



**NEWS:** Sony and Universal will agree to license **NAPSTER** via their joint Duet venture in the next few weeks

News 5



**NEWS:** Live plans play a crucial part in the marketing for **STEREO MC'S** return to the music forefront

Marketing 5



**A&R:** East West wins hard-fought licensing race for hottest remix of **EDDY GRANT'S** 1983 hit Electric Avenue

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# musicweek

## EMI issues new challenge to critics

by Robert Ashton

The Musicians' Union has challenged its critics to put or to shut up following a fresh catalogue of charges, complaints and threats last week to add to the bitter internal wrangling that has threatened to engulf the union.

The call comes from assistant general secretary Andy Knight and follows renewed dissatisfaction from rank and file members, including another bid to involve the Government's Trade Union watchdog, the Certification Officer, in the MU's affairs.

A high-profile meeting is being planned this week by critics of the MU executive committee (EC), angered at the way the union is being run and the treatment meted out to suspended new general secretary

Derek Kay. Their resolve will have been bolstered by a leak from a recent EC meeting, which discussed a "compensation" package for the former general secretary Dennis Scard, who is currently serving out a six-month hand-over period. It is understood this could be worth up to £103,000, although Knight declines to confirm this and says nothing has yet been formally offered. "We have a statutory obligation to make retribution to employees," he says.

Another approach to the Certification Officer is expected shortly from the Yorkshire branch of the MU. Last week its members voted to bring in the TU watchdog in an attempt to put pressure on the EC to answer questions about the management of



Kay: under suspension

the union. Yorkshire chief Martin Boyd also says the branch is unhappy at the reported Scard pay offer. "That would work out at £3 for every MU member," he says. "We're paying two general secretaries at the moment, but one is serving out his

notice and the other is suspended."

Further unrest comes from serving EC member Tony Richards, who firm self faces a disciplinary hearing on June 10 for comments he made at a branch meeting, and who last week called for all the EC members to resign.

These new complaints follow existing disputes against the 31,000-member MU which include:

- Freddie Staff's bid to uncover the process the MU used to distribute money to non-featured session artists;
- Two earlier complaints made to the Certification Officer by former EC member Gerry Saunders, who resigned earlier this year, and Peterborough branch member John Petters. Certification Officer case complaints manager Trevor Laver

says he expects to make a decision in two weeks about whether these complaints "fall within the jurisdiction of this office".

● Kay's vow to take the union to the High Court to challenge his two-year suspension from holding office.

Although Knight concedes the disputes are "not a happy state of affairs" he dismisses many of the charges as "bullshit and buster". He adds that the union can only respond to the charges when it receives official notification, and as yet it has not received any complaint from the Certification Office or further notice from Kay about his court action.

"Kay has got to make the running. We are waiting for that," says Knight.

Janet Jackson (pictured) was part of a four-way battle for the number one spot yesterday (Sunday) as she attempted to land her first UK chart-topping single. In the closest singles chart battle of the year to date, Jackson's *All For You* faced competition from fellow Virgin release and last week's number one *What Took You So Long* from Emma Bunton, Shaggy's *It Wasn't Me* and Polydor's newly-arrived *Out of Touch* by Gabrielle. Jackson, whose previous highest peak was number two with both *That's the Way Love Goes* and her Luther Vandross duet *The Best Things in Life Are Free*, led on sales early on last week before being overtaken by Bunton by around 2,700 units on Wednesday. Universal Island's *It Wasn't Me*, meanwhile, was challenging to become only the third single during the past three decades to return to number one.



## Mercury restructures marketing into two units

Mercury Records is splitting its marketing department into two units following the move of current head of marketing Matt Thomas to take up the role of marketing director of Universal Australia in May.

Under the changes, effective from May 2, senior product manager Fenella Davidson will take up the post of marketing manager for Mercury, overseeing repertoire from the core label which includes artists such as Texas and Marti Pellow, as well as dance arm Manifesto and other imprints including Rocket Records.

Meanwhile, the company has hired Marium Raja from Epic to take up the post of marketing manager for Def Jam/Talkin Loud. Moving with



Berman: move reflects A&R changes

her will be Semtex, who previously oversaw Sony's street team and who will now launch a similar operation for Def Jam/Talkin Loud. Davidson and Raja will report to Mercury general manager Jonathan Green.

The restructuring was announced as Def Soul was poised to strike a deal to sign Warren, the R&B vocal-

ist who was featured prominently in the early Popstars TV auditions. The artist, who is managed by Jonathan Shalit and former Lynden David Hall manager Kim Revle, will record with producers including D-Influence.

Mercury managing director Howard Berman says the marketing moves reflect the restructuring of the company's A&R operations including the launch of Def Jam/Def Soul UK late last year. "On the one hand we have mainstream Mercury releases while on the other our US material is predominantly urban, plus we have had a 10-year commitment to Talkin Loud and have brought in Jaha Johnson to set up Def Jam/Def Soul in the UK," he says.

## Now That's What I Call A Mover!

The latest Now! album has cashed in on its partners' current strong singles showings by generating the fastest sales in the 27-year history of the series.

Around 48,000 units of Now! 48 were sold over the counter last Monday – the biggest first-day sale so far – as it attempted to become the first album under the brand to smash through the 300,000 barrier in a week. Its stunning performance comes less than a month after its main rival, the Hits partnership of BMG, Sony, Telstar and Warner, was relaunched under the title *Music – The Definitive Hits*

Collection, though it failed to secure the number one compilation slot.

EMI Virgin TV co-managing director Steve Pittard believes the latest Now!'s success is down to the present strength of repertoire of the partners, EMI, Universal and Virgin. "It's a combination of Hear'say, Shaggy, Emma Bunton, Gorillaz and Atomic Kitten so it is a pretty unbeatable selection, and also we've had a very good TV launch," he says.

Its high sales last week coincided with the latest US Now! release, Now! 6, debuting at one on the *Billboard* 200 chart after Sourcescrubbing 525,000 units in its first week.

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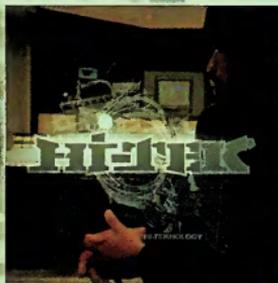
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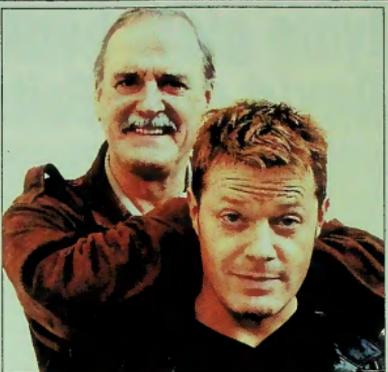
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John Cleese has passed on his legendary Secret Policeman's Ball crown to Eddie Izzard (pictured with Cleese), who is to resurrect the comedy and music event in aid of Amnesty International's 40th birthday celebrations. Scheduled to take place at Wembley Arena on June 3, The We Know Where You Live event will provide a 70/30 comedy/music split and is close to sealing a TV deal with a major commercial terrestrial broadcaster, according to initial TV chief executive and executive producer of the event Malcolm Gerrie. "The idea is for this to be a massive comedy event with fantastic unique music, with most planned to be unplugged, apart from the final act," says Gerrie. "We are working on a major collaboration for the financing the lines of Robbie Williams and Tom Jones or Five and Queen." He adds the team is looking to showcase new, up-and-coming acts as well as established artists.



# Sony and Universal in talks over Napster licensing deal

by Mary-Louise Harding  
Sony and Universal will agree to license Napster by their Duet joint venture within the next two weeks, according to a source close to the deal.

The licensing will apply to a legitimate version of the popular file-sharing service, which is expected to be unveiled by July 1, despite the continuing legal woes which last week saw the US district court issue a fresh shutdown threat. This followed RIAA complaints that Napster was not complying with the terms of last month's injunction.

The move by Duet follows Bertelsmann claims that EMI and Warner would license Napster alongside BMG through the companies' joint-venture digital service provider

MusicNet with Real Networks.

MusicNet has now set a firm launch date for September 1, and is close to concluding a deal with one of the Duet partners Sony and Universal, according to BMG new technology and strategic development senior vice-president David Kang.

"MusicNet is negotiating a deal with one of the remaining labels," says Kang. He adds that arrangements regarding rates and method of publishing royalties are "yet to be resolved with the relevant organisations".

Though labels are now negotiating licensing deals, the broader question of rights and rates for subscriptions and streams and differences between record companies and publishers looks set to become yet



Kang: MusicNet negotiating deals another stumbling block in the rollout of the commercial distribution of music online.

Former MPA chairman and current Playlounder director Andy Heath says labels appear to be progressing with subscription plans on the assumption that income will be divided along similar lines to physical formats.

"Labels have the right to repro-

## Virgin's Barry leaves top international role

Virgin Records' international director Lorraine Barry, who oversaw the Spice Girls' assault on the world's charts, left the company at the end of last week after 16 years as vice-chair of a shake-up by worldwide vice-chairman Nancy Barry.

Barry, who reported directly to Barry, was one of the few survivors from the current Virgin senior management team to have been part of the Brownson-era set-up, having originally joined the international department in 1985.

"Having worked with 65 countries and driven marketing campaigns for artists such as Spice Girls, Placebo, Chemical Brothers, Massive Attack and Skunk Anansie, I have had the opportunity to have a global education, broaden my view of life and strengthen my character," she says.

## newsfile

### NETBEAT SHUTS UK OPERATION

Belgian-owned web start-up Netbeat has closed its UK arm as the European company reduced its entire operation to a skeleton staff in Belgium and France. The independent label distributor struggled to adjust to content on a five-year exclusive basis, and, according to former UK CEO Stephanie Hunt, the company has been unsuccessfully trying to secure second-round financing since November. Meanwhile, chief competitor iCrunch is understood to be close to concluding its acquisition negotiations with cable music TV company Music Choice.

### EU APPROVES COPYRIGHT DIRECTIVE

The European Council of Ministers finally approved the Copyright Directive last Monday. Member states now have 18 months in which to ratify or reject the law - which sets out parameters for digital music copying - before it is instilled into national law.

### WORLDPOP LINKS UP WITH TOWER

UK music portal Worldpop is to work with Tower Records to develop a joint branded text messaging promotional campaign, numbers for which will be collected from responses to competition entries. Worldpop - which sponsors the official CD singles and albums charts - will receive branding in Tower stores as part of the deal, which aims to entice customers into branches by discount offers.

### PLATIQUEUR INKS NTL DEAL

Beggars Banquet music platform Playlounder has inked a content syndication deal with cable phone and TV company NTL. The deal will see the site's editorial content and commercial downloads from a range of Beggars and Mushroom artists promoted via NTL's narrow and broadband portals. Playlounder also currently has content deals with BT Openworld and Channel Four.

## Receivers find buyer for troubled Impulse chain

Only weeks after calling in the receivers, music chain Impulse Entertainment has been sold to a company which has connections to the record retailing group.

The £9m turnover Harpenden-based company, which specialises in concessions in department stores and outlets at stations and airports, has been purchased by Impulse Music Travel, which has Hertfordshire offices in nearby Letchworth.

A spokeswoman for administrative receivers BDO Stoy Hayward, who were called in March 21 and announced the closure of some 10 Impulse stores within the 24-outlet chain, declines to reveal the exact relationship between the two companies or how much the chain was bought for. However, she does reveal Impulse Music Travel is "associated with the previous directors [of Impulse Music]".

One creditor is understood to have made a deal with the receivers to recover money owed by reclaiming fixtures and fittings he installed in around 11 Impulse stores.

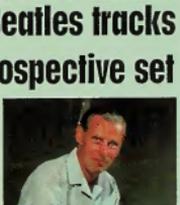
Impulse Music Travel declines to comment.

## EMI secures Beatles tracks for Martin retrospective set

EMI has been granted rare permission to use Beatles tracks for a compilation as it celebrates the multifaceted career of Sir George Martin.

Four Fab Four recordings, including *In My Life*, will figure in a six-CD boxed set of the legendary producer's work to be released on June 15 and covering everything from his comedy recordings through to orchestral pieces and pop material with artists such as Cilla Black and Celine Dion. Although two Beatles tracks featured on an nor Novelto double album issued by EMI six years ago, it is almost unheard of for Apple to allow the band's work to be used on compilations. However, EMI director of international strategic marketing Mike Heasley, part of the team for this project, says, "It was not a problem because of who it was."

The boxed set was among the releases outlined to retailers and media at a presentation at the manager's Brook Green headquarters last Tuesday when EMI:Chrysalis managing director Mark Collen confirmed plans for a Pink Floyd retro-



Martin: six-CD boxed set

spective to be released on November 5. "It will be aimed at very much a mainstream market," he says. "This is the natural successor to The Beatles' 1 project."

However, despite the Floyd and Martin retrospectives, the emphasis at the event was on new and development acts with those highlighted including EMI:Chrysalis acts Damage, Ed Harcourt, Mo Solid Gold, Relish and Starsailor, and Parlophone signings Gorillaz, Matthew Jay, Spearhead and St Germain. There were also key projects featured from acts including the Beach Boys, Ger Halliwell, Paul McCartney & Wings, Pet Shop Boys, Radiohead, Spiller and Vanessa-Mae.

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Quite Great on course to win pop tours deal

# Live plans play key role in Stereo's comeback

by Steve Hemsley

Quite Great Publicity is close to securing a significant deal with a leading holiday camp company to host 10-week pop tours and a branded awards show.

The agreement is currently being negotiated by the group's new Quite Great Pop division, which has been formed to handle mainly school tours and under-18 promotional events for pop, dance and teen-orientated artists.

Quite Great founder Pete Bassett says the deal, which could be confirmed within days, will enable labels to promote new acts throughout the summer at the holiday company's different centres around the country.

Meanwhile, Quite Great is hoping to organise a number term and school tours during the summer term and is close to finalising events for Edel UK.

The five-day tours will visit up to three schools a day and various acts will perform and take part in question and answer sessions with a paid-for gig included in each town to offset some of the cost of the promotion.

"Quite Great Pop is an extension of the Quite Great brand and will work closely with the public relations division to gain additional exposure in the regional press and radio," says Bassett.

Universal Island is pinning its hopes for the Stereo MC's' return to the music scene after almost a decade on early press coverage, strong live performances and radio airplay.

UK label manager Tim Coulson has put in place a marketing strategy for the May 14-issued Deep Down & Dirty single and the album of the same name (out May 28) in a bid to reach a new generation of hip-hop followers and those who bought 1992's *Connected*.

"Their new music is relevant today and the target audience is 16 to 24 year olds which is Radio One territory, but we are also relying on extensive press support to inform older fans that new material is being released. Fortunately for us, many people now working in the media were fans of the band and probably bought *Connected* and they want to see the act succeed again," he says.



Stereo MC's: wooing the media

Representatives from press and radio were invited to see the band in rehearsals in February and the result has been extensive reviews of six recent live performances in the national press including *The Guardian*, *Independent* and *Daily Telegraph*.

Features have appeared in *Q* and *Dazed & Confused*, which last week published a history of British hip-hop focusing on the influence the Stereo

MC's have had on the genre. An article in *The Face* is published today (Monday) and interviews in *Uncut* and *Esquire* have also been secured.

Live performances planned during the next few months form an integral part of the marketing campaign and tomorrow (Tuesday) the act records three tracks for BSO's *Lates*, for broadcast on Saturday April 21. Live slots on T4, CD:UK and The Priority are still to be confirmed.

The band will also play London's Astoria on June 4 and appear at T In The Park in Kinross on July 8, the Essential Festival in Brighton on July 14 and Creamfields on August 25 with a nationwide tour beginning in September.

Online marketing activity accelerates from April 23 when the record company hosts tracklisting parties between 4pm and 8pm every Monday on the band's official website until the release of the album.



Columbia has signed a worldwide deal with MSN to host online listening parties featuring Destiny's Child (pictured) to promote the act's third album, *Survivor*. Destiny's Child is MSN's artist of the month for April and the parties will be accessed via MSN's local sites around the world, with the US event taking place on April 26 and the UK party on April 30, the day of release. Fans will be able to hear a preview of the album and chat with the band about particular tracks. Columbia will TV advertise the album focusing primarily on strategic Channel 4 programming while co-operative press advertising with key retailers in the mass-market tabloids is also being finalised.

**ALLY McBEAL TAKES THE HIGH ROAD**  
Sony Music is concentrating the marketing campaign for the forthcoming Ally McBeal For Once In My Life Featuring Vonda Shepard album (released April 23) on Scotland, where sales of previous releases linked to the Channel 4 show have been higher than elsewhere in the UK. Its marketing plans include posters on the Glasgow Metro and ads in the Scottish press.

**DIGITAL RADIO PRICES SET TO DROP**  
The price of digital radios could fall in the UK following a deal between the commercial digital radio network Digital One and computer company Imagination Technologies. The two companies are jointly funding the development of a Digital Baseband Chip and digital radio receiver module which, it is claimed, will reduce the price of radios to less than £150. Prices currently start at £299.

**THE BPM AWARDS**  
The Com's In Blue album receives a three-time platinum gold this week.

**HOW TV SHOWS' RATINGS COMPARE**

| Programme            | this week (000s) | % change on 2000 |
|----------------------|------------------|------------------|
| Top Of The Pops 2*   | 3,935            | 14.4             |
| Top Of The Pops*     | 3,431            | -21.9            |
| CD:UK*               | 2,200            | 20.6             |
| SMTV                 | 2,111            | -6.0             |
| The Pepsi Chart*     | 1,642            | 27.2             |
| Live And Kicking     | 878              | -30.8            |
| Top Of The Pops Plus | 836              | n/a              |
| Popworld             | 449              | n/a              |
| The Base**           | 325              | n/a              |

\*combined totals  
\*\*Carlton/Central and West Country only  
Source: Mediascan DMR for week March 26, 2001

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## chartfile

● **Polydor's Bee Gees** bag the second highest new entry slot on the German albums chart with this *Is Where I Came In*, which produces a clean sweep of Top 10 debuts across the GSA region as it arrives at three on the German chart behind *Rammstein* and *No Angels* while entering at five in Switzerland and six in Austria. Its debuts elsewhere across Europe are less dynamic, though in their former homeland of Australia it is an instant Top 20 hit after entering at 16.

● **Innocent/Virgin's Atomic Kitten** break their way into the Top Five of *radio's* countdown of the biggest UK-sourced tracks on the biggest UK radio as *Whole Again* climbs 6-4 to sit behind Robbie Williams, Dido and Ronan Keating. German stations provide some of the track's most enthusiastic support, sending it 23.15 on the country's own airplay Top 50 as it debuts at 40 on the sales chart. It is one of the top 10 radio acts on the Top 20, beaten by Universal and the Indies with five apiece and EMI with three while matching BMG and Warner's totals. Sony has one representative.

● **Mule's Nick Cave & The Bad Seeds** are only beaten off by a five package from Bruce Springsteen & The E Street Band for the highest new entry slot on the French chart as *No More Shall We Part* enters at 17. Meanwhile, in Norway only Creed's *Human Clay* prevents it from becoming an instant number one as it also claims Top 10 debuts in Austria (5), Sweden (8), Italy (9) and Germany (8).

● **Clint Eastwood** makes *Polytopia's* day in the park as the Gorillaz debut enters at 19 on the singles chart as at the same time the cartoon band's self-titled album appears on several other territories' charts. In Italy it debuts at 15 while spending a second week inside the French Top 40, though slipping 35-36.

● **The Hot Records-issued Songbird** by Eva Cassidy has moved inside the Top 50 of the Australian albums chart for the first time by entering at 45. Sales of her albums are also continuing to increase in the US, where her repertoire is directly handled by *Elek*. Street, with *Songbird* last week progressing 36-30 on *Billboard's* catalogue chart while leaping 10-2 on the Internet chart. Another of her albums, *Time After Time*, made its debut at 13 on the same chart.

● **Know Your Enemy** is turning in the *Mercis'* biggest album internationally to date. The album's good start on the continent is now followed by a number 83 entry on the Canadian chart.

● **Arista's Dido**, who will begin a North American tour with support *independents* Travis on June 10 in Vancouver, is now sitting at the top of the Canadian airplay chart. Last week, *Thank You* made a three-place jump to the top of the chart to replace Aerosmith's *Jaded* as her album No Angel dipped 5-6. The same airplay countdown also went to *Partridge* and *Roby* into the Top 40 for the first time with *Yellow* improving 42-35.

# Polydor to capitalise on Hear'Say with speedy international roll-out

by Paul Williams  
Polydor is already putting in place a US plot for Hear'Say as it instantly aims to transfer the group's runaway UK success into global sales.

Just a month after releasing the group's debut album domestically, the record company has provisionally put in a US radio date of June 5 for the single *Pure And Simple*, with the album *Popstars* following on July 31. Its appearance there on the Universal label will follow the release of the album elsewhere around the world at staggered intervals during the rest of this month and May.

Polydor director of international Greg Sambrook says the record company decided to push ahead with trying to break the band globally immediately in a bid to capitalise on the worldwide interest in the *Popstars* phenomena. "Universal feel we should want to strike while the iron is hot,"



Hear'Say: May global releases dates

he says. "The story with *Popstars* is very strong at the moment and the further you go away from that the less heat and impact it has. Sometimes it's dangerous if you hold off with records when radio wants to go with them because, by the time you do, radio will come back and say 'We wanted to play that six months ago' and 'That's last year's record'."

The international roll-out for

Hear'Say started a couple of weeks ago when *Pure And Simple* was serviced to continental radio stations with Sambrook reporting encouraging early interest in the likes of Germany, Austria and Switzerland. This will be confirmed on during the middle of next month when the band undertake their very first international promotional trip with two primetime TV appearances in Germany.

The single will be commercially released there in mid-May, around a month after the Netherlands goes with the single, while an international release date for the album outside North America is set for May 14. However, one of the biggest headaches facing Sambrook is how to balance sound international demands with a UK plot that is still unfolding. "The difficulty is that their diary is so full at the moment but we work quite well with the

domestic department to accommodate that," he says.

Despite a grouping number of countries, including Germany with No Angels, already having their own *Popstars* acts, Sambrook notes Polydor is deliberately using the programme's association to try to break Hear'Say internationally. "Popstars is an angle for them because the market was already familiar with the scenario so they can be launched as the UK *Popstars*," he says.

Meanwhile, efforts are now underway to place the UK series with overseas broadcasters with the first recipient, New Zealand's TV2, set to start screening the programmes from April 29. It will effectively mean the series performing the reverse role internationally that it took on in the UK, revealing the story behind the record makers rather than introducing them to the public for the first time.



Southpaw's Mgv (pictured) are making a timely return to Japan later this month after seeing their third full-length album become one of the territory's biggest-selling overseas releases. Rock Action last week debuted at number 11 on the international chart to sit among more familiar names such as *Bon Jovi* and *Aerosmith* while arriving at 39 on the all-comers domestic survey. Its impressive retail impact is a reward for the concerted promotional efforts by the band, last summer headlined the dance tent at the Fuji Rock Festival while at the end of January member Stuart Braithwaite undertook a week-long series of press interviews. Their latest visit to Japan, where they are handled by the Toys Factory label, will include performances at Tokyo's Blitz Club and Liquid Rooms while they are being targeted to play the Fuji Rock festival again at the end of July, the US, where they played a series of sold-out dates in March, also figures heavily in their promotional diaries with plans to return in June. Southpaw managing director John Niven says Rock Action, which will be released in the rest of the world at the end of this month, is already set to match the total 140,000 global sales of its predecessor on initial ship alone.

## UK TOP 20 AIRPLAY HITS IN EUROPE

| UK | TR | Artist/Track (UK company)                                  |
|----|----|--|
| 1  | 1  | Supermode <i>Robbie Williams</i> (Chrysalis)               |
| 2  | 2  | Here With Me <i>Dido</i> (Cherry/Interscope)               |
| 3  | 3  | Look! <i>Eric Day</i> <i>Rosam Healy</i> (Polygram)        |
| 4  | 4  | Whole Again <i>Atomic Kitten</i> (Innocent)                |
| 5  | 4  | Inner Sister <i>Telex</i> (Mercury)                        |
| 6  | 5  | Penituous <i>Craig David</i> (Widstar)                     |
| 7  | 7  | Clint Eastwood <i>Gorillaz</i> (Polygram)                  |
| 8  | 11 | Let Love Be Your Energy <i>Robbie Williams</i> (Chrysalis) |
| 9  | 10 | Overlook <i>Sugababes</i> (London)                         |
| 10 | 14 | What Took You So Long? <i>Enya</i> <i>Banton</i> (Virgin)  |
| 11 | 19 | Send In A Moment... <i>L2</i> (Universal/Universal)        |
| 12 | 7  | 7 Days <i>Craig David</i> (Widstar)                        |
| 13 | 18 | This Is Where I Came In <i>Bee Gees</i> (Polydor)          |
| 14 | 20 | Dream On <i>Dependage</i> (Mercury)                        |
| 15 | 17 | Mr. Writer <i>Stevie Nicks</i> (V2)                        |
| 16 | 18 | Walking Away <i>Craig David</i> (Widstar)                  |
| 17 | 19 | Dancing In The Moonlight <i>Roby</i> (RCA)                 |
| 18 | 15 | Run For Cover <i>Sugababes</i> (London)                    |
| 19 | 15 | I Lay My Love On You <i>Westlife</i> (Jive)                |
| 20 | 20 | Deam To Me <i>Dido</i> & (Innocent)                        |

Chart based on the 20 radio stations monitored in the UK. For more information on the chart, visit [www.bpi.co.uk](http://www.bpi.co.uk) or call [0203 344 8545](http://0203 344 8545).

## GAVIN US URBAN TOP 20

| UK | TR | Artist/Track (UK company)  |
|----|----|--|
| 1  | 1  | Drive Incaus (Immortal/Epic)   |
| 2  | 9  | It's Been Awhile <i>Destiny</i> (J&R)  |
| 3  | 2  | Outside <i>Aaron Lewis &amp; Fred</i> (Interscope)                                       |
| 4  | 8  | My Way <i>Limp Bizkit</i> (Fif/Interscope)   |
| 5  | 5  | One Step Closer <i>Linkin Park</i> (Warner Bros)   |
| 6  | 3  | South Side <i>Mo'Nique</i> (V2)  |
| 7  | 6  | Insomnet <i>Fat</i> (Epic)   |
| 8  | 4  | Butterfly <i>Craig Town</i> (Columbia/CRG)   |
| 9  | 7  | Hanging By A Moment <i>Lifehouse</i> (DreamWorks)  |
| 10 | 12 | Breakdown <i>Tantric</i> (Maverick)  |
| 11 | 10 | Flavor <i>The Week</i> <i>American Hi</i> (Island/DMG)                                   |
| 12 | 14 | Duck And Run <i>3 Doors Down</i> (Republic/Universal)                                    |
| 13 | 11 | Yours <i>Da Brat</i> (Mercury/Naïveté)   |
| 14 | 13 | Another <i>Geto Boys</i> (Republic/Capitol)  |
| 15 | 13 | Honorable <i>Black</i> (Epic/Sony)   |
| 16 | 16 | Remember <i>A Perfect Circle</i> (Virgin)  |
| 17 | 18 | HR <i>Or Miss</i> <i>Peanut</i> (Jive/CMG)   |
| 18 | 17 | Are You There <i>Overcast</i> (Republic/Universal)                                       |
| 19 | 20 | No One <i>Coldplay</i> (Jive/Interscope)   |
| 20 | 22 | Between <i>Aaron</i> <i>And</i> <i>Inspects</i> <i>Papa Roach</i> (Chrysalis/Interscope) |

Chart based on the 20 most popular titles in USA Alternative Rock for the week of April 4, 2003. Source: Gavin/Verdiacore

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

| Country     | Artist/Track (UK company)  | Chart Rank |
|-------------|--|------------|
| AUSTRALIA   | single <i>Overcome... Public Domain</i> (Dove)                   | 7          |
|             | album <i>No Angels</i> (Polygram)                                | 1          |
|             | single <i>Walk On</i> (Cherry/Interscope)                        | 1          |
| CANADA      | album <i>No Angels</i> (Polygram)                                | 6          |
|             | album <i>No Angel</i> (Dido) (Arista)                            | 6          |
| FRANCE      | single <i>Whoopee!</i> <i>Da Muffs</i> (Earmox)                  | 6          |
|             | album <i>No Angel</i> (Dido) (Arista)                            | 6          |
| GERMANY     | single <i>Love</i> <i>Can Do</i> <i>Ronan Keating</i> (Polygram) | 5          |
|             | album <i>This Is Where I Came In</i> (Bee Gees) (Polydor)        | 3          |
| ITALY       | single <i>Sky Scaper</i> (Seafun/Universal)                      | 9          |
|             | album <i>No Angel</i> (Dido) (Arista)                            | 6          |
| NETHERLANDS | single <i>Whole Again</i> <i>Atomic Kitten</i> (Innocent)        | 22         |
|             | album <i>No Angel</i> (Dido) (Arista)                            | 3          |
| SPAIN       | single <i>Here With Me</i> (Dido) (Arista)                       | 9          |
|             | album <i>On To A New Day</i> (Innocent)                          | 13         |
|             | single <i>Thank You</i> <i>Dido</i> (Arista)                     | 4          |
|             | album <i>No Angel</i> (Dido) (Arista)                            | 9          |

Source: *Official Charts Company*. Figures based on the week ending 11th April 2003. For more information on the chart, visit [www.officialcharts.com](http://www.officialcharts.com) or call [0203 344 8545](http://0203 344 8545).

## AMERICAN CHARTWAK

by ALAN JONES

America was late to adopt the world-beating *Now That's What I Call Music* series but is catching on fast. The latest in the series, *Now!* 6, sold more than 525,000 units last week to debut at number one, pushing 2Pac's last posthumous album, *Until The End Of Time*, down to number two. *Now!* 6 is only the second collection of previously released tracks to top the US album chart. The first was *Now!* 4, which was released nine months ago, and has thus far sold more than 2.5 million. Up against the Beatles 1, *Now!* 6 (released last November) understandably failed to reach number one but has sold even better, with a tally of 4.2m to date. *Now!* 6 is off to a faster start than either, and first indications are that it will actually log an increase in sales on its second week in the shops. Among the 19 tracks on the singles-CD set are three by acts signed to the UK - Coldplay's *Yellow*, U2's *Beautiful Day* and Gotta Tell You by *Samantha Mumba*.

Mumba's latest single *Baby Come Over* (This Is Our Night) still has not quite made the Hot 100, and is currently ranked number five on the "bubbling under" list. The exposure it is getting (and a Disney Channel TV special) is helping Mumba to sell more albums, however, and having re-

entered the chart at number 109 last week her *Gotta Tell You* album powers into the top half of the chart for the first time, jumping to number 7, with sales of 21,000 last week bringing its overall tally to 214,000. *S Club 7* are also getting the Disney treatment and they too reach a new peak, with 7 bouncing 100-90, selling 18,000 in the week and 330,000 to date. Meanwhile, Radio Disney hosted three PAs by UK/Aussie pop/classical quartet *Bond* last month when a mini-album, also saw the girls put an appearance at the New York Stock Exchange. It certainly seems to have done some good for the shareholders of Universal, whose investment in the band is rewarded by the debut of their album *Bond* at number 157 with sales of nearly 9,000 last week.

Other UK and Irish records suffer declines on the album chart except for the Beatles 1, which holds at number 26 while *Now!* 6, which is topping the 7m sales mark, and *Now!* 5, which holds at number 45, with a further 34,000 sales taking its overall tally to 2.7m - the same as *No Angels*, by Dido (pictured), which slips 5-9. Dido's single *Thank You* continues to climb, however, moving 6-4. *S Club 7's* *Never Had A Dream* also moves True and Coldplay's *Yellow* chart at number 223 and 66-65 respectively. At the top of the Hot 100, Janet Jackson's 10th number one, *All For You*, holds firm against *Destiny's* *Child's Survivor*, while the biggest climber is *Lady Marmalade* by Christina Aguilera, Lil' Kim, Mya and Pink, which rockets 70-29.

# East West scoops deal for remix of Eddy Grant classic

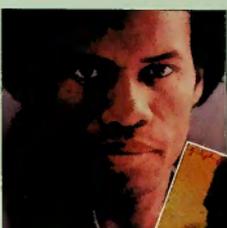
by James Roberts

East West has won the fiercest licensing war of the year to date by securing the rights to the dance remix of Eddy Grant's 1983 pop hit *Electric Avenue*.

The UK-only deal, understood to be in the region of £300,000, covers an Eddy Grant Greatest Hits package, of which the new remix of *Electric Avenue* is one part. The Warner label beat the likes of London Records, Positiva and Ministry of Sound to secure the remix following its exposure in Miami. Negotiations are still continuing for other parts of the world.

"First a couple of people called and everything started going crazy," says Grant, who is based in Barbados and now controls all his solo catalogue. "It's great. One can be cool about it, but it's nice to know a whole new generation will be growing up on my songs."

The deal was struck by East West business affairs executive Sarah Conacher, who was the first person to reach the one-time member of The Equals on the phone following her trip to Miami. "I had people coming over specifically to Barbados to do that deal but in this case there was a little brand loyalty," says Grant. "Sarah demonstrated that my music was an important consideration to her, plus we had done business before when she worked at London records. I also really wanted to support [Warner Music Group worldwide chief] Roger Ams in some measure



Grant: hits package

because we've been friends for some time."

East West managing director Christian Tattersfield says, "I'd love to claim credit for it because it's obviously going to be a huge hit but it's totally down to Sarah." He adds that the label has already pre-sold around 60,000 units of the hits set, which also includes tracks like *I Don't Wanna Dance* and *Gimme Hope Jo'Anna*, before its release on May 7. *Electric Avenue*, which is number one in the cool cuts chart and was O-listed by Radio One last week, is released three weeks later.

While the copyright in Grant's recordings is

now held by his own company, Greenheart Music, the artist has spent five years dealing with legal issues regarding their control. "I've had a hit in every decade since the Sixties, apart from the Nineties, which I spent most of in court. Now everyone is looking at my catalogue," he says. Grant is also in negotiations to revive his own *Lo Records* label.

Grant must take some amusement from the fact that it took a chance spin in the back room of a Miami party to revive interest in *Electric Avenue*, which was originally a number two hit in January 1983. "It's very indicative of what happens in our business," he says. "My life has been a series of highs and lows and in the periods where things have not been high I have continued to make music that is valid." Grant, who controls the majority of the key soca and calypso catalogues in the Caribbean, which features classic material from the likes of Lord Kitchener and Mighty Sparrow, has been particularly involved in the soca's ringing scene in recent years.

He adds that the new version of *Electric Avenue* would not have happened at all had it been left up to him. "I was never really in favour of remixes as no one had ever done a good remix of one of my songs. I got to listen to a mix of his version on the internet and thought it had a nice groove and was more or less faithful to my original version. The whole thing smelled right," he says.



Following Raito's experience at the hands of large corporations — corporate restructurings that they suffered the misfortune of being dropped twice from East West — the band have signed a new deal with independent Eagle Records. The first release under the deal will be their album *Night On Earth*, which was originally recorded for East West, the company to which they had returned following its absorption of their second label, China Records. The new deal is for the world excluding South East Asia, where they have enjoyed their biggest success to date and for which they remain signed to Warner Music. Rise management's Dianna Waggs says, "The Korean office was so upset when it heard they had been dropped it immediately arranged a licensing agreement for the territory." *Night On Earth* has already been issued in Korea where it sold 30,000 copies on the day of release also. A UK release is scheduled for June. Meanwhile, Eagle Rock has also signed Bob Geldof for a worldwide deal with a new album box, *Age And Death* due in September.

## new sfile

**CLAIRE SWEENEY ATTRACTS THE MAJORS**  
Major label interest is growing in Claire Sweeney, aka Brooksis's Lindsay Corkhill. All but one of the majors is understood to have put in an offer for her contract. The 30-year-old soap star — who recently starred in Comic Relief's celebrity *Big Brother* — is expected to conclude record label negotiations once she has officially announced a new role replacing Davina McCall as presenter on ITV's primetime show *Don't Try This At Home*. Sweeney is managed by former Charlotte Church manager Jonathan Shallit.

## LIMP BIXIT GET ORBIT TREATMENT

William Orbit has remixed for thumping Limp Bixit single *My Way*. Orbit's mix will appear as a B-side on the single when it is released on June 11. Meanwhile, Orbit's new album project — his first under a new deal with BMG — has been put back until the autumn. The album features a number of high-profile guest vocalists, including Madonna, Beth Orton and Dido.

## VC LINES UP THIS YEAR'S SPILLER

VC Recordings is preparing a re-voiced version of recent signing *Right On, Right On* by Silicone Soul. A number of publishers have submitted potential contenders for the track, which Virgin is pitching as its crossover answer to last year's Spiller. *Right On, Right On* has been available on limited vinyl since last summer through Glasgow-based Soma Records, while a number of bootlegs of the track have also been circulated. Silicone Soul, aka Craig Morrison and Graham Reddie, released their critically-acclaimed debut album in 1999 through Soma.

## BOOM! LOOK FOR NEW DEAL

Six-piece pop troupe Boom! are looking for a new deal following their departure from London Records. Their debut single, *Falling*, reached number 15 in January this year. The act, published by Warner/Chappell, previously supported Steps on their winter arena tour.

## SUEDE REPLACE COOLING

Suede have recruited a new keyboard player to replace Neil Cording, who has taken a break from the band due to health problems. Alex Lee is currently co-writing with the band on songs for the band's new album, which they will start recording next month with Beck producer Tony Hoffer. The new material is due in the autumn.

## RADIO TWO TO MAKE WELLER SPECIAL

Paul Weller is to record a special programme for Radio Two showcasing a range of material across his career, including *The Jam*, *Style Council* and solo material. The show, to be recorded at the BBC Music Theatre in London, will be broadcast on May 19.

## NW PLAYLIST

Ed Harcourt — *Something In My Eye (Heavenly) Watch*  
Ed's classic songwriting take off of his summer (single, tbc).  
Travis — *The Invisible Man (Independent)* An unmistakable return (ampler).  
Basement Jaxx — *Romeo (XL Recordings)* Call and response never sounded like this before (single, June 4).  
FOUR Tetra Pausa (Dönner) Another inspired genre collision from Prince man Kieran Hebber (album, May 28);  
Trick Daddy — *Take It To Da House (Atlantic)* Still doing its southern bounce style (US single);  
Pied Piper & The Master Of Ceremonies — *Do You Really Like It? (Rootless)* From the streets straight to Radio One's *Clist* (single, tbc);  
Relish — *You I'm Thinking Of (EMI-Chrysalis)* Ireland's up-and-coming blues rockers look like making waves over here (single, tbc).

## Robinson links up with garage massive

BBC Music is preparing to rush-release a single to tie in with the current popularity of quiz show *The Weakest Link*, hosted by Anne Robinson. *The Weakest Link by Echobass* featuring *Ratpack* is a garage two-step-style track featuring samples of the key phrases from the show, including Robinson's "you are the weakest link" and "goodbye" catchphrases.

BBC Music marketing manager Alan Taylor has commissioned several mixes of the track to be serviced for club exposure. "It is a credible dance record in its own right and has quite a hard sound. It's not really what you would expect," he says. Although the final mix of the single has yet to be delivered, Taylor says Echobass is a "chart producer who has current pop/dance success".

The popularity of the programme is highlighted in the growing list of foreign territories which have snapped up rights to the format. The US is set to launch its version of the programme next month. "Although Anne will be presenting the US edition of the show, I think the record would need rad-



Robinson: catchphrases used in dance mix

ically remixing for the territory," says Taylor.

The release is part of BBC Music's growing commercial activity, which last year saw the company scoop the biggest selling single of the year for *Bob The Builder's* *We Fix It?* "It's about taking BBC brands across pop, kids, dance, classical and soundtracks," explains Taylor. The company is also currently compiling the soundtrack for Richard Attenborough's last project for the BBC, *Blue Planet*, due to be screened in the autumn.

## Gilmour departs from independentie

Dave Gilmour has left independentie after almost four years in the role of A&R director. Independentie managing director Mark Richardson says, "Dave came to the end of his contract. We decided mutually we didn't want to carry on together."

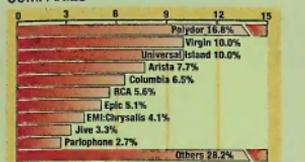
Gilmour's key projects during his time at the independent included *Gobermator*, *Crashband*, *Resalie Deighton* and *Blackout*, who debuted at number 19 on the singles chart last month with *Mr DJ*.

Richardson adds that no immediate replacement for Gilmour will be sought, reflecting the hands-on A&R role of company chairman Andy MacDonald. He personally handles much of Independentie's roster, including Travis, who are currently preparing to release their third album. "I think eventually this position will be filled, but not in the short term," says Richardson.

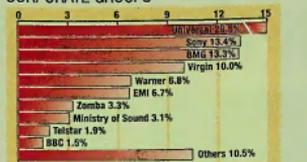
Before joining Independentie Gilmour was head of A&R at Island records, where his projects included Belgian experimental guitar band Deus.

## SINGLES: FIRST QUARTER PERFORMANCE 2001

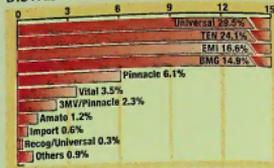
## COMPANIES



## CORPORATE GROUPS

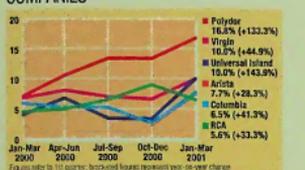


## DISTRIBUTORS

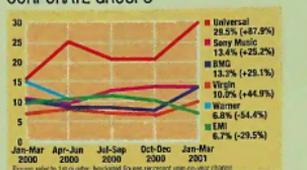


## SINGLES: 12-MONTH TREND

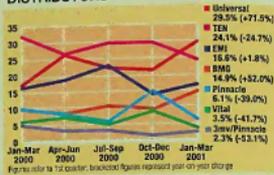
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## TOP 10 SINGLES

- 1 IT WASN'T ME  
Shaggy feat. Rikrok (MCA/Uni-Island)
- 2 PURE AND SIMPLE  
Hear'Say (Polydor)
- 3 WHOLE AGAIN  
Atomic Kitten (Innocent)
- 4 UPTOWN GIRL  
Westlife (RCA)
- 5 TEENAGE DIRTBAG  
Wheatus (Columbia)
- 6 TOUCH ME RU! Da Silva  
feat. Cassandra (Kismet/Arista)
- 7 ROLLIN'  
Limp Bizkit (Interscope/Polydor)
- 8 EVERYTIME YOU NEED ME  
Fragma feat. Maria Rubla (Postiva)
- 9 CLINT EASTWOOD  
Gorillaz (Parlophone)
- 10 MS JACKSON  
OutKast (LaFace/Arista)

## Frontrunner Polydor

Hear'Say make chart history as Polydor claims six of the best, Shaggy and Atomic Kitten

## PRODUCERS OF TOP 10

- 1 PIZZONIA
- 2 JIANT
- 3 ENGINE
- 4 MAC
- 5 WHEATUS/GIMINENZ
- 6 DA SILVA
- 7 DATE
- 8 ZENKER/DUDERSTADT/DUDERSTADT
- 9 DAN THE AUTOMATOR/GORILLAZ
- 10 BENJAMIN/PATTON/SHEATS

## TOP SINGLES ARTISTS

- 1 SHAGGY FEAT. RIKROK
- 2 HEAR'SAY
- 3 ATOMIC KITTEN
- 4 WESTLIFE
- 5 WHEATUS
- 6 RUI DA SILVA FEAT. CASSANDRA
- 7 LIMP BIZKIT
- 8 FRAGMA FEAT. MARIA RUBLA
- 9 OUTKAST
- 10 GORILLAZ

## DATA SOURCE

Compiled by Era from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 4,000 UK outlets from January to March 2001. Inclusive. Minimum prices for LP and cassette albums £2.70; £4.25 for CDs

## SINGLES

Hear'Say were not the only ones to rewrite the history books in quarter one, with their record company Polydor staged its best singles chart performance to date.

The Universal unit, which had already set the highest standards in 2000 when it handled seven of the year's 20 biggest singles, raised the bar even higher in quarter one with a new company best of 16.8%. This represented the highest three-month score by any company since Eton John's Candle In The Wind remake delivered Mercury a 20.4% share for the third quarter of 1997.

Hear'Say's hit Pure And Simple added 873,000 sales to Polydor's singles showing, and the company claimed another five of the quarter's 20 biggest hits, including Limp Bizkit's Rollin' (seventh), Samantha Mumba's Always Come Back To You Love (11th) and Nelly Furtado's I'm Like A Bird (16th) as its year-on-year market share rose by 133.3%.

But as much as the company dominated the market in quarter one, the chasing pack can at least be assured that Polydor's 6.8 percentage points lead this time was actually the same as the previous quarter's. While it continues to hit new market share highs, several others behind it are undergoing revivals or best-yeat performances of their own to ensure that the current leader remains at least catchable.

Fittingly Virgin, which up until a few years ago topped the singles and albums rankings as frequently as Polydor does now, is currently its closest challenger, pulling off its best showing since the end of 1998 when Spice Girls' Goodbye was its biggest single. Contributing to its 10.0% share was one of the Spices, Melanie B, whose Feel So Good finished 22nd. However, that was easily outpaced by Atomic Kitten's Whole Again, which stumped the industry with the first four-week run at number one since January 2000. Its 760,000 plus sales in the quarter were also enough to rank it third, more than 100,000 sales behind second-placed



Hear'Say: second-place overall in Q1

Hear'Say but ahead of fourth-placed Uptown Girl by Westlife by around the same margin. There was a far closer gap between the first and second placed singles of the period, with Shaggy's It Wasn't Me just beating Pure And Simple by 11,600 sales and helping to give Universal Island its highest market share - it was third on 10.0% - since the company was created in 1999. The 885,075 units sold during the quarter by Shaggy compare with just 619,162 for last year's quarter one winner, Pure Shores by All Saints, giving some indication of the impact of the period's biggest releases this time around. Pure Shores' sales would only have been enough to place it fifth in the overall best sellers chart for the first quarter of this year, though lower down the list sales in this year's opening period were actually less than a year ago. The 40th biggest single of quarter one 2000, for example, sold 97,572 units while its 2001 equivalent managed only 73,918 sales while the 100th biggest hit a year ago notched up 29,381 sales compared to 27,135 in 2001.

Like Universal Island, Arista tripled its market share from the previous quarter with its 7.7% share the highest since Gqd Doherty took over as managing director in featuring Cassandra, whose Touch Me Ru Da Silva January gave the record company its first UK-signed number one single outside of its

NorthWestside affiliate since Lisa Stansfield's All Around The World in 1989. Such was the rarity of Arista's achievement that Stansfield's hit had itself been the company's first UK-sourced chart-topper, making Touch Me only the second in its history. Dido's Here With Me - at 13 for the period - provided it with more UK-sourced success, while OutKast's Ms Jackson was its biggest overseas-sourced hit, finishing 10th for the quarter.

Each of the top six companies had one of the six biggest hits of the quarter with fifth-placed Columbia represented by Wheatus' Teenage Dirtbag (fifth biggest-seller during the quarter) and sixth-placed RCA by Westlife's Uptown Girl (fourth). RCA's 5.6% share ensured a third consecutive rise for the company and, combined with Arista's high score, lifted BMG to third position on the corporate rankings, just 0.1 percentage points behind second-placed Sony, its best performance since the end of 1996.

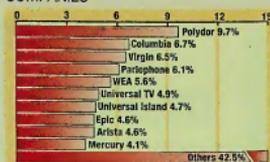
However, Sony and BMG's shares combined were beaten by Universal, which added another nine percentage points to its score from the previous quarter to give it 29.5%. Virgin moved from sixth to fourth to overtake both Warner and EMI, sitting in fifth and sixth positions respectively.

Universal's distribution victory was less marked than its corporate performance but it was a victory nonetheless with its 29.5% share placing it 5.4 percentage points ahead of last quarter's winner. There were big quarterly dips for Pinnacle and Vital but rises for EMI and BMG.

Clearly Polydor and its parent company Universal had the most to celebrate in the quarter, but equally victory belonged to the singles market itself. Written off more times than Atomic Kitten, it had its sternest critics eating their words as a series of big-selling hits helped claw back some of the sales this sector had so painfully lost last year. Indeed with a few more hits like It Wasn't Me, Pure And Simple and Whole Again during the rest of the year and the single will have truly bounced back as a core feature of the UK business. **Paul Williams**

## ALBUMS: FIRST QUARTER PERFORMANCE 2001

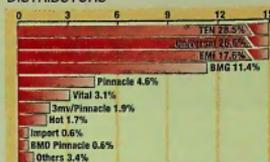
## COMPANIES



## CORPORATE GROUPS

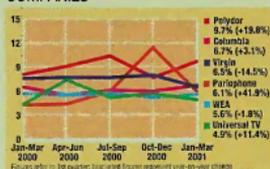


## DISTRIBUTORS

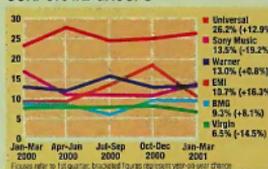


## ALBUMS: 12-MONTH TREND

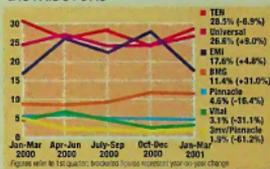
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## raises share stakes

tailise the singles market while Dido and Eva Cassidy provide slow-burning album successes

## ALBUMS

Eva Cassidy, Dido and Hear'Say provided contrasting rankings in quarter one that with hit albums there are no rules on how long it takes to make the grade here.

All three artists landed chart-topper albums in the year's opening period but the speed at which they reached the top could hardly have been more varied, with Hear'Say debuting at one just weeks after their final line-up was unveiled on national TV while Cassidy finally reached the same milestone several years after her untimely death. Somewhere in between was Dido, whose album no Angel spent months slowly developing its profile on the other side of the Atlantic before making the grade here.

Limp Bizkit, too, underwent a slow climb to the top with Chocolate Starfish And The Hot Dog-Flavored Water, which only reached the number one position in its 15th week.

This all added another element to a quarter where chart-toppers were emerging from the most unexpected of places, but there was little unexpected when it came to the record company market shares with a familiar name again occupying the top spot.

After stepping aside during quarter four for both Virgin and a Beatles-assisted Parlophone, Polydor returned to the top for the fourth time in five quarters with six of the period's 20 biggest-selling artist titles. Hear'Say's Popstars led the way for the universal company with its first-week sales total of 306,631 enough to make it the period's fifth biggest artist album. Its other star players included Limp Bizkit (seventh), Eminem (10th) and Dr Dre (16th). However, despite scoring strongly with a number of titles, it could not quite match the usual domination of the singles market, with its 9.7% album share just three percentage points ahead of second-placed Columbia.

Columbia managed to land the runner-up spot despite its most successful release, Destiny's Child's The Writing's On The Wall, only ranking 20th overall in the artist albums table. Columbia's performance,



Cassidy: number one album

however, was enough to give it its highest market share since 1999's final quarter. Its 6.7% total headed what was an extremely close-run battle between the chasing pack behind Polydor, with just 1.1 percentage points separating the Sony company and fifth-ranked WEA.

Virgin, placed third, was similarly lacking in big-selling artist titles with its best performer - Daft Punk's Discovery - finishing 27th, though it figured on five of the quarter's 10 most successful compilations, led by Howl 47 at two and The New Pepsi Chart Album at three. The biggest-selling compilations album, however, belonged to Ministry Of Sound, whose The Chillout Session was the only various artists package which appeared in the overall combined top 10.

Trying to follow The Beatles is always a virtually impossible task, and so it was not surprising that Parlophone's share should take a dive following the Christmas pandemic that greeted the band's 1 album. In the end the EMI company, which headed the list in quarter four, saw its share shrink by 5.4 percentage points to 6.1% as it dropped to fourth place. However, to put it in context, this was still the company's second-best performance since quarter four of 1999. Its star attraction this time was Coldplay, who cashed in on their two Brits wins as Parachutes finished as the third biggest

album of the period behind Dido's No Angel (696,000) and Eva Cassidy's Songbird (392,000).

Universal suffered a slight dip at the top of the corporate rankings, though it still had four players among the Top 10 companies thanks to Polydor (first), Universal Music (sixth), Universal Island (seventh) and Mercury (10th). Its 26.2% was 12.7 percentage points ahead of runner-up Sony, which had its best run on albums for a year, largely thanks to an improved Epic showing. Epic doubled its market share from the previous quarter to 4.6% thanks to the likes of Anastacia's Not That Kind and Jennifer Lopez's J.Lo to win a place back among the Top 10 companies. EMI took the biggest tumble, dropping from second to fourth spot, while Hot Records made its way into the Top 10 corporate groups at number nine.

On distribution EMI lost a hefty 10.2 percentage points to slide from first to third place in ten (28.5%) and Universal (26.6%) overtook BMG and Pinnacle held steady in fourth and fifth place but the biggest distribution news was reserved for Hot Records, which arrived in eighth place with 1.7% thanks to the soaring success of Eva Cassidy, whose Songbird album finally made it to number one in the UK in March.

Cassidy's stunning success ensured that albums received their share of media attention in a quarter dominated by talk of the single's comeback. Her album, though unprecedented in its rise to the top, hybridised a novusaud first quarter in which little new is released but in which record companies and consumers search around to find albums that can be given new leases of life. The exception to that trend, of course, was Hear'Say's Popstars album, which gave retailers the bonus of record-breaking debut album sales ahead of the surge of big name new product. With over the counter unit sales already up by 11.2% year-on-year even before the likes of Radiohead, REM and Destiny's Child have delivered their new sets, it seems the industry is already poised to beat last year's record-breaking figures.

Paul Williams

## TOP 10 ARTIST ALBUMS

- 1 NO ANGEL Dido (Arista)
- 2 SONGBIRD Eva Cassidy (Parlophone)
- 3 PARACHUTES Coldplay (Parlophone)
- 4 NOT THAT KIND Anastacia (Epic)
- 5 POPSTARS Hear'Say (Polydor)
- 6 CHOCOLATE STARFISH AND THE HOT DOG... Limp Bizkit (Interscope)
- 7 WHITE LADDER David Gray (East West)
- 8 THE GREATEST HITS Texas (Mercury)
- 9 ONYX'S BIG MAMA Topolander (Sony S2)
- 10 MARSHALL MATTERS... Eminem (RCA)

## PRODUCERS OF TOP 10

- 1 DIDO/NOVELS/YOUTH/BRIDGEMAN/CATTO/ROLLO/SISTER BLISS
- 2 CASSIDY/BIONDO
- 3 NELSON/COLDPLAY/ALLISON
- 4 ROGERS/MILLER
- 5 JANI/STARBUCK/HEDGES/BOO-DAN/RONDHANE/SUGARGANG/STEEL/HOLIDAY
- 6 DATE/LIMP BIZKIT
- 7 GRAY/MCCLUNE/POISON/DE VRIES
- 8 PALMER/AUSTIN/TEXAS/BOILER HOUSE BOYS/MAC/ALEXANDER/ARMSTRONG/HEDGES/MACDONALD/STEWART/REA
- 9 ERNGA/DRANKUJAS/ROSE/FOSTER
- 10 DR DRE/EMINEM/BASS/THE 45 KING

## TOP ALBUMS ARTISTS

- 1 DIDO
- 2 EVA CASSIDY
- 3 DAVID GRAY
- 4 U2
- 5 LIMP BIZKIT
- 6 COLDPLAY
- 7 EMINEM
- 8 ANASTACIA
- 9 HEAR'SAY
- 10 TEXAS

## TOP 10 COMPILATIONS

- 1 THE CHILLOUT SESSION (MoS)
- 2 NOW THAT'S WHAT I CALL MUSIC! 47 (EMI/Virgin/Universal)
- 3 THE NEW PEPSI CHART... (Virgin/EMI)
- 4 BREAKDOWN - THE VERY BEST OF EUPHORIC DANCE (BMG/Telstar TV)
- 5 NEW WOMAN 2001 (Virgin/EMI)
- 6 THE GREATEST NUMBER 1... (EMI/Virgin/Universal)
- 7 I LOVE 80s (Virgin/EMI)
- 8 PASSION (WSM/Universal TV)
- 9 CLUBBERS GUIDE TO 2001 (MoS)
- 10 RELOADED 2 (Universal Music TV)



21 APRIL 2001

# CHART COMMENTARY

by ALAN JONES



With schools out for Easter, singles sales received a welcome 15% boost last week after three consecutive double digit declines. Total sales climbed back above the million mark, with only two records in the Top 10 (Emma Bunton's *What Took You So Long?* and Crazy Town's *Butterfly*) registering declines. Despite a 14% slide, Bunton's tally of just under 65,000 was enough for *What Took You So Long?* to become the first of seven number ones by solo Spice Girls to spend more than one week at number one.

It only just hung on, however, with *Shaggy and RikRok's* *I Wasn't Me* registering a 9% increase week-on-week and coming within 3,000 sales of returning to number one. The Shaggy single, which has spent seven weeks in the top three, topped the million sales mark late on Saturday afternoon. *Hear'Say's* *Pure And Simple* registered an even bigger 12.8% rise of 12.8%, and with sales of more than 964,000 to date, should not *I Wasn't Me* through the million mark within the week.

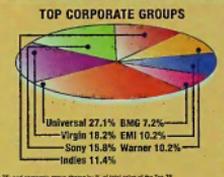


The Gorillaz' Clint Eastwood made the biggest gain in the Top 10 (15.4%), but also fell a place. After six weeks in the Top 10 (moving

### SINGLE FACTFILE

Sitting proudly atop *Billboard's* Hot 100 for the second successive week with *All For You* - her 10th number one in her homeland - Janet Jackson looked to be on course for her first ever UK number one with the song. The *Change*-sampling track was the biggest selling single last Monday but was unable to maintain its impetus and debuts at number three. Jackson's biggest UK hits remain with *The Best Things in Life Are Free* (duet with

Luther Vandross) and *That's The Way Love Goes*, back-to-back number twos in 1992/3. She made her Top 40 debut with *What Have You Done For Me Lately* 7.15 years ago this week, and *All For You* is her ninth Top 5 hit, her 16th Top 10 hit and her 34th hit in total. It's the follow-up to *Doesn't Really Matter*, which reached number five last August, and gives her back-to-back Top five hits for only the third time in her career.



#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 37.3% Other: 12.0%

4-5-6-4-5-6 it has sold 313,000. One of several new recordings on the soundtrack of the number one film *Briget*

Jones' *Diary. Out Of Reach* debuts at number four for Gabrielle. Her first new material since the *Rise* album, it is her ninth Top 10 hit and her 14th Top 40 success. *Gett* Halliwell and *Robbie Williams* also have new tracks in the film (*It's Raining Men* and *Have You Met Miss Jones?* respectively) but Williams' latest hit single *Let Love Be Your Energy* is the fourth single from his million-selling *Sing When You're Winning* set. It debuts at number 10, becoming the his lowest-charting single ever, with the solitary exception of 1997's *South Of The Border*, which peaked at number 14. Country star *Patricia Richardson's* *The Way You Love Me* will celebrate a whole year in *Billboard's* Hot 100 next week. The track, which peaked at number six there, becomes her second biggest British hit this week, debuting at number 15, a position inferior only to her number 53 debut *This Kiss* from 1998. *The Way You Love Me* is the second hit from Hill's *Breathle* album, beating the title track's number 33 placing last May.

## INDEPENDENT SINGLES

| This | Last | Title                            | Artist                                 | Label (distributor)               |
|------|------|----------------------------------|--|-----------------------------------|
| 1    | NEW  | FLESH                            | Jan Johnston                           | Perfecto PERF (SOLO) (IMVPI)      |
| 2    | 1    | BURN BABY BURN                   | Ash                                    | Infectious INFECTIVSO (IMVPI)     |
| 3    | 3    | MR WRITER                        | Stereophonics                          | V2 VVR V019538 (IMVPI)            |
| 4    | 2    | SEVEN DAYS IN THE SUN            | Feeder                                 | Echo ECSX317 (P)                  |
| 5    | NEW  | TOXIC GIRL                       | Kings Of Convenience                   | Source SOURCESS 1425 (V)          |
| 6    | 5    | DON'T LET ME BE THE LAST TO KNOW | Britney Spears                         | Jive J020832 (P)                  |
| 7    | 6    | BEST FRIENDS FOREVER             | Tweety's                               | BBC Music MWSS6382 (P)            |
| 8    | 4    | SINCE I LEFT YOU                 | Avantones                              | XL Recordings XLS 1202 (V)        |
| 9    | 8    | THE STORM IS OVER NOW            | R. Kelly                               | Jive J021852 (P)                  |
| 10   | 16   | OVER THE RAINBOW                 | Eve Cassidy                            | Blix Street/HOT HITS (HOT)        |
| 11   | 7    | (SLIP & SLIDE) SUICIDE           | Kosheen                                | Moksha Recordings MOKSHA (CD) (P) |
| 12   | 10   | GHOSTS                           | Planet Planet                          | Nebula NEBTO4 015 (ADD)           |
| 13   | 8    | FINALLY                          | Kings Of Tomorrow feat. Julie McKnight | Distances DI 2029 (P)             |
| 14   | 15   | PLUG IN BABY                     | Muse                                   | Mushroom MUSH 80538 (IMVPI)       |
| 15   | 11   | BACK TO EARTH                    | Yves Deruyter                          | UK Bonus UKBNZ (CD) (IMVPI)       |
| 16   | NEW  | RIDE THE GROOVE                  | Nick Sentence                          | Nakluev NUK0290 (ADD)             |
| 17   | 9    | STUTTER                          | Joe Vest, Mystikal                     | Jive J021852 (P)                  |
| 18   | 13   | MON AME                          | Girassol                               | Inferno INFERNO 36 (IMVPI)        |
| 19   | NEW  | INSECT/NERVOUS NUISANCE          | Evel D                                 | Bedrock BE014 (ADD)               |
| 20   | 18   | MUSIC IS MOVING                  | Carolina                               | Nakluev NUK02 0159 (ADD)          |

## PEPSI Chart

| This | Last | Title                    | Artist              | Label                    |
|------|------|--------------------------|---------------------|--------------------------|
| 1    | 1    | WHAT TOOK YOU SO LONG?   | Janet Jackson       | Virgin                   |
| 2    | 7    | IT WASN'T ME             | Shaggy feat. RikRok | MCA/Island               |
| 3    | 3    | ALL FOR YOU              | Janet Jackson       | Virgin                   |
| 4    | NEW  | OUT OF REACH             | Gabrielle           | Go Easy/Pyramid          |
| 5    | 5    | PURE AND SIMPLE          | Hear'Say            | Parlophone               |
| 6    | 6    | CLINT EASTWOOD           | Gorillaz            | Parlophone               |
| 7    | 4    | BUTTERFLY                | Crazy Town          | Columbia                 |
| 8    | 8    | WHOLE AGAIN              | Janet Jackson       | Innocent                 |
| 9    | 9    | UPTOWN GIRL              | Wendie              | BCA                      |
| 10   | 10   | LET LOVE BE YOUR ENERGY  | Patricia Richardson | Osgood's                 |
| 11   | 11   | SALSOUL NUGGET           | Robb & The Sir Thea | Mer                      |
| 12   | 12   | I'M LIKE A BIRD          | Audly Furtado       | Cherrytree/Polygram      |
| 13   | 11   | I WANNA BE U             | Charlotte Peard     | Decca                    |
| 14   | 16   | RENDEZVOUS               | Crug-Ed             | Wildcat                  |
| 15   | 15   | TELANGE DINTBAG          | Melanie             | Columbia                 |
| 16   | 16   | SURVIVOR                 | Survivor            | Columbia                 |
| 17   | 17   | WHAT IT FEELS LIKE       | Whitney Houston     | MCA/Island               |
| 18   | 18   | HERE WITH ME             | Joe                 | Orion/Arca               |
| 19   | 19   | LOVIN' EACH DAY          | Renee Keating       | Polygram                 |
| 20   | NEW  | RUN FOR COVER            | Supercat            | London                   |
| 21   | 21   | CHILLIN'                 | Janet               | Soul Of Records/Polygram |
| 22   | 22   | MS. JACKSON              | Cubatz              | Lafayette                |
| 23   | 23   | BOW DOWN                 | Janet Jackson       | So Be The Columbia       |
| 24   | 24   | DANCING IN THE MOONLIGHT | Toploader           | BMG                      |
| 25   | 25   | THE WAY YOU LOVE ME      | Faye Hill           | Warner Bros              |
| 26   | 26   | PLAY                     | Janet Jackson       | Epic                     |
| 27   | 27   | DON'T STOP MOVIN'        | Shaggy's Duo 7      | Polygram                 |
| 28   | 28   | STRAIGHT UP              | Deena Martin        | MCA                      |
| 29   | 29   | FEELS SO GOOD            | Marina 6            | Virgin                   |
| 30   | 30   | ALWAY'S COME BACK        | Janet Jackson       | Polygram                 |
| 31   | 31   | I'M OUTTA LOVE           | Janet Jackson       | Epic                     |
| 32   | 32   | THINK ABOUT ME           | Janet Jackson       | Mercury                  |
| 33   | 33   | ONLY FOR A WHILE         | Expatriate          | BMG                      |
| 34   | 34   | MR. WRITER               | Janet Jackson       | Mercury                  |
| 35   | 35   | WALKING AWAY             | Crug-Ed             | Wildcat                  |
| 36   | 36   | DON'T FIGHT THE MONDOLO  | Laura Pausani       | Columbia                 |
| 37   | 37   | GIVE ME A REASON         | The Game            | 143/Atlantic             |
| 38   | 38   | INDEPENDENT WOMEN        | Destiny's Child     | Columbia                 |
| 39   | 39   | HAPPENINGS               | Sound De-Zup        | Ruff/Ruff                |
| 40   | 40   | GROOVE'LET               | Janet               | Polygram                 |

# What have you done for me & my fashion week?

Inner-sense @ Gossips night club  
Mead st- Off dean st- underneath the  
pitcher & piano  
(nearest tube Tottenham court road- 2nd  
left off oxford street)



21 APRIL 2001

# CHART COMMENTARY

by ALAN JONES

**S**tereophonics main man Kelly Jones has been vociferous in his denunciation of Hear'Say on several occasions recently, so it must be extra sweet for him that the Stereophonics' Just Enough Education To Perform has dethroned Hear'Say's Popstars this week. Nevertheless, the Hear'Say album sold more than 100,000 copies for the third week in a row, with nearly 108,000 new buyers taking its 20 day sales tally to 542,000 – enough for it to claim runners-up slot in the year-to-date chart, trailing only Dido's No Angel, which is still well ahead, with 763,000 buyers so far this year.

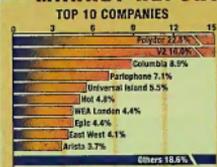
Working the media like the professional he is, former child star Donny Osmond amassed an impressive amount of media exposure last week, and is rewarded with a number 10 debut for his album This Is The Moment. For an artist who has been away for so long, and who has no hit single to help generate sales, that's an impressive achievement. It's the 43-year-old's first Top 10 album since December



Wales' leading rock bands – Catatonia, the Stereophonics and the Manic Street Preachers – all came into 2001 working on follow-ups to number one albums. The Manics' delivered first, but failed to reach number one with Know Your Enemy setting for a number two debut last month, after first-week sales of 64,000. However, Stereophonics delivered the goods, and they did it in style, selling nearly 140,000 copies of their third

album Just Enough Education To Perform to debut at number one. This compares favourably with the 120,000 tally which earned Performance And Cocktails a number one debut just over two years ago, and dwarfs the 13,000 opening of their '97 debut World Gets Round. Between them, these two albums have sold nearly 2m copies to date. Mr. Writer, the only single from Education so far, reached number five last month.

## MARKET REPORT

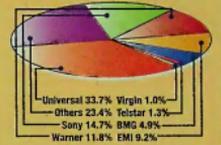


Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the Top 25 labels overall.

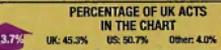


1973 (a week after his 16th birthday) and his first charted album since Discotan debuted and peaked at number 59 three years later.

## TOP CORPORATE GROUPS



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the Top 25 labels overall.



This Is The Moment is the first ever Top 10 album for the Decca Broadway label – the name of which gives a clue to the type of

material featured on the album – primarily songs from Hollywood and Broadway musicals. Among the songs are No Matter What (the Boyzone hit), Immortality (Celine Dion) and Luck Be A Lady. Osmond duets with Vanessa Williams on Not While I'm Around and Rosie O'Donnell on You've Got A Friend In Me, and the album also includes a bonus disc on which Osmond reprises half a dozen of his '70s hits, including Puggy Love and Young Love. His brother Jimmy was conspicuously less successful when he returned in February with a new album Keep The Fire Burning, which included a rehash of Long Hairdressed Lover From Liverpool and a title track written by Nik Kershaw but which fell well short of the chart.

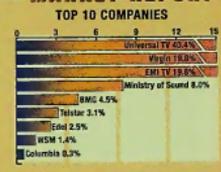
Ian Dury is commemorated on Brand New Boots & Panties, a re-recording of his classic 1977 number five album, with the Blockheads joined by Paul McCartney, Cerys Matthews, Robbie Williams and Smead-D-Corner, among others. The album debuts this week at 44.

# COMPILATIONS

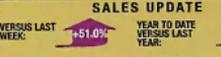
**R**e-selling by just 201 sales to become the first ever Now album to sell more than 300,000 copies in a week, Now That's What I Call Music! 48 nevertheless made light work of beating the series' previous highpoint (the 278,000 first week sale of Now 44 in December 1999) and the opening week of the last album (Now! 47 kicked off with 245,000 last December) in the series. It beat by almost exactly 50% the 200,000 opening week of last year's equivalent edition, Now! 45, and was 40% ahead of the pace of the previous biggest spring release, Now! 42, which sold 273,000 in its debut week in April 1999. Now! 48 has a bigger concentration of major hits than any of these, including the current number one by Emma Bunton, all of the year's three biggest sellers (the current

Shaggy, Hear'Say and Atomic Kitten singles) and the biggest seller of 2000 in Bob the Builder's Can We Fix It? Now! 47 included a number one – B-Boy's cover of Who Let The Dogs Out – but every one of Now! 48's 41 tracks has charted, though Eva Cassidy's Over The Rainbow only makes its first foray into the chart this week at number 61, more than two years after it was first released. Now! 48's explosive debut helped the compilation market expand by more than 50% last week and singlehandedly accounted for three out of every eight sales (27.5%) in the sector – a record for any album. It outsold the number two album – The Annual Spring 2001 – by a record margin of more than 1.4 to one, and, incredibly, sold more copies than the rest of the Top 50 put together – another first.

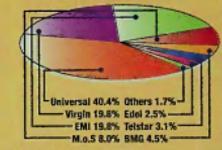
## MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the Top 25 labels overall.



## TOP CORPORATE GROUPS



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the Top 25 labels overall.



# INDEPENDENT ALBUMS

| This Week | Last Week | Title                                | Artist                    | Label (distributor)                    |
|-----------|-----------|--------------------------------------|---------------------------|--|
| 1         | NEW       | JUST ENOUGH EDUCATION TO PERFORM     | Stereophonics             | V2 VVR 101389 (HMV/PI)                 |
| 2         | 1         | SONGBIRD                             | Eva Cassidy               | Blix Street/V2 021005 (JHOT)           |
| 3         | 3         | PERFORMANCE AND COCKTAILS            | Stereophonics             | V2 VVR 106462 (HMV/PI)                 |
| 4         | 4         | THE HOUR OF BEWILDERBEAST            | Body Driven Boy           | XL Recordings TNCLD 133 (V)            |
| 5         | 2         | NO MORE SHALL WE PART                | Nick Cave & The Bad Seeds | Musical Distribution (V)               |
| 6         | NEW       | BRAND NEW BOOTS & PANTIES            | Eva Cassidy               | East Central One NEWBOOTS 2CD (HMV/PI) |
| 7         | 8         | TIME AFTER TIME                      | Eva Cassidy               | Blix Street G 21072 (JHOT)             |
| 8         | 5         | WORD GETS AROUND                     | Stereophonics             | V2 VVR 100048 (HMV/PI)                 |
| 9         | 6         | PLAY                                 | Moby                      | Muse COSTUMAM 172 (V)                  |
| 10        | 7         | JJ72                                 | JJ72                      | Lakota LAK CD0017 (HMV/PI)             |
| 11        | 16        | WWF THE MUSIC – VOL 5                | James A. Johnston         | Koch KOC006083 (K3)                    |
| 12        | 9         | YOU'DE COME A LONG WAY, BABY         | Fabrizio Sani             | Sister BRASSIC 1160 (HMV/PI)           |
| 13        | NEW       | LIVDA                                | Diana Krall               | Dunory Company MOXV 8002 (V)           |
| 14        | 10        | SHOWBIZ                              | Mase                      | Machinon MUSH 58CD (HMV/PI)            |
| 15        | 12        | BUENA VISTA SOCIAL CLUB              | Ry Cooder                 | World Circuit WCO 150 (PI)             |
| 16        | 18        | LIVE AT BLUES ALLEY                  | Eva Cassidy               | Blix Street 021006 (JHOT)              |
| 17        | NEW       | SINGLES COLLECTION                   | Kinks                     | Castle Music CMR0212 (PI)              |
| 18        | 15        | THE OPTIMIST                         | Turko Brakes              | Source SWSR CD023 (V)                  |
| 19        | 14        | BACHELOR NO 2 OR THE LAST REMAINS OF | Aimee Mann                | V2 VVR 101378 (HMV/PI)                 |
| 20        | NEW       | MY NAME IS JOE                       | Joe                       | Jive 925252 (PI)                       |

# THE YEAR SO FAR... TOP 20 SINGLES

| UK | US  | Title                                  | Artist                        | Label              |
|----|-----|--|-------------------------------|--------------------|
| 1  | 1   | IT WASN'T ME                           | SHAGGY FEAT. RIKRICK          | MCA/UNI-ISLAND     |
| 2  | 2   | PURE AND SIMPLE                        | HEAR'SAY                      | POLYDOR            |
| 3  | 3   | WHOLE AGAIN                            | ATOMIC KITTEN                 | INDONESIA          |
| 4  | 4   | UPTOWN GIRL                            | WESTLIFE                      | RIC                |
| 5  | 5   | TENAGINE DIRTYBAG                      | WHEATUS                       | PARLOPHONE         |
| 6  | 14  | CLINT EASTWOOD                         | RUI DA SILVA FEAT. CASSANDRIA | ARISTA             |
| 7  | 6   | TOUCH ME                               | LIMP BIZKIT                   | INTERSCOPE/POLYDOR |
| 8  | 7   | ROLLIN'                                | FRAGILE FEAT. MARIA RUDIA     | POSITIVA           |
| 9  | 8   | EVERYTIME YOU NEED ME                  | OUTKAST                       | LAFACE/ARISTA      |
| 10 | 9   | MRS JACKSON                            | SAMANTHA MUMBA                | WILD CARD          |
| 11 | 10  | ALWAYS COME BACK TO YOUR LOVE          | NELLY/FURTOAD                 | DREAMWORKS         |
| 12 | 17  | FM LIKE A BIRD                         | DIDO                          | ARISTA             |
| 13 | 13  | HERE WITH ME                           | TOPGUNNER                     | SONY/ESI           |
| 14 | 11  | DANCING IN THE MOONLIGHT               | ARISTA                        | RIJUN              |
| 15 | 15  | AMERICAN DREAM                         | JENNIFER LOPEZ                | JIVE               |
| 16 | 12  | LOVE DON'T COST A THING                | STEPS                         | EPIC               |
| 17 | 16  | IT'S THE WAY YOU MAKE ME FEEL/TOO BUSY | EMINEM                        | INTERSCOPE/POLYDOR |
| 18 | 18  | STAN                                   | EMMA BUNTON                   | VERIGN             |
| 19 | 19  | WHAT TOWN YOU SO LONG                  | DRE FEAT. SNOOP DOGG          | INTERSCOPE/POLYDOR |
| 20 | NEW | THE NEXT EXPERIENCE                    |                               |                    |

21  
apr  
2001

# THE OFFICIAL CHARTS

kw  
musicweek

# singles



## 1 WHAT TOOK YOU SO LONG?

Emma Bunton  
Virgin

- IT WASN'T ME Shaggy feat. Rikrok MCA/Uni-Island
- ALL FOR YOU Janet Jackson Virgin
- OUT OF REACH Gabrielle Go Beat/Polydor
- PURE AND SIMPLE Hear'Say Polydor
- CLINT EASTWOOD Gorillaz Parlophone
- BUTTERFLY Crazy Town Columbia
- WHOLE AGAIN Atomic Kitten Innocent
- UPTOWN GIRL Westlife RCA
- LET LOVE BE YOUR ENERGY Robbie Williams Chrysalis

- TEENAGE DIRTBAG Wheatus Columbia
- BOW WOW (THAT'S MY NAME) Li Bow Wow So So Def/Columbia
- RUN FOR COVER Sugababes London
- I'M LIKE A BIRD Nelly Furtado Dreamworks/Polydor
- THE WAY YOU LOVE ME Faith Hill WEA
- CRAWLING UNKIN Park Warner Brothers
- HOW U LIKE BASS Norman Bass Substance
- SALSOUL RUGGET (IF U WANNA) M&S pas Girl Next Door fir
- ONLY FOR A WHILE Toploader

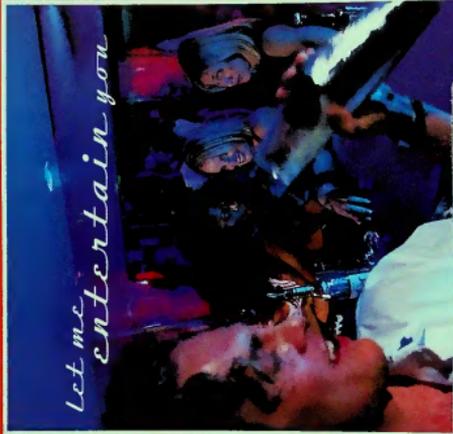


BBC RADIO 1

97-99fm

THE OFFICIAL UK CHARTS

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dotmusic  
what's your sound?



21  
apr  
2001

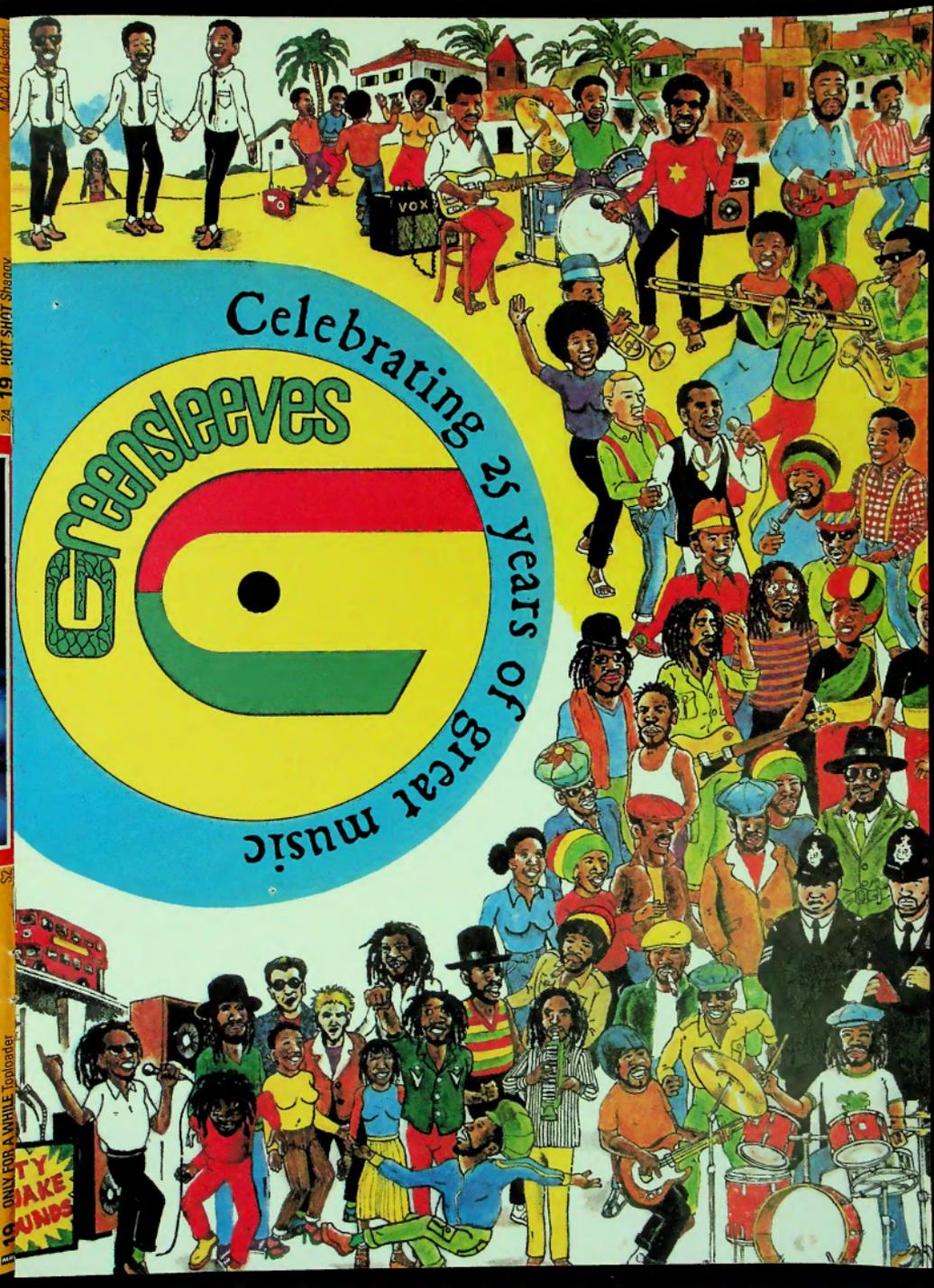
# albums



## 1 JUST ENOUGH EDUCATION TO PERFORM

- Stereophonics V2
- POPSTARS Hear'Say Polydor
  - SONGBIRD Eva Cassidy Blix Street/Hot
  - NO ANGEL Dido Cheeky/Arista
  - THE ULTIMATE COLLECTION Billy Joel Columbia
  - GORILLAZ Gorillaz Parlophone
  - MECHANICAL WONDER Ocean Colour Scene Island/Uni-Island
  - THIS IS WHERE I CAME IN Bee Gees Polydor
  - WHITE LADDER David Gray IHT/East West
  - THIS IS THE MOMENT Donny Osmond Decca

- NOT THAT KIND Anastacia Epic
- I NEED YOU LeAnn Rimes Curb/London
- RENAISSANCE Lionel Richie Mercury
- ONE NIL Neil Finn Parlophone
- THE GIFT OF GAME Crazy Town Columbia
- PARACHUTES Coldplay Parlophone
- ONKAS BIG MOKA Toploader Parlophone
- CHOCOLATE STARBUSS AND THE HOT DOG Lump Baka Interscope/Polydor
- HOT SHOT Shazam MCA/Uni-Island



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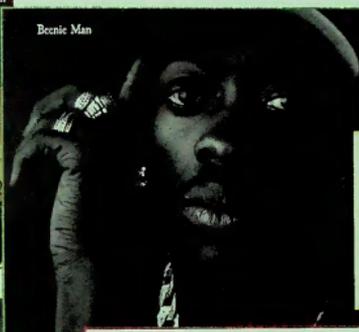
# Greensleeves

## 25 years at reggae's cutting edge

by John Masouri



Dennis Brown



Beenie Man



Augustus Pablo



Wailing Souls



Dr. Alimantado

When Greensleeves opened its first record shop in the London hinterland of West Ealing during November 1975, reggae was defined by the Rastafarian roots sound of Jamaican acts such as Big Youth, Burning Spear, Dennis Brown and Bob Marley, who had just played his now legendary dates at the Lyceum. All but ignored by the major labels, despite being welcomed by punks and then briefly championed by the music press, roots reggae was arguably the most unconventional music on the planet, and operated under business practices to match.

"We started Greensleeves on the basis that we were going to open a chain of record stores providing specialist music for the diverse population in each location," explains A&R director Chris Crocneck, together with managing director Chris Sedgewick, is one of two founder members still working at the company. "For example, in West Ealing we had large Irish and Jamaican communities. A lot of the Jamaican imports we stocked only ever surfaced once. The business side of things was chaotic, yet the music was so vibrant that we became convinced that some of these records could be hits if they were made more widely available."

Two years later, Greensleeves and its fledgling mail order facility moved to new

premises at 44 Uxbridge Road in Shepherd's Bush, from where they launched their record label. The first two single releases were the Reggae Regulars Where Is Jah and Dr Alimantado's Born For A Purpose, which flew out of the shops after a public endorsement from Johnny Rotten, and went on to sell a reputed 50,000 copies in total.

"When we started the label, it was on the premise that we would pay advances," says Crocneck. "That was pretty unheard of in the reggae business of that time, but we didn't want to stifle people and have them see no returns. We wanted to encourage them to continue producing and then hopefully generate further royalties, thereby helping them to fund more recordings."

"And we wanted everything we did to reflect our total commitment to the music. We've always gone for top quality mastering and sleeve designs, for example, and attempted to present reggae in such a way that it can be competitive with any other genre of music. But we never remixed anything, or fell into the trap of trying to make it more accessible for the mainstream market. We weren't about to put rock guitars on certain tracks. We didn't go down that path at all."

This statement is confirmed by the wildly innovative sounds found on their first album release, Dr Alimantado's Best Dressed Chicken in Town. Alimantado himself suggested they put out a compilation of his former singles, led by the Lee "Scratch" Perry-produced title track.

"It was a gamble going with Greensleeves, because at the time they had nothing," recalls Dr Alimantado. "The

**"Greensleeves' total commitment to reggae music over the past 25 years has meant that die-hard fans all over the world can access classic recordings from back in the day as well as the very latest releases, both in terms of reggae and cultural reggae. They command and deserve the utmost respect for all that they have done for reggae."**

David Rodigan, broadcaster and DJ

FROM "BEST DRESSED CHICKEN" DR. ALIMANTADO & "OH CAROLINA" SHAGGY  
ALL THE WAY TO "ZIM ZIMMA" BEENIE MAN & "HEADS HIGH" MR. VEGAS

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Barrington Levy

agreement we had was that they were going to help me launch my own company, and over the years I've tried to hold them to it," he smiles, secure in the knowledge that his catalogue of independent productions is still being distributed by the company.

By 1979, Greenleeves' roster had swelled to include a further Dr Alimantado set, Augustus Pablo's classic Original Rockers collection and an album they had produced themselves with a band from Wolverhampton called Capital Letters. "We had a hit single with them called Smoking My Dario, which we still sell to this day," explains Chris Crocknell. "They came to us with some excellent demos, so we decided that we would go ahead and make the Headline News album, despite the fact that myself and Chris Sedgewick had never set foot in a studio before."

Armed with new-found confidence, the pair began working with Jamaican DJ duo Clint Eastwood & General Saint. Two successful albums resulted from this alliance, starting with 1981's Two Bad DJs. The pair also scored their best-known reggae hit, Another One Bites The Dust, during this period.

Yellowman

"It was real fun making those records, and I think that came over in the music we made," says Crocknell. "It wasn't that we'd compromised anything in order for it to reach a bigger market either. It just seemed to appeal to a wider audience.

Despite the rhythms we used for their first album having been recorded in Jamaica," Kingston producer Henry "Junjo" Lawes had supplied the rhythms in question, and his sparse, heavy productions were to dominate reggae consciousness for the next four years – the international roots sound associated with Bob Marley having not fallen from grace. Lawes was to discover a wealth of newcomers, including Barrington Levy, Yellowman, Eek-A-Mouse, Josey Wales, Ranking Toyan and Frankie Paul – all of whom released breakthrough albums through Greenleeves.

Between them, Lawes and associate producer Linval Thompson also supplied Greenleeves with albums by the Walling Scaus, Don Carlos, Freddie McGregor, Michigan & Smiley, Johnny Osbourne and Hugh Mundell – positioning the label at the forefront of the reggae market, and made it the label of choice for dedicated enthusiasts and casual buyers alike. "They've maintained a roots foundation by supplying the records of the past, as well as taking on the challenge of meeting demands from a younger audience ever since," says Dr Alimantado.

But it was their relationship with Lawes – who was shot dead in north-west London two years ago – that provided the blueprint, and also the platform for continued success. A stormer by inclination and an ostile predictor of new trends, it was he who encouraged the label to package Scientist's radical mixes of it – the engineer was an artist in his own right – the resulting series of albums being notable for some outstanding artwork from designer Tony McDermott, who remains with the company to this day. And it was Lawes who provided Greenleeves with two groundbreaking albums of material recorded live on top Jamaican sound-systems, capturing artists such as Yellowman and Eek-A-Mouse performing in front of the most partisan and discerning reggae audience of all – the Kingston dancehall crowd.

These records were the legal antidote to the proliferation of pirated "sound tapes" flooding into the UK and proved highly influential in Britain, where the number of reggae sound-systems began to spiral dramatically. This explosion of interest in dancehall culture was to provide Greenleeves with a marked increase in promotional outlets and a far larger

audience, since during the early-Eighties there were few pirate radio stations and only two or three local stations willing to play reggae. Greenleeves was a favourite label of most sound-systems, cutting the latest productions from Jamaica on dub plate often as much as six months ahead of release, thus creating considerable demand for the records in question.

By now, 12-inch singles, or "disco 45s", had replaced the seven-inch format, with popular titles selling around 12,000 copies. By accompanying the vocal mix with a dub version – often in one continuous mix – the mid-eighties' Greenleeves singles actively assisted an entire generation of British reggae dancehall artists in honing their skills at the microphone, and it wasn't long before the likes of Smiley Culture, Papa Levi and Tippa Irie began challenging their Jamaican counterparts with the invention of the UK "fast style" – their machine gun delivery weaving cockney expressions into an otherwise authentic, yard-type patois.

That spell the end for Yellowman and all the other Jamaican DJs, because there was a huge buzz about the British reggae MCs, and there was so much talent attached to the biggest sound-systems like Saxon," says Chris Crocknell. "The UK youths had found their feet. They weren't necessarily copying what was coming out of Jamaica, but coming with their own style, so it was suddenly very difficult to sell Jamaican DJ records. The problem was, we had become so synonymous with Jamaican music that we felt we needed to create a separate identity if we were to release any British productions, and so we came up with UK Bubbiers specifically for that purpose."

As short-lived as it was, Greenleeves' UK Bubbiers subsidiary did provide the company with its first solo chart chart presence in the shape of Tippa Irie's Hello Darling, which entered the UK Top 30 during the early part of 1986, having once again been produced in-house. It also nurtured the early career of Patu Banton, although by then, Jamaican producer Jim Jammy had embarked upon a daring experiment with computerised rhythms, and changed the business beyond all recognition.

Wayne Smith's Under Me Sieng Teng subsequently outsold every other reggae release that year, and remains the most re-released item in Greenleeves' catalogue. "Sieng-Teng just ruled, and for about two years, you couldn't put anything out there unless it was on a cut of that same rhythm. It just blew up to epidemic proportions and there were endless versions, but no track did it like Sieng-Teng," says Crocknell.

Despite the overwhelming success of Under Me Sieng Teng, reggae's digital revolution was still in its infancy, but it was soon perfected by Augustus "Gussie" Clarke, who newly opened Music Works studio in Kingston was to become the launch pad for a succession of hi-tech, digital reggae productions on Greenleeves over the next few years. Gregory Isaacs' best-selling Rumours single started the ball rolling. Followed by hits such as JC Lodge's Telephone Love and Home T, Cocoa Tea & Shabba Ranks' Pirates' Anthem – a tune that accurately reflected the growing importance of pirate radio as the Eighties drew to a close. In addition to releasing Shabba Ranks' original version of Mr Loverman, before he signed to Epic in New York, Greenleeves also helped provide him with the momentum to win international

Bounty Killer

Gregory Isaacs

Freddie McGregor

A youthful Shaggy

Daddy G, Massive Attack

**Q: What does Greenleeves mean to you?**  
**A: Alongside Trojan, Greenleeves showed what was happening in Jamaican music. It brought reggae to a wider audience. My friends and I bought Greenleeves albums, even though they were punks at the time!**

**Q: What is your favourite album?**

**A: Dr Alimantado's Best Dressed Chicken in Town. To my knowledge, it was the first Greenleeves release and he was a punk legend.**

**Q: Who would you most like to work with, dead or alive?**

**A: Scientist. He was a big influence on us.**





**Q: What does Greensleeves mean to you?**

**A: A true independent label which released, and is still releasing, radical and political music. We wouldn't dream of sampling the Greensleeves catalogue (even though many others have). It opened up the British audience to a whole new sound and educated those who thought reggae starts and finishes with Bob Marley.**

**Q: What is your favourite Greensleeves album?**

**A: I was actually a collector of 12-inches but the one album which springs to mind is King Tubby's *Dangerous Dub*.**

**Q: Who would you most like to work with, dead or alive?**

**A: A producer called Keith Hudson, who sadly passed away. He was way ahead of his time.**

**Pandit G, Asian Dub Foundation**

recognition – a feat it would later repeat with Shaggy, whose Oh Carolina became the label's first ever UK Number One hit in 1992, after six months' sustained exposure on the reggae market.

By this time, the company was providing UK/European distribution for leading US reggae labels RAS, Heartbeat, Shonachie and VP Records, and had signed a distribution deal with BMG, which encouraged it to introduce its extensive back catalogue to a wider market by releasing the first of its mid-price Samplers in 1988.

This series is now widely regarded as a market leader since it comprises the label's biggest hits of each year, making it a vital purchase for casual reggae enthusiasts.

With Shaggy riding high in the charts, then as now, and "ragga" gaining notoriety in the mainstream press, Greensleeves launched its equally acclaimed Ragga Ragga series four years later, by which time the company had moved to its current address in Isleworth and briefly dabbled in releasing ragga-jungle – with Rebel MC's hit remix of Barrington Levy & Beenie Man's *Under Mi Sensi* providing the defining moment.

The Jamaican scene had continued to change direction in the meantime, with reggae's traditional love of heavy bass lines – as represented in the work of producers such as Jah Screw, Philip "Fats" Burrell, Carlton Hines and Junior Reid – giving way to a new found fascination with highly-charged, percussive, ragga beats better suited to MCs rather than singers, although Greensleeves has continued to represent the more conventional style of reggae by releasing albums by the likes of Garnett Silk, Anthony B, Morgan Heritage, Sizzla and Bushman in recent years. Yet it was labels such as Opayo House, Big Yard, Annex, Shines, HYFSD, East Coast, 2 Hard and Main Street, specialising in making music for a younger audience, that now came increasingly to the fore, together with pioneers such as Sleafly & Cinque and King Jammy, whose Waterhouse studio is again situated at the cutting-edge of recent developments.

In keeping with its lengthy tradition of operating at the frontline of the music's evolution, Greensleeves' Ragga Ragga series is designed to appeal to this dedicated, hardcore market by showcasing the work of an entirely new generation of Jamaican dancehall acts such as Bounty Killer, Elephant Man, Red Rot, Goofy, Buccanener, Mr Veggies, Capleton, Sizzla and Beenie Man – the latter providing the label with its second UK Top 10 hit, *Who Am I*, in March 1998. All of these artists now have individual albums out through Greensleeves, and in fact Mr Veggies' debut set *Heads High* is the biggest-selling album in the label's history, closely followed by Red Rot's *Oh No, It's Red Rot* – the

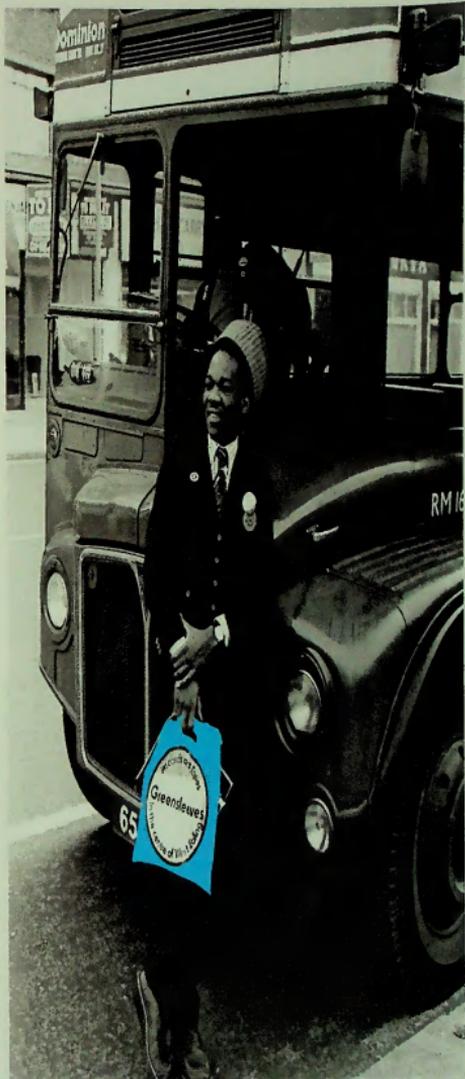
difference being that Greensleeves now sells its releases to territories worldwide, rather than being limited to the UK and European markets alone.

"No one territory is going to be strong enough to sustain the business, and reggae sales in this country are definitely nothing like they were years ago, when we had months to promote a record," says Chris Cracknell. "Nowadays a producer will record a track in Jamaica, put it out on seven-inch single the following week and we will probably release the rhythm album the week after that. Everything happens so fast, because no sooner are these tracks recorded, they're on the radio straightaway. There's such urgency about the business these days that you can't possibly sit back – it's just very hard to mouth all the time."

We carried on putting out 12-inch singles for a long time and it reached a stage where we couldn't even break even any more, because a big selling reggae 12-inch single was selling fewer than 1,000 copies. Some people say that it's because of complications, but I'm not convinced of that. I think it just reflects a general decline in the numbers of people who want to buy singles at all." Having said that, Greensleeves returned to issuing seven-inch singles with a vengeance two or three years ago, often issuing a dozen cuts to the same rhythm. Aimed primarily at sound-system and radio DJs, these releases proved little more than promotional vehicles, and soon paved the way for the company's present sequence of one rhythm albums, beginning with the popular *Belyes* title last year. With the release of *Mud Up*, there are now 11 volumes in the series, which are issued in both CD and double vinyl pack formats.

"We found that the market for seven-inch singles is pretty small, and that we and the Jamaican producers were both selling them to the same set of people, which didn't make a lot of sense," says Cracknell. "That's the reason we started the rhythm albums series, because we wanted to continue servicing the radio and sound-system DJs, who are still the main driving force behind this music. Also, it's often difficult for the customer to find all the cuts of a particular rhythm, and a lot of producers are too busy working on new material to think about re-pressing older tracks."

Operating in a musical scene which is largely rhythm-led, the artists themselves need to be on the latest and the hottest rhythms of the day in order to maintain their profile. This means that few artists can afford to stay in one particular camp in the way that they could in the Seventies and Eighties. In fact one of the few exceptions is the Big Yard set-up formed by Robert Livingston, whose leading light is Shaggy, although this long worked with Greensleeves in the UK (Livingston, who first came across the label via his friendship with Clint Eastwood and General Saint, says he plans to continue this collaboration despite the fact



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**Q: What does Greensleeves mean to you?**  
**A: Greensleeves is the home of the best of reggae music. Any record on the label is worth checking/owning.**

**Q: What is your favourite Greensleeves album and why?**  
**A: Best Dressed Chicken In Town by Dr Alimantado. For the best lyrics, sounds and singing of the Seventies.**

**Q: Who would you most like to work with, dead or alive?**

**A: When you talk about the Greensleeves roster, you're talking about some of the greatest singers, players and producers in recorded music. I'm just happy to have their works.**

Ian Brown



that he has struck a worldwide deal for key Big Yard artists with MCA in the US.

"Although you might have an artist that you're working closely with, to try to restrict them from jumping on all the latest rhythm tracks coming out of Jamaica is a very difficult task, because you're most probably asking them to lessen their profile, and forfeit a lot of additional income," says Cracknell. "If their only source of income was from record sales, then it would be different, but it isn't, and they do need to maintain a certain amount of hype in Jamaica all the time, otherwise they won't get the shows or the dub plate work. This means there's a relentless chase to be on all the hottest rhythms, and have the hottest tune on that rhythm, and that's why there are so many tracks around all the time by certain key artists, because the producers in turn seek them out and need them to be on their rhythms in order to be successful."

Cracknell agrees that it is all a far cry from the days of Dr Alimantado, Yellowman and Augustus Pablo, when releases would take months to filter through to listeners abroad, and Jamaica itself remained a place of esoteric mystery.

"That whole fantasy of Jamaica just isn't there anymore," he says. "Everyone's been there on a package holiday, and

### TOP 10 KEY RELEASES FROM

#### 1 DR ALIMANTADO Best Dressed Chicken In Town (GREL 1)



The title track of this 1978 debut album for both artist and label is still a revival reggae classic on account of its skanking vocals, zany sound effects and Lee "Scratch" Perry produced rhythm track - itself an implausible reconstruction of Bill Withers' Ain't No Sunshine. With nine other essential tracks and an outrageous sleeve design - the good doctor's trouser zip still gaping open after all these years - it is time capsule material from start to finish.

#### 2 CLINT EASTWOOD & GENERAL SAINT Two Bad Djs (GREL 24)

Released in 1981, this pioneering dancehall album had all the ingredients for crossover success. Riding the latest rhythms from Jamaica and peppering their lyrics with catchphrases like "oakt" and "ribbit" the two MCs took a playful approach to their music that proved infectious to audiences from all quarters. This is also the album that contains Another One Bites The Dust, which proved a massive reggae chart hit that same year.

#### 3 YELLOWMAN Mr Yellowman (GREL 13)

Albinos were generally shunned in JA before Yellowman turned his affliction on its head and emerged as reggae music's

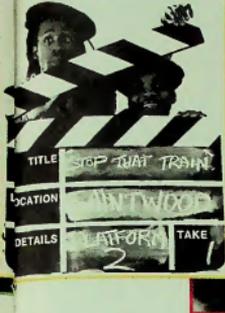
most unlikely sex symbol with his outrageous boasts of sexual prowess and clever rhymes. His first album for Greensleeves, this set was released in 1982 and includes his breakthrough hit Yellowman Getting Married. He became the first reggae DJ to sign with a major label, and remains an international crowd pleaser on the live circuit.

#### 4 VARIOUS Junjo Presents A Live Session With Ace International (GREL 48)

Now remastered in extended form and scheduled for reissue in tribute to producer Henry "Junjo" Lowe's, this recording of a 1982 live dancehall session provides a thrilling snapshot of Yellowman, Eek-A-Mouse, Fathead, Little John, Ranking Toyan, Burro Banton and child star Billy Boyo on their home turf and doing what they did best over some of that era's most celebrated reggae rhythms.

#### 5 WAYNE SMITH Under Mr. Sieng Teng (GREL 156)

The rhythm of Under Mr Sieng Teng was born from a pre-programmed, electronic keyboard riff created on a simple Casio machine, but once Wayne Smith had voiced his catchy, repetitive lyrics on top, the impact it had on everything that followed was cataclysmic. Produced by Jam Jimmy, it quickly became Greensleeves' biggest selling single of 1985 and is now hailed as one of the most influential reggae records ever.



Garrett Silk

there's now a network of people from across the world that know everything about this music. We can see this from our dealings with the Internet, which offers great opportunities for communicating with our customers. But once, there was a whole learning curve to go with our music.

There was a different language, in fact, but that isn't happening so much now because you find that Jamaican artists have started using American phrases in their lyrics and it's stifling the creativity that was once a hallmark of Jamaican music. They most probably do this in the hope that it will appeal more to the American market, but we don't want to see reggae become an extension of rap, or lose its own identity."

Such worries aside, Greensleeves continues to expand its activities, and last year it opened an office in New York – not to sell music directly to the stores, but to assist with promotion, since the company's artists pass through the city on a regular basis. By common consent, the US remains the world's largest reggae market, and another new compilation series, entitled *The Biggest Raggas* (Dancehall Anthems), has caught on particularly well with American audiences, reinforcing the



company's image as brand leader in what remains a highly competitive field. Greensleeves will be reissuing 75 albums from its extensive back catalogue this year, with the first batch of 25 scheduled for release on April 26th. All have been digitally remastered, and some titles will feature additional tracks or extended mixes. This feast of reggae prime cuts will then culminate in a four-CD box set compiling highlights from the label's inception to today entitled *25 Years And Still Smokin'* – a description

that accurately reflects its leading position in today's market place. Looking back over the past 25 years, Chris Cracknell identifies one factor in particular that he feels has contributed most to the company's success.

"Right from the start, we made a conscious decision to stay close to the street and put out music that was selling to the Jamaican community, and not try to change it in order to sell it to a wider marketplace," he says proudly.

"We've had crossover hits, but they've all been genuine records that have done really well in the base market first, and that has been the satisfaction for me. In fact, that's what we are still striving to do now, so little has changed in that respect."



## THE GREENSLEEVES VAULTS

### 6 TIPPA IRIE Hello Darling (UK Bubbler) TIPPA 4

Hello Darling was Greensleeves' debut crossover hit, and spent a total of two months on the UK national charts during the early part of 1986, peaking at Number 22. Tippa made his name on south London's Saxon sound-system and brought a touch of cheeky, English humour to his records that has subsequently won him an international following outside of the limited dancehall market.

### 7 GREGORY ISAACS Rumours

Rumours was the first single recorded at producer Augustus 'Gusset' Clarke's new Music Works studio during 1988, but the state-of-the-art facilities didn't cramp Gregory's style at all, and this wronged, bad boy lament had everything you'd expect from an Isaacs' classic. With musical detail and precision mixed with tough, roots sensibility, it dominated the reggae market all year, spawning other hit versions like JC Lodge's Telephone Love.

### 8 HOME T, COCOA TEA & SHABBA RANKS Pirates Anthem (GRED 35)

A tribute to pirate radio stations and the first track to be played on London's Kiss FM after it joined the ranks of legal broadcasters, Pirates' Anthem packed a hard-hitting message to BBC's Radio 1, who rarely programme any reggae music.

"One station, it couldn't run England," declared Jamaica's ruling supergroup of 1989, which featured sweet vocals from Home T and Cocoa Tea alongside the rockstone chat of Shabba. Produced by Gussie Clarke, it still enjoys anthemic status 12 years later.

### 9 SHAGGY Oh Carolina (GRED 10)

Shaggy's revamped cover of the Folkies Brothers' Oh Carolina was his third consecutive Number One reggae hit in New York, and the first to top the UK reggae charts. Six months later it reached the UK national charts before culminating in a Number One UK hit in February 1993, a first for both Shaggy and Greensleeves. A subsequent Grammy winner, he has changed major labels and repeated the same feat twice since then, destroying any notions that this Brooklyn-raised, former marine could ever be considered a novelty act.

### 10 MR VEGAS Heads High (GRELCD 25)

Riding a cut of Main Street producer Danny Browne's Filthy rhythm with celebratory girls' lyrics imbued with infectious catchphrases, Heads High elevated this Kingston born dancehall sing-jay to champion status during 1998 and then became the centrepiece of the biggest selling album in Greensleeves' history. A Moba nominee, he continues to feature prominently in the contemporary reggae mix.

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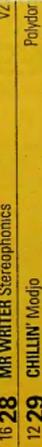
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23 **25** ALWAYS COME BACK TO YOU! LOVE Samantha Mumba Wild Cat/Polydor



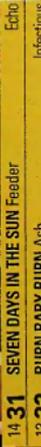
Wild Cat/Polydor

21 **26** DON'T LET ME BE THE LAST TO KNOW Britney Spears



Jive

20 **27** RENDEZVOUS Craig David



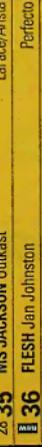
Whitstar

16 **28** MR WRITER Stereophonics



VZ

12 **29** CHILLIN' Modjo



Polydor

11 **30** OOCHE WALLY 08 Finest feat. Nas & Bravehearts Columbia



Columbia

14 **31** SEVEN DAYS IN THE SUN Feeder



Echo

13 **32** BURN BABY BURN Ash



Infectious

31 **33** HERE WITH ME Dido



Cheeky/Arista

25 **34** WANT YOU BAD The Offspring



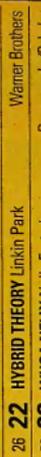
Columbia

19 **20** BORN TO DO IT Craig David



Windstar

22 **21** THE GREATEST HITS Texas



Mercury

20 **22** HYBRID THEORY Linkin Park



Warner Brothers

26 **23** WHOA NELLY Nelly Furtado



Dreamworks/Polydor

11 **24** KNOW YOUR ENEMY Mobb Deep



Epic

31 **25** INFEST Papa Roach



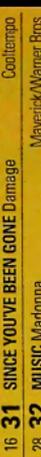
Dreamworks/Polydor

32 **26** SING WHEN YOU'RE WINNING Robbie Williams



Chrysalis

17 **27** DISCOVERY Dark Punk



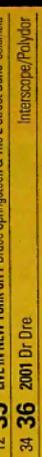
Virgin

27 **28** THE MARSHALL MATHERS LP Eminem



Interscope/Polydor

25 **29** TIME AFTER TIME Eva Cassidy



Blix Street/Hot

32 **30** ALL THAT YOU CAN'T LEAVE BEHIND U2



Island/Un-Island

16 **31** SINCE YOU'VE BEEN GONE Damage



Coollampo

28 **32** MUSIC Madonna



Maverick/Warner Bros

10 **33** HUMAN Rod Stewart



Atlantic

33 **34** SIGNIFICANT OTHER Limp Bizkit



Interscope

# compilations

**1** NOW THAT'S WHAT I CALL MUSIC: 48

9 11 WESTWOOD

Def Jam UK

EMI/Virgin/Universal

THE ANNUAL - SPRING 2001

12 KISS CLUBLIFE 2001

Universal TV

THE CHILL OUT SESSION

7 13 MTV SELECT

Universal TV

I LOVE 80'S

14 14 I LOVE 80'S

Virgin/EMI

MUSIC - THE DEFINITIVE HITS COLLECTION

10 15 MUSIC - THE DEFINITIVE HITS COLLECTION

BMG/Sony/Relativity/WGSM

THE SOUND OF CLASSIC FM

20 16 THE SOUND OF CLASSIC FM

Classic FM

NEW WOMAN 2001

13 17 KISS SMOOTH GROOVES 2001

Universal TV

CREAM LIVE

15 18 PURE GARAGE IV

Virgin/EMI

SAVE THE LAST DANCE (OST)

17 19 CLUBBED

Hollywood

THE VERY BEST OF POPCORN CHILDTOWN MIXES

11 20 THE GREATEST NO 1 SINGLES

EMI/Virgin/Universal

## peoplesound.com top10chart

| LW  | TW | Artist                             | Label   |
|-----|----|------------------------------------|---------|
| 3   | 1  | Lukee   It's Over                  | Mercury |
| 4   | 2  | Platinum Performers   Junglist     | Mercury |
| 6   | 3  | Mr Downstairs   Overlured          | Mercury |
| 19  | 4  | Dad-Com-Add   Rhythm Slave         | Mercury |
| 2   | 5  | Ronsonez   Mercury                 | Mercury |
| 2   | 6  | One's Again   Les Carter Da Destin | Mercury |
| 12  | 7  | The General Store   The Point      | Mercury |
| NEW | 8  | The 5th Dynasty   Ghetto Gold      | Mercury |
| NEW | 9  | Frook   The Relugee                | Mercury |
| 20  | 10 | Birdhouse   My Name Is Nobody      | Mercury |

Featured artist: Frook  
www.peoplesound.com/artists/frook

peoplesound.com



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CLASSICAL ARTIST

| This | Last | Title                                | Artist                         | Label               | (Distribution)    |
|------|------|--------------------------------------|--------------------------------|---------------------|-------------------|
| 1    | 1    | THE VOICE                            | Russell Watson                 | Decca               | 0672512 (U)       |
| 2    | 2    | ETERNAL LIGHT - MUSIC OF INNER PEACE | Priory Of The Resurrection     | Deutsche Grammophon | 471952 (U)        |
| 3    | 3    | AT LEAST VERY BEST                   | Decca                          | Philips 468592 (U)  |                   |
| 4    | 4    | AURORA                               | Canonus                        | Warner Classics     | 8573752 (TEN)     |
| 5    | 5    | BEST LOVED HYMNS                     | King's College Choir/Dorothy   | EMI Classics        | CD5555802 (E)     |
| 6    | 6    | VERDI                                | Andrea Bocelli                 | Philips 468592 (U)  |                   |
| 7    | 7    | PAVARTTI/DOMINGO/CARRERAS            | Pavarotti/Domingo/Carreras     | Empire              | EMT18320 (DSCS)   |
| 8    | 8    | SACRED ANIMS                         | Andrea Bocelli                 | Philips 468592 (U)  |                   |
| 9    | 9    | PIECES IN A MODERN STYLE             | Wolfgang Oebel                 | WEA                 | 59628952 (TEN)    |
| 10   | 10   | FAURE: REQUIEM/PÉLLEAS ET MÉLISSANDE | Jean-François David/Zimmer     | Philips 468592 (U)  |                   |
| 11   | NEW  | CELEBRATION                          | Julian Lloyd Webber            | RCA Red Seal        | 74321844112 (BMC) |
| 12   | 8    | POPULAR MUSIC FROM TV FILM & OPERA   | Maria Calas                    | EMI Classics        | CD5557962 (E)     |
| 13   | 13   | J'S BACK/MAGNIFICAT EASTER ORATORIO  | Gabriel Con & Players/McCreesh | Archiv Produktion   | 469332 (U)        |
| 14   | 12   | WE'L KEEP A WELCOME                  | Byron Terfel                   | Deutsche Grammophon | 463032 (U)        |
| 15   | 11   | THE CELTIC TENDERS                   | Celtic Tenors                  | EMI Classics        | CD5557942 (E)     |
| 16   | NEW  | BERLIOZ: SYMPHONY FANTASTIQUE        | London Symphony Orchestra/Dud  | Harmonia Mundi      | LS0908 (BMC)      |
| 17   | 14   | GIFT COLLECTION                      | Lesley Garrett                 | Silver Treasury     | SILVAD301 (BMC)   |
| 18   | 16   | I WILL WAIT FOR YOU                  | Lesley Garrett                 | BBC/RMG Concert     | 7505951351 (BMC)  |
| 19   | NEW  | BERCH:DAMNATION OF FAUST             | London Symphony Orch/Dud       | Harmonia Mundi      | LS0 0068 (BMC)    |
| 20   | 17   | BECH: CONCERTOS NOS 1, 2 & 4         | Murray Perahia                 | Sony Classical      | SK8945 (TEN)      |

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JAZZ & BLUES

| This | Last | Title                              | Artist                 | Label         | (Distribution)  |
|------|------|------------------------------------|------------------------|---------------|-----------------|
| 1    | 1    | KIND OF BLUE                       | Miles Davis            | Columbia      | CM 64025 (TEN)  |
| 2    | 2    | TOURIST                            | Si Germani             | Blue Note     | 5208212 (E)     |
| 3    | 3    | BACK TO THE BLUES                  | Ray Charles            | Sanctuary     | SANCD 972 (U)   |
| 4    | 4    | RIDING WITH THE KING               | BB King & Eric Clapton | Reprise       | 83627612 (TEN)  |
| 5    | 5    | THE NATURAL BLUES ALBUM            | Various                | Universal     | TV 526932 (U)   |
| 6    | 6    | BEST JAZZ ALBUM IN THE WORLD, EVER | Various                | Virgin/EMI    | VTDCD 254 (E)   |
| 7    | 7    | BLUES BLUES BLUES                  | Various                | Empire        | EMT18320 (DSCS) |
| 8    | 8    | 101 EASTBOUND                      | Various                | Jazz FM       | JAZZFMCD31 (U)  |
| 9    | 9    | SKECHES OF SPAIN                   | Miles Davis            | Legacy        | CM0142 (TEN)    |
| 10   | 10   | NUYORICAN SOUL                     | Talib Kaur             | World Circuit | WS0462 (U)      |

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R&B SINGLES

| This | Last | Title                    | Artist                               | Label               | Cat. No. (Distribution) |
|------|------|--------------------------|--------------------------------------|---------------------|-------------------------|
| 1    | 1    | ALL FOR YOU              | Janet Jackson                        | Virgin              | VS1780 (E)              |
| 2    | 2    | OUT OF REACH             | Gabriele                             | Go Beat/Polydor (U) |                         |
| 3    | 1    | IT WASN'T ME             | Shaggy feat. Rickro                  | MCA/Island          | 1558202 (U)             |
| 4    | 2    | BOB WOW (THAT'S MY NAME) | Li Bob Wow                           | So So Def/Columbia  | 5709922 (TEN)           |
| 5    | 5    | OOCHE WALLY              | Oh First feat. Nas & Bravettes       | Columbia            | 671056 (TEN)            |
| 6    | 3    | STRAIGHT UP              | Chanté Moore                         | MCA/Island          | MCDST 4050 (U)          |
| 7    | 4    | RENDEZVOUS               | Craig David                          | Wildcat             | CXW142 36 (BMC)         |
| 8    | 6    | SIT ON YOU               | D12                                  | Willstar            | 479192 (U)              |
| 9    | 8    | MS JACKSON               | Durkast                              | LaFace/Arista       | 742138022 (BMC)         |
| 10   | 7    | STILL BE LOVIN' YOU      | Damage                               | Cooltemp            | CD00165 255 (E)         |
| 11   | 11   | THE STORM IS OVER NOW    | R Kelly                              | Jive                | 925182 (E)              |
| 12   | 10   | THINK ABOUT ME           | Artful Dodger feat. Michele Excitery | Mer CD4 394 (TEN)   |                         |
| 13   | 9    | X                        | Xbit                                 | Empire              | 520972 (TEN)            |
| 14   | 12   | HEAVES U NOT             | Puff Daddy/Arista                    | 742212542 (BMC)     |                         |
| 15   | 8    | MY GETAWAY               | Tommé T-Boz Watkins                  | Maverick/Warner     | BWS 5492 (CD)           |
| 16   | 16   | COULD IT BE              | Jahann                               | Warner Brothers     | W551 (CD)               |
| 17   | 14   | FEELS SO GOOD            | Melanie B                            | Virgin              | VSCD 1787 (E)           |
| 18   | 18   | STUTTER                  | Joe feat. Mystikal                   | Jive                | 925182 (E)              |
| 19   | 20   | STAN                     | Eminem                               | Interscope/Polyd    | IND 91740 (U)           |
| 20   | 19   | STAN WITH ME             | Debrah Morgan                        | Atlantic            | AT 0607 (CD)            |
| 21   | 13   | THE NEXT EPISODE         | Dr Dre feat. Snoop Dogg              | Interscope/Polyd    | 4974782 (U)             |
| 22   | 22   | DARLUN                   | Boi-1da feat. James Williams         | Defected            | DEFECT 005 (BMC)        |
| 23   | 25   | EI                       | Nelly                                | Universal           | MCDST 4050 (U)          |
| 24   | 24   | CASE OF THE EX           | Mya                                  | Interscope/Polyd    | 4974782 (U)             |
| 25   | 15   | A LONG WALK              | Jill Scott                           | Empire              | 671032 (TEN)            |
| 26   | 24   | POP YA COLLAR            | Usher                                | LaFace/Arista       | 742138020 (BMC)         |
| 27   | 27   | BEYONCE & A YOU          | Ju Rile feat. Christina Milian       | Def Jam             | 5721742 (U)             |
| 28   | 27   | LOVE DON'T COST A THING  | Jennifer Lopez                       | Jive                | 925182 (E)              |
| 29   | 26   | THINGS I'VE SEEN         | Spooks                               | Artemis             | 570672 (TEN)            |
| 30   | 28   | DAINGER (EEN SO LONG)    | Jive                                 | 925182 (E)          |                         |

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TW Hits

| This | Last | Title  | Label            | Cat. No.        |
|------|------|--|------------------|-----------------|
| 1    | 2    | WESTLIFE: Optima Gift                                | RCA              | 742218440       |
| 2    | 1    | EMINEM: E  | Universal        | Video 5013433   |
| 3    | 4    | WESTLIFE: Coast To Coast                             | RCA              | 742218213       |
| 4    | 3    | VARIOUS: Hip Hop Concert In Smoke                    | Eagle            | WVE 076155      |
| 5    | NEW  | RAGE AGAINST THE MACHINE: The Battle Of Mexico City  | WEA              | 522322          |
| 6    | 5    | STEPS: Live At Wembley                               | Jive             | 922205          |
| 7    | 6    | BEST SPRINGSTEEN: Complete Video Anthology 1980-2000 | SWN              | Columbia 473019 |
| 8    | 2    | ORIGINAL CAST RECORDING: Jesus Christ Superstar      | Universal        | Video 078263    |
| 9    | 6    | MADONNA: In Bed With Madonna                         | Video Collection | AWD18P          |
| 10   | 9    | ROBBIE WILLIAMS: Rock DJ                             | Chryslis         | 494273          |

CLASSICAL SOUNDTRACKS & COMPILATIONS

| This | Last | Title                                 | Artist                     | Label            | (Distribution)   |
|------|------|---------------------------------------|----------------------------|------------------|------------------|
| 1    | 1    | THE SOUND OF CLASSIC FM               | Various                    | Classical FM     | CFMCD33 (BMC)    |
| 2    | 2    | GLADIATOR (OST)                       | Hans Zimmer & Lisa Gerrard | Decca            | 468592 (U)       |
| 3    | 4    | CROUching TIGER - HIDDEN DRAGON (OST) | Ten Dron                   | Sony Classical   | SK8945 (TEN)     |
| 4    | 3    | MORE MUSIC FROM GLADIATOR (OST)       | Hans Zimmer & Lisa Gerrard | Decca            | 471822 (U)       |
| 5    | 7    | CHOCOLAT (OST)                        | Rachid Portman             | Sony Classical   | SK8945 (TEN)     |
| 6    | 5    | HANNIBAL (OST)                        | Hans Zimmer                | Decca            | 467692 (U)       |
| 7    | 8    | THE CLASSICAL ALBUM 2001              | Various                    | EMI/Virgin       | VTDCD 112 (DSCS) |
| 8    | 9    | RELAX MORE                            | Various                    | Classical FM     | CFMCD33 (BMC)    |
| 9    | 6    | RELAXING CLASSICS                     | Various                    | Virgin/EMI       | VTDCD 100 (E)    |
| 10   | NEW  | A SOPRANO & TENOR AT THE MOVIES       | Lesley Garrett/The Weber   | Silva Tenore     | SILVAD303 (BMC)  |
| 11   | 13   | UPFISHING CLASSICS                    | Emporio                    | EMTB312 (DSCS)   |                  |
| 12   | 10   | 100 PERA CLASSICS                     | Various                    | Pulse            | PBCD506X (P)     |
| 13   | 12   | THE CLASSICS                          | Various                    | Magic Collection | MCCD0412 (DSCS)  |
| 14   | 11   | ULTIMATE CLASSICAL COLLECTION         | Various                    | EMI              | GET503001 (BMC)  |
| 15   | NEW  | CLASSICAL MUSIC FOR THE HOME          | Various                    | Crucial          | MIDD2008 (E)     |
| 16   | 14   | MATTHEW CLASSICS                      | Various                    | Decca            | 467702 (U)       |
| 17   | 15   | RELAX...                              | Various                    | Classical FM     | CFMCD33 (BMC)    |
| 18   | 16   | CLASSICAL BLOCKBUSTER                 | Various                    | Classical FM     | CFMCD325 (E)     |
| 19   | 19   | HOLY/THE PLANETS                      | Various                    | HMV              | HMV521382 (E)    |
| 20   | NEW  | MORE RELAXING CLASSICAL ALBUM...EVER! | Various                    | Virgin/EMI       | VTDCD 100 (E)    |

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ROCK

| This | Last | Title                              | Artist        | Label            | (Distribution)   |
|------|------|------------------------------------|---------------|------------------|------------------|
| 1    | 1    | HYBRID THEORY                      | Lilink Park   | Warner Brothers  | 53247752 (TEN)   |
| 2    | 4    | INFEST                             | Papa Roach    | Dreamworks/Polyd | 4950232 (U)      |
| 3    | 2    | CHOCOLATE STARFISH AND THE HOT DOG | Limp Bizkit   | Interscope       | 490732 (E)       |
| 4    | 3    | PARACHUTES                         | Coldplay      | Parlophone       | 527782 (E)       |
| 5    | 6    | SLIPKNOT                           | Slipknot      | Roadrunner       | RN 86255 (U)     |
| 6    | 5    | THREE DOLLAR BILL YALL             | Limp Bizkit   | Interscope/Polyd | IND 9024 (U)     |
| 7    | 7    | WHEATUS                            | Various       | Columbia         | 495023 (E)       |
| 8    | NEW  | THE OFFSPRING: ONE                 | The Offspring | Columbia         | 498491 (E)       |
| 9    | 8    | APPETITE FOR DESTRUCTION           | Guns N' Roses | Geffen/Polyd     | GEO 24148 (U)    |
| 10   | 10   | THE SICKNESS                       | Disturbed     | Giant            | 7422170272 (BMC) |

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DANCE SINGLES

| This | Last | Title                      | Artist                          | Label             | Cat. No. (Distribution) |
|------|------|----------------------------|---------------------------------|-------------------|-------------------------|
| 1    | NEW  | HOW YOU LIKE BASS          | Norman Bass                     | Substance         | SUBS107 (BMC)           |
| 2    | 1    | ALL FOR YOU                | Janet Jackson                   | Virgin            | VSCD1780 (E)            |
| 3    | 1    | HAPPINESS                  | Sound De-Zign                   | MuLife/Arista     | 742218440 (BMC)         |
| 4    | NEW  | FLESH                      | Jan Johnston                    | PERFECT           | PERF057 (DMP/P)         |
| 5    | 17   | 17                         | Mr Jody                         | Relentless        | RELNT 97X (BMC/TEN)     |
| 6    | 2    | CHILLIX                    | Mudj                            | Polydor           | 870091 (U)              |
| 7    | 5    | (SLIP & SLIDE) SUICIDE     | Koshien                         | Moksha Recordings | MOKSHA 5708 (U)         |
| 8    | 3    | SALSO, NUGGET (OF U)WANNNA | M&S plus Girl Next Door         | Pr                | PR 331 (TEN)            |
| 9    | 6    | DISCO DOWN                 | Azul Azuli                      | IZM               | IZM 03M/TEN             |
| 10   | NEW  | FLY AWAY                   | Vicent De Moor                  | VC Recordings     | VCRT 07 (U)             |
| 11   | 11   | SHOW ME THE MONEY          | Architects                      | Go! Beat          | GOB 30 (U)              |
| 12   | NEW  | OOCHE WALLY                | Oh First feat. Nas & Bravettes  | Columbia          | 671056 (E)              |
| 13   | 15   | GARAGE GIRLS               | Lonya                           | Riverhouse        | RIVERH 12 (BMC/TEN)     |
| 14   | 18   | DIRTY BEATS                | Rami Saeed/Reprzent             | Talkin            | TALKIN FLX 93 (U)       |
| 15   | 21   | PIANO LOUD                 | DJ Louie & MC Neat              | Island/Int        | IND 925 773 (U)         |
| 16   | NEW  | X                          | Xbit                            | Empire            | 670876 (TEN)            |
| 17   | 17   | MR DJ                      | Blackout                        | Independiente     | ISOM407 (TEN)           |
| 18   | 27   | JINGALAY                   | Rouge                           | Golka             | GEKKA 023 (U)           |
| 19   | NEW  | THE VISION                 | Mario Pui presents DJ Arabesque | BXR               | BXRFA 8253 (ADD)        |
| 20   | 22   | THE JOURNEY                | Citizen Cared                   | Serious           | SEAR 0291 (U)           |

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DANCE ALBUMS

| This | Last | Title                              | Artist        | Label               | Cat. No. (Distribution) |
|------|------|------------------------------------|---------------|---------------------|-------------------------|
| 1    | 9    | UNTIL THE END OF TIME              | 2 Pac         | Interscope/Polyd    | 490492 (U)              |
| 2    | 1    | 01.1                               | Moving Shadow | -ASHADOWN11CD (SRD) |                         |
| 3    | 5    | RAW RAIDERS PART 3                 | Bam           | RAMM332 (SRD)       |                         |
| 4    | 6    | WESTWOOD                           | Various       | Del Jun UK          | -5643732 (U)            |
| 5    | 2    | DJ LOUIE & MC NEAT PRESENTS VOL II | Various       | Universal           | TV 5263182 (U)          |
| 6    | 4    | SINCE YOU'VE BEEN GONE             | Damage        | Cooltemp            | -4289562 (E)            |
| 7    | 3    | DISCOVERY                          | Dah Pump      | Virgin              | VX 2946 (E)             |
| 8    | NEW  | SAVE THE LAST DANCE (OST)          | Hollywood     | 0125420HWV (U)      |                         |
| 9    | 7    | GRETTO LOU                         | Jaheem        | WEA                 | 9382421,938247452 (TEN) |
| 10   | NEW  | THE ANNUAL - SPRING 2001           | Various       | Ministry Of Sound   | -J (DMP/TEN)            |

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MUSIC VIDEO

| This | Last | Title   | Label           | Cat. No.       |
|------|------|---|-----------------|----------------|
| 1    | 10   | VARIOUS: Death Row  | Visual          | VS12221        |
| 2    | 7    | SAVAGE GARDEN: Superstar & Cannaballs                     | SMV             | Columbia 54916 |
| 3    | 12   | BRITNEY SPEARS: In Hawaii                                 | Cap             | 521075         |
| 4    | 13   | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal       | Video 078263   |
| 5    | 14   | THE CORRS: Live At Lansdowne Road                         | Warner Music    | Video 5352070  |
| 6    | NEW  | WESTLIFE: The Story                                       | Cap             | 521075         |
| 7    | NEW  | LE ZEPPELIN: Song Remains The Same                        | Warner Music    | Video 52170015 |
| 8    | NEW  | MICHAEL FLAHERTY: Live From Florida                       | Warner Brothers | 526339         |
| 9    | NEW  | THE CORRS: Live At The Royal Albert Hall                  | WAL             | 68243          |
| 10   | NEW  | DREAM THEATER: METEORUS 2000 - Scenes From New York       | Warner Music    | Video 75010013 |

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21 APRIL 2001

### COOL CUTS CHART

as featured on *Top Gun's* Saturday night show on Kiss 102 and *Empire* Big City Network

| Rank | Artist | Track  | Label            |
|------|--------|--|------------------|
| 1    | 2      | <b>ELECTRIC AVENUE</b> Eddie Grant   | East West        |
|      |        | <i>(The bootleg is now signed and sure to be a huge crossover hit)</i>                         |                  |
| 2    | 7      | <b>NEW YEAR'S DIZ</b> U2 vs Musique  | Serious          |
|      |        | <i>(Now officially available in new mixes from Mauro Picchi, DJ Elio and Sir Mix-a-Lot)</i>    |                  |
| 3    | 4      | <b>SOUL HEAVEN</b> Goodfellas  | Azuli            |
|      |        | <i>(Clara Clark's hit has inspired new life into this club hit from last year)</i>             |                  |
| 4    | 24     | <b>YEAGHONS</b> Agent Sam  | Nevo             |
|      |        | <i>(This infectious funk groover is now fully available with new mixes)</i>                    |                  |
| 5    | 12     | <b>DEEP DOWN AND DIRTY</b> Stereo MC's   | Island           |
|      |        | <i>(The first single for 10 years with mixes from Jon Canter and Different Girl)</i>           |                  |
| 6    | NEW    | <b>GET NEXT TO THE OPPOSITE SEX</b> Sean Southern Fried  | Southern Fried   |
|      |        | <i>(A funky funk house track with a vocal hook that sticks in your head)</i>                   |                  |
| 7    | NEW    | <b>HIDE U</b> Kheem  | Melissa          |
|      |        | <i>(Get Cat number one for her pair new house mixes from Casuar &amp; Spina K)</i>             |                  |
| 8    | 9      | <b>NO MORE GAMES</b> Laid real, Derek Conyer   | Loaded           |
|      |        | <i>(Powerful deep vocal house track from Sweden)</i>   |                  |
| 9    | NEW    | <b>CLUMSY LOBSTER</b> Ernest Saint-Laurent   | Bugged Out/Field |
|      |        | <i>(Very cool summery French house tune that's doubling in following)</i>                      |                  |
| 10   | NEW    | <b>VOICES XE</b> Flight vs Funky Junction  | Melissa          |
|      |        | <i>(Much-needed clubbers' mix with new mixes from Ben Middlebrook, Pete Nader and DJ Elio)</i> |                  |
| 11   | NEW    | <b>191N</b> iMembers of Midday   | Dramatic         |
|      |        | <i>(Festivals' German May Day parade theme with a mix from Paul Van Dyke)</i>                  |                  |
| 12   | NEW    | <b>INTERCETE</b> Ceteran   | Melissa          |
|      |        | <i>(Big melodic dance house with mixes from Lost Witness, Deep Dish and DJ Tiesto)</i>         |                  |
| 13   | NEW    | <b>NEVER COME BACK DOWN BT</b>   | Ministry         |
|      |        | <i>(This is an all-time classic by Steve Mack, Steve Lawler and Eric Kupper)</i>               |                  |
| 14   | NEW    | <b>NY RED HOT CAR</b> Squeezepusher  | Warp             |
|      |        | <i>(Excellent deep techno cut reminiscent of Aphex Twin's <i>Worship</i> releases)</i>         |                  |
| 15   | NEW    | <b>BARABARATI</b> The Dysmenes   | Sound Design     |
|      |        | <i>(The music from the Guinness festival is now signed up in its 100% 100% 100%)</i>           |                  |
| 16   | NEW    | <b>STORM</b> Storm   | Positive         |
|      |        | <i>(Classic house track in its new mixes from DJ &amp; Rick Gonzalez and Joe Truitt)</i>       |                  |
| 17   | NEW    | <b>SPIRIT BREW</b> Lawrence  | Black Vinyl      |
|      |        | <i>(Sounding upping energy here with vocals from Dip City and Maurizio Pavesi)</i>             |                  |
| 18   | NEW    | <b>CASA DEL REGARDO</b> Civi   | Nicheblue        |
|      |        | <i>(Excellent deep progressive production with a mix from Hekker/Ward)</i>                     |                  |
| 19   | NEW    | <b>FOREVER</b> G-Subs  | Essence          |
|      |        | <i>(Excellent house production on a new UK label)</i>  |                  |
| 20   | NEW    | <b>ICAN DO BAD ALL BY MYSELF</b> In the Shop feat. Minci Bero                                  | In House         |
|      |        | <i>(New York House groove from the DJ duo with gospel vocals from Minci)</i>                   |                  |

### CHARTS TOP 20

| Rank | Artist | Track   | Label         |
|------|--------|---|---------------|
| 1    | 1      | <b>DON'T TALK</b> Jon B   | Epic          |
| 2    | 3      | <b>IT'S OVER</b> NOW 112  | MCA           |
| 3    | 4      | <b>SURVIVOR</b> Destiny's Child                                       | Mercury       |
| 4    | 7      | <b>GET UR FREAK ON</b> Missy Elliott                                  | Elektra       |
| 5    | 4      | <b>WHO'S THAT GIRL?</b> Eve   | Interscope    |
| 6    | 2      | <b>ALL FOR YOU</b> Janet Jackson                                      | Virgin        |
| 7    | 5      | <b>HEARD IT ALL BEFORE</b> Sunshine Anderson                          | Sonlife       |
| 8    | 11     | <b>I WANNA KISS</b> Jive  | Capitol       |
| 9    | 8      | <b>OOCHIE WALLY OO</b> First feat. Nas & Siveheartz                   | Jive          |
| 10   | 4      | <b>GETO HEAVEN</b> REAL T.S.O.L. Common feat. Macy Gray               | MCA           |
| 11   | 3      | <b>SO FRESH, SO CLEAN</b> Outkast                                     | LaFace/Arista |
| 12   | 15     | <b>DIRTY HANDESDOWN</b> The Roots feat. The Roots' Heavy City EL Jive | Jive          |
| 13   | NEW    | <b>FIESTA</b> R. Kelly feat. Jay-Z                                    | Jive          |
| 14   | NEW    | <b>CRAZY K-CI &amp; JoJo</b>  | MCA           |
| 15   | 17     | <b>ABSOLUTELY/BIG PIMPIN'</b> Charli's Witton                         | Urbanstarz    |
| 16   | 12     | <b>PLAY</b> Jennifer Lopez  | Epic          |
| 17   | NEW    | <b>FREE HEE</b>   | Interscope    |
| 18   | 9      | <b>REQUEST LINE</b> Black Eyed Peas feat. Macy Gray                   | Interscope    |
| 19   | NEW    | <b>RIDE WIT ME</b> Nelly feat. City Spid                              | Universal     |
| 20   | NEW    | <b>I DIDI TAY</b>   | Arista        |

### CLUB CHART TOP 40

| Rank | Artist | Track   | Label             |
|------|--------|---|-------------------|
| 1    | 15     | <b>2 BEL AMOUR</b> Bel Amour                          | Credence          |
| 2    | 9      | <b>3 SAY IT</b> Maria Rubia                           | Nevo              |
| 3    | 14     | <b>2 SECRETS</b> Mutiny                               | VC Recordings     |
| 4    | 7      | <b>3 HAPPY DAZE</b> Jim 'Shaff' Ryan                  | Concept           |
| 5    | 19     | <b>4 SEE SAM</b> Monaco                               | Pajillion         |
| 6    | 23     | <b>2 ALL I WANT</b> JBN                               | Manifesto         |
| 7    | 16     | <b>3 TERROR</b> Fused                                 | Columbia          |
| 8    | 2      | <b>3 DAS GLOCKENSPIEL</b> Schiller                    | Data              |
| 9    | 1      | <b>3 GET IT UP</b> (THE FEELING) Ultra Nate           | AM-PM             |
| 10   | 22     | <b>2 PHATMOVE</b> Basstone                            | Curious/Slinky    |
| 11   | 3      | <b>3 THE KEY</b> Laves                                | Incentive         |
| 12   | 2      | <b>2 YOU ARE ALIVE/TOCA</b> MEGAMIX Fragma            | Positive          |
| 13   | NEW    | <b>4 STORM</b> Sturm                                  | Positive          |
| 14   | 5      | <b>4 STAR 89</b> Fatboy Slim                          | Skint             |
| 15   | 3      | <b>3 DRINK TO GET DRUNK</b> Sia                       | Long Lost Brother |
| 16   | 17     | <b>3 STRIK</b> Soul Providers feat. Michelle Shelters | Azuli             |
| 17   | NEW    | <b>NEVER QONNA COME BACK DOWN BT</b>                  | Ministry Of Sound |
| 18   | 4      | <b>4 FREE</b> Yea                                     | Interscope        |
| 19   | 11     | <b>4 ALL FOR YOU</b> Janet Jackson                    | Virgin            |
| 20   | NEW    | <b>GIVE ME SOME MORE</b> DJ Gert                      | Mostika           |
| 21   | NEW    | <b>REDEMPTION</b> Starchild                           | Curious/Slinky    |
| 22   | NEW    | <b>GOOD LIFE</b> Inner City                           | PIAS              |
| 23   | 10     | <b>4 AXEL F</b> Spaceom                               | 69 Records        |
| 24   | NEW    | <b>POTION 1045</b> feat. J. Cep                       | Groovicious       |
| 25   | 6      | <b>4 AUTOMATIK</b> Beat Renegades                     | Slinky            |
| 26   | 12     | <b>4 STAY WITH ME</b> Virtuoso                        | Eternal           |
| 27   | NEW    | <b>STAND EASY</b> Superglider                         | Sneaky/Slinky     |
| 28   | 37     | <b>2 K-CI &amp; JoJo</b>                              | MCA               |
| 29   | NEW    | <b>SURVIVOR</b> Destiny's Child                       | Mercury           |
| 30   | NEW    | <b>NO ALTERNATIVE</b> R&B                             | Rader/Carnal      |
| 31   | 26     | <b>5 STRANGE</b> World 2 Push                         | Interscope        |
| 32   | 28     | <b>3 DON'T STOP MOVIN'</b> S Club 7                   | Polydor           |
| 33   | NEW    | <b>SHINE ON</b> Scott & Leon                          | AM-PM             |
| 34   | 35     | <b>4 YOU'RE MY HIGH</b> Demon vs Heartbreaker         | Source One        |
| 35   | 18     | <b>5 GHOSTS</b> Teeth Planet                          | Nebula            |
| 36   | 15     | <b>4 STRUGGLE FOR PLEASURE</b> Minimalist             | Readrumer         |
| 37   | NEW    | <b>GET A LOVE FOR YOU</b> Smokin Beats All Stars      | Smokin Beats      |
| 38   | NEW    | <b>DJ Resonance</b> feat The Burrells                 | Strictly Rhythm   |
| 39   | NEW    | <b>DISCO DOWN</b> House Of Glass                      | Azuli             |

### CLUB CHART BREAKERS

| Rank | Artist | Track   | Label         |
|------|--------|---|---------------|
| 1    | 1      | <b>VOODOO</b> Warrior                                   | Incentive     |
| 2    | 1      | <b>HOMEWARD BOUND</b> EP: G'S STRINGS/WALK THROUGH MR G | Duty Free     |
| 3    | 1      | <b>I'M SATISFIED</b> Full Intention                     | D Dysfunction |
| 4    | 1      | <b>PARTY Bad 2</b> Da Bone                              | Sacred        |
| 5    | 1      | <b>I'LL BE WAITING</b> Shena                            | D Dysfunction |
| 6    | 1      | <b>THE REAL LIFE</b> Raven Maize                        | Z             |
| 7    | 1      | <b>LOVE IS NOT A GAME</b> J Majik feat. Kathy Brown     | Defected      |
| 8    | 1      | <b>PLAY</b> Jennifer Lopez                              | Epic          |
| 9    | 1      | <b>WASTELAND</b> Kamara Painters                        | Data          |
| 10   | 1      | <b>HAPPY PEOPLE</b> Static Reverger                     | Rutin         |

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ charts. The Club Chart Top 40 (including Melody, Urban, Pop and Soul) club charts can be obtained from RPM's website at [www.clubchart.com](http://www.clubchart.com). To receive the club charts in July by fax contact Emma Pierre-Jonah on tel: (020) 7940 6509

### CHART COMMENTARY

by ALAN JONES

**C**reim's deal with EMI's Parlophone label paid huge dividends for both first time out, with *Chocolate Puma*'s *I Wanna Be U* proving a massive hit, first in the clubs and then at retail. Now sister Parlophone label Credence is delivering the hottest record in the clubs at the moment, *Bel Amour*'s self-titled funky house monster which surges 151 on the Club Chart, as new mixes by Mauro Picchi and DJ Elio and Sir Mix-a-Lot bolster the original. Spare a thought though for *Maria Rubia*, who dashes 9-2 with *Say It*, which also moves 4-3 on the Pop Chart and is the strongest record overall... On the Pop Chart, *Fragma* register their third consecutive number one, with their double header of *You Are Alive* and the *Toca Magarix* posting a formidable total but still only just emerging as winner in a fierce three-way battle with *S Club 7* and *R&B*. Having topped the chart last week, *Ronan Keating's* *Lovin'* (Each Day) sides number four, where it remains marginally ahead of *Ronan's* *Boyzone* colleague *Stephen Gately*, whose *Star* is the week's highest new entry at number five. With these two, *S Club 7* and *A-Teens* also debut at number 10. *Polydor* has four records in the Top 10 this week... Watch out for explosive growth next week for *Destiny's Child* all on our charts. Their *Survivor* single hits the three on the Urban list, while debuting at number 17 on the Pop Chart and number 30 on the Club Chart. Sony has promoted four 12-inch singles. The original, bearing the regular album mix of the track, is attacking the Urban Chart while a double-pack of house mixes by *Maurice Joshua* and *Victor Calderone* are working their magic on both pop and club DJs while a further set of garage mixes and club DJs from *Jamerson* has just been mailed... *Jon B* remains pole position on the Urban Chart - his third week at the summit - but although support for his single *Don't Talk* is at its highest level yet, he is coming under increasing pressure from 112, whose *It's Over* now jumps 6-2. It is one of a barrage of excellent *Arista* singles heading in the right direction, along with new artists *Tyra*'s *I Didi* (new at number 20), *Koffee Brown's* *Mary's Menus* (album sampler, 33-2), *Bla Cantrell's* *Hit*, *Em Jay's* *Cops!* (new at 22) and veteran *Babyface's* *Lead* (debut and 32).

For some time, *Sho Coes* (new at 23).

### POP TOP 20

| Rank | Artist | Track  | Label              |
|------|--------|--|--------------------|
| 1    | 3      | <b>2 YOU ARE ALIVE/TOCA</b> MEGAMIX Fragma                       | Positive           |
| 2    | 2      | <b>3 DON'T STOP MOVIN'</b> S Club 7                              | Polydor            |
| 3    | 4      | <b>2 SAY IT</b> Maria Rubia                                      | Nevo               |
| 4    | 1      | <b>4 LOVIN'</b> EACH DAY Ronan Keating                           | Polydor            |
| 5    | NEW    | <b>STAY</b> Stephen Gately                                       | Ministry Of Sound  |
| 6    | 5      | <b>4 ALL FOR YOU</b> Janet Jackson                               | Virgin             |
| 7    | 11     | <b>3 THE KEY</b> Laves   | Incentive          |
| 8    | 10     | <b>4 BASS, BEATS &amp; MELLODY</b> Brooklyn Bounce               | Epic               |
| 9    | NEW    | <b>ALL I WANT</b> JBN  | Manifesto          |
| 10   | NEW    | <b>UPSIDE DOWN</b> A-Teens                                       | Polydor            |
| 11   | 2      | <b>3 PHATMOVE</b> Basstone                                       | Curious/Slinky     |
| 12   | 15     | <b>2 STAY WITH ME</b> Virtuoso                                   | Eternal            |
| 13   | 4      | <b>4 BEFORE YOU LOVED ME</b> Allou                               | Mercury            |
| 14   | 6      | <b>5 OUT OF REACH</b> Gabrielle                                  | Go Beat/Parlophone |
| 15   | NEW    | <b>CRAZY K-CI &amp; JoJo</b>                                     | MCA                |
| 16   | 9      | <b>2 DO U WANNA GET SH</b>                                       | Virgin             |
| 17   | NEW    | <b>SURVIVOR</b> Destiny's Child                                  | Columbia           |
| 18   | NEW    | <b>VINCE &amp; PAL</b> (feat. USA NUOVO) Pavia & Chiara Columbia | Columbia           |
| 19   | NEW    | <b>OUT OF NOWHERE</b> Gloria Estefan                             | World Circuit      |
| 20   | 13     | <b>SALSO</b> NUBREGA (feat. NANA) M&S presents The Gift Her Star | Tyr                |



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by Andrew Stewart

PHILIPS RELEASES LIOTD WEBBER SPECIAL

Philips Classics is to mark Julian Lloyd Webber's half-century with the release of an album devoted to the cellist playing numbers from his brother's hit musicals. Julian Lloyd Webber Plays Andrew Lloyd Webber is set to roll out on May 14, exactly one month after the younger of the two famous musical siblings celebrated turning 50.

The disc contains songs such as Memory, I Don't Know How To Love Him and Love Changes Everything, while the programme concludes with the title song from Whistle Down The Wind, performed as a fraternal duet.



Julian Lloyd Webber Plays Andrew Lloyd Webber stands as a key UK release during Philips' own 50th birthday year. It will be television advertised on GMTV, Channel 4 and the Anglia and HTV regions. "We've identified musicals and similar products sold on TV and those channels were where the sales strength lies," says Mark Wilkinson, head of Philips Classics UK.

He adds that the National Lottery Show has been offered the world exclusive chance to air the Lloyd Webber brothers performing together for the first time on television. Other related events include Julian's performance at the Duke of Edinburgh's 80th birthday concert, scheduled for broadcast on BBC1 at the end of May and a guest slot for the cellist on Gloria Hunniford's show.

"We're planning a regional signing and TV tour in Leeds, Birmingham, Manchester and Cardiff, where Julian will sign in-store and then perform on a local TV show," says Wilkinson. "It's also his first solo birthday concert with Andrew on June 1 at the Royal Albert Hall, which marks their first performance

together, and Julian's biography, Married To Music, is published on the same day."

A charity dash is planned for the album's release day, with Lloyd Webber giving the highest solo recital in the UK on the London Eye followed by a performance on the capital's deepest underground platform. London Transport has agreed to allow Lloyd Webber to realise his ambition to drive a London tube train as part of the fundraising.

"We're targeting the blue-rinse musicals market," says Wilkinson. "The sort of people who clearly buy into the Andrew Lloyd Webber brand and enjoy his music. Although there's a high concentration of those consumers in London and the South, we've found that there's also a lot of interest from the North East and North West, so we'll be targeting those areas. The family name is one of the most famous in music, so we'll be looking to exploit and build on that."

VITAMINIC ANNOUNCES LSO PARTNERSHIP

Online music promoter and distributor Vitaminic have announced a partnership deal with the London Symphony Orchestra to offer free promotional downloads of the orchestra's acclaimed LSO Live recordings. Since its launch in 1998, the budget-priced LSO label has expanded from an in-house operation to broker a distribution deal with Harmonia Mundi UK. Vitaminic will post two tracks from the latest LSO Live release, Berlioz's La Damnation De Faust conducted by Sir Colin Davis, on its website. "Digital distribution and marketing recordings on the web are now reality for classical as well as pop," observes LSO marketing manager Graze Jenkins. "The LSO has been at the forefront of marketing classical concerts online for a number of years. I believe this relationship between the LSO Live label and Vitaminic will replicate the success the orchestra has had promoting its concerts over the Internet."

Andrew Stewart can be contacted by e-mail at: [AndrewStewart1@compuserve.com](mailto:AndrewStewart1@compuserve.com)

ALBUM of the week



**NANCARROW:** Three two-part studies, Blues, etc. **ANTHEIL:** Second Sonata 'The Airplane', Jazz Sonata, etc. **HERBERT Henck** (ECM New Series ECM 1726). In 1937, Conlon Nancarrow suspended his musical studies and joined the Abraham Lincoln Brigade to fight in the Spanish Civil War against Franco. The US authorities castigated his association with the defeated Republican side and socialist views and refused to renew his passport. Nancarrow moved to Mexico City in 1940, taking Mexican citizenship in 1956. George Antheil, like Nancarrow, was a noted musical non-conformist, the self-confessed 'Bad Boy of Music', as Herbert Henck confirms in this superb recital of works variously inspired by 1920s jazz and Futurist ideas.

REVIEWS

For records released up to April 30 2001

**BETHOVEN:** Piano Sonatas Nos 30, 31 and 32. **Freddy Kemp** (BIS BIS-CD-1120). Classical Brit Award nominee Freddy Kemp celebrates his 24th birthday this year and is already established as one of the most eloquent young concert pianists. If his Beethoven interpretations fall just short of the revelatory, they nevertheless stand as testimony to Kemp's profound understanding of the composer's late piano sonatas. The London-born artist is at his best in the E Major Sonata. This disc will be advertised in the specialist classical press.

**FROM YESTERDAY TO PENNY LANE — GÖRAN SÖLISCHER PLAYS THE BEATLES:** Lennon And McCartney Songs Arranged For Guitar. **MARTIN:** Three American Sketches, etc. (Deutsche Grammophon 459 692-2). Although the idea of an album of Beatles arrangements for classical guitar sounds naïf, Swede Göran Sölscher manages to cross the credibility gap without damaging his integrity or that of the original songs. Some numbers work better than others in their guitar guise. George Martin's Three American

Sketches provide substantial sandwich fillers to the more familiar work of his protégés, while Leo Brower's From Yesterday to Penny Lane should gladden the hearts of easy-listening classical fans.



**MISSION — SAN FRANCISCO XAVIER:** Opera And Mass Of The Indians For The Feast Of St Francis Xavier. Ensemble Elyma; Coro de Niños Cantores de Córdoba/Gabriel Garrido. (H&L H&L7111). Cross-cultural consequences of the Jesuit missions in the Amazon region included compositions that mixed European music with native Indian traditions. This premiere recording presents the only known example of Euro-Indian opera, which dates from the mid-18th century. Recorded as part of the Bolivian Misiones de Chiquitos Festival, the reconstructed opera is set in company with a mass to St Xavier perhaps written by a native or mixed-race composer. Lively rhythms, a boys' choir, and a pianist accompanying group of guitars, harp, other plucked instruments and Latin American percussion add to the fascination of these colourful works.

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# SINGLE of the week

**GERI HALLIWELL: It's Raining Men** (EMI/Chrysalis 584584). While the single may not entirely reflect the strength of the forthcoming album *Screen If You Wanna Go Faster* — produced with the likes of Greg Alexander and Absolute — it has done the job of kickstarting a media frenzy in all things Geri. The opportunity to revive this Eighties gay anthem to tie in with the Britney Jones's *Divary* film has proved to be too good to miss. It is C-listed at Radio One. **O**

# SINGLE reviews

**LINDSAY: No Dream Impossible** (Universal Music TV 158562). This year's Eurovision Song Contest entry — co-written by Russ Ballard and Chris Winter — does not signify an improvement in the standard of the UK's entries to the contest. The 16-year-old vocalist's talents are overshadowed by Eurobeat backing and a cringeworthy rap. **O**

**R.E.M.: Imitation of Life** (Warner Bros 5439167542). The first taster from their new album *Reveal* finds Athens' finest in emotive form, Stipe's yearning vocals surfing the waves of guitars and strings. With lush production and a strong hook, it recalls their Automatic For the People-era heyday and their huge fanbase will not be disappointed. **O**

**DEMON VS HEARTBREAKER: You Are My High** (Source SOURCD5032). This lusty house track from France has already hit the Top 20 at home. A refreshing return to the dancefloor for Source, its storming disco-infused sound should perform well here too. **O**

**UNDERGROUND TURIN BRAKES: Underdog (Save Me)** (Source SOURCD5015). A favourite from their dazzling debut album *The Optimist LP*, *Underdog* (Save Me) demonstrates Turin Brakes' talent of producing insightful folk-pop that sounds fresh and contemporary. C-listed at Radio One, this should continue the London duo's push towards the mainstream. **O**

**FUTURE PILOT AKA: Beat of A Drum** (Geographic GEOG7CD23). Featuring vocals from The Delgados and Teenage Fanclub's Norman Blake, this is a standout track from the Tiny Waves, Mighty Sea album. Future Pilot AKA pushes forward the idea of world music by blending cultural references but never losing sight of the perfect pop song. **O**

**RITON: Habib** (Grand Central GC138CD). A departure from the predominantly hip-hop based Grand Central blueprint, Habib is a mistle funk number with rubber-band basslines and house overtones. Riton have received support from DJs such as Andy Weatherall and Richard Dorfmeister. **O**

**JENNIFER LOPEZ: Play** (Epic 6712276-2). A. B-listed at Radio One, this is another slice of R&B-influenced pop. Taken from Lopez's recently-released second album, *J.Lo*, it continues in the same vein as *Love Don't Cost A Thing* — though it may struggle to repeat the number one success of its predecessor. **O**

**STEPHEN GATELY: Stay** (ARM 5870662). Written and produced by Sterdust (Britney Spears, Backstreet Boys), this breezy,



# ALBUM of the week

**ORBITAL: The Altogether** (rfr 8573877822). Orbital's sixth album in a decade indicates they have lost none of their touch. The Hartnoll brothers keep the 11 tracks short and sweet on *The Altogether*, without compromising their melodic charm and rhythmic nous. Krautrock and skiffle influences mix well with more crowd-pleasing elements such as the David Gray collaboration *Illuminate* and live favourite *Dr Who*, adding to a wonderfully jumbled collection. **O**



uptempo pop track is a far cry from the balderdash one normally associates with Gately and should reawaken interest in his Top 10 album *New Beginning*. **O**

**CRECENCE BEL AMOUR: Bel amour** (Crequence CDCDDRE110). Hotly tipped after the Winter Music Conference, this French house track looks set to bring EMI's Crequence imprint its first proper hit. Mixing a filtered disco backing and insistent bassline with a hypnotic male vocal, it is currently A-listed at Radio One and number one in *MW's* Club Chart. **O**

**BERNARD BUTLER & EDWYN COLLINS: Message For Jojo** (Setanta SETCD084). Given the pedigree of the two artists involved in this collaboration, one might expect a track with a greater degree of immediacy. It is not until the third track on the single, *Clean*, that you get a hint of what might have been. **O**

**MUSIQ SOULCHILD: Just Friends** (Sunshine) (Mercury YUNTCJ11). The Philadelphia-born singer is making a noise on the post-*Angels* R&B scene. This is a soulful track with a distinctive laidback sound. Lifted from his album *Ajijunwanasinge* and with specialist radio support, this will help build his UK profile. **O**

**TERRORVISION: Fists of Fury** (Total Vegas/Papillon BTFLYCD0014). Taken from the recent *Good To Go* album, this is another strong pop track, this time tinged with a country hedonism feel. With a video that mimics Madonna's recent cowgirl outing, it follows their recent UK tour. **O**

**WOOKE FATE: LAIN** (Soul 2 Soul 2 Soul 2 SOU2CDP003). UK garage maestro Wookie updates his underground club smash by adding trademark vocals from cohort Lain. Still boasting an irresistible keyboard line and Spanish-style guitar, it deserves to match the crossover success of *Battle*, but may struggle due to lack of radio support. **O**

**K-CI & JOJO: Crazy** (MCA MCST040253/155821). Featured on the soundtrack to the current hit film *Save The Last Dance*, this is a respectable R&B single from the Hailey brother. **O**

**MUTINY: Secrets** (VC Recordings/Sunflower VCR066). South London's Mutiny make their major-label debut with this classy slice of funky, disco-favoured house featuring their excellent Lorraine Cole. It precedes their excellent album *In The Now* (Released May 14). **O**

**MARIA RUBIA: Say** (1st Avenue/Neo NE055). The vocalist from Fragma's Every Time You Need Me unravels her first solo single. Co-written by Rubia, it is a light

combination of pop and dance that has been given a hefty R&B Seanie remix. **O**

**ELLIE CAMPBELL: Don't Want Me Back** (Jive 9201302). This polished pop R&B-influenced track with sugar-sweet vocals follows the Yorkshire novice's debut of 1999. So Many Ways. With a sound that mimics the likes of Britney and Christina, it is unlikely to stand out among her contemporaries. **O**

**REEF: All I Need** (52 6708223). Reef's release a slice of lo-fi rock 'n' roll, taken from their fourth album *Getaway*. It is a wistful track that platforms the group's smooth sound and is supported by their guest slot on Texas' European tour. **O**

**YAKKO: Darling Darling** (F2 F2CD0313). Yako is big in Japan and his debut album went a number one in that country. This single achieved a Top Five placing. The track is produced by Mondo Paradiso and is a smooth pop song with a leftfield edge. The package features a breakfast mix from its. **O**

**MOP: Cold As Ice** (Loud/Epic 6711766). Big on the streets since last October, Epic finally release this hip-hop head-nodder thanks to strong Radio One support (it was A-listed last week). The secret to its crossover success is clever use of a speeded-up Foreigner sample. **O**

# ALBUM reviews

**DEACON BLUE: Homeless** (Papillon BTFLYCD0014). Following the group's triple-platinum *Greatest Hits* collection, this new project boasts all their trademark, mending melancholic sounds and soulful pop tunes. Although not as ear-shattering as some of their earlier work, it is likely to encourage interest in the band and precedes a UK tour in May. **O**

**SOLISTICE: Illusion** (OM OM-067). Gina Rene's vocals on this debut album from San Francisco's Solistice may have shades of Sade, but musically the album has its own personality. Soul, funkbeat and Latin collide to create an album that deserves exposure beyond the dance market. **O**

**VARIOUS: Back To Mine — Everything But The Girl** (DMC BACD66). EBIT's Ben Watt mixes this atmospheric selection of choice archival listening. **O**

Seamlessly blending trip-hop and rap from the likes of Slick Rick and The Roots with vocal cuts from Beth Orton and Mary Margaret O'Hara and Dubtrill Sound System's deep house, it should find a home with discerning music lovers. **O**

**BRIAN ENO & JETER SCHWALL: Drawn From Life** (Vantare CD0354). This collaboration with German percussionist Schwalm is Eno's first new material for more than four years. Heavily ambient, and featuring an appearance by Laurie Anderson, this largely instrumental set is a return to classic Music For Airport-style Eno. **O**

**NATASHA ATLAS: Ayesha!n!** (Mantra MNTCD1024). Atlas's blending of Arabic and electronic influences continues to good effect on her fourth album. Included is a rare English language track, a truly unique cover of George Michael's *I Put a Spell On You*, and a dance mix by Nitin Sawhney titled *Margal*. The ex-Transglobal Underground singer will perform at London's Union Chapel next Tuesday (April 24). **O**

**AUTOGHRE: Confined** (Warp WARPCD125). Sean Booth and Rob Brown continue to explore uncharted sonic territory on *Confined*. Their much-heralded angular electronics certainly still have the capacity to thrill, although after six albums they seem to be treading water somewhat. **O**

**VARIOUS: My McBeal — For Once in My Life** (Epic 505772/4). Vonda Shepard features on the lion's share of these songs from the ace legal series, including inspired covers of Bob Dylan, Carole King and Bob Seger. High points are George Clooney's *You Mend A Broken Heart* and Barry White's *You're The First*. **O**

# Here now releases

Audio clips from the releases marked with this icon can be heard on [www.dmtmusic.com/reviews](http://www.dmtmusic.com/reviews)

This week's reviewers: Simon Abbott, Dugaid Baird, Claire Bond, Phil Brooke, Jimmy Brown, Chris Finan, Tom Fitz-Gerald, Simon Gitter, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.



**KID ROCK: Devil Without a Cause** (Atlantic ATO098CD1). This was US hit and is taken from his 9m-selling debut album *Devil Without a Cause*. This time the Kid is launched into a rock-friendly climate, which should ensure the breakthrough he has been looking for. He plays London's Britton Academy on June 5. **O**



**MOGWAI: Rock Action: Southern Pawcids** (The Massively acclaimed Glaswegian quintet's latest collection offers more musical depth than their previous two albums. Featuring additional contributions from Gruff Ryatts and band members Stuart and Barry, *Rock Action* also reveals new levels of experimentation that will wow fans and critics alike. **O**





# RETAIL FOCUS: AVALANCHE

by Karen Faux

Sometimes indie chain owner Kevin Buckle wishes there was the space to introduce supermarket-sized troleys at his West Nicholson Street, Edinburgh, store. It would be a boon to the many overseas visitors who have difficulty negotiating the shop while carrying huge armfuls of CDs. Most of these bulkbuys are picked from Avalanche's special offer racks where 1,000 titles now scream for attention at bargain prices.

"Our range of CDs at £5.99 each or two for £10 is very popular, especially with people from down south or abroad," says Buckle. "We can spot these people a mile off and we usually ask them to leave their CDs at the counter so they can make their way around slowly."

So far none of Avalanche's four Scottish stores have been affected by the foot-and-mouth crisis and Buckle foresees that many shops in cities will continue to trade as normal. "If anything visitors will spend more time in cities when they come over," he says.



Avalanche: appealing to both tourists and students

"By the same token, this year we're not expecting many customers to leave their purchases with us while they go off on a tour of the lochs."

Although the stores have been away for the Easter break for the past couple of weeks, business has still been brisk. New albums from Nick Cave, Snow Patrol and

## TESTING THE DVD MARKET

Last Christmas Avalanche clipped a toe in the water with DVD, offering 20 titles. Part of the reason why it opted to stock the format was that certain music titles, such as Rage Against The Machine, only came out on DVD during the peak season. "Specialist titles are still thin on the ground although at the moment we are doing very well with The Residents, Emment, the Dead Kameels and Empire," says Kevin Buckle. "As more specialist titles are released we expect our offer to grow."

Gorillaz have provided a sales bedrock, compensating for slow movement on more mainstream indie albums.

"The Manic Street Preachers' album has just ticked over and Stereophonics and Ocean Colour Scene are set to do the same," says Buckle. "Meanwhile, we are doing very well with the Rough Trade boxed set and The

Defones' mini album, Back To School. On the dance side Autichre's album has been pretty good as well."

Although singles sales are not what they used to be, Buckle is anticipating healthy business for Creed, Depeche Mode and REM. "New albums from Ash, Feeder, Mogwai, Depeche Mode and Killing Joke are also being asked about," he says.

When it comes to introducing new products, Buckle adheres to the slow-build approach rather than jumping in first. "Sometimes a store will go for a new format or product area in a big way. Although there is some merit in this, they will often be disappointed with the results," he says. "We have always approached new areas gradually and nurtured them until they just a bigger form area. We hope to see this happen with DVD but we won't be rushing it."

**Avalanche Records, 17 West Nicholson Street, Edinburgh, tel: 0131 668 2374, e-mail: avalanche.records@virgin.net, website: www.avalancherecords.co.uk**

## IN-STORE NEXT WEEK (from 23/4/01)

**Andys RECORDS** Windows — Janet Jackson, Ally McBeal; In-store — Feeder, KRS One, Ally McBeal, Starsailor, Fugees, Roy Harper, Jimmy Nail, Bill Wyman, Emma Bunton, Destiny's Child, Scratch, Crouching Tiger, Robbie Williams, Bantock, DTPM, Sly 130, Logical Progression Level 4, Stereophonics, The Blockheads, Roland Orzabal, Baaba Maal, Hymns, Nick Cave, Crazy Town; **Press ads** — Richard Thompson, Starsailor, Robbie Williams, DTPM, Sampled Vol 2, Sly 130, Logical Progression Level 4

Catalogue, Turin Brakes



**HMV** Single — Depeche Mode, S Club 7, Starsailor, Papa Roach, Elbow, Echo & The Bunnymen, Jason Downs; Fatboy Slim, Shed 7; **Windows** — Feeder; **In-store** — Twice As Easy, Depeche Mode; **Press ads** — Echo & The Bunnymen, Starsailor, Fatboy Slim, Papa Roach, S Club 7



**TOWER RECORDS** Singles — Starsailor, Depeche Mode; **Windows** — REM, Buddha Beats, Zero 7, Cantarus; **In-store** — April sale; **Listening posts** — Buddha Beats, Andy White, 28 Days, I Am Kloot, Matthew Jay, Manic Street Preachers, Aerosmith; **Press ads** — Avalanches, Zero 7; **Outdoor posters** — April sale, Stereophonics



**ASDA** Albums — Ash, Fragma, Feeder, Ronan Keating, Ally McBeal, Disco Fever, Janet Jackson, Nkulezu, Clubbers' Bible: Second Coming



**MVC** In-store — bestseller CDs from £9.99, Mojo Spotlight on Decca, classical card-holder exclusive on EMI British composers with two CDs for £10; **Listening posts** — Matthew Jay, Ian Dury



**our price** Singles — Depeche Mode, S Club 7; **Windows** — Starsailor, Spooks, Fatboy Slim, Papa Roach; **In-store** — Elbow, Joe, K Warren, Marissa Anglin

**SELECTA** **LISTENING POSTS** — Lars Frederiksen & The Bastards, Ian McNabb, Emetrex, A Rocket Girl Compilation, That Dam Punk; **MOJO** recommended retailers — Whiskey Priest, Shaver, David Gogg, Tribute To Tim Buckley, Sandy Denny, The Contrast, Bill Wyman



**Virgin megastores** In-store — Ash, Clubbers' Bible: The Second Coming, Cosmic Rough Rider, Feeder, Shea Seger, Zero 7; **Windows** — Ash, Depeche Mode, Fatboy Slim, Feeder, Janet Jackson, Papa Roach, S Club 7, Spooks, Starsailor; **Press ads** — Ally McBeal, Destiny's Child, Elbow, Fatboy Slim, Fear Factory, Kid Rock, MCR, Madonna, Marissa Anglin, Orbital, Papa Roach, Push, Turin Brakes



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



**BORDERS** £22 including Eva Cassidy, three-for-£18 offer, two-for-£10 offer



**Mogwai Mouse On Mars**, Richard Hawley, Depeche Mode, Autichre, Ugly Duckling, Ordered From The

**WHSmith** Singles — S Club 7, Fatboy Slim, Depeche Mode; **Albums** — Janet Jackson, Ash, Feeder; **In-store** — Ally McBeal

**WOOLWORTHS** In-store — The Corrs, Destiny's Child, Emma Bunton with free poster, Street Vibes 7, The Album, O-Town, Jennifer Lopez, Bridget Jones's Diary with free poster; **Press ads** — Bruce Springsteen, Gorillaz, Jennifer Lopez, Fragma

## ON THE SHELF

MARTIN JARVIS, owner, Martin's, Ashby-de-La-Zouch, Leicestershire



"New releases from Gabrielle, Janet Jackson, Linkin Park and Faith Hill have made it a good week for pop singles and on the dance side, Norman Bass has moving out pretty quickly. Albums business has recently been fairly quiet but has picked up on the back of the Stereophonics and Now! 48, which is ideally timed for Easter.

"We are getting a lot of enquiries about new albums from Feeder and Ash, while Muse is bound to be a big one when it is released later in the year. We're also expecting a lot of Depeche Mode fans to come crawling out of the woodwork for their single and album.

Singles business is also shaping up well, with plenty of interest in new releases from Kid Rock, Geri Halliwell, S Club 7 and Schiller.

Dance is becoming a strong area for us and we have seen a rise in sales of vinyl.

A lot of teenagers received docks for Christmas and can't get enough of it. If the momentum keeps going we will have to increase the amount of space we devote to it.

At the moment we are running a dance compilation campaign offering two albums for £20 which is mainly designed to clear stock. We are pleased with the response to this and also to our new Selecta listening post. So far it has grabbed attention and generated sales for the featured artists.

We still see quite a few reps from the likes of Pinnacle, EMI and Sony who are able to provide us with upfront promos and samplers. These are very useful for building awareness In-store. Our customers continue to range very much across the board, of all tastes and ages, and while they are well catered for, we are planning a refit if our cashflow allows it."



## ON THE ROAD

TONY JORDAN, Sony rep for the North of England and Scotland

"For this time of year business has been pleasantly brisk for both ourselves and our customers. Recent releases such as the excellent new Manic Street Preachers album, the Billy Joel compilation and the live Bruce Springsteen double-CD set have been all selling well. Also, some releases from comparatively new artists — such as Boy Hits Car, Fuel and Crazy Town have been well received. This week we are anticipating another Top 20 single hit from Toploader as their album nears 1st sales.

I attended the Destiny's Child showcase in London last week and everyone was blown away by both the material and the live performance. I can't imagine the new single and album, Survivor, being anything other than huge.

Another eagerly awaited, and potentially massive, album is the next offering from Travis, currently scheduled for a June

release. We're getting the opportunity to have a listen to it next week and everyone is eager to hear it. We also have the next Shirehorns album on the horizon. This should do very well which is nice for Mark and I, as Manchester City fans need all the good news they can get.

Apart from the Destiny's Child single, there are other forthcoming titles which look promising. New singles from Spooks, Jennifer Lopez and Pepe Deluxe are all candidates for high chart entries. Also look out for the excellent dance singles from British R&B hopeful Marissa Anglin and the next US superstar, Rona.

On a personal note, I've got a slight departure from routine as Columbia are sending hotly-pitched new signing Jo Bazer out with me for the day. I am really looking forward to it and it will be a great opportunity for dealers to become part of building a new act."



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