



NEWS: The success of **BOB THE BUILDER** has prompted the BBC to sign an international deal with Universal
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NEWS: Having played the last date on his European tour, **CRAIG CRAVD** now aims to crack the US
International 6



ARTIST FOCUS: With a dance-influenced sound, **DEPECHE MODE** return with their new album *Exciter*
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FOR EVERYONE IN THE BUSINESS OF MUSIC

31 MARCH 2001

musicweek

Foot and mouth crisis hits live music circuit

by Mary-Louise Harding

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

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

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



Sonique: Homelands gig in doubt

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

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

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

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

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



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

Kennedy set for Classical Brits return

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

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

British car manufacturer Rover has

been secured as the new sponsor for the event, while ITV is lining up a 75-minute highlights programme to be reworked in a Sunday night slot on June 10. This is 15 minutes longer than the first crop of acts announced for the second-annual event at London's Royal Albert Hall on May 31, with Decca signings Russell Watson and Angila Georgey also lined up to perform.

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

See Classical round table, p25

Impulse group hit as liquidators move in

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

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

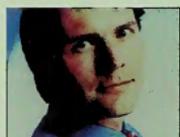
Meanwhile, retail trade body Bard has released its first details of the number of people employed in UK music retailing. According to its newly-published yearbook, a total of 5,643 shops sold music in the UK last year - of which 509 were specialist chains, 2,273 multiples, 974 indies and 1,587 supermarkets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

MTV adds seventh channel

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

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

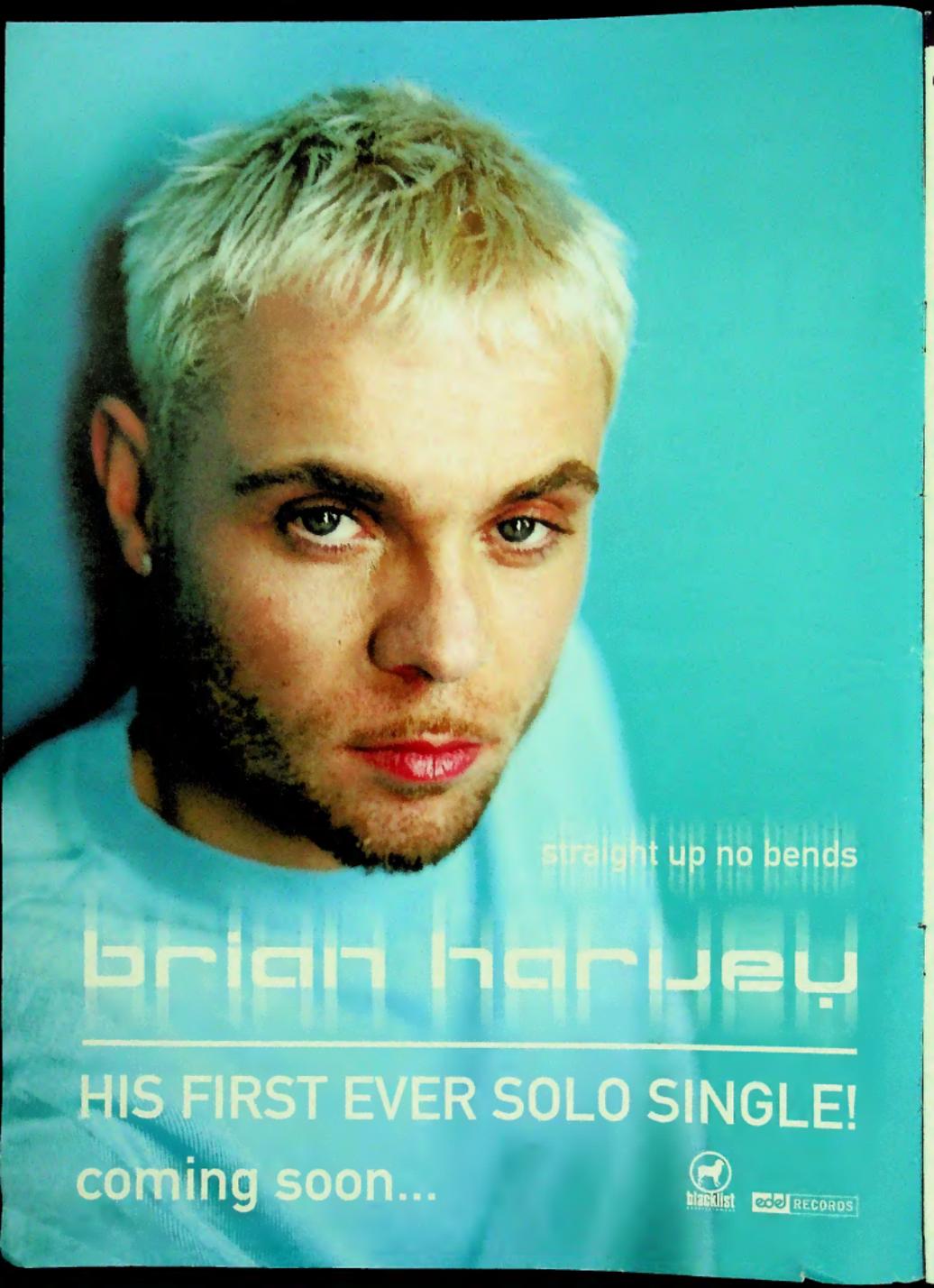
Meanwhile, from May 1 VH1 Classic is to be overhauled so that its daytime output will target a predominantly female audience with "mood-based" programming under



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

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

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

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

straight up no bends

brian harvey

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COO RECORDS



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

Boy George set to star at Music Radio Conference

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

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

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

counterfeiter in record SENTENCE

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

PAPA PHILLIPS DIES, AGED 65

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

DREW TAKES ON V2 ROLE

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

NORMAN VICTORIOUS IN 007 CASE

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

NAPISTER FACES NEW COMPLAINT

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

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

by Robert Ashton

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

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

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

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

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

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



Bob The Builder, global potential

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

Urban adds Universal Music UK

CIN takes first step in move to include download sales

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

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

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

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



Averelec: chart recognition key

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

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

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

Report shows indies alternative funding

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

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

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

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M W COMMENT

PLANNING AROUND THE FMD CRISIS

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

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

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

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

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

Ajax Scott



by Andrew Stewart

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

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

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

Music Choice Europe tipped to buy iCrunch

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

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

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

Music Choice and iCrunch declined to comment.

Warner Unites classical at London headquarters



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

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

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

Staler and José Cura.

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

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

THE restructure sees sales divided into specialist teams

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

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

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

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

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

WEBBO

RADIO'S SHAME FOR NOT PLAYING EVA

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

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

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

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

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

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

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

Jon Webster's column is a personal view

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

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

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



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

Party In The Park secretes live TV slot

Easter, he adds he is very keen to line up some performances totally exclusive to the day.

"One of the highlights for me last year was the dust between the Backstreet Boys and Elton John because it was unique for the event and hopefully we can have a few more this year," he says. Meanwhile, Capital Radio's board is looking at a trading statement last Thursday in which forecast revenue for the six months to March 2001 to have risen by 8%. It predicted like-for-like revenues to increase by 2%, noting the expected rises would be below the level the group indicated in its AGM trading statement in January because of a slowdown in the UK advertising market.

MUSIC WEEK 31 MARCH 2001

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



Reactions to release first album including video mixing software

by Steve Hemsley

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

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

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



Ash: fans to create own "promos"

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

esting stills," says Infectious label manager Nigel Adams.

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

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

Vital's regional seminars aim for unified initiative

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

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

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

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

newsfile

VIRGIN BEGINS EASTER SALE

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

BABY ALBUM TO INCLUDE WEB LINK

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

MERCEDES SUPPORTS A-HA WEBCAST

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

TOP DIS GO LIVE ON THE NET

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

WIPPET AND CANTAMETRY UNITE

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

MOBY

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

THIS WEEK'S BPI AWARDS

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

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change on 2000
Popstars (Sat 18.45)	7,958	n/a
Top Of The Pops*	5,237	0.6
Top Of The Pops 2*	9,001	-11.6
CDUK*	2,479	49.3
SMY*	9,270	28.7
The Paps! Chart*	1,455	-13.0
Top Of The Pops Plus	1,239	n/a
Live And Kicking	949	-31.4
Popworld	456	n/a
The Hit List	518	n/a

*combined titles

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

Fullon poaches top Sony executive

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

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

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

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

"The idea is to help agencies and



Woodward: now head of Fullon

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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news file

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

NAEPSTER MAKES ITSELF FELT

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

CULT FRONTMAN COMMENTS ON SXSW

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

INTERSCOPE DRAWS THE CROWD

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

PRO TOOLS: GIFT OR CURSE?

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

PEPE DELUXE GO DOWN WELL

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

UK'S CATHERINE TAN PERFORMS

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

HIGH SPIRITS...

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

HANSON RETURN TO SXSW

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

Veteran comebacks steal show at SXSW despite wealth of new acts

by James Roberts

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

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

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

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



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

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

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

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

of her management career.

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

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

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



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

The bands who fired up the 2001 SXSW festival in Austin

COSMIC ROUGH RIDERS MAKE ONE OF BIGGEST UK IMPRESSIONS

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

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

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

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

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

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

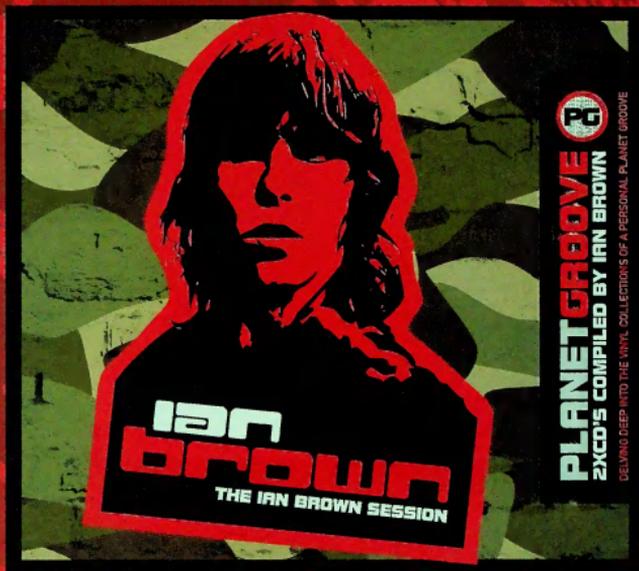
Though signed to Poplains in the UK, the act are as yet unpublished and without a US record deal. Judging from their SXSW reception - and the fact that several US labels are now flying over to see their upcoming UK tour - that situation looks likely to change soon.

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

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PLANETGROOVE 2

DEPECHE MODE

Uprifting sounds set to revive chart appeal

by James Roberts

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

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

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

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

Recorded between London, New York and

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

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

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



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

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

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

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

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

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

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ROBERT LIVINGSTON

Perseverance works for reggae independent

by Ajax Scott

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

The 42-year-old certainly learned well, because when he touched down in London last week he was helping to promote a record that is shaping up to be one of the biggest international hits of the year. With Shaggy's *Hotshot* album and his third single, *Angel*, both sitting at Number One in the US, the artist's lead single was Top Five across Europe last week and has already sold 2m copies in the UK alone. Meanwhile,

Livingston was also in town to conduct a series of meetings with senior Universal executives following his striking of a distribution deal for his Big Yard Music Group operation with MCA earlier this month. This will help launch international solo careers for the likes of Shaggy collaborators Rikrok and Rayvon.

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



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

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

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

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

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

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

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

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

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

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

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RETAIL FOCUS: QUANTUM

by Karen Faux

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

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

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



Taylor, 'knowledge is all'

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

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

QUANTUM'S VINYL TOP 10

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

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

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

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

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

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

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



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



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



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



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



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



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



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



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



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

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



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



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

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

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

ON THE SHELF

PETER LOCKE

Koch sales rep for Scotland and the North East



ON THE ROAD

MATT SWINDELLS

manager, Virgin Megastore, Hull

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

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

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

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

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

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

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

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

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

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

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

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

TOP 75

Pos	Last	Title	Artist	(Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
1	1	PURE AND SIMPLE	Polymer	8705262/870604 (U)	Parlophone	7712
2	3	IT WASN'T ME *	MCA/Un-Island	155922/MCC50247 (U)	Stoneshop/Island	7712
3	2	UPTOWN GIRL *	RCA	74321/841850/1431/84184 (EM)	Mercury	7712
4	4	WHOO! AGAIN *	Innocent	SINX2/24/SINX2 M (U)	Mercury	7712
5	5	MR WRITER	V2 VVR	5015388/5015353 (3M)/P	Mercury	7712
6	6	CLINT EASTWOOD	Parlophone	CDR 6552/TCR 6552 (U)	Parlophone	7712
7	7	TEENAGE DIRTBAG *	Columbia	670962/670964 (TEN)	Columbia	7712
8	8	RENDEZVOUS	Wilderstar	CXWLD/36/CAWLD/36 (BMG)	Mercury	7712
9	9	I'M LIKE A BIRD	Dreamworks/Polygram	453182/453045/9194 (U)	Mercury	7712
10	10	I WANNA BE U	Cream/Parlophone	CDREAM/130M/130M1 (U)	Parlophone	7712
11	11	STILL BE LOVIN' U	Coastango	CDCCDS 3557/CDCCD 355 (E)	Mercury	7712
12	12	BEST FRIENDS FOREVER	BBC Music	89522/WMS5 80384 (U)	BBC Music	7712
13	13	I NEED YOU	Curb/London	CURB/60/CURB/60 (TEN)	Curb	7712
14	14	ALWAYS COME BACK TO YOUR LOVE	Chrysalis	CHRY 50752/50752A (U)	Chrysalis	7712
15	15	WANT YOU BAD	Columbia	6709252/6709254 (TEN)	Columbia	7712
16	16	MS JACKSON	LaFace/Arista	742113/6227/742113/6228A (BMG)	Arista	7712
17	17	NOBODY WANTS TO BE LONELY	BBC Music	89522/WMS5 80384 (U)	BBC Music	7712
18	18	THE STORM IS OVER NOW	Capitol	5216/8216/91184 (P)	Capitol	7712
19	19	MR D	Independent	ISOM 48M/S/ISOM 48CS (TEN)	Independent	7712
20	20	HERE WITH ME	Cherry/Arista	742113/742113/742113/233A (BMG)	Arista	7712
21	21	SHIT ON YOU	Interpol	4974962/4974964 (U)	Interpol	7712
22	22	GIRLS DON'T SUGAR	Virgin	52052/52052 (U)	Virgin	7712
23	23	PARADISE	Curb/London	CURB/60/CURB/60 (TEN)	Curb	7712
24	24	Kaci	Epic	670072/670070A (TEN)	Epic	7712
25	25	AMERICAN DREAM	Rain/Rain	15CSD/RULIN 15MS (VIV)	Rain/Rain	7712
26	26	THINK ABOUT ME	Mercury	74321/841850/1431/84184 (EM)	Mercury	7712
27	27	PIANO LOCO	Island/Un-Island	CD 773/C5 773 (U)	Island	7712
28	28	DANCING IN THE MOONLIGHT	Capitol	5216/8216/91184 (P)	Capitol	7712
29	29	PLUG IN BABY	Mushroom	MUSH 89CDS/MUSH89MS (3M)/P	Mushroom	7712
30	30	HE LOVES U	Puff Daddy/Arista	742113/742113/742113/233A (BMG)	Arista	7712
31	31	FEELS SO GOOD	Virgin	52052/52052 (U)	Virgin	7712
32	32	WACK ASS M*	Innocent	SINX2/24/SINX2 M (U)	Mercury	7712
33	33	ROLLIN'	Interpol	4974962/4974964 (U)	Interpol	7712
34	34	HEY	Relentless/Demand	RELENT 3CDS (3M)/TEN	Relentless	7712
35	35	THE BEST THING	Columbia	670962/670964 (TEN)	Columbia	7712
36	36	FREE AT LAST	Positive	CDTV 152/152 (E)	Positive	7712
37	37	THIS YEAR'S LOVE	East West	EW 228C/228C (TEN)	East West	7712

Pos	Last	Title	Artist	(Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
38	28	THE LADYBOY IS MINE	East West	EW 228C/228C (TEN)	East West	7712
39	35	JADE	Atlantic	ATLANTIC 6709252/6709254 (TEN)	Atlantic	7712
40	24	PUSH IT ALL SIDE	Mercury	AAT 008A/AT CS8 (U)	Mercury	7712
41	NEW	NOW ALWAYS AND FOREVER	B Unique	BUN 0002X/04 (U)	B Unique	7712
42	NEW	AS I SAT SADLY BY HER SIDE	Mute	CDMUTE 243 (U)	Mute	7712
43	6	LAST ROOST	Dreamworks/Polygram	453182/453045/9194 (U)	Mercury	7712
44	7	STUTTER	Parlophone	CDR 6552/TCR 6552 (U)	Parlophone	7712
45	6	DANCE WITH ME	Atlantic	ATLANTIC 6709252/6709254 (TEN)	Atlantic	7712
46	37	DIRTY BEATS	Talkin Loud	TLCD 53 (U)	Talkin Loud	7712
47	34	TRUE LOVE NEVER DIES	All Around	WORLD 0002/0002A/0002B 240 (AMG)	All Around	7712
48	NEW	LOOKING IN	East West	EW 228C/228C (TEN)	East West	7712
49	6	BACK HERE	Telstar	CDGAS 3186/CDGAS 3186 (BMG)	Telstar	7712
50	3	COU IT BE	Wagner	WAGNER 80372/WMS5 80374 (U)	Wagner	7712
51	19	WHY DO YOU KEEP ON RUNNING	HEBS	HEBS 1 (M)	HEBS	7712
52	20	25 MILLS 2001	Wonderboy	WBV025/WBVC025 (U)	Wonderboy	7712
53	21	I CAN DENY IT	Atlantic	AT 308C/AT 0096C (TEN)	Atlantic	7712
54	4	SO WHY SO SAD	Mercury	6709252/6709254 (TEN)	Mercury	7712
55	5	NO MORE	Columbia	6709252/6709254 (TEN)	Columbia	7712
56	12	TOUCH ME	Kismet/Arista	742113/742113/742113/233A (BMG)	Arista	7712
57	12	DELIVER ME	Multiple	CDMUTE 243 (U)	Multiple	7712
58	18	CAN WE FIX IT *	BBC Music	89522/WMS5 80384 (U)	BBC Music	7712
59	4	TENDER HEART	Mercury	572402/572404 (U)	Mercury	7712
60	21	I CAN CAST A SPELL	Abelation	CDABELON 1/CDABELON 1 (AMG)	Abelation	7712
61	6	THE NEXT EPISODE	Interpol	4974962/4974964 (U)	Interpol	7712
62	RE	NOT THAT KIND	Epic	670072/670070A (TEN)	Epic	7712
63	RE	CHASE THE SUN	Virgin	52052/52052 (U)	Virgin	7712
64	5	SHUT UP AND FORGET ABOUT IT	Arista	742113/742113/742113/233A (BMG)	Arista	7712
65	6	POP YA COLLAR	LaFace/Arista	742113/742113/742113/233A (BMG)	Arista	7712
66	2	MUSIC IS MOVING	Nakaz	NKUC 0155A (ADD)	Nakaz	7712
67	6	STUCK IN A MOMENT YOU CAN'T GET OUT OF	Island/Un-Island	CD 773/C5 773 (U)	Island	7712
68	14	STAN *	Interpol	4974962/4974964 (U)	Interpol	7712
69	3	CASE OF THE EX	Interpol	4974962/4974964 (U)	Interpol	7712
70	7	THE VISION	BXR	BXR CD23/CD23A/CD23/CD23A (E)	BXR	7712
71	52	HE DON'T LOVE U	Atlantic	AT 308C/AT 0096C (TEN)	Atlantic	7712
72	NEW	WILD CHILD	WEA	WEA 424/WEA 424 (U)	WEA	7712
73	8	PLAYED A LIVE (THE BONGO SONG)	AMP/Parlophone	CDAMP/10/CDAMP 10 (U)	Parlophone	7712
74	28	NUMBER 1	BBC Music	89522/WMS5 80384 (U)	BBC Music	7712
75	4	THINGS I'VE SEEN	Atlantic	6709252/6709254 (TEN)	Atlantic	7712

As used by Top of the Pops and Radio 2

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31 MARCH 2001

CHART COMMENTARY

by ALAN JONES



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

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

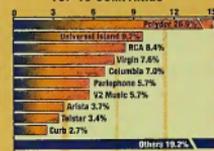
Although sales of Pure And Simple dipped by 56% last week, the Hear'Say single still sold an impressive 242,000 to bring its 23 day sales to an impressive 292,000. It easily retained pole position, selling 152% more than its nearest competitor. It wasn't Me by Shaggy, which rebounds 3-2 after selling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

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

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

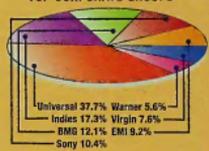
MARKET REPORT

TOP 10 COMPANIES



Figures show the 10 companies by % of total sales of the Top 20 and comparable group shares by % of total sales of the Top 10

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -22.6%
YEAR TO DATE VERSUS LAST YEAR: +8.5%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 54.7% US: 37.3% Other: 8.0%

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

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

Meanwhile, Aussie duo Savage Garden's Affirmation album is the subject of even deeper mining. The 1999 album yields its sixth and, understandably, smallest hit with The Best Thing, which debuts at 35 this week. The album's previous hits were The Animal Song (number 16), I Knew I Loved You (10), Crash And Burn (14) Affirmation (eight) and Hold Me (16). The album improves 59-49 this week, with sales up 53% week-on-week. Cumulative sales are now 855,000.

Although comprehensively overshadowed by fellow children's BBC character Bob The Builder's Can We Fix It – which, incidentally, draws ever nearer to the 1m sales mark, with the 2,500 copies sold last week taking its total to nearly 984,000 – The Tweenies' debut single Number One reached number six and has sold more than 320,000 copies to date. Their follow-up, Best Friends Forever, makes a more modest debut at number 12 this week, with sales of 22,000.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	MR WRITER	Stereophonics	V2 WVR 591508 (DMV/P)
2	NEW	THE STRAIN IS OVER NOW	R Kelly	Jive 925182 (P)
3	NEW	BEST FRIENDS FOREVER	Tweenies	BBC Music WMNS6602 (P)
4	1	PLUG IN BABY	Muse	Mushroom MUSH 80534 (DMV/P)
5	NEW	NOW ALWAYS AND FOREVER	Gay Dad	B Unique BUNNAC04 (V)
6	NEW	AS I SAT SADLY BY HER SIDE	Nick Cave & The Bad Seeds	Mems CDMUTE 249 (V)
7	4	STUTTER	Joe feat. Mystikal	Jive 925182 (P)
8	2	MUSIC IS MOVING	Cortina	Nakeluz NUKC 0159 (A&D)
9	3	SUNRISE (HERE I AM)	Ratzy	New Neco01 051 (V)
10	NEW	IT'PED	Mad Historical Society	Topgun TUSG002 (V)
11	NEW	SLEEP INTO SOMETHING	Kinobs feat. Ben & Jason	Pepay 529302 (P)
12	5	THE VISION	Mario Fox presents DJ Arabesque	BKR BKR01 033 (A&D)
13	NEW	FELINE	Maurice	Distinction DISNCO70 (P)
14	16	OVER THE RAINBOW	Eve Casidy	Blix Street/INT HIT16 (HOT)
15	NEW	CRYSTAL FRONTIER	Calexico	City Slang 20132 (V)
16	6	DIAMOND BACK	Meika	Parlophone PERP 14205 (DMV/P)
17	NEW	A COMMITMENTS	911 (Dance)	Nakeluz NUKPAG21 (A&D)
18	NEW	SUBRAUMSTIMULATION	Other Lieb	Data DATA 1A00
19	10	DAUNGER (BEEN SO LONG)	Mystikal feat. Nivea	Jive 925172 (P)
20	NEW	RESERVATION	Brixton	Five Five01 (P)

All charts © CRI

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

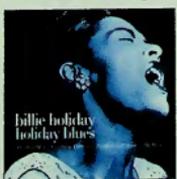
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31 MARCH 2001

CHART COMMENTARY

by ALAN JONES



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

ALBUMS FACTFILE

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

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

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

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

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



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



SALES UPDATE

VERSUS LAST WEEK: **+15.9%**

YEAR TO DATE VERSUS LAST YEAR: **+11.4%**

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

PERCENTAGE OF UK ACTS IN THE CHART

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

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

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

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

COMPILATIONS

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

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

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

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

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

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

MARKET REPORT



SALES UPDATE

VERSUS LAST WEEK: **+39.8%**

YEAR TO DATE VERSUS LAST YEAR: **+2.8%**



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

COMPILATIONS SHARE OF TOTAL SALES
Artist albums: 75.4%
Compilations: 24.6%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributors)
X	1	SONGBIRD	Eva Cassidy	Big Street/HOT CD1065 (HOT)
2	3	TIME AFTER TIME	Eva Cassidy	Big Street HX 21002 (HOT)
3	7	PERFORMANCE AND COCKTAILS	Stereophones	V2 VVR 109482 (CMV/P)
4	8	PLAY	Moby	Manx CD1281M 132 (V)
5	9	THE HOUR OF BEWILDERBEAST	Baby Driven Boy	XL Recordings TNL02 132 (V)
6	2	FINELINE	My Vertical	Infectious INFECT 96XDC (MV/P)
7	5	THE OPTIMIST	Turk Brakes	Source SOUR CD02 (V)
8	6	WWE: THE MUSIC - VOL 5	James A Showbiz	Kach KCC038C8 (XO)
9	16	SHOWBIZ	Muse	Mushroom MUSH SDC3 (MV/P)
X	15	LIVE AT BLUES ALLEY	Eva Cassidy	Big Street (HOT)
10	13	JJ72	JJ72	Lakota LAN CD067 (MV/P)
12	4	BACK TO THE BLUES	Gary Moore	Sandwich SANDX 072 (P)
13	10	COMPLETE 8 SIDES	Point	ADD OAD 21802 (V)
14	18	LITTLE SPARROW	Dolly Parton	Sandwich SANDX CD074 (P)
15	14	MY NAME IS JOE	Joe	Jive JZ21002 (P)
16	10	BUENA VISTA SOCIAL CLUB	Roy Crooner	World Circuit WCD 058 (P)
X	17	EVA BY HEART	Eva Cassidy	Big Street HX 21003 (HOT)
18	19	WORD GETS AROUND	Stereophones	V2 VVR 109483 (CMV/P)
19	18	OPDS! I DID IT AGAIN	Britney Spears	Jive JZ21002 (P)
20	8	TP-2.COM	R Kelly	Jive JZ21002 (P)

THE YEAR SO FAR... TOP 20 SINGLES

TH	CH	TITLE	ARTIST	LABEL
1	2	IT WASN'T ME	SHAGGY FEAT. RIKROCK	MCA
2	00	PURE AND SIMPLE	HEARNS	POLYOR
3	1	WHOLE AGAIN	ADAMIC KITTEN	INNOCENT
4	00	UPTOWN JUNGLE	WESTLIFE	IRCA
5	4	TEENAGE DIRTBAG	WEAHEADS	COLUMBIA
6	3	TOUCH ME	RUJI DA SILVA FEAT. CASSANDRA	ARISTA
7	9	ROLLIN'	LAMP BIZKIT	INTERSCOPE/POLYOR
8	8	EVERYTIME YOU NEED ME	FRAGMATA FEAT. MARIA RUBIA	FOSTITIVA
9	11	MS JACKSON	OUTKAST	LAFACE/ARISTA
10	17	ALWAYS COME BACK TO YOUR LOVER	SAMANTHA MUNIBA	WILD CARD
11	9	DANCING IN THE MOONLIGHT	TORLADER	SONY S2
12	7	LOVE DON'T COST A THING	JENNIFER LOPEZ	EPIC
13	12	HERE WITH ME	GORILLAZ	PARLOPHONE
14	16	CLINT EASTWOOD	JOCKAZZ	RULIN
15	10	AMERICAN DREAM	JOHANNES	JIVE
16	8	IT'S THE WAY YOU MAKE ME FEEL	STEPS	DREAMWORKS
17	00	FM LIKE A BIRD	NELLY FURTADO	INTERSCOPE/POLYOR
18	14	THE NEXT EPISODE	DR DRE FEAT. SNOOP DOGG	INTERSCOPE/POLYOR
19	13	STAN	EMINEM	INTERSCOPE/POLYOR
20	16	CAN WE FIX IT	BOB THE BUILDER	BBC MUSIC

© NCA Last week's position represents chart week three weeks ago

31
mar
2001

THE OFFICIAL CHARTS

singles

1W
music week



BBC RADIO 1
97.9-101.9

THE OFFICIAL UK CHARTS
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1 PURE AND SIMPLE

Heart/Say

- | | | | | | |
|----|----|-----------------|---------------------|--------------------|--------------------|
| 3 | 2 | IT WASN'T ME | Shaggy feat. Rikrok | MCA/Unk-Island | Polydor |
| 4 | 3 | UPTOWN GIRL | Westlife | RCA | MCA/Unk-Island |
| 5 | 4 | WHOLE AGAIN | Atomic Kitten | Innocent | RCA |
| 6 | 5 | MR WRITER | Stereophonics | V2 | Innocent |
| 7 | 6 | CLINT EASTWOOD | Gonillaz | Parlophone | V2 |
| 8 | 7 | TEENAGE DIRTBAG | Wheatust | Columbia | Parlophone |
| 9 | 8 | RENDEZVOUS | Craig David | Widstar | Columbia |
| 10 | 9 | I'M LIKE A BIRD | Nelly Furtado | Dreamworks/Polydor | Widstar |
| 11 | 10 | I WANNA BE U | Chocolate Puma | Cream/Patophone | Dreamworks/Polydor |



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

31
mar
2001

THE OFFICIAL CHARTS

albums

1W
music week



BBC RADIO 1
97.9-101.9

THE OFFICIAL UK CHARTS
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1 SONGBIRD

Eve Cassidy

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



- | | | | | | |
|----|----|---------------------------------|-----------------|--------------------|--------------------|
| 11 | 11 | BORN TO DO IT | Craig David | Widstar | Mercury |
| 12 | 12 | ALL THAT YOU CAN'T LEAVE BEHIND | U2 | Island/Unk-Island | Widstar |
| 13 | 13 | WHOA NELLY | Nelly Furtado | Dreamworks/Polydor | Island/Unk-Island |
| 14 | 14 | ONKAS | BIG MOKA | Toploader | Dreamworks/Polydor |
| 15 | 15 | SING WHEN YOU'RE WINNING | Robbie Williams | Crysalis | Toploader |
| 16 | 16 | THE VOICE | Russell Watson | Decca | Crysalis |
| 17 | 17 | COAST TO COAST | Westlife | RCA | Decca |
| 18 | 18 | LOVE SONGS | Roy Orbison | Virgin | RCA |
| 19 | 19 | THE ALTERNATE COLLECTION | Chris De Burgh | Mercury/Blizz | Virgin |

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15 20 HERE WITH ME Dido



14 21 SHIT ON YOU D12
Interscope/Polydor

13 22 GIRLS DEM SUGAR Beanie Man feat. Mya
Virgin

16 23 PARADISE Kaci
Curb/London

18 24 X Xzibit
Epic

20 25 AMERICAN DREAM Jakatta
Rolin

17 26 THINK ABOUT ME Artful Dodger feat. Michelle Escottory
frr

19 27 PIANO LOCO DJ Luck & MC Neat
Island/Uni-Island

22 28 DANCING IN THE MOONLIGHT Toploader
SZ

11 29 PLUS IN BABY Muse
Mushroom

21 30 HE LOVES U NOT Dream
Puff Daddy/Arista

23 31 FEELS SO GOOD Melania B
Virgin

32 WACK ASS MF Rhythmkillaz
Incofnite

27 33 ROLLIN' Limp Bizkit
Interscope/Polydor

34 JOY Mark Ryder
Relent/public Demand

35 THE BEST THING Savage Garden
Columbia

36 FREE AT LAST Simon
Povista

28 37 THIS YEAR'S LOVE David Gray
IHT/East West

29 38 THE LADYBOY IS MINE Stuntmaster
East West

25 39 JADED Aerasmith
Columbia

24 40 PUSH IT ALL ASIDE Alisha's Attic
Mercury

compilations

1 NEW WOMAN 2001 5 11 THE NEW PEPSI CHART ALBUM
Virgin/RMI

2 NOW DANCE 2001 PART 2 4 12 PURE GARAGE IV
Virgin/RMI

3 THE CHILL OUT SESSION 10 13 THE ULTIMATE SOUL COLLECTION
Ministry Of Sound

4 MUSIC - THE DEFINITIVE HITS COLLECTION 6 14 BRIT AWARDS 2001 - ALBUM OF THE YEAR
BMG/Sony/Interscope/Arista

5 KISS SMOOTH GROOVES 2001 8 15 CLUB MIX 2001
Universal TV

6 CLUBBED 19 16 PASSION
Universal TV

7 MAGIC 7 17 HARD HOUSE VOL. 3
Universal TV

8 STEVE WRIGHT'S SUNDAY LOVE SONGS 18 18 RIVA MIRA - RETURN TO FANTASY ISLAND
Universal TV

9 I LOVE BOYS 19 19 THE GREATEST HIT SINGLES
Virgin/RMI

10 THE VERY BEST EPUBORIC CHILLOUT MIXES 12 20 NOW THAT'S WHAT I CALL MUSIC! 47
Telstar TV/BMG

11 THE VERY BEST EPUBORIC CHILLOUT MIXES 12 20 NOW THAT'S WHAT I CALL MUSIC! 47
Telstar TV/BMG

peoplesound.com top10chart

LW	TW	Artist	Label
2	1	Coucouave Wish You Were Her	BMG/Virgin/Universal
4	2	Lukea Things That She Says	BMG/Virgin/Universal
9	3	Letral And Destruction Inevitable	BMG/Virgin/Universal
1	4	Antiskeptik 65% Intentional	BMG/Virgin/Universal
10	5	London Mozart Players Chamber Ensemble Schubert: Octet in F Major, 3	BMG/Virgin/Universal
12	6	Claydon White Perennial Is Something To Do	BMG/Virgin/Universal
16	7	Shin Jai Rai Aie's	BMG/Virgin/Universal
20	8	Nylon Nylon Music's Noise	BMG/Virgin/Universal
NEW	9	Dut Da Vite Scoz Zay Zay Piczo	BMG/Virgin/Universal
NEW	10	Deviand Spectas Aym 12" (Rushy)	BMG/Virgin/Universal

Featured with Peoplesound.com
www.peoplesound.com/top10chart



peoplesound.com

15 20 LOST SONGS 95-98 David Gray
East West



25 21 THE VERY BEST OF Michael McDonald
Rinino

22 22 MUSIC Madonna
Maverick/Warner Bros

33 23 SOUND LOADED Ricky Martin
Columbia

18 24 THE VERY BEST OF The Pogues
warneresp

16 25 THE MARSHALL MATTERS LP Eminem
Interscope/Polydor

7 26 JUST PUSH PLAY Aerasmith
Columbia

20 27 CHOCOLATE STARFISH AND THE HOT DOG Limp Bizkit
Interscope/Polydor

17 28 GOTTA TELL YOU Samantha Mumba
Wild Card/Polydor

21 29 HOT SHOT Shaaggy
MCA/Uni-Island

12 30 REPTILE Eric Clapton
Reprise

37 31 The Beatles
Apple

27 32 THE DEFINITIVE The Monkees
warneresp

54 33 ROMANZA Andrea Bocelli
Philips Classics

31 34 IT'S ALL ABOUT THE STRAGGLERS Artful Dodger
frr

29 35 SIGNIFICANT OTHER Limp Bizkit
Interscope

70 36 THE BARRY WHITE COLLECTION Barry White
Universal TV

30 37 2001 Dr Dre
Interscope/Polydor

24 38 LOGO Fun Lovin' Criminals
Chrysalis

67 39 THE 50 GREATEST HITS Elvis Presley
RCA

28 40 WORLD WRESTLING FEDERATION - THE MUSIC VOL. 5 James A. Johnston
Koch

© CN: Produced in co-operation with the BPI and BIRD, based on a sample of more than 4,000 record outlets

MID-PRICE

This	Last	Artist	Label (Distribution)
1	1	TRACY CHAPMAN	Tracy Chapman
2	2	MATRIX (OST)	Various
3	3	NIMROD	Green Day
4	5	DO DO DO	Green Day
5	7	BACK TO FRONT	Local Rhyth
6	4	ALL SAINTS	All Saints
7	10	BROTHERS IN ARMS	Dominic Strinati
8	6	UNPLUGGED	The Corrs
9	9	APPETITE FOR DESTRUCTION	Guns N' Roses
10	11	LEFTISM	Lithford
11	4	THE BEST OF	M People
12	15	IN UTERO	Celven/Polygram
13	12	THE SCORE	Fugees
14	NEW	FOREVER CHANGES	Love
15	16	TRAILER PARK	Earth Ocean
16	13	RUMORS	Pinewood Mac
17	17	GOOD FEELING	Trans
18	14	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel
19	NEW	COMPLETE B SIDES	The Pixies
20	18	BEING WITH YOU	Various

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BUDGET

This	Last	Artist	Label (Distribution)
1	NEW	SPECIAL K	Piasecco
2	3	HITS COLLECTION	Spectrum
3	4	THE BEST OF	Nial Diamond
4	NEW	THE BEST OF	The Mamas And The Papas
5	2	MOTOWN CHARTBUSTERS - VOLUME 3	Various
6	1	HEARTBREAKERS	Daniel O'Donnell
7	NEW	THE COLLECTION	Michael Bell
8	NEW	MOTOWN CHARTBUSTERS - VOLUME 1	Various
9	NEW	LET'S FALL IN LOVE	Nat King Cole
10	4	LOVE SONGS	Elvis Presley

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R&B SINGLES

This	Last	Title	Label Cat. No. (Distributor)
1	1	IT WASN'T ME	Shaggy/feat. Rikrok
2	NEW	RENDEZVOUS	Craig David
3	NEW	STILL BE LOVIN' YOU	Damage
4	2	SHIT ON YOU	D12
5	3	MS JACKSON	Dukster
6	NEW	THE STORM IS OVER NOW	R Kelly
7	5	X	Xabit
8	4	THINK ABOUT ME	Artful Dodger/feat. Michele Puffery
9	7	HELLOES I'D NOT	Dream
10	6	FEELS SO GOOD	Melanie B
11	8	COULD IT BE	Jermain
12	9	STUTTER	Joe feat. Mykaal
13	10	DANCE WITH ME	Delirious Morgan
14	11	THE NEXT EPISODE	Dr. Dre/feat. Snoop Dogg
15	14	STAN	Eminem
16	12	SHUT UP AND FORGET ABOUT IT	Dr. Dre
17	15	CASE OF THE EX	Myka
18	17	THINGS I'VE SEEN	Spice
19	18	POP VA COLLAR	Lafayette/Arista
20	16	EI	Nelly
21	19	WHILE BEING & YOU	Jay-R/feat. Christina Milian
22	20	DANCER (BEAT SO LONG)	Mykaal/feat. Nivea
23	22	LOVE DON'T COST A THING	Janet/feat. Lopez
24	23	SPACE RIDER	Shawn Escoffery
25	13	KING OF SORROW	Sade
26	26	OH NO	Mr. Del/Nate Dogg/Pharosa Monch
27	27	WHY	Mic/feat. Teiq
28	21	WHEN I LOOK INTO YOUR EYES	Mixxee
29	28	INDEPENDENT WOMEN PART 1	Destiny's Child
30	25	DEADLY ASSASSINS PART 2	Everlast

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	LITTLE SPARROW	Dolly Parton	
2	2	COME ON OVER	Shania Twain	
3	4	FAITH & INSPIRATION	Darius D'O'Connell	
4	3	THE WIDOW IN ME	Shania Twain	
5	5	RED HIRT GUY	Emmylou Harris	
6	7	BREATH	Faith Hill	
7	10	STONE IN LOVE WITH YOU	Dominic Strinati	
8	6	AMERICAN III - SOLITARY MAN	Johnny Cash	
9	9	WILD & WICKED	Shania Twain	
10	8	HUSTON KID	Randyowell	
11	11	LONGELY CHILD	Lonestar	
12	15	SITTING ON TOP OF THE WORLD	LeAnn Rimes	
13	13	I'LL BE	Reba McEntire	
14	14	WIDE OPEN SPACE	Dixie Chicks	
15	NEW	SONGS OF INSPIRATION	Darius D'O'Connell	
16	17	FEY	Dixie Chicks	
17	17	WHEN SOMEBODY LOVES YOU	Alan Jackson	
18	19	NOT THE TREMBLING KIND	Laura Cantrell	
19	NEW	I HOPE YOU DANCE	Lee Ann Womack	
20	NEW	LEANN RIMES	LeAnn Rimes	

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	2	PARACHUTES	Coldplay	
2	1	PUSH PLAY	Arcombit	
3	4	CHOCOLATE STARBUSS AND THE HOT DODG	Linnik Bitch	
4	7	HYBRID THEORY	Linnik Bitch	
5	8	INFEST	Papa Roach	
6	6	THREE DOLLAR BILL Y ALL	Linnik Bitch	
7	5	WHEATUS	Wheatus	
8	3	NATION	Wheatus	
9	3	BACK TO SCHOOL (MINI MAGGIT)	Deftones	
10	5	FINELINE	My Vainol	

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	JOY	Mark Ryder	
2	NEW	MR DJ	Blackout	
3	NEW	FRES AT LAST	Simon	
4	1	I WANNA BE U	Choccolate Puma	
5	1	DIRTY BEATS	Roni Size/Reprzent	
6	5	MUSIC IS MOVING	Cortina	
7	7	PIANO LOCO	DJ Luck & MC Nekt	
8	6	SUNRISE (HERE I AM)	Patty	
9	10	COULD IT BE	Jermain	
10	11	138 TRIP	DJ Zinc	
11	NEW	THE VISION	Mania Pu presents DJ Azebo	
12	NEW	WACK ASS FM	Rhythmical	
13	16	HOW U LIKE BASS	Norman Bass	
14	NEW	X	Xabit	
15	9	READY 4 DIS	Ingo	
16	3	POW POW POW	Faithless/feat. Darryl D'Bonnav	
17	20	STRAPPED IN	Jesús Bonfá	
18	8	I CAN CAST A SPELL	Disco Ten presents Cloudburst	
19	12	SPACE RIDER	Shawn Escoffery	
20	NEW	ALL I DO	Chiptonians/feat. B Chambers	

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PLEASURES I LIKE	Janie B	
2	1	DISCOVERY	Daft Punk	
3	2	COUNTRYMAN	Ronis - (V)	
4	NEW	ATA NAPA - RETURN TO FANTASY ISLAND	Various	
5	2	PURE GARAGE IV	Various	
6	7	GRETT LOU	Various	
7	NEW	NATURAL STRANGE	Various	
8	NEW	BEAUTIFUL BLAZE	Blaze presents James Tony Jr	
9	9	KISS SMOOTH GROOVES 2001	Various	
10	8	PURE GARAGE IV	Various	

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MUSIC VIDEO

TW	LV	Title	Label Cat. No.
1	1	WESTLIFE: Update Girl	RCR 432194603
2	2	EMINEM: E	Universal Video 3073433
3	3	VARIOUS: Hip Hop Concert Live In Sneaks	Egips Video 97155
4	5	WESTLIFE: Come To Coast	RCR 432181013
5	4	SHAGGY GARDEN: Surrender & Crosswalk	SMV Columbia 541182
6	6	CLIFF RICHARD: Countdown	Video Collection VCA132
7	7	ROBBIE WILLIAMS: Rock DJ	Chrysalis 492373
8	8	VARIOUS: Death Row	Visual V5110211
9	NEW	STEPS: Live At Wembley	Visual V5120895
10	NEW	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 0710283

20

31 MARCH 2001

COOL CUTS CHART

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

Rank	Artist	Title	Label
1	(5) DAS GLOCKENSPIEL Schiller	Info	
<i>(Almost a by-product album in Europe, now with new remixes from Data)</i>			
2	(1) HAPPY PEOPLE Static Avenue	City Of Angels	Perfeco
<i>(The only single ever to qualify as a top-10 club hit in the UK)</i>			
3	(5) WORK The Science Of Rhythm	Settings	Inferno
<i>(The Let's Go! album is a transformed into a Dutch trance floorfiller)</i>			
4	(12) KEEP CONTROL Sano	Fuel	Black & Blue
<i>(Excellent summer German vocal track with crossover potential)</i>			
5	(1) LIFETIMES Slam feat. Tyrone	Senna	Duty Free
<i>(The first single from their forthcoming album Alien Radar)</i>			
6	(5) SECRETS Moolah	VC	VC Recordings
<i>(Back with new mixes from Rhythm Masters, NO BLOW and Zero Abuse!)</i>			
7	(1) BLACKOUT LI LOUIS vs Hydrogen Rocks	White Label	AM-PM
<i>(The Rockers take on a classic early LI LOUIS house track)</i>			
8	(10) ROCK-DA HOUSE Taul Paul	VC	Manifesto
<i>(Five-year-old house hit in a new version from Farpage)</i>			
9	(7) I'LL BE WAITING In All Intentions presents Slams	Destruction	Skiat
<i>(Smoothly-sung and excellently-produced vocal house tune)</i>			
10	(19) RISE Soul Providers	Azuli	Substance
<i>(With mixes from Ricky Montanari, Steve Lawler and M.A. Collective)</i>			
11	(13) TOUCH ME Rising Star	United	Deviant
<i>(Arrives with a smooth melodic Dutch trance production)</i>			
12	(1) GET IT GET IT GOOD In G	Defected	Perfeco
<i>(Dutch-based EP of soulful house grooves)</i>			
13	(16) MUSICA Hydrogen Rocks	Plastica	Interscope/Polystar
<i>(Deep and dark progressive workout in his (on-form) label)</i>			
14	(1) THE OODOR Circuit Boy feat. Alan T	Black & Blue	WEA
<i>(Excellent stage and club hit! Appears with mixes from Danny Tangela)</i>			
15	(1) HARMONIZER Jesse Nunez	Sensody	69 Records
<i>(Deep tech-house workout that is building a following)</i>			
16	(1) STARS/GET ON UP Sharp Disco Sessions	Sharp	fr
<i>(Two energetic disco-house floorfillers from the Sharp Boys)</i>			
17	(1) SUBLIME Drax & Scott Mac	Spot On	Definition
<i>(Dance progressive house track with very infectious synth and string melody)</i>			
18	(1) FEEL STEREO Fly Stereo	fr	Refined
<i>(With producers from the band that owns in Chaka Khan's I Feel For You)</i>			
19	(1) MIND MADE UP In-A-Large	Vision	Seas
<i>(Last year's club hit in with new AM-Adaptation remix)</i>			
20	(1) MASSIVE POWER EP Steve Thomas	Talpoil Trax	Defected
<i>(The don't sleep on this with a thunderous EP)</i>			

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URBAN TOP 20

1	1	RENDEZVOUS Craig David	Wilestar
2	2	STRAIGHT UP Charlene Moore	MCA
3	4	DON'T TALK Jon B	Epic
4	6	COULD IT BE Jahmim	Divine MII/Warner Bros
5	7	THE GOOD LIFE Funkmaster Flex feat. Faith Evans	WEA
6	3	GET UP FREAK ON Missy Elliott	VC
7	8	HEARD IT ALL BEFORE Sunshine Anderson	Soulfire
8	12	ODDIE WALKY OD Finest feat. Sam & Dave/Bearcats	Columbia
9	9	MY GETAWAY Thelma 'T-Boz' Houston	Naverick
10	10	GETO HEAVEN Cool Money feat. Macy Gray	Universal
11	11	SMILE Dennis Taylor	Dome
12	8	DANGER (BEEN SO LONG) Mystikal feat. Nivea	Jive
13	1	A LONG WALK J.J. Scott	Epic
14	5	IT WASN'T MY SHAGGY	MCA
15	7	SO FRESH, SO CLEAN Outkast	LaFace/Arista
16	4	BOB BOW (THAT'S MY NAME) Lil' Bow Wow	So So Def/Columbia
17	10	STILL BE LOVIN' YOU Damage	CoTellegno
18	9	DARLIN' Bob Sinclair	Defected
19	10	ABSOLUTELY HOT PIMPIN' Charlie Wilson	Urbanstar
20	3	SURVIVOR Destiny's Child	Columbia

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

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

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

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

Opening date 17th April 2001

Prime Distribution Ground Floor Fountains House, 57 Filton Street, Manchester M14 5JL

Prime Distribution 340 Athlone Road, Alport, Middlesex HA0 1BX. Tel: +44 (0) 20 8601 2200 Fax: +44 (0) 20 8998 1559 music@primedistribution.co.uk

CLUB CHART TOP 40

Rank	Artist	Title	Label
1	3	FLESH Jan Johnston	Perfeco
2	10	STRANGE WORLD Push	Inferno
3	16	HEAVY SOUL Rhythm Masters	Black & Blue
4	2	NEEDLE DAMAGE (THAT ZIPPER TRACK) DJ Dan	Duty Free
5	21	ROCK DA HOUSE Taul Paul	VC Recordings
6	7	STANLEY (HERE I AM) Airheadz	AM-PM
7	19	GHOSTS Thelma Houston	Manifesto
8	1	INTO SPACE Plaything	VC
9	20	SHAR 89 Fabray Slim	Skiat
10	2	HOW U LIKE BASS? Norman Bass	Substance
11	33	CONTAINER N2 Animated	Deviant
12	13	SALSUD NUGGET (IF U WANNA) M&S presents The Girl Next Door	fr
13	4	FLY AWAY VINCE De Moor	VC Recordings
14	11	GOOD LOVE Inner City	PIAS
15	11	LITTLE SCARE Benjamin Diamond	WEA
16	11	STAY WITH ME Virgoso	Eternal
17	11	ALL FOR YOU Janet Jackson	Virgin
18	4	FREAKEAZED Double 9	Sentinel
19	9	KANON WORK IT OUT/EVERY FACE Hi-Gate	InCredible
20	1	STRUGGLE FOR PLEASURE Minimalistix	Hostako
21	30	DIRT DOWN HOUSE Of Glass	Azuli
22	3	FREE MY	Interscope/Polystar
23	6	SOO GOOD Electric J	WEA
24	11	AXEL F Spacecorn	69 Records
25	3	WHO'S THE BETTER MAN? Robbie Craig & Gerisau	fr
26	5	SOMETHING MAGIC Logie feat. Pash	Definition
27	11	YOU ARE MY HIGH Dharma vs. Heartbreaker	GC Beat
28	29	COMING HOME K-Warren feat. Lee-O	Source
29	11	AUTOMATIC Bad Renegades	Slinky
30	13	LOVE IN TRAFFIC Satoshi Tomiie feat. Kelli All	InCredible
31	15	I WANNA BE U Chocolate Puma	Creem
32	4	NOVA OR NEVER Tom Novy feat. Lima	Rollin
33	11	DREAM ON Depeche Mode	Mute
34	22	HAPPINESS Snoop De-Zign	Nolite/Arista
35	18	MUSIC IS MOVING Cortina	Nikeuz
36	11	DAYS GO BY Hedd	Creedence/Parlophone/Hydrogen
37	24	STONED TRANCE Thermobex & Stratosphere	Duty Free
38	23	IT'S ALRIGHT Filur feat. Miss Nellie Etison	Mega/Edi
39	26	DARLIN' Bob Sinclair	Defected
40	11	HERE I COME Steve Haswell	Trade Life

CLUB CHART BREAKERS

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

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including minors, Urban, Top and Cool Cuts charts) can be obtained from M&S website at www.dorland.com. To receive the club charts in full by fax contact Terrie-Jessiah on tel. (020) 7940 1569

CHART COMMENTARY

by ALAN JONES

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

POP TOP 20

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

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31 MARCH 2001

CHART COMMENTARY

by ALAN JONES

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

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

AIRPLAY FACTSHEET

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

by So Why So Sad, failing to make even the Top 100 of the airplay chart.

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

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

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

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

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

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

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

AT A GLANCE WEEKLY MARKET SHARES



Figures show the 10 companies by % of total audience of the Top 10 and corporate groups whose % of total audience of the Top 10

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

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

MTV

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

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

THE BOX

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

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

STUDENT TOP 10

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

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

CD UK

Final lineup 24/3/2001

THE PEPSI CHART

Performances: **Burn Baby Burn** Ash; **Out of Reach** Gabriella; **Salsou Nougat** M&S Present; **The Next Door**: Pure and Simple Hear/Say; **Video of the Week**: **Coldplay and Kisses** Anastacia

POPWORLD

Performances: **Pure And Simple** Hear/Say; **Mr Writer** Stereophonics; **Rescue Me** Craig David; **SHIT Be the Lover's** Demigro; **Best Friends Forever** Twinkles; **Want You Bad** The Offspring; **The Storm** Over Now R Kelly; **All For You** Janet Jackson; **Open Sea** Mariah Carey

TOTP

Performances: **Pure And Simple** Hear/Say; **Mr Writer** Stereophonics; **Rescue Me** Craig David; **SHIT Be the Lover's** Demigro; **Best Friends Forever** Twinkles; **Want You Bad** The Offspring; **The Storm** Over Now R Kelly; **All For You** Janet Jackson; **Open Sea** Mariah Carey

THE BASE

Performances: **Heart Attack** Bessie; **It Feels Like** For A Girl Madonna; **Interlude Of Life** U2; **I Can't Get to Sleep** We Ting Chang; **Salsou Nougat** M&S presents The Girl Next Door; **Burn Baby Burn** Ash; **Ghetto Heaven** Common; **Between Angina** And **Insecta** Pigeon Pigeon; **Let Love Be Your Energy** Robbie Williams

Interviews: DJ Luck & MC Neat; **Depeche Mode** Chart lineup 29/3/2001

RADIO ONE PLAYLISTS

1 **A-LIST** I'm Like A Bird Nelly Furtado; I Wasn't Me Shaggy feat. Rikrok; Clint Eastwood (Ed Case Mix) Gorillaz; Mr Writer Stereophonics; I Wanna Be U Chocolate Puma; Don't Panic Coldplay; **Rescue Me** Craig David; **Show Me The Money** Archie; **Butterfly** Craykov; **Salsou Nougat** (For You Wanna) M&S presents The Girl Next Door; **Since I Left You** The Astonishes; **How Wow** (That's My Name) Lil' Bow Wow; **Survivor** Destiny's Child; **Burn Baby Burn** Ash; **Get Up** Freak On My Mind Chubb; **Seven Days In The Sun** Fred Durkin; **For You Janet Jackson**; **Chillin'** Modjo; **Let Love Be Your Energy** Robbie Williams

2 **B-LIST** Oh No Sugar Bessie Man feat. Myk; Mr DJ (Ed Case Mix) Gorillaz; **Want You Bad** The Offspring; **Only For A While** Toploader; **Aerodynamic** Daph Funk; **What It Feels Like** For A Girl Madonna; **Pure And Simple** Hear/Say; **Plug In Baby** Mase; **Plum Love** DJ Luck & MC Neat; **What Took You So Long?** Emma Bunton; **Out of Reach** Gabriella; **Coming Home** K/Waves feat. Lee O

3 **C-LIST** Teenage Dirtbag Wheatus; **Don't Be Shy** Nelly Furtado; **It's Raining Men**; **The Brew** Herbie Hancock; **How I Like That** Normani; **Happyface** Sound D-12; **Bel Air** Basement Jaxx; **White Boy With A Feather** Jason Derulo; **Feat. M&S**; **Who's That Girl** Eurythmics; **Love Is Not a Game** Jai Malik feat. Kathy Brown; **Teach Me** Kings of Convenience; **Cold As Ice** MOP; **Ocean Spray** Manic Street Preachers; **Between Angina** And **Insecta** Pigeon Pigeon; **Goodnight** Starliner

4 **D-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

5 **E-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

6 **F-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

7 **G-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

8 **H-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

9 **I-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

10 **J-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

11 **K-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

12 **L-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

13 **M-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

14 **N-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

15 **O-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

16 **P-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

17 **Q-LIST** Don't Let Me Be the Last to Know Kidnory; **Spanghe** (album) Eva Cassidy; **Here With Me** Chubb; **Remains** Shalinda Little; **Reggie** (album) Eric Clapton; **Tender Heart** Robbie Williams; **Get Goodnight**; **Only For A While** Toploader; **Teach Me** Kings of Convenience

18 **R-LIST** I'm Like A Bird Nelly Furtado; **Pass It All** The Roots; **Interlude Of Life** U2; **The Storm** Over Now R Kelly; **This Is Where I Came In** Bee Gees; **I Need You** Lakoni Rimes; **What Took You So Long?** Emma Bunton; **Out On The Down Side** Ocean Colour Scene; **Out of Reach** Gabriella

MTV UK

Playlist additions: **Lovin'** Each Day Ronan Keating; **Shee Shee** Weapons of Choice; **Fabry Sim**; **Catch** Shee Shee

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

Pop albums of the week: **MTV Select** Various; **Peppers** Herbie Hancock; **Wish** Gorillaz; **Orbit**

Rated & recommended: **Since I Left You** Anastacia; **Rescue Me** (Black Eye Peas feat. Missy Gray); **Weapons of Choice** Fabry Sim; **Kamaela** Koko Sparks

CAPITAL RADIO 1

1 **CLINT EASTWOOD** Gorillaz

2 **MR WRITER** Stereophonics

3 **TEENAGE DIRTBAG** Wheatus

4 **LIQUID DRUMS** O-Town

5 **WHOLE AGAIN** Alicia Keys

6 **SHIT ON YOU** D-12

7 **ROLLIN' Limp Bizkit
- 8 **PUSH IT ALL ASIDE** Alisha's Attie
- 9 **PARADISE** Kaci**

10 **MR WRITER** Stereophonics

11 **CLINT EASTWOOD** Gorillaz

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95 **WHOLE AGAIN** Alicia Keys

96 **SHIT ON YOU** D-12

SINGLE of the week

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



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



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

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

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

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

SINGLE reviews



SUGABABES: Run For Cover (London LNCD459). The third single from the gold-selling debut album is a laidback pop affair. The trio once again impress with their

R&B pop sound and this single, which is accompanied by a G Force remix, is Blisted at Radio One and has been added to Capital.

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

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

RECOMMEND **GABRIELLE: Out Of Reach** (Go Beat/ Polydor 5876832). The lead track to a movie based on a book that has already been a big hit with Gabrielle's key farbase. *Out Of Reach* is a guaranteed hit. Released a full week before the Bridget Jones Diary film opens, its first-week sales will have been primed by TV advertising, Radio One Blisting and A-listing at Radio Two.

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

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

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

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

at the moment.

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

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

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

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

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

CLEARLAKE: Lido (Dusty Company MOOX 103DCD). Leisure-era Blur are an especially key influence on this debut album, especially on tracks such as *Something To Look Forward To*. However the songs are laced with a humour and surrealism that marks out Clearlake's sound as their own.

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

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

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

NEIL FINN: One Nil (Parlophone)

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

RECOMMEND **MADONNA: What It Feels Like** (For A Girl) (Maverick/Warner Bros 93862423642 W553CD1). The latest single from the US is the Music album this is Guy Sigsworth and Mark Stent-produced ballad. Sounding more like Mirwais than Mirwais himself, the inevitable chart success of this single — Blisted at Radio One — is yet another triumph for Ms. Glorious's strong choice of collaborators.

ALBUM of the week

STEREOPHONICS: Just Enough (V2)



U2: Rattle and Hum (Geffen)



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

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

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

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

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

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

CLEARLAKE: Lido (Dusty Company MOOX 103DCD). Leisure-era Blur are an especially key influence on this debut album, especially on tracks such as *Something To Look Forward To*. However the songs are laced with a humour and surrealism that marks out Clearlake's sound as their own.

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

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

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

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

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



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

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

POP GO THE CLASSICS

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

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

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

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

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

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

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

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

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

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

where we are heading.

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

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

We may personally be fond of it, but we must also be prepared to ditch it professionally. We are, as we have all said, not here for charitable purposes. We are, being shareholders to pay, or in my case, I have myself to pay. What I do think is important is to re-promote some of the terrific stuff we have done in the past, and spend the money we have got now on, if we must, Bond or Russell Watson, but why not Barbara Bonney, Mervyn Kissin, people like that, who are sexy, have an image and play real music?

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

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



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

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

Bill H: But the real problem...

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

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

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

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

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

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

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

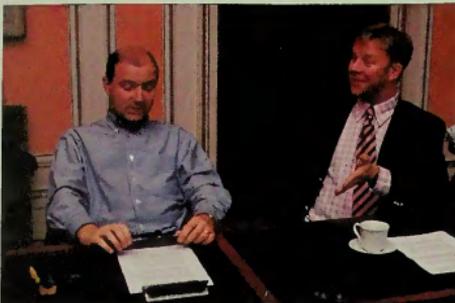
Bill H: Yes, but isn't there an issue about bypassing retailers? Everyone wants to sell their product online, but you have got partners.

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

Barry H: It has a long way to go, basically because of the technological shortfall until broadband becomes widespread in the UK. But I think that within five years, we will see a significant level of online sales. I suspect most companies are going to be in incremental business. It's not going to detract from the High Street, because we love to browse physically as well as perhaps sit there on the web.

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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CLASSICAL
80
TO FOLLOW...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PLETENEV — LIVE AT CARNEGIE HALL: Works by

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

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

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

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

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

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

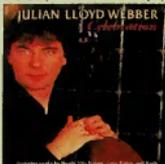
SCHUBERT: Lieder. Ian Bostridge, Julius Drake (CDC 5571412), June 4.

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

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

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

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



JULIAN LLOYD WEBBER



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

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

HYPERION RECORDS

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

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

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

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

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

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

NAXOS

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

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

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

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

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

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

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

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

SELECT
BETHOVEN: Piano Sonatas Op. 109, 110 and 111. Freddy Kempf (BIS BIS-CD-1120). April 2.

SIBELIUS: Kullervo. Paasikivi, Lauskaa; Helsinki University Chorus; Lahti SO/Vänkä (BIS BIS-CD-1215). April 2.
HANDEL: Sacred Cantatas. Emma Kirkby; London Baroque (BIS BIS-CD-1065). May 7.

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

SONY CLASSICAL

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

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

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

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

VIRGIN CLASSICS

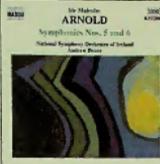
THE ESSENTIAL EMMA KRIBBY: Songs and arias by Ravenscroft, Monteverdi, Archilei, J Dowland, Schütz, Purcell and Handel; Kirkby, Rortley, London Baroque; Taverner Consort and Players, etc. (VM 5 61911-2). April 2.
BETHOVEN: Diabelli Variations. Piotr Anderszewski (VC 5454682). May 8.
AARON JAY KERMS: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

VIVALDI: Il Cimento dell'Armonie e dell'Invention Op.8 (including The Four Seasons). Europa Galante/Fabio Biondi (VCD 5 454665 2). June 4.

WARNER CLASSICS UK
CANTAMUS — AURORA: Music by Sarah Class, Cantamus/Pamela Cook, etc. (Warner Classics UK 8573 87312-2). April 2.

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

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



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NEW RELEASE COUNTDOWN

Key releases scheduled for the next six weeks

ALBUMS	April 4	April 11	April 18	April 25	May 2	May 9	May 16	May 23	May 30	June 6	June 13	June 20	June 27	July 4	July 11	July 18	July 25	August 1	August 8	August 15	August 22	August 29	September 5	September 12	September 19	September 26	October 3	October 10	October 17	October 24	October 31	November 7	November 14	November 21	November 28	December 5	December 12	December 19	December 26																																																												
1	Bees Goes This Is Where I Came In (Polygram)	2	Nick Cave & The Bad Seeds No More Shall We Part (MCA)	3	Damage You've Been Given (Epic)	4	Growline The Life (Epic)	5	LeAnn Rimes I Need You (Capitol)	6	Various Artists Live In NYC (Columbia)	7	April 9	8	Jon B Pleasures U (Epic)	9	Nell Penn One (MCA)	10	Paraphone Ocean Colour Scene Mechanical World (Universal Island)	11	Ram-Drom Crow Royal (Arista)	12	Strophenes Just Enough Education to Perform (V2)	13	April 16	14	Various Artists Since I Let You (XL)	15	Emma Bunton A Girl Like Me (Virgin)	16	Everclear Songs From An American Movie Vol. 2 (Capitol)	17	UF Row Bow Downside Of The Dog (So Far/Interscope)	18	April 23	19	Asa Foe All Angels (Infectious)	20	Feeder Echo Park (Epic)	21	Jackie Jackson All For You (Virgin)	22	Magical Rock Action (Soulsons)	23	Redman Macabre (Def Jam)	24	Various Artists Various All-Stars (Soulsons From The Heart Epic)	25	April 30	26	Archie Corfield (Harp)	27	Chris Brown (Def Jam/Mercury)	28	Destiny's Child (A&M)	29	Brian Eno Peter Dinklage From Life (Polygram)	30	Various Artists The Acoustic (Hr)	31	May 7	32	David Byrne Look Into The Eye (Polygram)	33	Various Artists Wings (Mercury/Wings Parlophone)	34	Wings Wings (Parlophone)	35	Single	36	Single	37	Single	38	Single	39	Single	40	Single	41	Single	42	Single	43	Single	44	Single	45	Single	46	Single	47	Single	48	Single	49	Single	50	Single

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20	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
21	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
22	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
23	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
24	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
25	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
26	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
27	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
28	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
29	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
30	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
31	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
32	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
33	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
34	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
35	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
36	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
37	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
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41	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
42	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
43	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
44	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
45	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
46	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
47	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
48	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
49	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
50	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various

RELEASING THIS WEEK: 149 ● YEAR TO DATE: 1,856

1	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
2	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
3	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
4	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
5	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
6	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
7	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
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9	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
10	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
11	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
12	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
13	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
14	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
15	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
16	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
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29	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
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31	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
32	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various
33	CHERRY BLOSSOM (CD) 244822 10 06 97	CD	Various	Various	Various

Rates: Appointments: £31.00 per single column centimetre (minimum 4cm x 2 col)
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Copy date: Advertisements may be placed until Thursday 10 a.m. for publication Monday (space permitting).
 All rates subject to standard VAT



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 London SE1 9UR
 Tel: 020 7940 8605
 Fax: 020 7407 7087
 All Box Number Replies To Address Above



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, Messive Altack 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.

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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 4JQ
 Email: matthew.wallace@umusic.com

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, Sonics, 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 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 co-Sages 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



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Leading Entertainment Corporate

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- Financial modelling/structuring of joint venture acquisition transactions
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- Assist in the review and implementation of new business initiatives & special projects

The successful candidate will be:

- A qualified ACA with a minimum of one year post qualification experience
- A strong interest in the entertainment sector essential

In the first instance please contact:
Grainne Lomphoe on tel: 020 7849 3011,
 Fax: 020 7849 3178 or
 email: grainne@g4solution.com
 90, Long Acre, Covent Garden,
 London, WC2E 9RZ www.g4solution.com



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MUSIC AND MEDIA OPPORTUNITIES

The Sanctuary Group Plc comprises five main divisions: Music Group, Records Group, Screen, New Media and Studios. The divisions cover most of the key activities in media including music management, record labels, independent television production, book publishing, technical and advisory services to the music industry, sports management, recording, video, photographic and rehearsal studios and of course, New Media

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The Sanctuary Group



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With half a million hours of music programmed each year, and 30 new release programmes each month, Music Choice is in a better position than ever to support your artists. Our interactive TV service provides unique track information, and promotional opportunities including screen advertising, programme sponsorship, enhanced content and artist interviews. With access to 44 digital audio channels we offer an unrivalled service, playing out 24 hours a day, 7 days a week, uninterrupted by audio adverts or DJ's. Music Choice reaches 5 million homes across the UK - a potential audience in excess of 12 million.

For further information on playlisting, promotion and unique projects, please contact Janemarie Collen, Director of Programming, on 0207 534 4721 or at jcollen@musicchoice.co.uk.

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