texas, Madonna, Sir Andrew Lloyd Webber, All Saints, Travis, The Beautiful South, Ronan Keating and Vanessa Mae included.

It will be down to you to make sure that all our clients are able to work at any time. You will lead a team of Technical Engineers providing round the clock service and be responsible for the ongoing maintenance, service and repair of all equipment. But far from simply taking a reactive role, you'll also be expected to keep abreast of technical developments in the business, appraise new audio and multi-media equipment as it comes onto the market and explore integrated new PC-based technology and systems.

It's a hands-on role that calls for a solid track record in the technical maintenance of up-to-date studio equipment along with previous management/supervisory experience. Knowledge of advances in music technology and the ability to picture the recording studio of the future will be key. A customer-focused approach will need to be balanced by the ability to work effectively with colleagues at all levels.

Please write with full CV and salary expectations to Jackie McGee, HR Manager, Sony Music Entertainment (UK) Limited, 10 Great Marlborough Street, London W1S 2LP.

Sony Music

Legal and Business Affairs Manager

Central London - 5 years ppe

V2 is seeking an experienced music industry lawyer to join its head office in central

London which oversees all the international operations of the group. You should have an in depth knowledge of all types of recording industry agreements. The role requires an excellent communicator who can offer advice on a wide variety of international commercial issues including intellectual property, e-commerce, property, employment and competition law matters. You will need to be able to give practical commercial advice under tight time pressure to all levels of management across the business throughout the world. The position offers an exciting opportunity to join a fast growing company at the forefront of the music business. Computer skills are essential and language skills would be helpful.

Please send a detailed CV together with details of current salary, daytime contact number and email address by email to: Fran.Banfield@v2music.com quoting subject heading: MW: Group Business Affairs Manager.

Legal and Business Affairs Assistant

V2 is seeking a bright, enthusiastic self-motivator with a "can do" attitude to assist in legal and business affairs department.

You will be an excellent communicator, commercially focussed, flexible multi-tasker who is able to work under pressure in a fast-paced demanding environment. The role would suit a recently qualified lawyer or paralegal with a strong law degree and music industry experience. Knowledge of, and an interest in, entertainment and media law and or rights based transactions will be of benefit. There will be scope to develop the role with time.

Please send a detailed CV together with details of current salary, daytime contact number and email address by email to: Fran.Banfield@v2music.com quoting subject heading: MW: UK Business Affairs Assistant.



APPOINTMENTS



ORGANISED, CREATIVE,
DETERMINED, TEAM PLAYER,
PUNCTUAL, ENTHUSIASTIC,
PATIENT, POSITIVE, REALISTIC,
COMPUTER LITERATE, EYE FOR
DETAIL, PROFESSIONAL?

In which case your application is sought for the position of **Video Label Manager**. For this significant position we are looking for a self-motivated and resourceful individual to join an expanding department where your knowledge of Video & DVD will be broad. You will be expected to oversee the development of our Video & DVD labels. You will be the focal point of a label's desire to sell Video & DVD and for that you will be comfortable co-ordinating the marketing and selling process and analysing sales figures.

Please apply in confidence stating your personal details, experience and salary expectations.

Alan Jones, General Manager,
Pinnacle Vision, Electron House, Cray Avenue, St. Mary Cray,
Orpington, KENT, BR5 3RJ. Tel: 01869 899016.
e-mail: alan.jones@pinnacle-vision.co.uk

International Music Exporter requires INTERNATIONAL SALES PERSON

Previous sales experience combined with excellent communication skills in order to maintain, manage and expand diverse international account base. The ideal candidate must be a dynamic, self motivated individual with a keen interest in all types of music. Language skills are preferable. Salary negotiable depending on experience. If you think you have the necessary skills and enjoy a challenge, please send your CV to:

Roma Muccio, Windsong International, Electron House,
Cray Avenue, St Mary Cray, Orpington, Kent BR5 3RJ,
or email on : roma.muccio@windsong.co.uk

Executive stress? For some light relief visit...

www.WorldsGreatestLover.com

A&R Manager, Dance label. Proven artist development experience & comprehensive knowledge of UK Dance scene. £30k.

Finance Director, Indie/Media/Music Industry. To take rapidly expanding co to next level. Exp. of group environment & consolidated accounts. Share & Share Options.

Music Supervisor, Dance. A forward thinker to supervise artist content. Extensive A&R contacts in UK Dance scene & track record in chart compilations. £35k.

Product Manager/Label Manager, Indie. To create & implement cutting edge marketing strategies at hugely successful dance label. £30k.

Studio/Office Manager. High profile post production facility requires individual with previous bookings/administrative experience. £15k.

Royalties Assistants. We are currently recruiting within the industry for assistants with at least 12 months experience within royalties or accounts. £25k.

Music PA's & Receptionists. We have a variety of exciting roles within clubs, studios, and management for support staff at all levels. £15-25k.

• This exciting market has 4 positions/roles available • London • W1H 3JL
020 7480 9102 020 7480 7312



KEY ACCOUNTS MANAGER

Universal-Island is one of the 3 main pop labels within the market leading Universal Music UK. Recent successes include 3 BRIT awards for U2 and Sonique, plus a Number 1 single for Shaggy, and hits for DJ Luck and MC Neat, Nelly, Angelic and Semisonic. With up-coming new releases from Ocean Colour Scene, Stereo MC's and Talvin Singh, plus classic artists in the shape of Stevie Wonder, Cat Stevens and Bob Marley, Universal-Island is a company that combines exciting new projects plus classic catalogue from the MCA, Island and Tamla Motown labels.

An exciting opportunity has arisen for a talented, innovative and energetic individual to join our Sales Division as a Key Accounts Manager.

Responsible for maximising Universal-Island's sales and market profile, you will have at least 3 years' experience of working in a fast moving environment within a relevant discipline for example sales or retail. You will bring with you the ability to forge lasting relationships at all levels and excellent interpersonal skills.

A keen interest in music goes without saying and being an active team player, self-motivated and well organised come naturally. You will also be comfortable working under pressure in this fast moving environment.

If you feel that you can make a positive contribution to Universal-Island, please send a full CV (including current remuneration details) to Sarah Jones, HR Manager, Universal Music UK Ltd, 1 Sussex Place, Hammersmith, London W6 9XS.
Or email sarah.jones@umusic.com

Closing date for applications: 1st April 2001.



THE RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

EXEC PA £30,000
Polished and diplomatic exceptional industry PA to support Chameleon. Irresponsible sales including abroad. Major

STAR PA £20,000
Intelligent and versatile PA to support entrepreneurial music entertainment director at cutting edge TV co.

CREATIVE SERVICES MANAGER £32,000
Accomplished manager to co-ordinate artwork, designers, distribution and a music team. Major.

STUDIO CO-ORDINATOR £20,000
Autonomous role for excellent administrator with proven experience of working in A, B & R or studio bookings. Classical post-production house.

ROYALTIES MANAGER £26,000
Natural with new systems and people management to be responsible for all accounting of Royalties. Publishing

JNR PRESS OFFICER £14,000
Bags of enthusiasm and initiative to instantly forge new relationship as JNR press officer. Indie.

Permanent and Temporary
Music Resourcing
handle
020 7569 9999



LEADING INDEPENDENT GROUP SEEKS

ROYALTY MANAGER

Candidate will need extensive practical knowledge of music publishing royalties and to work as part of a small and flexible team to tight deadlines.

Counterpoint, Excel and Access experience an asset. Excellent career opportunities. London location, salary negotiable.

Please send detailed CV with daytime contact number to:

Box No. 84, Music Week,
4th Floor, 8 Montague Close,
London SE1 9UR

TELESALES - ROCK AND POP

Reporting to the Rock and Pop album buyer, this position will involve pre-selling of new release and catalogue album imports to an established customer base of multiples and independents.

The successful applicant is likely to either be in a similar role with another importing company, or be a buying position in a large music store environment. Comprehensive music knowledge is essential along with determination and confident telephone manner.

Applicants should live within the London postal districts.

Please send, fax or email your CV to:
Greg Warrington, Sales Director,
Arabesque Distribution,
Network House, 29-39 Stirling Road, London W3
Tel: 020 8993-5966 Fax: 020 8993-1396
E-mail: greg@arab.co.uk

Fantastic Copyright Roles!

Clearance, a great role in the music copyright. This has at least 18 months experience in similar position - another publisher or collections society. Fantastic opportunity to work in the music industry. Long term role as well as job satisfaction.

Temp/Perm Temp!

We have two music industry roles for career ranges with 50 years, self packages, varied, flexible, flexible! These positions would be perfect for individuals who are flexible, capable, quick and confident. A self-motivated person who can work in a music industry.

Dual PA Role

This is a great dual PA role, working under the head of A&R and one other senior level. This is a great role for individuals who are flexible, capable, quick and confident. A self-motivated person who can work in a music industry.

Music PA!

Bring 10 years of experience in Music Copyright - ideal for the 2nd job with music. This is a great role for individuals who are flexible, capable, quick and confident. A self-motivated person who can work in a music industry.

A&R Co-ordinator!

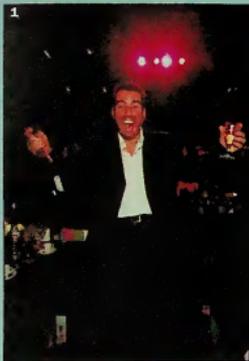
Chief of operations for the music business. This is a great role for individuals who are flexible, capable, quick and confident. A self-motivated person who can work in a music industry.

If you are interested in any of the above please call Career Moves on 020 7569 9999. Email: sarah.jones@umusic.com

Career moves

FOR THESE POSITIONS AND MORE CONTACT:
Tel: 020 7569 9999 • Fax: 020 7434 0247
careermoves@umusic.com • www.careermoves.co.uk

Sutherland House - 5-6 Argyll Street - London W1D 1AD



As host **JONATHAN ROSS** so accurately depicted, it was the annual gathering of many hundreds of the UK music industry's finest, but – as he noted – “by the end of the evening Nigel Lythgoe will have got it down to five”. Thankfully for Polydor’s **PAUL ADAM** (1) and the rest of the throng at London’s Grosvenor House Hotel for the *Music Week Awards* last Thursday, he didn’t have to offer up his interpretation of Baby One More Time to end up celebrating by the finish. Going by this, could Sallor’s Severities hit A Glass Of Champagne be Hear Say’s next cover? Dooley offers you value for money: with Zomba and Universal TV we present two winners for the price of one (2): live’s **SOPHIE FLAXINGTON**, Zomba’s **STEVE JENKINS**, five senior label manager **TINA WISBY**, senior creative manager **TIM SMITH**, EUK commercial director **RICHARD GREENE** and top compilations company Universal TV’s managing director **BRIAN BERG**. On a girls night out (3) are *Glamour* magazine’s **DEBORAH JOSEPH** and Mercury Records press officers **SAM WHITE**, **LOUISE MAYNE** and **JUDY SHAW**. This man (4) reckons his team are the guv’ners. As East West’s **DAMIAN CHRISTIAN** challenged all comers, though, his colleagues sensibly covered behind a card. Vanessa Feltz in another Red



Nosa Day fundraiser? (5). No, this is Virgin Records’, ahem, glamorous **MICHAEL LONEY**, who raised around £1,000 for Comic Relief for this stunt. And in case you’re wondering, the underwear is not his own. Loaned on the night for his impromptu stage invasion, the bra and panties belonged to two different Abbey Road employees. Dooley will spare their embarrassment by not naming them. Don’t panic. Unlike Russell Crowe, there’s been no kidnapping attempt on **PETER “GLADIATOR” REICHARDT**. He had to dash off but he’s here in spirit (and spirit) with EMI Music Publishing colleagues **MIKE SMITH**, **TOM BRADLEY** and **GUY MOOT**. Their expressions say it all.

Remember where you heard it: You had to be there, as **Jonathan Ross** opened last Thursday’s *MW Awards* with a typical display of **barbed wit**. Among his targets: **Hear Say** (“Britain’s answer to a pub quiz question in 18 months’ time”) and **Billie**. On the subject of the Innocent, he pondered why **Chris Evans** had bothered to give her a car when she cannot drive – “Though one of you f*****s gave her a microphone and a record contract”...The host with the most did, however, spare a thought for those about to collect awards. “Don’t get a **Judy Finnigan**,” he warned. “Don’t get **fat and marry** an arsehole”...One of the most **joyful cheerers** on the night was Pinnacle chief

Steve Mason when his outfit won best **music sales force**. So agitated was sales director **Chris Maskery** that he hadn’t slept for the previous **four nights**. Meanwhile, Mason should be able to **catch up** all the sleep he wants as he’s departing on a **six-month sabbatical**. “After 25 years of building up the business, it’s in **good shape** so it’s a good opportunity to have a **rest**,” he says. Expect him to work down his **20 golf handicap**... Finally, a **big shout** out to CB, who left her **handbag** behind after the **MWA 01** show. Luckily events director **Louise** “Honest As The Day Is Long” **Stevens** got her hands on it first. Louise is contactable on 020 7940 8592 if you want it back... Earlier in the week it was the **annual EMI long-service dinner** at the Grosvenor House Hotel with 16 staffers celebrating 160 years

between them – that’s a **10-year stretch** each for those of you without maths – and another three who’ve managed to **stick it out** for an impressive 20 years at the company. Dooley salutes – admin man **Graham Terhorne**, finance whizz **Debbie Crompton** and repoman **Mike Tate** – the EMI three score. Other **decade** people include Parlophone’s head of radio promotions **Kevin McCabe** and its managing director **Keith Wozencroft**... Still much **head scratching** over at BMG as **Hasse Breitholtz** and his team ponder the **finer details** of their restructuring, let alone the new office layouts. One person set to get new **responsibilities** is **Ian Dickson**, who Dooley hears will resume his role overseeing all the company’s **international exploitation**... It’s **V Vs V**, as one universal online property looks set to be folded into another... It seems **Radiohead’s** US label Capitol is taking **no chances** when it comes to ensuring its new **Amnesiac** album is a success. It was launched at **SXSW** last Thursday with not one, but **three separate playbacks**... Speaking of **SXSW**, even the BPI’s **lunchtime reception** couldn’t shake off the current **foot and mouth crisis**. “Did anyone else have to get **sprayed down** at the airport or was it just **Jonathan Shalit**?” asked BPI’s **Sarah Roberts**... A **double whammy** of Parisian talent – **Mellow and Tahiti 80** – proved to be one



Three venues, six bars, and all types of music. But, this isn’t the **French Quarter** in New Orleans. It’s **Mara Street**, in London’s **EB** and the capital’s newest music spot, **OCEAN**. The 3,700 capacity, latest gizmo, venue opened last Thursday night to a blaze of publicity and a full head count of powerbrokers, including a beaming culture secretary **CHRIS SMITH**. They’d also booked one of the hottest tickets in town – the reformed **Soft Cell**, who laid down a storming set. “Ohhhhhh, **Tainted Love**”. And the forthcoming attraction list just gets better. Four nights of **Fun Lovin’ Criminals** followed by **Sizzix** and **Brand New Heavies** with MTV’s **Five Night Stand** booked in for April 17.

Broadcast to the world



with Dēmon

Broadcast audio and video from your website with
Demon Internet's streaming media

Trial 2 audio/video streams with our **free** 30 day Internet access*

Call **0800 027 0550**

www.demon.net for Web Server Hosting • Leased lines • Broadband (ADSL)

Dēmon

For when the Internet gets serious



Demon Internet part of Thus™ plc telecommunications

*excluding call charges. **Internet Magazine December 2000 Top 30 ISP survey. Results based on Internet Magazine employees responses on overall quality of installation, performance, value for money and technical support.