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EMI blows cold on BMG merger

by Robert Ashton

EMI and German media group Bertelsmann are this week expected to pull the plug on their proposed merger deal after five months of negotiations have hit a brick wall with EC regulators in Brussels.

The UK music group, already wounded after its failed merger attempt with Time Warner – which cost it £43m – could make its final decision as early as Tuesday. No one from EMI would comment. But senior industry sources suggest EMI Group chairman Eric Nicol and Bertelsmann chairman/CEO Thomas Middelhoff are likely to call a halt to further talks unless the antitrust landscape softens.

One senior source says EMI and Bertelsmann have agreed a merger deal in principle, which would entail disposals of some assets outside

the UK. But he adds, "Finding a construction the regulators accept is a different matter. That has been the problem."

If EC regulators – influenced by the changes likely to be brought to the market by online deals, the AOL/Time Warner and Vivendi/Universal mergers and political changes within the US Federal Trade Commission – lower their expectations about collective dominance, then renewed talks between EMI and Bertelsmann could conceivably take place. But, it seems for now, time has run out for EMI and BMG.

The months it has taken to edge closer to a deal or to receive informal answers from Brussels about their proposals and escalating costs associated with a formal notification are thought to have persuaded EMI and Bertelsmann's management



Nicol: decision due this week means that they cannot allow the negotiations to drag on. "It's very difficult to get a steer (from Brussels) because the EC regulators tend to either give negative signals or no signals at all. There are no green lights," says one insider.

Sources in Brussels add that the absence of the "usual whispering campaign" associated with mergers

under examination by the EC competition unit suggests "no real progress has been made".

EMI is due to announce its results on May 22 and some analysts suggest it needs to act decisively before then. "Is the discussion so long because they are so committed to each other and want to get everything right or is it because it has become impossible?," questions one analyst.

A Bertelsmann spokeswoman insists the deal is still alive and the group is sticking with comments made by CEO Thomas Middelhoff last week when he told one newsweek service that "both sides desperately want to realise this merger". However, some observers suggest that the company has been so vociferous about its support for a deal so that if it collapses it can blame its

negotiating partner for pulling out.

Although EMI is understood to have considered a variety of disposals, it is believed that the group was never prepared to lose Virgin or any of its other major labels. Another much mooted scenario – that Clive Calder's Jive operation (in which BMG has a 20% stake) would buy key assets in order to relieve pressure from within Brussels – was being discounted by sources last week. Meanwhile, recent speculation that EMI could even seek to buy live itself in a move that would both solve the major's US weakness and bolster its global position is also thought not to be at the front of EMI management thinking.

EMI's shares were trading at 571.50p when Bertelsmann made its merger application in November, but closed at 450.75p on Friday.

Bond, who performed at last Thursday's Classical Brits launch at London's Royal Albert Hall, are currently part of a double charge for Decca UK at the top of the *Billboard* Heatseekers chart. The band's debut album *Born stars* at number one on the chart for development acts this week as fellow Decca artist Russell Watson capitalises on his profile US TV appearances by entering at number two with *The Voice* and 116 on the overall *Billboard* 200 chart. Both Bond (pictured with BPI chairman Rod Dickinson) and Watson, who are also at one and two on the *Billboard* classical crossover chart, are lined up to perform at May 31's Classical Brits ceremony, which will also take place at the Royal Albert Hall. Watson's *The Voice* is one of 10 albums shortlisted in the Rover album of the year category, while he is also nominated for the male artist award. See *Classical*, p12



Black leaves Sony Classical & jazz

Sony Classical & Jazz director Chris Black has left the major after 15 years to pursue other interests.

He is succeeded as head of the classical division by marketing manager Alan Taylor who, along with head of jazz Adam Sieff, will report to Brian Yates, Sony Music's vice-president of strategic marketing.

Black joined Sony Classical & Jazz four years ago and presided over the classical company as it rose to the market-leading position in the UK for the first time in 1998 on the strength of the enormous success of James Horner's Titanic

soundtracks and the breakthrough of Charlotte Church. The feat was repeated in 1999, but Sony has subsequently slipped from pole position as the classical market has collectively failed to stage a repeat of the so-called "Titanic effect".

Black says he plans to begin looking for new jobs in the summer, either in the record industry elsewhere. "I'm not in any great rush," he says. "It's not the ball and end-all to stay in the music business, but it's what I know, and I do it pretty well, so we'll see what happens."

Mute set to strike new Virgin deal

Veteran UK indie Mute Records is on the verge of striking an expanded multi-territory international licensing deal with Virgin Records in a move aimed at expanding its global reach.

The deal, which is expected to be signed this week, will extend its original arrangement with the major for France, Italy and Greece to cover key territories including Germany, Brazil, Japan and South East Asia. Play It Again Sam will continue to handle Mute repertoire in Benelux, Scandinavia and the UK, although its loss of Germany will be a blow since this is the most important territory in the world for Depeche Mode whose latest album, *Exciter*, is out later this month. The first single, *Dream On*, is set to go top five in key European territories including the UK this week.

The deal, negotiated with Virgin



Depeche Mode: new album due continental European chief Emmanuel de Burelto, occurs at a key moment in the history of Mute, which is rising high on the back of artists including Moby, Depeche Mode and newcomers Goldfrapp, who have sold 300,000 albums.

It is understood that the five-year deal will give the indie access to substantial funding for investment in A&R.

Bard's Wright calls for united technology front

Bard chairman Simon Wright is pressing for a united stance for record companies and retailers to push new formats and the digital delivery of music.

The Virgin Entertainment Group CEO has initiated the launch of a Bard technology group in May in a bid to encourage the two sectors to work closer together on the adoption of new technology. The establishment of the group comes in light of concerns by Wright that record companies and retailers are not talking to each other enough about how best to move forward with new technology.

He hit out at record companies in a keynote speech at Selling Music conference in London last Thursday over their "lack of consultation"



Wright: 'let's work together'

with retailers about how to engage customers and drive future demand from digital technologies, although he felt the situation was improving. "Equally I think the retail community has been guilty of displaying a level of paranoia in its attitude to the changes that technology will force on the industry, but this is also changing," he added.

He said the Bard technology group, which will include *whisper!*, *Our Price's* Neil Bonte, ClickMusic's Becky Lancashire, indie retailer Paul Quirk, HMV's Stuart Rows, Amazon's Paul Zimmerman and a telecommunications industry executive yet to be confirmed, will seek to encourage communication between record companies and retailers on how best to use new technology to drive consumer demand.

However, he warned about the risk of fragmentation if too many new formats were introduced, while also highlighting the fact that at present there was still not a common platform or standard for the digital delivery of music which customers could use.



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Rolling Stone and Underbeat jazz tracks is also set to be folded into Getmusic, while it is understood that its download and subscription operations will form part of the Universal/Sony project Duet once the deal is finalised.

Mushroom/Infectious signing Ash (pictured) were yesterday (Sunday) aiming to occupy the number one spot for the first time in five years as they faced a fierce battle with Janet Jackson's new album *All For You* for top spot. The Irish band's third album *For All Angels*, which includes the hit singles *Burn Baby Burn* and *Shining Light*, was leading Jackson by around 5,000 sales by the end of business last Thursday. However, the Virgin-signed superstar was to be the subject of a substantial TV promotional push over the weekend. Ash's first album 1977 reached number one in 1996, though their second album *No-Clear Sounds* was a comparative disappointment, reaching number seven and falling out of the chart after four weeks. Mushroom/Infectious managing director Korda Marshall says, "We specialise in a long-term, old fashioned approach to artist development and this is a classic case of that paying off - seven years of successful artist development."

Asda boosts music team after strong sales growth

Asda has more than doubled the size of its entertainment staff in a move that reflects its strong sales growth in the sector during the past decade.

The supermarket, which has lifted its music sales by around 20% annually since the mid-Nineties, has increased numbers in the department from half a dozen people to 13 with two other appointments set to be made shortly. Music buying manager Andy Spofforth has been given the newly-created role of entertainment development manager, while marketing manager Becky Oram is brought over as his replacement. Denise Klicomans moves from within Asda to a new role of chat buyer. Spofforth says, "We've made incredible year-on-year growth but we've never increased the size of our team. There's always 101 things we've aware we should be doing but until now we've had to put them on the back-burner."

Meanwhile, THE and Sainsbury's have announced a new supply partnership operating until 2004. The supermarket reports its entertainment sales have risen by 50% in the last 12 months.

MUSIC WEEK 5 MAY 2001

is web plans buyout deal

news file

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MUSIC SALES BOOST UNIVERSAL

Universal Music Group (UMG) was one of the star performers in the first quarter for Vivendi Universal, boosting its earnings before income, tax, depreciation and amortisation 15% year-on-year to €180m (£11.6m) for the first three months. Revenue for the period rose 3% to €1446m (£98.1m), mostly on the back of albums by Shaggy, U2, Eminem and Limp Bizkit.

MADONNA DATES SELL OUT

Tickets for Madonna's six summer concerts at London's Earl's Court sold out within six hours last week, despite being the subject of an unusually high price, set at between £20 and £85. The first concert, taking place on July 4, sold out within 15 minutes of going on sale last Thursday.

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FANGLOBE OPENS UK OFFICE

US-owned and Swedish-founded official fanzine portal Fanglobe.com has established a UK office near door to BMG's headquarters in Putney. The major - which has a 5% stake in Fanglobe - linked up with the site for a pre-agreed website with Westlife in Stockholm last week.

REDMAN SET FOR HIGH COURT

Focus Music founder Don Redman and Guts Records' Guy Holmes are set to meet in the High Court next Tuesday over a case related to their former partnership. Redman sued Guts Records last year.

PR & PUBLISHING SUPPLEMENT

In addition to its eight reported front covers in the Music Week first quarter, PR table in last week's issue, Plyor's press office was also responsible for the last two covers of *Touch*, featuring Mya and Samantha Mumba.



They're working out starting structure in the internet content market. Music will have more than 4m users according to Nielsen Netratings.

"It's a given that we'll become a distribution partner to Muscibet and Duet, alongside Real, AOL and Yahoo," he says. Getmusic claims it gains about 80% of its undisclosed revenues from advertising and sponsorship, with about 20% coming from e-commerce. The site is currently sponsored by Coca-Cola and is about to sign off a Getmusic-TV syndication deal.

"It's fashionable in the US media to say that internet advertising doesn't work," says Nibley. "The reality is we're in the middle of the internet winter and people will realise the internet is a great medium for advertising once we get out the other side."

BMG artists will continue to be covered by the portal in line with the site's aim to remain editorially independent. The Bertelsmann-owned company agreed to sell its stake for a nominal sum in order to write off its \$40m-\$50m investment commitment over the next "few years", according to sources close to the deal.



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Fatboy Slim heads the nominations list at the second Dancestar Awards as he chases five prizes.

The Skint artist racks up nominations for best club DJ, best album, dancestar of the year, best break beat/electic act and best video. Postiva's Spiller and Sophie Ellis-Bextor are nominated for a total of four awards, including best house act and best chart act voted for by viewers of London Today.

The event, set to be hosted by TV presenter Gail Porter and DJs Eric Morillo and Brandon Block, will take place at London's Alexandra Palace on June 4.

The MW-sponsored best dance label category includes nominations for Mool Choons, Defected, Postiva, fltr, Subliminal and Moonshins.

CD recycling firm wins royal award

Mereside-based firm Polymer Reprocessors became one of only 30 UK companies to be presented with the Queen's Award for Innovation last week for its CD recycling initiative.

All five UK majors have signed up to the service - starting with EMI in July 1998 - which was initially developed over two-and-a-half years and with £1.6m investment by the company.

Polymer Reprocessors managing director Peter Scalliff, who was presented with the award last week at the DTI by the Duke of Kent, says the service has recycled more than 30m CDs so far. The expensive poly-carbonate derivative which is used in CDs - and in which is non-degenerative - is then used in such as manufacturing as alarm boxes and motorway reflectors. "We always say the music can now live on in other things," says Scalliff.

He adds, "The day before I collected the award in London there had been two winners of £17,000 numbers in the London Marathon. Every week there are 300-400 artists writing for number one - the CDs that don't sell come to PRL."

Controversial DTI survey brings CD prices to fore

UK CD pricing has been placed under the spotlight again with the publication of a controversial DTI branded goods survey, which claims that retailers in Britain are charging more than the US and some other European countries for best-selling album titles.

The Government department, which is using the report to push its case for relaxing the EU Trade Mark Directive, is holding off from blaming record companies and shops for the price differentials until the results of the Office of Fair Trading investigation are known in the summer.

The EPI is examining the methodology of the report and promises to make further submissions to the Government to ensure that it sticks to its 1999 promise to provide special protection for CDs if the broader rules on trade marks are relaxed.

Director general Andrew Yeates says he will also press for a Government meeting on trade marks because they provide protection in a number of areas, including counterfeiting. The jointly-sponsored DTI and



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Aim director of business and legal affairs Helen Smith questions the report's methods because it only uses front-line CDs. "I'd like to see some analysis of the whole market," she says. "This is particularly important to the independents, many of whom rely on branding to be able to protect themselves against parallel imports because they rely on sales in domestic markets."

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Universal rejoins web plans with Getmusic buyout deal

newsfile

by Mary-Louise Harding
Universal has confirmed its buyout of marketing and commerce portal Getmusic from partner BMG with the price tag set at \$3.1 billion, according to sources close to the deal.

The agreement sets in motion a complete overhaul of the company's web strategy with both its London-based artist portal Voxstar – which has been on hold for nearly six months – and US unsigned web and TV property Farmclub.com now being incorporated into Getmusic. Universal's recent acquisition of Emusic.com – which includes the Rolling Stone and Downbeat jazz brands – is also set to be folded into Getmusic, while it is understood that its download and subscription operations will form part of the Universal/Sony project. One of the deal is finalised.

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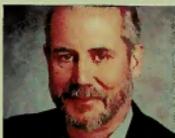
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Meanwhile, the EMI and Sainsbury's have announced a new supply partnership operating until 2004. The supermarket reports its entertainment sales have risen by 50% in the last 12 months.

However, decisions on the management structure of the UK and European divisions of Getmusic International have yet to be decided, although some US staff have already been laid off. Getmusic CEO Andrew Nibley says a steering group comprising himself and key Vivendi and UMI staff will hammer out the Getmusic staff structure during the next few weeks. Voxstar employs roughly 50 staff, currently based in UMI's London headquarters, while Getmusic International has a team of 12 – recently installed in former Yahoo offices in Kensington – headed by former AOL Europe vice-president and Compuserve UK managing director David Fisher.

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Nibley: working out staffing structure

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M W COMMENT

WELCOME TO THE QUIET REVOLUTION

It has been a busy time for gigs of late, and few have been better than recent dates by Mogwai and Sigur Ros. Both played intense sets to packed houses, clearly enraptured by the complex sonic landscapes they wrapped around their audiences. Both happen to be signed to labels that are part of the Play It Again Sam family and, in London at least, both even played the same venue.

And there is another similarity. At both concerts you could have heard a pin-drop during the quietest moments of the show. Such was the concentration that no one was talking – and on occasions when people did they were loudly shouted at by other punters to shut up. It certainly made a welcome difference from industry showcases, let alone most paying gigs. Perhaps silence is the new loud.

A election must be approaching.

Last week the Government announced plans to set-up "trust funds" for every new-born child, only to be roundly condemned by key Tory spokespeople for blatant vote-buying. Then on Friday the headlines were full of stories about DTI's continuing war on "Rip-off Britain", and in particular its plans to push for an overhaul of trade mark legislation. Accompanying it was a neat table showing how many goods – CDs among them – are much more expensive in the UK than abroad.

The response from the music industry may have been more subdued, but the suspicion is that the Government may have been attempting to achieve the same PR goal. In fact the Government has previously announced that it believes that CDs are a special case and should be offered special protection if trade mark legislation is relaxed, but – perhaps unsurprisingly – there was no mention of this in any of the newspaper reports.

Let us hope that this government sticks to this commitment. Electioneering is one thing but, to coin a phrase, actions speak louder than words. *Ajax Scott*

PAUL'S QUIRKS

GET TOUGH ON THE MONDAY CHEATS

Wobbo's column Retail Sinners Pure & Simple seems to have ruffled feathers on both sides of the music industry by suggesting that nobody cares about the early sales of new release product. In my view he was spot on to highlight the issue, but wide of the target with his comments that small scale labels might encourage retailers to ignore the agreement and sell big-name releases early on a regular basis.

The concessionary agreement to ship new releases early between members of Bard and the BSI was, and is, of great importance to everyone in the industry since it creates a level playing field by enabling all retailers to sell new release product as soon as they open their doors on a Monday morning. The record companies, with the help of Millward Brown, investigate reports of early sales (often with the help of sharp-eyed retailers) and the offending parties are warned that further transgressions will result in suspension of early deliveries to their store.

The loss of early deliveries should be a big blow to any retailer, yet last week all seven of the new entries in the Top 40 singles chart were sold early so obviously the threat isn't being taken seriously by some sectors. What we need is a public display of support for the Monday release day and the naming and shaming of the stores that flout the agreement on a regular basis. The fear that record companies are reluctant to upset their bigger customers but happy to hammer the smaller independents is a real one and I look forward to reading that the likes of Sainsbury's, Asda and Woolworths have been penalised if they continue to sell new releases early.

The revised procedure now in place at Bard will identify offending stores who record early sales, but there is still the problem of unscrupulous retailers who regularly sell early but hide the fact by not recording the sales. This is where responsible retailers have to play a major part by reporting their suspicions to the Bard office or the record companies. The record companies must then be prepared to investigate by actively policing the stores on Fridays and Saturdays and suspending early deliveries in each and every case found proved. Then we can all show that we are really serious about tackling the problem.

Paul Quirk's column is a personal view

Interactive City to relocate to Wales

Interactive City is being given a new home in Wales this year as the music and new media conference almost doubles in size and adds a new evening element.

After two years in Glasgow, the Cardiff Hilton will be the new base for the music and new media event, which is being opened by Welsh Assembly minister Andrew Davies and takes place on June 3-4.

In The City managing director Warren Bramley says the event will also field a larger range of activities with the panel element being expanded to around 20 under the broad theme of life after Napster and the dotcom meltdown.

Although the keynote speaker and celebrity interview will still be confirmed, Bramley adds that panels and workshops already planned include discussions about pricing models for music on the internet, the future of incubators, mobile delivery and vertical net portals.

by Paul Williams

The most successful double act in independent music retailing has split up following the departure of Billy Gray from Andy's Records.

Gray, who had been part of the award-winning operation for a quarter of a century with brother Andy, quit his role as marketing director just over a week ago to form what he describes as a "creative problem-solving" or entertainment consultancy with former Andy's operations director David Jones. Following his move, Gray's 30% interest in the music chain has reverted to Andy.

Gray, who says his departure from the retail chain is "very amicable", adds he has been contemplating such a move for some while and felt that now was the right time. "Basically I felt that after 25 years of building up Andy's Records with my brother it was time for a change and I wanted to explore other areas, not necessarily in the music industry but the whole entertainment industry. The way music is perceived is changing and

BPI calls for tougher sentences as CD piracy soars to new high

The BPI is calling for tougher penalties to be handed down to convicted music pirates after reporting that the number of counterfeit CDs that are in circulation leapt by a massive 150% last year to 2.9m units.

The BPI's anti-piracy unit has also calculated the cost of overall music piracy rose by 40% to £20.5m, based on reported music piracy levels and seizures of pirated CDs.

Anti-piracy unit director David Martin says penalties need to be strengthened to reverse the upward trend in piracy. "In terms of UK laws, penalties for offences under the copyright design and patenting laws are a maximum two years. We want to bring sentences in line with those handed down for abuse of the 1994 Trademark act – which are 10 years," he says. "Copyright infringement should be regarded as

seriously as trademark infringement.

He adds that falling legitimate music sales in France and Germany – compared with an increase in the UK – suggest that a levy policy on CD-Rs does nothing to discourage piracy, and may even encourage it. Although the volume of CD-Rs available in the UK has caused a dramatic increase in the BPI's overall piracy figures, the BPI also reports this has been accompanied by a corresponding 60% drop in bootlegging CDs and 51% fall in pirated cassette tapes.

Meanwhile, the UK patent office copyright director Anthony Murphy has called for measures beyond legislation to combat internet piracy. "We need to reshuffle people's attitudes. The idea that counterfeiting and piracy are victimless crimes is all a too common perception," he says.

End of era as Billy Gray departs Andy's Records



Branching out: Gray (left) and Jones the whole concept of entertainment is so much broader now," he says.

He adds the role of his new business, which is based in the Andy's heartlands of Suffolk and is called Grammatiks, will develop with time but its key service will be problem-solving, concentrating on key areas such as creative marketing, design and development. "It's about creative ideas and looking at alternative ways of doing things. The way the music industry is going the old ways don't work any more and it requires a lateral approach," says Gray, who predicts that music will only probably account

for around 25% of the new venture's business.

Gray adds he expects to continue handling TV marketing for Andy's, which he joined more than 25 years ago. In that time he helped to expand it from a single store in Cambridge and take it out of its East Anglian base into Yorkshire, the north and central England. Gray, who started Andy's Records in 1969 from a record stall on Fittleworth Pier, says he does not plan to bring in anyone as a replacement for his brother but will undertake an internal reshuffle and take a more active part in the marketing side of the business himself. "It will be business as usual," says Gray, who adds the chain is performing well at the moment and is optimistic for the coming months because of a strong release schedule.

Free Corrs CD devalues music say retailers

Retailers have blasted East West for a Corrs promotion with a Sunday newspaper that gave away copies of the band's most recent single less than a week after its official release on the shops.

In a tie-up with the label and WH Smith, the Mail On Sunday last week offered a free copy of the band's Give Me A Reason CD single to every reader who took along a token from the newspaper to a branch of Smiths. The retailer has also been running a special £9.99 promotion for the two-CD edition of the act's In Blue album, which last week climbed 40 places to number 13.

The initiative prompted the newspaper to ask: "Why pay £2.99?" and has in turn provoked complaints from retailers that it further batters the consumer perception of the value of music. Some were further angered that when they attempted



to raise the matter with the label they were unable to contact anyone willing to discuss it.

The promotion is the latest in a CD offers' weekly series of free CD offers that have been running this year in the weekend press, but is the first to give away a product that had previously been on sale. Last week the single debuted in the singles chart at number 27.

"Whereas others have been a compilation of five tracks and screen savers this is a chart single in only

its second week of release," says Virgin Megastores head of product Jim Batchelor.

He adds his own chain has been involved with a similar promotion before with East West – for David Gray's Lost Songs – but that was for a one-off compilation and produced a significant uplift on the artist's album sales.

Tower Records managing director Andy Lyon accuses The Corrs of hypocrisy as while their latest single is being given away they are also speaking out for the industry in the UK against the likes of Napster freely distributing their music.

Shop/Our Price commercial director Neil Bootle says, "The record companies need to be consistent in promoting the value of music. They can't have their cake and eat it too."

East West declined to comment.

Universal Island is preparing a huge TV-led marketing campaign for the release of a new Bob Marley (pictured) collection on May 21. One Love – The Very Best of Bob Marley & The Wailers is the first significant Marley hits collection to be released since Legend in 1984 and features seven tracks which did not appear on that album. Including the rare recording I Know a Place. One Love will be accompanied by the re-release of 15 of Marley's original albums, plus three new deluxe reissue albums during the next 12 months. "This is a much more comprehensive collection than Legend and we hope that it will appeal both to dedicated Marley fans, as well as introducing his music to a new young audience," says Universal Island UK label manager Tim Coulson. Universal Island will back up the compilation release with a TV advertising campaign on ITV and Channel 4, press advertising and a high-profile racking and promotion at retail. Coulson adds that the record company hopes to release a commercial single in late June, featuring I Know a Place, as well as newly-commissioned remixes of the track.



Ads spark push for Armada's Verigo

Zomba has begun re-promoting Groove Armada's Verigo ahead of a new album release as it aims to capitalise on extensive usage of the group's music in advertising, soundtracks and soundbuds.

Music from Verigo has most recently been used by Mercedes Benz, which chose the track for Everybody Looked The Same. Sales director Hans Griffiths says, "We realised many people are familiar with the songs from the album, but do not know who they are by."

Zomba's TV advertising campaign, which uses the slogan "Hits you've heard somewhere before", suddenly it all makes sense, will air during the spring on Channel 4, Sky1, MTV, S4C and ITV in the Greater London region. The aim is to boost sales of Verigo beyond its current level of 160,000. Groove Armada will release their second album later in the summer.

newswire

IMD LAUNCHES FASTRAX SYSTEM

Audio distributor IMD has commenced the £500,000 roll-out of its new Fastrax ADSL broadband content delivery system. The new Fastrax service, which is being installed in 30 major commercial radio stations over the first 10-day period, allows for master-quality music files to be sent to stations without degradation of quality. It also provides quicker music delivery as well as the ability to transmit much larger files than the ISDN setup.

VERDIER TAKES SMASH HITS POSITION

Smash Hits has appointed Hannah Verdier to the post of deputy editor. Verdier joined the Enmap pop title as news editor in January 2000 and in her new role will take responsibility for the magazine's features department, reporting to newly-appointed editor Emma Jones.

RADIO ONE GAINS SOLO FESTIVAL RIGHTS

Radio One has confirmed that it will be the sole broadcast partner of this year's Reading and Leeds festivals. The station will broadcast live from Reading on August 24 and Leeds on August 25, with live coverage of the main performances to be supplemented by live backstage (Sunday) and exclusive acoustic sets from artists appearing.

FINN TO PLAY LIVE FOR VIRGIN

Virgin Radio has booked Parlophone artist Neil Finn for an exclusive live performance from London's Bordenline on May 9. Tickets for the concert, which will be recorded for future broadcast, will be offered through on-air competitions on Virgin commencing April 10. Finn follows artists including Deacon Blue and Ocean Colour Scene in appearing at Virgin Radio's Guest List Only live dates.

FREEDOM DAY CONCERT GOES STRAIGHT

Straight TV has secured a 75-minute slot on Channel Four on May 6 for its recording of the South Africa Freedom Day concert, scheduled to take place yesterday (Sunday) at the FNB stadium. Among the acts lined up were R.E.M., The Corrs and Meltanite.

SOMETHIN' ELSE SET FOR JAZZ WEBSITE

Independent radio production company Somethin' Else has been commissioned by Radio Three to produce the website for the station's long-running jazz on a radio website. Somethin' Else, which also produces the radio show itself, plans to update the new site on a twice-weekly basis and will also produce four online specials to tie in with the new series.

THIS WEEK'S BPI AWARDS

Top 10 Albums: Britney Spears
 Top 10 Singles: Madonna

FIXED SIX platinum last week
 Meanwhile, Now That's What I Call Music 48 reached three times platinum and Limp Bizkit's Chocolate Starfish And The Hot Dog Flavour Band reached double platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2000
Top Of The Pops*	4,252	0.8
Top Of The Pops 2*	4,422	-18.9
CO-UK*	2,289	21.4
SMTV	2,077	-17.1
Top Of The Pops Plus	1,259	n/a
Live And Kicking	955	-33.9
Popworld	627	6.27
The Pepsi Chart*	763	-12.6

*combined totals
 **Cartoon/General and West Country only
 Source: Media.com EMIS for w/c April 9, 2001

Wings collect on campaign to span across TV and radio

by David Balfour

Parlophone is mounting one of its most extensive marketing campaigns of the year for a forthcoming Paul McCartney and Wings special as it aims to mirror the huge sales success of The Beatles' 1 re-release.

The 40-track double Wingspan album, released on May 7, will be backed by a new documentary airing on Channel Four on May 19, television advertising and a series of other TV and radio slots. "This whole project has been spearheaded and overseen by Paul McCartney himself and he will be extensively involved in the promotion of Wingspan," says Parlophone marketing and creative director Terry Feigate.

McCartney has also been centrally involved in the making of the 90-minute Wingspan documentary which will be broadcast on US ABC

network eight days before its UK screening and which tells the story of the group following the demise of The Beatles. Top Of The Pops 2 will also broadcast a Wings special on May 23, which will feature brand new interview footage and classic Wings performances from the BBC archives.

Feigate adds a TV advertising campaign will run throughout the summer, while the release will receive further marketing support from radio ads on both Virgin and IRL stations, as well as 96-sheet billboard posters and bus sides.

McCartney will undertake promotion around the album launch and will co-host Virgin Radio's breakfast show on May 11, as well as visiting Radio Two the same day for a guest spot on Johnnie Walker's drivetime show. He has also pre-recorded radio specials for Radio Five, London Live and Capital Gold.



Wings: documentary to be aired

"We've had a fantastic amount of promotion input from Paul McCartney that should really boost the profile of the album release," says Feigate, who adds that the album will be priced lower than the typical full price for a double album. Last week also saw the return of a completely updated Paul

McCartney.com site which is being designed and maintained by Outside Line, the company which oversaw the production and marketing of the Beatles 1 website. The website will feature music from the album ahead of television and snippets of the documentary and photos. "The site will be exceptionally content heavy and we'll be building the site throughout the year, as well as constantly adding new material," says Outside Line's Anthony Caugh.

Feigate hopes that the quality of the songs on Wingspan will appeal to existing McCartney fans, while also highlighting the group's music to a wide audience. "This is the first Wings compilation in well over 10 years," he says. "There are so many tracks on this collection which will be familiar to a very wide audience, but it really has great potential," he says.

Starsailor single is promoted online in Europe by mp3.com

mp3.com has undertaken its first online European promotion in a link-up with EMI/Chrysalis for the Starsailor single Good Souls.

The promotion gives fans who have bought the Good Souls CD single, which was released last Monday, the chance to stream an exclusive Two Lane Swindon version of the song.

"The promotion adds value to the physical product," says EMI/Chrysalis new media manager Eric Winbolt, who adds that mp3.com offers two main advantages over other web-portals. "It has an advanced technical platform which enables us to monitor traffic closely and the company has a great reach and a globally-recognised brand."

mp3.com international president Carolyn Kantor says this will be an exciting start to what she hopes will be many collaborations with UK



Kantor, hoping for collaborations record companies. "With 20% of the traffic on mp3.com originating in Europe we wanted to establish a mp3.com offer that takes advantage of the opportunities the market offers," she says.

She claims that mp3.com offers advantages to record companies over other music portals. "Our email database is segmented by listening tastes, country and language, allowing us to develop highly targeted promotional campaigns," she says.

MoS given 28-day licence to promote digital radio station

Ministry of Sound hopes to develop awareness of its digital radio service throughout October when it will broadcast on an FM frequency for the first time.

It has been granted a 28-day restricted service licence (RSL) from the Radio Authority, allowing it to promote its content to a whole new user base, says Ministry head of radio David Dunne.

"We have a three-mile broadcast radius for the RSL, which means that the station will be heard in all of London's major commercial districts, reaching an audience of 700,000 to 1m," he adds.

Dunne adds that the company's primary motivation in applying for the RSL was to spread awareness of Ministry's permanent digital station, which is also available online and attracts around 400,000 weekly web listeners. "We wanted to

increase awareness of our digital station and bring attention to the very high quality of the content," he says.

While he acknowledges that digital radio is still in its infancy, he says that radio stations have a vital role to play in encouraging its development.

There are two main challenges for digital radio at present," he says. "Firstly its development is restricted to the fact that the hardware is still relatively expensive. Added to that however, is the fact that to justify the expense of buying digital radios, consumers want digital radio to provide something better than the mainstream FM alternatives. Many of the existing digital radio stations are little more than clones of the FM alternatives. We aim to provide a unique and visionary dance music radio experience for our listeners," he says.

chartfile

● Ronan Keating's 'Lovin' Each Day has managed to do what no other track has achieved in more than three months by ending the reign of Robbie Williams' Supreme at the top of the fono countdown of the biggest UK-sourced hits on European radio. The EMI-issued Supreme, which had been at number one since January, drops to three this week with Polygram's Keating taking its place and Arista's Dido holding at two with Her With Me. Among Lovin' each Day's keenest supporters are German radio programmers who helped to lift it 7-5 on the local airplay chart with the biggest increase in plays.

● Virgin Records' Atomic Kitten cracked the Australian Top 10 this week with Whole Again which moves 13-10 as it makes further leaps across Europe, including 7-6 in Australia, 14-5 in Belgium, 25-15 in Germany, 16-11 in the Netherlands, 9-8 in Sweden and 22-15 in Switzerland. It has also cracked the German airplay Top 10 this week, improving 15-10, while holding at four on the fono Top 20 of UK-sourced repertoire across Europe's airwaves. There are two Virgin tracks in total on that survey, matching Warner's share but beaten by Universal's five, the Indies with four, and BMG and EMI with three each. Sony has one offering.

● RCA's Westlife are in the number one position in the highest new entry on both the German sales and airplay charts with UpTown Girl starting its life at number nine at retail while rising 35-11 on the radio countdown. The same single is also the highest arrival on the Belgian Flanders chart, entering at number 11. Meanwhile, in the United States, Island's Ocean Colour Scene are busy gaining highest new entry status of their own with Mechanical World entering the albums chart at 30.

● Evolution is leading a three-horse race of U2 tracks on Canadian radio after leaping 95-51 last week on the airplay chart. The Island Island track is followed in the chart by Walk On falling 35-56 and Beautiful Day dropping 54-58 as All That You Can't Leave Behind continued its reclaim of the albums chart, progressing 22-18.

● V2's Stereophonics, who begin a tour of the US next month, have breached another key chart, Europe's Top 40, just. Enough Education To Perform, with the album entering at 38 in Australia. The band's Stateside tour, beginning at the Fillmore in San Francisco on May 17, will be followed by their supporting U2 at the Forum in Copenhagen on July 7 and four further European concerts. The album dips a place in France to 26.

● Parlophone's Gorillaz are mauling up chart positions across Europe with Mezzanine. Eastwood with Germany and Italy the latest to fall for the cartoon band's charms. It is the highest new entry at four on the Italian singles chart as their self-titled album moves 18-15 on the albums chart while the single debuts at 20 on the Italian chart. Columbia's second also a Top 20 hit in Denmark and Norway, while the album moves 14-7 in Austria.

by Paul Williams

Dido's No Angel spread from its initial North American sales base in quarter one to become the UK's first global smash of the year.

The album, which is signed to Arista UK, broke out of the US and Canada, outside through the 6m sales barrier during the period 8/17. Noted its way into most key territories' Top 10s, including hitting number one in Australia, Norway and South Africa. In the US, where Dido is signed directly to the local Arista company, it hit a new chart peak of three and secured a third platinum award, while Five You has become the first Top 50 Hot 100 hit by a UK artist since All Saints' Never Ever in 1998.

BMG's international marketing and promotions manager Lorraine Tyle believes part of the album's appeal is its accessibility and the fact people have been allowed to discover it for themselves.

Arista's European success with the album has been achieved despite only having limited access to the artist because of her North American commitments and with just one track, Her With Me, released to date as a single. Another single by Dido, which is heading towards the last week of a European tour, will appear in late May while she returns in the following month to North America for a series of dates supported by Travis.

QUARTER ONE 2001'S TOP 20 SALES HITS

Label	Singles	Region							Total
		US	Japan	Germany	France	Italy	Canada	Holland	
BMG	Singles: 0	0	0	0	1	0	1	0	3
	Albums: 0	0	2	1	1	0	2	1	2
EMI	Singles: 0	0	1	1	2	1	1	2	4
	Albums: 1	1	2	0	0	2	2	0	2
SONY	Singles: 0	1	0	2	1	0	0	0	2
	Albums: 1	0	2	1	1	0	0	0	2
UNIVERSAL	Singles: 0	0	0	1	4	5	1	3	6
	Albums: 1	0	2	3	2	2	2	3	5
VIRGIN	Singles: 0	0	0	0	0	0	0	0	2
	Albums: 0	1	0	0	0	0	1	0	1
WARNER	Singles: 0	0	1	0	0	0	0	0	2
	Albums: 1	1	2	0	1	1	1	1	2
INDIES	Singles: 0	1	0	0	2	0	0	1	2
	Albums: 0	1	3	0	2	0	2	1	4

Source: Music Week and fono figures represent Top 20 appearances Jan-Mar 2001.

BMG's success with Dido overshadowed an important overseas chart breakthrough in the quarter for another BMG act, Westlife, who appeared in the German albums Top 20 for the first time with Coast To Coast. Meanwhile, the Manic Street Preachers also made their Top 20 German debut with Know Your Enemy arriving at 13. It was the highlight of an otherwise quiet period for Sony UK's international operation, which enjoyed most of its new year chart success with four quarter albums.

Warner, too, had an uneventful opening to the year apart from the continuing popularity of Erykah's A Day Without Rain and two exceptional successes - Da Nuttz

and the Sugababes. Da Nuttz's Wassuguh hit on the Eternal label reached number two in France and spread elsewhere in Europe, while the Sugababes' German success easily outlasted that back home with the single Overload reaching number three and the album One Touch number seven. Virgin Records' main hopes rested with Atomic Kitten, whose Whole Again started to build on its four-week run at number one in the UK by slowly working its way up overseas sales and airplay charts.

The Beatles' 1 ensured both an EMI and a UK-signed act were number one at the start of the year in the US which in quarter one welcomed both female and new UK

artists to his charts with renewed enthusiasm. Alongside the Fabs and Universal Island's U2 in the Top 20, there was room for newer acts such as Parlophone's Coldplay and Polydor's S Club 7 who both made their Hot 100 debuts. S Club 7 started winning US radio airplay thanks to Never Had A Dream Come True while Coldplay saw their album Parachutes turn gold. It also reached number two in Australia and Top 20 in Canada and Italy as 'Yellow' became a Top 10 hit down under.

Meanwhile, fellow EMI artist Robbie Williams saw a revival in fortunes for Sing When You're Winning with the album returning to the Top three in Germany.

U2 led Universal's UK charge overseas during the quarter, but several new acts swelled the major's international fortunes. Polydor's Samantha Mumba followed last year's US breakthrough with Top 20 singles in Australia and France, but the most staggering success was for Decca's classical pop act Bond whose Born album went Top 10 in Italy and Top 20 in France and Canada.

If everything goes to plan, quarter one will see the apogee of a strong year overseas for Wildstar's Craig David whose Born To Do It continued clocking up sales ahead of its US release. He was again the indie sector's biggest draw internationally.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	UK Artist (UK company)
1	3 Lovin' Each Day (Ronan Keating) (Polydor)
2	2 Her With Me (Dido) (Arista)
3	1 Supreme Robb Williams (Chrysalis)
4	4 Whole Again Atomic Kitten (Parlophone)
5	5 What You No See (Kylie Minogue) (Virgin)
6	1 Let Love Be Your Enemy (Robbie Williams) (Chrysalis)
7	9 Renegade One (Craig David) (Wildstar)
8	8 Clint Eastwood (Gorillaz) (Parlophone)
9	10 Inner Smile (Texas) (Mercury)
10	10 Black & Red (Korn) (Capitol) (UK) (Unlabeled)
11	14 Run For Cover (Sugababes) (Island)
12	17 7 Days (Craig David) (Westlife)
13	15 Dream On (Depeche Mode) (Polydor)
14	16 This Is Where I Came In (Bee Gees) (Polydor)
15	12 Overload (Sugababes) (Parlophone)
16	11 Upstagen (Gorillaz) (Parlophone)
17	13 Let Love Be Your Enemy (Robbie Williams) (Chrysalis)
18	17 Walking Away (Craig David) (Wildstar)
19	19 - Thank You (Dido) (Arista)
20	10 Dream To Me (Dido) (Arista)

Chart shows the 20 most played radio tracks in each of Euro HD 30 zones of 100 stations in 10 weeks. For full details see fono, call Mail on 020 72970572.

GAVIN US ALTERNATIVE TOP 20

UK	UK Artist (UK company)
1	1 It's Been Awhile (Stacy Flanders) (Epic)
2	2 Dime (Inlay) (Epic)
3	4 Breakdown (Tatiana) (Mercury)
4	3 My Way (Mick) (Polygram)
5	6 Flavour Of The Week (American Hi-Fi) (BMG)
7	7 Hitting By A Moment (Lifehouse) (Decca)
8	30 Hank (Pete Weener) (Dot/Capitol)
9	11 South Side (Moby) (Epic)
10	10 Duck And Run (2 Doors Down) (Mercury/Universal)
11	9 One Step Closer (Linkin Park) (Warner)
12	12 Butterfly (Grey Town) (Columbia/CRC)
13	13 Drops Of Jupiter (Ten) (Columbia/CRC)
14	17 Hometown (Paul) (Epic)
15	13 Killion A Perfect Circle (Virgin)
16	19 Crawling Like Kites (Polaris)
17	14 The Man (New Found Glory) (J) (Atlantic)
18	20 Hey (Pete) (Universal)
19	20 No One (Dido) (Polygram)
20	16 No One (Dido) (Polygram)

Chart shows the 20 most popular US Top 40 radio hits for 10 weeks. For full details see fono, call Mail on 020 72970572.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	UK Artist (UK company)	Chart Rank
AUSTRIA	1 Dido (Arista)	1
AUSTRIA	10 No Angel (Dido) (Arista)	11
CANADA	10 Walk On (Dido) (Arista)	2
CANADA	10 No Angel (Dido) (Arista)	2
FRANCE	10 Westlife (Arista)	9
FRANCE	10 No Angel (Dido) (Arista)	10
GERMANY	10 Westlife (Arista)	9
GERMANY	10 No Angel (Dido) (Arista)	2
ITALY	10 Clint Eastwood (Gorillaz) (Parlophone)	4
ITALY	10 No Angel (Dido) (Arista)	6
NETHERLANDS	10 Whole Again (Atomic Kitten) (Parlophone)	11
SPAIN	10 Westlife (Arista)	4
SPAIN	10 No Angel (Dido) (Arista)	16
US	10 No Angel (Dido) (Arista)	12
US	10 Thank You (Dido) (Arista)	3
US	10 No Angel (Dido) (Arista)	3

Source: ARI, SoundScan Top 200, Mediabase, ASCAP, BMI, RIAA, Top 100, Billboard Hot 100, Billboard 200, Nielsen SoundScan.

AMERICAN CHARTWALK

by ALAN JONES

A week ago we were celebrating the fact that three quarters of the albums in the Top 100 increased their sales in a pre-Easter sales frenzy. This week, with sales overall down about 25%, just two albums in the Top 100 register gains - and both have British connections. Making a very sweet 113-36 leap, the soundtrack to *Bridget Jones's Diary* more than doubled its sales as it cashed in on becoming the number one film at the US box office, and that is good news for the many UK acts on the soundtrack, including Robbie Williams, Gabrielle, Diana Carroll, Allie's Attic, Arty Dodger and Aaron Soule.

Meanwhile VH1 premiered a Behind The Music look at Billy Idol, opening the new greatest hits album 120-74. Other than that, 95 of the Top 100 were in decline, with three new entries making up the numbers. British acts take the top two places in the Heatseekers chart for the first time to date. The chart - which monitors up-and-coming acts who have never been in the Top 100 - is headed by Bond, whose album Born takes pole position despite slipping 108-112 on the main album chart. It is just ahead of another classical crossover, namely Tenor Russell Watson, who enters the main chart at number 116 with The Voice. The Stereophonics,

(pictured) first two albums failed to register Stateside despite some good reviews but airplay for their new single Mr Writer is growing, creating enough interest (and about 6,000 sales) for the band's latest album Just Enough Education To Perform to make its debut at number 188 this week with sales strongest in the Middle Atlantic and West North Central areas.

David Gray's White Ladder sold a millionth copy last week and adds a further 18,000 to that tally as it reaches 99,747. It is joined in the chart by Gray's Last Song and 99-8 album, which debuts at number 153 with about half that sale. At the top of the chart, Now 6 is number one and 2Pac's Until The End Of Time is number two for the third week in a row, while the highest new entries come from country duo Brooks & Dunn's Steers & Stripes at number five, and the new album by Anderson's debut album Your Woman at number five. Dido's No Angel holds at number eight although its sales slip from 90,000 to 87,000. Most other UK and Irish acts not already mentioned are in decline, including Club 7 and Samantha Mumba, both of whom reached new peaks last week.

On the singles chart, Janet Jackson's All For You continues at number one ahead of Destiny's Child's Survivor and Dido's Thank You. S Club 7 hold at number 13 with Never Had A Dream Come True, the Corrs slide 39-46 with Breathless and Coldplay's Yellow continues its march, rising 57-52.

Debate deepens over artists' web interviews

Most of the dotcoms may have gone dootboom, but as Universal's confirmation of its GetMusic purchase last week confirmed, the online musical landscape is still being redrawn. Informal observers suggest it is now starting to settle down, with the majors attempting to refine their individual strategies and a few key start-ups emerging as serious players. Yet there are still certain fundamental issues underpinning this landscape that are still to be worked out – and none more important than rights ownership.

Currently arousing interest in the management and artistic communities are the claims quietly being advanced by some labels' business affairs departments over websites' use of artists' non-music related content such as spoken-word interviews and photographic images.

Six months ago, BMG started to issue its Click Licensing Agreement (CLA) demanding that websites pay for using all its artist-related materials online, in turn prompting some well-informed managers to call on the Music Managers Forum to get involved. Now BMG appears to have begun to treat the medium as less of a threat and has backed off from attempts to charge for use of content such as artist images, replacing its CLA with a less aggressive Standard Marketing Agreement (SMA).

"We expect to get paid every time a radio station plays our music in Europe because they use our content to make money for themselves. I don't see the difference when it comes to [magazine or website] publishers – the record company and artist should get a cut or revenues built on copyrighted content," says newly-installed BMG UK chairman Hasse Breitholtz. "If I was an artist, I would be thinking seriously about how to monetise online appearances



Charlatans: relaunching website

to add to my revenues of merchandise, ticket and record sales."

The question over whether artists can expect to earn income from appearing online is a relevant one, even if the sums are pretty small at this stage. However, the issue that has now galvanised the MMF into action is whether record companies should be attempting to own such content.

Respected long-standing manager and MMF board member Gail Colson came across the issue recently when one of her artists' appearance on the web was delayed by a dispute between the record company and the website. Colson says the record company was trying to get the website to assign ownership of the "live performance interview" to the label. Unsurprisingly, she sought to overrule the label and to give the interview the go-ahead. "The label in question was trying to infer that an online interview is

a performance, which they should have the rights to," she says. "This has apparently been tried with a few artists – and it's an outrageous attempt by record companies to gain access to rights they don't own."

Website sources suggest most labels are attempting to control access to their artists online to a lesser or greater extent, with Universal emerging as the one of the key movers in this area. Meanwhile, the MMF has been poring over what is understood to be a standard contract that Universal labels are sending to websites such as NME.com and Channeily.com asking for full ownership and control of interviews.

The main claims disputed by the MMF are:

- the website is granted rights to tape and record an artist's voice and conversation in the form of an online interview on the basis that all other rights (including phonogram, audio, audiovisual, video, internet and "all other interactive rights") related to the interview are retained by the label;
- the website grants the label a free global licence to use the interview for any purpose it wants;
- the website agrees to implement some form of data capture mechanism so that, for most of the time the interview is archived online, information is collected about the fans accessing it and that information is passed on to the label.

In contrast, labels suggest they are merely seeking to strike the same sort of deals as those with other broadcasters.

"When an artist does a filmed interview, we generally oblige the broadcaster to sign a release form – this applies equally to

Internet broadcasters as it does to TV. This is designed to protect the artist from any misrepresentation that could potentially occur from misleading editing of that interview, but also specifies how and when that interview can be used and usually has a cut-off date after which it cannot be broadcast," says a Universal spokesman. "There will be occasional exceptions to this requirement, but, on the whole, release forms are standard and accepted practice throughout the entertainment industry."

Charlatans and Affie manager Steve Harrison says he has retained ownership of The Charlatans' online assets – and their site is about to relaunch. "It's a kneejerk reaction to a media form they don't understand. Trying to control it won't get the best results – we all need to

work together to realise the benefits," he says.

Meanwhile, NME.com brand director Steve Sutherland says his site is currently accumulating a host of unshown interviews due to its refusal to sign such contracts. "Ultimately, I don't care if we don't use the interviews, it's not our problem," he says. "But sooner or later the managers will ask why their bands aren't getting coverage."

No doubt common sense will prevail and labels, bands and websites will find common ground that serves all of their interests. But it is indicative of the transition period in which the industry still finds itself that these disputes are still to be resolved.

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newsfile

BENJES OFFER LIMITED EDITION SINGLE
London rockers Hell Is For Heroes are this week releasing a limited low-key single to tie in with their three-week UK tour supporting Sunna. Including a date at London's Mean Fiddler on May 26. Not commercially available, the 1,500 copies will be sold through their website and at gigs. The single, comprising demos of Sick Happy and Cut Down, has already had support from Xfm and Radio One's Steve Lamacq.

RZA IN EUROPEAN COLLABORATIONS

Wu Tang Clan founder and lyricist producer RZA is currently recording artists across Europe for his RZA's European Hip Hop Compilation project, which will feature leading rappers and R&B artists across Europe performing over his beats. Among those set to feature on the UK sessions are Blade (of UK hip hop duo Mark B & Blade), Lewis Parker and Skinnymon, while there are plans to record with Dido. The producer has also been recording in Sweden, Germany and France with the likes of IAM, Xavier Naidoo and Petter and Feven.

9PR STARTS NEW EVENTS DIVISION

Press company 9PR has launched an events and production division and has hired Jennie McKay as events manager. McKay has previously worked on events for Gorillaz, Beck and E4. The new division will organise and promote product launches, screenings and parties for a number of entertainment clients. 9PR's music clients include Starsailor, Doves and Kings Of Convenience.

SHALVI REVIE TO MANAGE REGGAE SINGER

Shalvi Revie Management has been taken on to manage reggae/R&B artist Anthony Hassar. The Birmingham-based singer, whose father and uncle have both been members of UB40, is currently recording his debut material with producers including Di-Ninno.

BIG BROVAZ IN TALKS FOR LABEL DEAL

London production team Big Brovaz are in negotiations with a number of labels for a long-term deal for artist development. The company, which recently signed their R&B vocalist Cherise to East West, has a dozen artists including Flawless, Rocko Monaghan and rap act Out4-Justiz. The company this week releases a compilation album titled Watchin' You through Life Line Records showcasing its talent.

SCOTTISH ACTS GET SHOWCASE

Scottish unsigned acts are to receive a boost in profile with the launch this week of the T Break tour, which will see 10 showcasing new acts across 10 venues from May 2. A selection of artists appearing will be featured on Radio One's Evening Session in Scotland coverage.

NEW PLATINUM

Super Furry Animals — Rings Around the World (Epic) The Furrises serve up a sonic feast for their major label debut (album, Dec). Eric Prydz's **Glimse Your Love (New Religion)** About to put Swedish dance music on the map (single); Travis — **The Invisible Band** (Independiente) Proof that the best songs always win the race (album, June); The Cooper Temple Clause — **Panzer Attack** (Morrone/RCA) The plot is building nicely for these indie rockers (EP, June 4); **Fatheadz** — **Not Enough Love** (Cheeky) Haunting ambience from forthcoming album *Outrospective* (from album, June 4); **Missy Elliott** — **Miss E... So Adorcin' (East West)** Banging — need we say more? (album, May 14); **Omar feat. Angle Stone** — **Be Thankful** (Oyster) A track that works finely gets a single release (single, June 13).

Compelling samples for Beta Band & Monster

by James Roberts

The Beta Band are set to go head-to-head with the first signing to former WEA A&R executive Jonathan Dickins' new imprint with singles that are both based around the same easy listening sample.

"Squares, the first single from the Regal/Parlophone act's *Hot Shots II* album, features a hook replayed from Günter Kallmann Choir's version of *Daydream*, which was originally released in the late Sixties and has more recently provided the bassline for Portishead's *Sour Times*. The hook is also set to become known through its use as a sample on the forthcoming single from experimental pop outfit *I Monster*, who last week signed to Dickins' new Showbiz imprint through Instant Karma.

Parlophone/Regal A&R director Miles Leonard says the two parties only recently became aware of the similarity between the two tracks. "The Beta Band use the music as a soured while the *I Monster* track samples it directly. I don't think either party knew each other when using the sample but coincidentally they are both coming out within a week of each other," he says.

Hot Shots II, due for release through Parlophone in July, is the Scottish band's second full album release and is their most creative work to date. "After the false start with the last album, this is a joy to work with as the band are very excited about the whole album and are looking forward to playing it live," says Leonard. The band were famously quoted as describing their 1999 eponymous debut album



Beta Band: sampling coincidence

as "the worst record of the year", and did little promotion of it as a result.

Their new sound comes courtesy of G. Swing, a producer known largely for his R&B work. "Although there are elements of the classic Beta Band sound they are combined with some very contemporary beats," says Leonard.

I Monster — comprising Dean Horner of All Seeing Eye and Jarrod Gosling of Add N to X — have already picked up support for *Daydream* in Blue, with early radio play from the likes of Radio One's Emma B and Pete Tong. Jo Whalley was also expected to make the single, due for release on June 4, her single of the week this week.

The track was originally on the *I Monster* album *These Are My Children* which they put out themselves through their Twins Of Evil label. "I've known these guys for 18 months and always thought it would make a great single," says Dickins.



It is no secret that The Alice Band is possibly the project closest to the heart of Instant Karma chairman Rob Dickins. In now, after two years in development, the country-fied female trio are poised to launch their work onto the world.

The success of this Fagpipe project to the label — which has yet to score any significant album breakthroughs beyond Hologram Girl's Mercury Music Prize nomination — is important, though the quality of the music suggests it should not be too much of an uphill struggle. "I've been involved with them heavily because I love their taste in music. What was fascinating was the involvement with their musical conversations. Most bands come together outside of a recording deal, while The Alice Band came despite a record deal," says Dickins.

His track record working with The Cors was when he chairman of Warner Music UK is bound to provoke comparisons because of the musical similarities. The Alice Band drew with the Irish quartet. "That combination of real songs together with people who are not unattractive to the eye is a fantastic combination," says Dickins.

However, band member Audrey is quick to



Alice Band: good international reactions

dismiss the likeness. "The three girl comparison is obvious but we're not as Coltrane with a fiddle break in every song," she says. Charley adds, "We have more of a guitar-based sound using 12-strings along with Hammond organs with a wah-wah sound."

For a band with such strong musical abilities and credentials, it is a surprise to learn they did not form in the traditional manner. "We were looking at them separately before things came together. By accident the girls actually met in our office although they were solo artists at the time," says Dickins.

During the two years since they met, the multinational act — Charley is American, Amy is half-Scottish, half-American and Audrey is Irish — has spent time songwriting in Canada before returning to the UK for recording, a

Vital distribution deal paves way for string of Wall Of Sound releases

Independent dance label Wall Of Sound is gearing up for one of its strongest periods of releases to date following the signing last week of a new long-term deal with Vital distribution.

The deal comes just four months before the expiry of the company's licensing deal with Virgin/EMI for the world excluding the UK and US, fueling speculation of a fully encompassing major label deal in the future.

"We have gone a long way for an independent company that is only six years old. I'd love to remain independent for the foreseeable future but I don't know how long that can last. The main thing is that the new Vital deal marks the end of a hiatus for us," says label founder Mark Jones. Imminent releases across the company's key imprints include material from the likes of Zoot Woman, I Am Kloot, The Bees, Medicine and Black Twang.

Wall Of Sound maintained its tradition for linking deals in historic locations once again with the new Vital deal, which was signed in the cave where the Libertine Hellfire club used to gather, much to the distaste of polite Eighteenth Century society. Previous WoS signings have taken place in the Royal Box in Wembley Stadium, in a helicopter above the Houses of Parliament and in the centre circle of Queens Park Rangers football club.

Meanwhile, Zoot Woman are this week due to confirm a temporary bass player to replace Jacques Lu Cont, who is currently rehearsing for Madonnas's forthcoming world tour.

Innocent Records R&B four-piece Blue have recorded a copy of a former US number one as a possible second single. Although *Too Close* was a 1998 hit for Ariana R&B act Next, it was never released in Europe. Innocent managing director Hugh Goldsmith says, "What we're doing with Blue has been done for years — all the way back to The Temptations — by putting four great voices with great songs and letting the public decide if they like it."

Among the Blue tracks already receiving strong early reactions is If You See Back, which was written and produced by Ruf Ruffin, son of Sixties Motown legend Jimmy Ruffin. StarGate have produced a number of tracks of which four, including Bounce and debut single All Rise (released on May 21), are expected to make it into the album, along with other tracks produced by Johnny Douglas and Elliott Kennedy. US producers Trackmasters — known for their work with artists including Destiny's Child — are due to remix several tracks.

process which they enjoyed despite a few glitches.

"It wasn't exactly an uphill struggle but there were certainly elements of hair pulling. We were working with good people which helped things along," says Audrey.

Among their team of helpers were Michelle Lewis, who wrote their second single *Nothing On But The Radio*, and Jonathan Brooke, who produced *Blue*.

While the band have kept their uptempo commercial tracks for future singles, other album tracks demonstrate a darker, more introspective side. Overall Charley describes the record as "quite an American-sounding album", as not surprisingly, perhaps — plans to take The Alice Band abroad are already developing. "Although we're starting first in the UK, we had good early reactions in Australia, Canada and Sony North America are very excited with the project," says Dickins.

There is a way to go yet, not least in convincing the UK media that there is consumer demand for another mainstream quality female pop act. But with The Alice Band now poised in the starting blocks and the likes of K-Gate, Addis Black Widow, and Ghostland also poised to deliver or release albums for Instant Karma in the coming weeks, it looks like the company is set to enjoy its healthiest set of releases to date.

BADMARSH & SHRI

Life after the hype for Asian 'underground' music

by James Roberts

For some observers, Talvin Singh's victory at the 1999 Mercury Music Prize signified the final arrival in the mainstream of one of the UK's seemingly buoyant underground scenes. To those actually involved in new Asian-based music at the grassroots, however, it was a double-edged sword. Not only did it revive publicity for a "scene" that did not really exist in a neat, packageable form, but it came at a time when many of the pioneering lights had actually started to expand beyond it.

This does not necessarily make it easy for some of those artists previously lumped together who now happen to be poised to return with new albums in the coming months. For example, Ha, the follow-up album by Singh, recently appeared to little fanfare, charting at 57 last month and exiting the albums list shortly after. Meanwhile, Asian Dub

Foundation were one of the casualties in the merger of London Records and WEA and are now back with Nation Records, which is poised to release their album *Frontline 93-97* at the end of this month.

Still set to blaze new trails of their own are the likes of Outcaste artists Badmarsh & Shri, who release their second album *Signs* on May 28, and former labelmate Nita Sawhney, who is now signed to V2 and is preparing to release the follow-up to his own Mercury-shortlisted album *Beyond Skin* on June 18.

Both records push new musical boundaries



Badmarsh & Shri worked with Kathryn Williams

not only in their choice of collaborators but in their individual takes on the personal experiences of the artists involved. Conceived in a headspace somewhere between Bombay and the East End, Badmarsh & Shri's *Signs* follows a path that the pair first trod on their 1997 debut *Dancing Drums*. "I don't believe the Asian Underground scene ever really existed," says Shri, who himself spent five years "getting to know the British music scene" playing under the wing of Sawhney.

"It should have been a movement but we were all in our own camps doing our own thing. I want people to listen to the quality and finesse of our music, not for the fashion. As music has gotten more stylised, people have forgotten to listen to music for music's sake."

The baggage of the Asian underground tag is also something Outcaste Records founder Shabs has been keen to avoid this time round. "We knew we didn't want to make this album for any particular scene. We wanted to make music with a clear British attitude through the eyes of an Asian person. That's the beauty of the album, but also the difficulty in making such an album," he says.

Two-and-a-half years in the making across studio locations in Hounslow, Croydon and "a little hole in [central London's] Denmark Street with two lovely mice", the album reflects the pair's varied musical backgrounds. For example, Badmarsh's first experience of the recording process was gained working at east London's Easy Street studios alongside the likes of reggae masters Dennis Brown

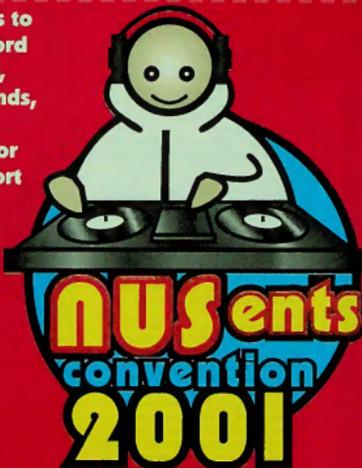
and Gregory Isaacs — an experience which doubtless influenced the decision to cover Tenor Saw's Eighties dancehall favourite *Signs*. Featuring remixes from the likes of Columbia artists Fused and Pressure Drop, the track will be released as the first single on July 2.

Another key element running through the project is the way in which collaborators have been called upon to widen the sound. "The first album was about what each of us could do. This one was more like, we know what Badmarsh & Shri can do, lets get a lot of people in and make this a big party," says Shri.

Among those invited to the party were vocalist UK Apache — who first found recognition with Shy FX on the pioneering jump-up jungle tune *Original Nuttah* — and Mercury-nominated folk singer-songwriter Kathryn Williams, who wrote the track *Day By Day*. Shri explains: "At the time I was embarrassed to do so but I went up to her after her performance at the Mercury Music Prize and asked if she was interested in doing a session. We played her a few things, which she loved, and she wrote the track on the train back to Newcastle. When she got home she played it on the guitar over the phone."

The UK set-up is currently falling into place, with plans including an appearance at the Later With Jools Holland special outdoor event being broadcast from Bradford the Friday before the album is released. The act are also concentrating on the international market with a string of upcoming dates in continental Europe, where the album is released through Play It Again Sam.

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activate.co.uk; Nash (Primary Talent); Donna McPhail (Off The Kerb); Badmarsh & Shri feat UK Apache (MPI); Alastair Barrie (Off The Kerb); Paul Rees (Kerrang); HMV; Only Child (Grand Central Records); Pressure Drop Sound System (Sony); The Complete Stone Roses (Kennedy St Enterprises); Carnival Of The Bizarre (Psycho); Fingathing (Grand Central Records); Big Dog (Primary Talent); Playstation 2; Stanton Warriors (MPI); Angel (Ultra DJ Management); Rock Box; Supersister (Helter Skelter); Filmbank; Jason John Whitehead (Off The Kerb); Reload (Psycho Management); Lee Coombs (Finger Lickin'); Studentwheels.com; The Freestylers (MPI); Fusion (darkerthanblue.com); Graham (The Searchlight Company); Britney (24-Seven Management); Carbon; Kosheen (MPI); Fatboy Tim (Psycho); Richard Scanty (ITB); Justin Rushmore (Finger Lickin'); Jimmy Carr (Off The Kerb); BPI; Andy Robinson (Off The Kerb); Tim (Tempor Decor); Colin (Utopium Lighting); David (Sabre International); Paula (Music Factory); Lisa (Plush Entertainments); Rupert (Arena); David (Off The Wall); Chris (ID&C); Naomi (Tatu Ents); Steven Wells (NME); and Orange

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LETTERS

BEWARE OF THOSE CASHING IN ON CASSIDY

I was surprised and horrified a couple of weeks ago to see an album titled *No Boundaries* and a single *Natural Woman*, both allegedly by Eva Cassidy (pictured), being promoted at the BBC.

These recordings are totally exploitative and are made up from an old demo session that Eva once did. The backing tracks have been totally re-recorded in the past few months and the artwork was even made to look like a legitimate Cassidy album.

They now seem to have disappeared from playlists, so it seems that good taste



and proper sense have prevailed, but I would urge any other programmer, retailer and even consumer to be on their guard.

The whole Eva Cassidy story has been a triumph over the odds since Radio Two started playing tracks from *Songbird* three years ago and the likes of Paul Walters and Terry Wogan began championing her music.

Let us hope that it is not spoiled by shoddy attempts to cash in on Eva's unique talent.

Tony Bramwell,
Aspington,
Totnes

I was intrigued to read Bill Holland's suggestion at *MW's* recent Classical Round Table that Sony Classical is giving up its core business.

The reality is far from it, given that Sony Classical received the most nominations in core classical categories at the Grammys, more than any other record label, with artists such as Joshua Bell, Murray Perahia and Arcadi Volodos. Sony Classical continues to be energetic and creative in finding and identifying opportunities for crossover artists and projects such as Ian Dun's *Original Score for Crouching Tiger, Hidden Dragon* (academy award for best score) and the forthcoming Joshua Bell Bernstein project.

Obviously Charlotte Church appealed both to the classical and non-classical audience in the UK and internationally with sales approaching 7m units worldwide. This in turn paved the way for classical/pop signings such as Bond and Russell Watson.

2001 will see new work from core artists Murray Perahia, Arcadi Volodos, Jang, Eaglen, Marcelo Alvarez, Frederica Von Stade, Esa-Pekka Salonen and Hilary Hahn, as well as "crossover" projects such as *The Planet of the Apes OST*, Vangelis *Mythodea*, the *Classical Brits Album 2001* and John Williams *The Magic Box*.

Together this will ensure that Sony Classical continues to cover all the classics. Brian Yates, VP, Strategic Marketing, Sony Music, Great Malvern Road, London W1.

I would like to take issue with my old friend Tilly Rutherford's recent comment that "I'm sure Cassidy's superior version of *Over The Rainbow* could also make number one despite appearing on several TV compilations".

I think if you canvass the opinion of all my colleagues working in TV marketing they like I, will no doubt have numerous case histories demonstrating, once and for all, that appearing on TV-advertised compilations will almost always sell more albums and singles of a particular artist rather than work against their interests.

My head is constantly bleeding because of the continuous banging against the brick wall it has to endure on this topic!

Yours (dictated angrily from an airport), Brian Berg, Managing director, Universal Music TV, Sussex Place, London W6.

There is no "final decision" to be taken about *Live & Kicking Magazine* (Future of *Live & Kicking Magazine*) in the balance after show is ditched, *MW* March '01. It sells 116,000 copies every month, is attracting

close to record amounts of advertising and has an excellent editorial team turning up stories that regularly grab the attention of the tabloids.

We are in the business of publishing commercially viable magazines. *Live & Kicking Magazine*, despite operating in a fiercely-competitive market and against the background of a lot of negative comment about the television programme, is not just a viable title but a successful one.

Gillian Laskier,
Publishing director, Family Group, BBC Worldwide, Woodlands, 80 Wood Lane, London W12 0TT.

MW recently highlighted acts reaching the number one spot without airplay and the changing relationship between labels and radio stations. However, I would like to highlight another aspect of the promotional process relevant to artists' success, namely the benefits of database mailings.

Over the years, we have worked to build databases for many acts that have enjoyed number one success without the help of airplay.

Obviously there is more to making a top single than just mailing a fanbase, but too often the benefits of what is now an established (and rather backroom) promotional tool are neglected when the champagne corks are popping.

As an industry, we can get caught up in the latest flavour of the month thinking when it comes to promotional and marketing methods. But database marketing is now a tried and tested method of gaining exposure for acts, particularly when the releases is not considered fashionable by radio programmers.

Bob Street,
Managing director, Summit Marketing, Rosebery Avenue, High Wycombe, Bucks.

Webbo's column of April 21, wonders why BBC Music Live is in Yorkshire this year.

Last year's Music Live across the UK was a one-off for the Millennium. The fact that almost half the UK population got involved, with more than 5m actually attending events, resulted in the BBC making an annual commitment to the festival for the first time, and that it should tour around the UK visiting different regions each year.

I hope Webbo has already booked his tickets. There are 300 gigs on offer and more than 100 hours of broadcasting. Bill Morris, Festival director, BBC Music Live.

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RETAIL FOCUS: CARBON

by Karen Faux

The success of acts such as Morcheeba, Groove Armada and Kruder & Dorfmeister is a source of satisfaction to Carbon, which has been championing them since the store started life three years ago. Its original remit to fill a market gap between the music multiples and specialist indie stalls holds good, with owner Justin Lee attributing its popularity to an unrepentant atmosphere and pioneering range.

"We believe good music sells itself once people have had the opportunity to hear it," says owner Justin Lee. "The best kind of music comes from small indie labels that don't have the big marketing budgets and it is these labels which we are committed to supporting."

Carbon operates as a concession within clothing store Urban Outfitters in Kensington, West London, and now occupies a second site in Dublin's Temple Bar. A third outlet is planned for Glasgow's Buchanan Street at the end of this year. With a full complement of vinyl and CD, the store has established a strong reputation for being the first with breakfast.



Carbon: helping to break new dance music

"All the breakfast DJs show here and we have a very good understanding of what's happening on the club and DJ circuit and how the market is developing," says Lee. "At the same time we feel that part of our job is to help niche genres expand and cross over into other areas."

Carbon's own label, Carbon Recordings, is

CARBON'S TOP 10 VINYL SINGLES

- Chapter 2 Gaetano Paresio (SouthSou)
- 21 Horns Ellis Dee (white label)
- Memphis Funk Groovy Orion (Carbon)
- Malden Flight Dolphin Wave Effect (Grooves2k)
- Bloodsport (Remixes) Sneaker Pimps (white label)
- Vital 2 Phil Keiran (Kingsize)
- Chase The Sun (Adam Freland Remix) Planet Funk (Virgin)
- Amped Tasty Nasty (Sick)
- Open Your Eyes (Remixes) Yann Fortinane (Low Pressings)
- Mars Needs Women BombJack (Freakaboom)

playing an important role in pushing back the barriers for the music style and Lee believes that its latest release, Lee Combes' Thrust 2, will make its mark. "It's best described as a hybrid between techno, house and electro breakbeat and it is certainly something new for people to get into," he says. "Radio One's Pete Tong has given it exposure on his Essential

Selection show and there's a buzz on it in-store."

For Carbon the most important aspect of its service is accessibility. Customers can check out any record on decks or high-tech Pioneer listening posts while staff are always on hand to have a chat. Its location on the mezzanine floor guarantees steady customer traffic, as clothes shoppers have to pass through it en route to different departments. In-store plays are heard throughout the building and acts which have recently benefited include Goldfrapp, Faze Action, Mark B & Blade, Da Lata and the Strange Gases & Funky Things compatriots.

"Dialogue with our customers is vital," says Lee. "Keeping up with new music can be a very time-consuming business for people who are relying on the press and radio to keep them informed. What we do is make it quick and easy for people to tune into the latest and find what they like."

Carbon, c/o Urban Outfitters, Kensington High Street, London W8 4PF, tel: 0207 376 9911, e-mail: Justin@carbonmusic.com

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Single - Eve; **Album** - Eddy Grant; **in-store** - Burt Bacharach, Captain Corelli's Mandoline, dance boxed sets for £5.97 or two for £10. **Tracklisting** 5, Destiny's Child, Glorious, Best Hard House...Ever, Orital, Chilled Ibiza

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

Listening posts - Stereophonics, Nick Cave, Bee Gees, Classic FM; **in-store** - two CDs for **BORDERS** £22 offer including Eva Cassidy, three for £18 offer, two for £10 offer

in-store display boards - Studio One Soul, Cloutard, Incredible Bongo Band, Ugly Duckling, Haven, Depeche Mode, Herbert

HMV
Single - BB Mak; **Windows** - Eve, Musique vs U2, Fragma, Badly Drawn Boy, Nelly, Maria Rubia, King Adora, Divine Comedy; **in-store** - May campaign with two CDs for £27, Twioo As Nice, All Time Great Movie Songs

MVC
in-store - Bestseller CDs from £9.99, Red Room DJs 2, Mojo Spotlight on Decca; **Listening posts** - Trigger Happy TV 2 Everything But The Girl, Classical Chamberd exclusives with two CDs for £10 EMI classic composers

our price **v.shop**
Singles - Jennifer Lopez, Bel Amour; **Windows** - Nelly, Badly Drawn Boy, Fragma; **in-store** - Scott & Leon, Jovi, Eve, My Vitrol

SELECTABLE NETWORK
Selecta listening posts - Ben's Symphonic Orchestra, A Break From The Norm, Tim Buckley, DJ Hi-Tek & Taleh Kweli, Electronic Music For Heroes; **Mojo recommended**

retailers - Whiskey Priests, Shaver, David Gogo, Tribute To Tim Buckley, Sanyo Dillon, The Contrast, Bill Wyman

TOWER RECORDS
Windows - REM, Urban Beats, Wingspan, Bela Fleck, Sit Out Of Echoes; **Listening posts** - Li, Blow Work, Wov, Shy FX, Lee Perry, Miami 2001, Ash, Zero 7; **Press ads** - Tool, Mogwai, Destiny's Child; **Outdoor posters** - REM, Stereophonics

Virgin **reggae**
Windows - Eddy Grant, Fragma, My Vitrol, Nelly, Paul McCartney; **Press ads** - DJ Vegas, Mark B & Blade, Missy Elliott, Mutiny, Pepe DeLuca, Shrekrash; **in-store** - Arab Strap, Black Crowes, Dirty Vegas, Elbow, Eve, Perfecto Presents Connected, Sunshine Anderson

WHSmith
Singles - Fragma, Ananastacia, Badly Drawn Boy, Albums - Eddy Grant, Paul McCartney; **in-store** - Gabrielle, Eurovision Song Contest

WOOLWORTHS
Single - Burt Bacharach; **Albums** - Ben Lovel, Nelly; **in-store** - Destiny's Child, Luke Galliano, REM, Spooks, Chilled Ibiza, Trance Nation 5, Clubber's Bible 2001 Part 1, Geri Halliwell, Jennifer Lopez, Street Views 7, Music To Watch Girls By Vol. 3; **Press ads** - Orital, Paul McCartney, Geri Halliwell, Anastacia



ON THE SHELF

VIJAY MISTRY, owner, 2 Funky, Leicester



ON THE ROAD

RICHARD PARK, Universal rep for Scotland

"I is definitely time we installed a second telephone line at the store. Mail-order business is thriving and we spend a lot of the day talking to people on the phone and playing them tracks, which means that other customers complain they can't get through. We find it is worth spending the time with people in the shop, or on the phone, because they keep coming back."

We reckon we're now the most upfront store in our area for R&B and hip hop, and we attract customers from Nottingham, Derby, Birmingham and London. We have consistently advertised our range in *Blues & Soul* magazine for the past 18 months and it has paid off. A lot of people also come to us through our website and we now have loads of customers in Germany, France and Sweden. I didn't expect the Internet to make me a millionaire overnight but it's good to see its business building steadily. At the moment I spend at least a couple of hours a

day servicing the site and responding to e-mails, and I anticipate that by next year they will pay for a dedicated staff member.

There seems to be a resurgence in R&B which is great for a shop like ours. DJs such as Trevor Nelson have recently been responsible for providing exposure to the music and we're now seeing a lot of R&B-favoured pop in the charts. Our customers include a wide variety of ages and a lot of DJs, many of whom are based in London.

We have just started stocking Japanese import CDs which is quite a specialist area. These CDs sell for £24-plus and not many stores around here offer them. The big ones from Japan at the moment include Key, Roy Enjoku and Beverly Brown. Other CDs selling well include Koffee Brown, Jahelam, Jon B, Sunshine Anderson, 112 and 2Pac. The new Usher album is hotly anticipated and expectations are high for new albums from Faith Evans and Kenny Lattimore."

"I work on a very diverse range of product which means there is always plenty to interest all the indie stores I service in my area. Recent releases have kept me really busy with Bridget Jones's Diary performing extremely well. The lead track on the album is from Gabrielle's album Rise, which is getting a push on the back of it."

The India Arie album has been receiving fantastic press and there is still the first single to come from it. Recent in-store signing sessions with Ocean Colour Scene and Shed 7 have been busy. King Adora have forthcoming material due in May and I'll be trying to organise some new signings for them.

A personal favourite of mine is the new album from Stereo MC's, due out in May. The single hits the rocks two weeks before that date and looks set to bring them straight back into the fold. Meanwhile Shazzy's new single Angel promises to reach his monster success and will propel his album Hot Shot up the charts.

"Another forthcoming project will be big new material from Marti Pellow. Press coverage in my area has already kicked-started demand over the counter and the four tracks I've heard so far sound great."

Meanwhile, rap and hip-hop is starting to make a big impact in my catchment area. The Eve single is shaping up, as is the forthcoming 2Pac single, taken from his new album.

I will soon be selling in product for a new Mercury label, Lost Highway, which will focus on new country and launch with releases from Whiskeytown and Lucinda Williams.

I also pre-sell product for our third-party labels such as Roadrunner which is still the master of metal. It always does great deals to the trade and backs them up with excellent promotional material as seen with the recent Fear Factory album. Mention must also be made of the new Slipknot album due in the summer, which is receiving loads of enquiries."

NOMINATIONS FOR CLASSICAL BRIT AWARDS

Nominations for the second Classical Brit Awards were announced last Thursday (April 26) at the Royal Albert Hall, part of a launch event energised by a showcase performance from crossover string quartet Bond and including news of other acts appearing live during the May 31 ceremony.

Bond will share the Classical Brit stage with tenor Russell Watson, Sir Simon Rattle, Angela Gheorghiu, violinist Kennedy and the Choir of New College, Oxford.

Sponsors Rover and Classic FM want votes for the Rover Album of the Year from a shortlist of ten discs, among them Russell Watson's debut album, Charlotte Church's *Dream a Dream* and William Orbit's *Pieces in a Modern Style*.

Universal Classics, EMI Classics and Naxos featured strongly in the list of eligible releases for male and female artists of the year, best ensemble/orchestral album of the year, and the critics' award. Bryn Terfel (Universal), Kennedy (EMI Classics) and Russell Watson (Universal) are shortlisted for the male artist award; Gheorghiu (EMI Classics), Lesley Garrett (BMG Classics) and Renée Fleming (Universal) for the female award, with two Naxos albums pitted against Rattle's Berlin recording of Mahler's Tenth Symphony on EMI Classics in the ensemble/orchestral category. The critics' first choice will be drawn from Rattle's *Mahler*, Kennedy's duo album with cellist Lynn Harrell (EMI Classics) and the Naxos disc of Elgar's Third Symphony. Pianist Freddy Kempf, cellist Guy Johnston and composer-pianist Thomas Adès make the shortlist for young British classical performer.

BLAKE LABELS' REPUTATION GROWS

Versatility has increasingly become the watchword of classical musicians, especially in recent years troubled by near-seismic changes in their business world. Lowri Blake (pictured) has already capitalised on her

many talents as a performer, forging a career as a solo cellist, appearing as a singer, and at times playing and singing at the same time.

In November 1999 Blake launched her own record label, Lowri Records, an independent enterprise that has won critical approval and a distribution deal with Koch International. Repertoire selection, presentation and packaging strongly reflect the cellist's concerns to break away from barriers erected around classical music. The company's discography emphasises diversity, including an album devoted to contrasting cello sonatas written



in 1948 by Mieszkowski, Carter and Poulenc, a recording of Blake's transcription for cello and piano of Elgar's Violin Sonata coupled with works by Frank Bridge, and a disc of contemporary British and Australian music.

Visible Bass Line (LOWRI 2005), released on May 1, offers a representative sample of Blake's work with double-bassist Peter Buckoke and of their seasoned cabaret act, *A Man, A Woman and a Double Bass*. The repertoire range extends from what Blake describes as 'strictly classical' numbers and contemporary works by Diana Burrell and Alfred Schnittke to a five-minute version of Bizet's *Carmin* and songs made famous by Nancy Sinatra and Nina Simone.

"This approach means my records now have a personal stamp about them," says Blake. "I've had the sharpest learning curve over distribution, because I had hoped to sell entirely by mail order and the Internet. But I soon found that I needed distribution help. I approached Koch and they have been very positive in promoting the discs."

Andrew Stewart can be contacted by e-mail at AndrewStewart1@compuserve.com

ALBUM of the week



RICHARD STRAUSS: Die Liebe der Danae. Flanagan, Coleman-Wright, Smith, Lewis, Saffer; American SO/Botstein (Telarc 80570 (3CD)). The Second World War paid to the premiere of *Die Liebe der Danae*, which did not receive its first full production until 1952. By then Strauss was dead and the musical language of his opera stood poles apart from trends set by the

post-war avant-garde. This is its first complete commercial audio recording live in New York's Avery Fisher Hall in January 2000. The crucial role of Jupiter, rival with Midas for the affections of Danae, is sung with warmth by Peter Coleman-Wright. Under Leon Botstein's direction, the fine cast and the American Symphony Orchestra fashion a convincing performance of an unjustly neglected work. It is advertised in the specialist classical press.

REVIEWS

For records released up to May 14 2001

J.S. BACH: Mass in B minor. Hill, Baker, Pears, Shirley-Quirk; New Philharmonia Chorus and Orchestra/Giulini (BBC Legends BBCL 4052-2 (2CD)). This radio broadcast performance was recorded at St Paul's Cathedral in July 1972. Giulini's interpretation is more intense than his later commercial recording for Sony Classical, while the combined expressive power of soloist, choir and orchestra contribute to an incandescent performance. Backed by ads in the specialist classical press and airtime on Radio 3's BBC Legends series.

JANACEK: In the Mist, Sonata I.x.1905. Schifft (ECM New Series 1736 CD 461 660-2). For his third recording for ECM's New Series, András Schiff explores the often enigmatic, soundworld of Janacek's piano music. Artist interviews are scheduled for the Independent and Gramophone, with marketing back up including ads in the July editions of BBC Music Magazine and Gramophone.

MUSIC FROM CEREMONIAL OXFORD:

Including odes and other works by Richard Goodson, Henry Aldrich, Locke and Blow. New Chamber Opera Ensemble; The Band of Instruments / Gary Cooper (ASV Gaudeamus CD GAU 222). A key release on ASV's early music label, this disc offers a strong flavour of the odes and other pieces performed as part of Oxford University's degree ceremonies in the early 1700s. Some of the odes have almost certainly not been performed since the 18th century.

ROVETTA: Venetian Vespers. Cantus Cölln/Junghänel (Harmonia Mundi HMC901706). In 1538 Giovanni Rovetta was commissioned by the French ambassador to Venice to compose a



Vespers setting to mark the birth of the future Louis XIV. Konrad Junghänel and his Cantus Cölln turn to this Vespers music by Rovetta, creating a programme that mixes ceremonial choruses with contemplative solos and florid duets. The disc will be advertised in June's Gramophone and May's International Record Review.



One great composer...
Two great pianists...



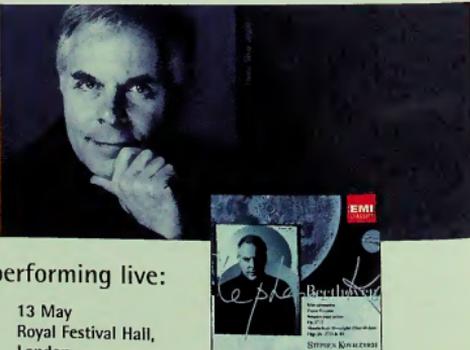
Piotr Anderszewski
ELECTRONIC MUSIC/INSTRUMENTALS

Release date: 8 May
VIC 54549 2



3 May
Turner Sims Hall,
Southampton

5 May
Wigmore Hall,
London



Both pianists perform live:

13 May
Royal Festival Hall,
London

22 May
Royal Festival Hall,
London



Release date: 8 May
CDC 53731 2

SINGLE of the week

STEREO MC's: Deep Down And Dirty (Universal Island CID777). Britton's laziest



beats merchants, through his direction, has survived the pitfalls of the various musical trends of the past few years, enabling them to return majestically to claim their indie-dance crown. While club shows and remixes are introducing them to audiences who were in nappies last time around, this single should rekindle the goodwill felt for the group by the record-buying public. It is B-listed at Radio Two.

ALBUM of the week

R.E.M.: Reveal (Warner Brothers 9362497462). REM's first album since



1998's *Up* is a return to form for the Athens-based band. Whereup *Up* showed a band in disarray, following the departure of drummer Pete Berry, *Reveal* sees them regaining lost artistic ground. Introspective and soaring in tone, the interplay between the musicians is once again on proud display. Standout tracks include *Beat A Drum*, *I'll Take The Rain* and the single *Initiation Of Life*.



SINGLE reviews



AARON SOUL: Ring Ring (Def Jam/Def Soul UK SOULJ4). Sounding not unlike Craig David, this Southampton 20-year-old starts his career with a bouncy two-step R&B

track. The first signing to the newly-launched Def Soul UK label, he has got off to a positive start with a *Ring Ring* at Radio One.

3LW: No More (Epic 671272-6). Aged between just 14 and 16, this US trio debut on the R&B scene with *No More*. It is not quite as poppy as their contemporaries, Dream, but still has a sassy sound that bodes their age. The track debuted in *MTV's* Urban Chart Top 10 this week.

ROD STEWART WITH HELICOPTER GIRL: Don't Come Around Here (Atlantic 7567851162). Stewart's duet with Helicopter Girl's Jackie Joyce is one of the highlights of his new album. This Motown-style ballad showcases Stewart's vocals to full effect. It is A-listed at Radio Two.

LISA ROXANNE: No Flow (Palm Pictures PPC07054). This 15-year-old from South London will be targeting the crossover R&B market with this single. Produced by George and John Hammond Hagan, it features an assured performance that rivals her older contemporaries and is backed by a TV pilot which included CDUK two weeks ago.

A*TEENS: Upside Down (Polydor 158849-2). Previously associated with their Abba tribute hits, this Swedish quartet now release fresh material. An unadulterated pop affair that will appeal to the younger market, this is not quite as polished as stablemates *S Club 7's* brand of pop. However, the group may be able to translate their continental success to the UK.

MARK B & BLADE: You Don't See The Signs (Wordplay/Source WORDCDS019). Following the UK duo's Top 5 hit *The Unknown* and their support slot on *Eminem's* UK tour, they release their second single for Source. A remix of an album track by Rockers Feeder, it is B-listed at Radio One and should benefit from the current vogue for rap/rock crossovers.

ORANGER: Texas Snow (Popstones MC 50235). Max McGee's Popstones imprint continues, apace, with a slice of power pop from West Coast slackers Oranger. They combine who-like crunchy guitar riffs with the pop sensibilities of Beck, resulting in a fresh-sounding radio-friendly single.

STORM: Storm (Positive CDTV154). German trance veterans Jam & Spoon follow last year's Top 20 hits *Time To Burn* and *Storm Animal* with the re-release of this



1997 anthem. Boosted by BK & Nick Sentience, Jan Driver and Houstrap mixes, it is a typically fierce hard house tune which could well bang its way into the Top 20.

RENOVATED: JON B: No Talk (Epic 671272-6). Following its success Stateside, this R&B single has also been huge on the UK club scene. Currently topping the *AW* Urban Chart, it shows how well the artist has attributed nu classic soul stylings.

DJ GERT: Give Me Some More (Mostika 2320253). The second release for this label sees the release of DJ Gert's euphoric trance tune. Already making an impact in the *MW* Club and *Pop* charts with support from DJs such as Radio One's Judge Jules, the future for this track looks promising.

SEELINFUT: Synchronism EP (Klein KLO25). **RESONANCE: The Burial (Strictly Rhythm UK SRUKD02).** The second *Strictly Rhythm UK* release is a remake of the Commodores classic by Resonance and Nu Groove's Burrell brothers. Soulful and funky, it is an effective slice of feelgood.

ULTRA NATE: Get It Up (The Feeling) (AM-PM/Strictly Rhythm CDAMP140). The dance duo follows last year's Top 40 hit *Desire* with this somewhat anaemic Murlyn-produced cut. However, full intention save the day with their remix, which adds strings, out with the vocal effects and beefs up the beats.

PAUL MURPHY & MARC WOOLFORD: JAZZ Room (Afro Art U006). DJ Paul Murphy returns to his roots with this Brazilian-flavoured slice of dancefloor jazz, produced with *Soul Drummers'* Woolford.

FREQ NASTY: Amped/Transforms (Skint FREQ 2). Darny McFadyen dishes his second dark breakbeat bomb for the Skint label. Following the well-received *It's My Style*, the duo returns with a feast of subsonic bass guaranteed to blow up any dancefloor.

THE PROCLAIMERS: There's A Dance/A Land Fit For D3 (Persevere PER REC003). There is no ignoring this cup so distinctive sound which harks back to the Eighties. With their first new material in seven years, the brothers have not deserted their early sound with acoustic guitars and harmonica thrown in for good measure. It is C-listed at Radio Two.

RENOVATED: OXIDE & NEUTRINO: Up Middle Finger (East West OXIDE03DJ). Known for releases such as *Bound 4 Da Party* (Casualty) and their more recent Top 10 hit *No Good For Me*, the duo return with another bass-heavy garage single. Not as immediate as their first two singles, the track is C-listed at Radio One and has received strong support on

RENOVATED: DEPECHE MODE: Exciter (Mute CDSTUMM190). One of the world's biggest sound bands return with a new batch of Martin Gore-penned songs, crisply produced with LFO's Mark Bell. Sparse guitar-laced reworkings underpins David Gahan's melodramatic voice. Highlights are the dark pulse of *Dream On*, the haunting *When The Body Speaks* and the electro-spasm of *I Feel Loved*.

GERRY HALLIWELL: Scream If You Wanna Go Faster (EMI CD15333692). Song titles such as *Shake Your Tush*, *Gettin' Hot* and *Feels Like Sex* may suggest Halliwell has developed little in her solo years, yet her second album is a distinct musical step forward. She even manages to call on the skills of Greg Alexander without ending up sounding like a New Radicals reject.

KING ADORA: Vibrato You (Superior Quality RQ0513R0). The boy band with a difference rebranded the punk-gang era with this debut rash rock collection. Having recently released their single *Bionic* after its limited debut a year ago, interest in the four is stirring. Their spiky lyrics and thrashing guitars should impress punk fans.

BON JOVI: One Wild Night (Mercury 5486852). This is Bon Jovi's first live album in 20 years of recording-making and includes renditions of all their hits: *You Give Love A Bad Name*, *Living On A Prayer*, *Keep The Faith* and *Wanted Dead Or Alive*. Recorded on their world stadium tour last summer, the highlight of this set is their version of *I Don't Live Monday* featuring an emotional performance from Bob Dylan.

MARK ETZEL: The Invisible Man (Matador LOE 505-2). American Music Club's former mainman returns with his first album for more than three years. Undeniably one of US alt-rock's most gifted frontmen, his soul-bearing lyricism and sympathetic instrumentation place him with Randy Newman, Tom Waits and Elvis Costello in the pantheon of great writers.

COWBOY JUNKIES: Open (Cooking Vinyl/Latent CDCK0216). The Cowboy Junkies' 11th album is released on their own Latent label through Cooking Vinyl for the UK & Europe. It is business as usual, with fragile vocals in ambient settings, but then again, if it ain't broke don't fix it.

TEMPLE OF SOUND & REWAN: MUZZAM QAWWAL: People's Colony No. 1 (Real

ALBUM reviews



Worlds CDWR94). This complex album incorporates the mystical Qawwali vocal techniques into Western digital dance technology. Musicians featuring on the album include Jah Wobble, Omar Puentis and the tabla master Zafar Ali Khan.

WEZEEZ: The Green Album (Geffen 4930612). Five years after they spawned the hugely successful *Pinkerton* album, Weezer show a return to form with another strong collection. With perhaps more rock influence than before, the album platforms their quirky US sound in preparation for their forthcoming UK tour in July.

SUPERDENSE CHILD: Elvis Pigfarmor (Marble Bar MARD005). Bronx Dogs labelmates Superdense Child unleash their debut with a mix of hip hop, funk and waltz breaks. It hardly breaks new ground but will appeal to fans of robust beats.

VARIOUS: Tell (Viva CA117). This refreshingly individual compilation of Norwegian dance incorporates dub, house and kitsch elements but no results in an album which sounds like another. This release is somewhat marred by the recent death of E2, whose collaboration here with Kings Of Convenience is a highlight.

SHIREHORES: Our Kid Eh (Columbia 5030452). This is the second instalment of naughty Radio One double act Mark & Lad's satirical tribute to the bands of the day. Those not escaping their acoustic wit include Manic Street Sweepers, Radiohead, Robbie And William and Dave Lee Travis.

VARIOUS: Disco Beats Mastercuts (Mastercuts CUTC045). Featuring the tunes sampled in hits by acts such as Spiller, Stardust and Madson Avenue, this 12-track collection is a journey into quality disco. While the tracks stand up in their own right, they also show just how imaginative (or sometimes uninspired) sampling can be.

MANEALL: PROFILES: Blind Science (Toka TOKOCD03). This is a fresh, summary collection of organic jazz breaks. Mainman Max has built a reputation as a quality percussionist during his residency at Cream where he has played alongside DJs such as Fatboy Slim and Carl Cox.

ALBUM reviews

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RENOVATED: MISSY ELLIOTT: Miss E...So Addictive (Elektra/East West 7559626392). With broad support everywhere from Radio One to AM6 to the broadsheets Missy may have a long career ahead of her, but she does not forsake the funk on her third album. Guests such as Redman and Method Man, Eve and Ginuwine accompany her over tracks whose production is as hardcore as ever, though many are straighter than lead Top Five single *Get Ur Freak On*. Well worth the wait.

HEAR NEW RELEASES
Audio clips from the releases marked with this icon can be heard on domusic1.com or www.domusic.com/reviews

This week's reviewers: Simon Abbott, Dugald Baird, Claire Bon, Jimmy Brown, Chris Finan, Tom FitzGerald, Simon Gitter, Owen Lawrence, James Roberts and Nick Tesco.



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TOP 75

Pos	Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)
1	DON'T STOP MOVIN'	Cr1	Chapel	7712
2	SURVIVOR	Columbia 6711320/611736A (TEN)	East West/Elektra 8 2360/EC 7286 (TEN)	
3	LOVIN' EACH DAY	Polygram 587812/587894 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
4	OUT OF REACH	Go Beat/Polygram GOLD 38/3806C/39 (U)	Warner-Chappell (Alexandra/Nowell)	
5	GET UR FREAK ON	East West/Elektra 8 2360/EC 7286 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
6	DREAM ON	Mute LDCBNG 30 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
7	LIQUID DREAMS	JRCA 7432183/2121/42119320A (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
8	IT WASN'T ME *	MCA/Uni Island 158/202/MCSD 42347 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
9	CLINT EASTWOOD	Parlophone COM 65527/ROR 692 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
10	STAR 69	Siret SMO1 66KX0 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
11	WHAT TALK YOU SO LONG?	Virgin VMDCT 1796/SC 1796 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
12	GOOD SOULS	Chrysalis CDHS 5125/CDHS 5125 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
13	ALL FOR YOU	Virgin VMDCT 1801/VS 1801 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
14	BUTTERFLY	Columbia 6710012/6710014 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
15	KARMA HOTEL	Arts&Crafts EFM00129/01014 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
16	WHOLE AGAIN *	Innocent SIMDX 24/SINC 24 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
17	TEENAGE DIRTBAK	Columbia 670762/670764 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
18	WHAT IT FEELS LIKE FOR A GIRL	Maverick/Warner Bros 7853 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
19	PURE AND SIMPLE *	Parlophone COM 65527/ROR 692 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
20	I'M LIKE A BIRD	Dreamworks/Polygram 45/3124/50139 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
21	SNOOP DOG	Priority PTYCD 134/PTTY 134 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
22	CRAWLING	Warner Brothers W 5952D/ W 5952 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
23	UPTOWN GIRL *	RCA 7432184/182/7432184 (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
24	THE WAY YOU LOVE ME	WEA W 541C/ W 541C (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
25	SALSOU NUGGET (IF U WANNA)	hrf FCD 352/CS 393 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
26	DAS GLOCKENSPIEL	Decca DATA 22/CS/ORA 22/MS 22 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
27	RUN FOR COVER	London LOND 49/UNC 49 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
28	BOW WOW (THAT'S MY NAME)	So So Def/Columbia 5798/527/0984 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
29	CRY FOR HELP	Artful CDX 34/ARTFL 34 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
30	LET LOVE BE YOUR ENERGY	Chrysalis CDHS 5142/CDHS 514 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
31	COMING HOME	Go! Beat GOB03 41/GOBMC04 41 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
32	HAPPINESS	Profile/Arista 7432184/002/7432184 (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
33	LOVE IS NOT A GAME	Defected DEFT 31/CD/MS (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
34	FUNNY BREAK (ONE IS ENOUGH)	London LPOR 396 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
35	RED	WV 5016/SUB 5016 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
36	IPANNA KNOW	WV 5016/SUB 5016 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	

Pos	Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)
37	NEED YOU	Widowat CWXLD 36/CXWLD 36 (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
38	HOW U LIKE BACK	Substance SUBS 1000S/SUBS 100MS (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
39	BEST FRIENDS FOREVER	BIG Music WMSS 6032W/WMSS 6034 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
40	IT'S ALRIGHT	Cooking Vinyl PRYCD 1040 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
41	DON'T LET ME BE THE LAST TO KNOW	WV 5016/SUB 5016 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
42	I WANNA BE U	Cream/Polygram CREAM 1300/CREAM 1301 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
43	STRAIGHT UP	MCA/Uni Island MCSTD 4020/MCSD 4020 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
44	GIVE ME A REASON	Atlantic AT 0092/DAT 0092 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
45	ALWAYS COME BACK TO YOUR LOVE	WV 5016/SUB 5016 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
46	CLUTCH	RCA 7432183/2121/4211932A (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
47	INTO SPACE	Parlophone COM 65527/ROR 692 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
48	MIR WRITER	V2 WV 5016/SUB 5016 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
49	STRAIGHT UP NO BENDS	Etel 012680/5261/012680/526 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
50	BURN BABY BURN	Infectious INFECT 9905/S (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
51	SEVEN DAYS IN THE SUN	Echo ECHSD 102/ECSDM 102 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
52	NEED DAMAGE	Duty Free DFO 2500 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
53	CHILLIN'	Island/Uni Island CD 734/CS 734 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
54	NODDY WANTS TO BE LONELY	Columbia 679462/679464 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
55	HERE WITH ME	Cherrytree Arts 7423183/27/7423183/27A (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
56	ONLY FOR A WHILE	SS 470861/2708614 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
57	STANLEY (HERE I AM)	AM-PM CDAMP1 145 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
58	SINCE I LEFT YOU	XL Recordings XLS 128/CD/XLS 128 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
59	SUSPICIOUS MINDS	RCA 7432185/22 (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
60	THE STORM IS OVER NOW	Jive 52182/52182A (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
61	PIANO LOCO	Island/Uni Island CD 734/CS 734 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
62	THINK ABOUT ME	Artful CDX 34/ARTFL 34 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
63	THIS IS WHERE I CAME IN	hrf FCD 352/CS 393 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
64	OGGIE WALLY	Columbia 6710852 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
65	AMERICAN DREAM	Ruffin RUFFIN 15/CD/RUFFIN 15MS (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
66	MS JACKSON	LaFace/Arista 742183/882/742183/882A (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
67	NEVER HAD A DREAM COME TRUE	BBC Music WMSS 6037/WMSS 6034 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
68	DANCING IN THE MOONLIGHT	SS 6256932/6256934 (EMG)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
69	I NEED YOU	Capitol/London CUBCK 6010/UB 60 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
70	MR DJ	Independent/ESOM 48M3/ESOM 48CS (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
71	STILL BE LOVIN' YOU	Chameleon CD/COOLS 35/CD/COOL 35 (E)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
72	THE BEST THING	Columbia 679462/679464 (U)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	
73	PARADISE	Capitol/London CUBCK 6010/UB 60 (TEN)	BMG Music/Universal 15 190/Universal (EMI/SONY) 5 Club 7	

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14

5 MAY 2001

CHART COMMENTARY

by ALAN JONES

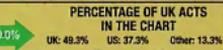
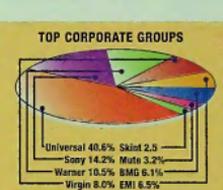


SINGLE FACTFILE

S Club 7 register their seventh straight top three hit and their third number one with Don't Stop Movin', which debuts in pole position this week with sales of nearly 179,000. For the second time in a row, the group dethrone Destiny's Child off the number one slot in December with Never Had A Dream Come True. Don't Stop Movin' registers the second highest first week sales of S Club 7's

career, beating the 145,000 sales registered by Never Had A Dream Come True, and is only slightly inferior to the 190,000 copies their debut hit Bring It All Back shifted in 1999. The only UK act to have put together a longer sequence of top three hits at the start of their career than S Club 7 are the Spice Girls, whose (Final?) total is 10 – nine number ones and a number two.

S Club 7 are off to a flying start with Don't Stop Movin', the first single from their upcoming third album. The single sold nearly 179,000 copies last week, massively outkicking Destiny's Child's Survivor, which sold fewer than 52,000 copies to take second place. In just under two years, S Club 7 have sold 2.6m singles and 1.7m albums. They are the most consistent boy/girl act on current chart form, eclipsing former champs Steps. However, they now face their Polydor labelmates Hear'Say, whose debut single Pure And Simple will finally top the million sales mark today, and who have sold 600,000 copies of their debut album in a mere five weeks. Incidentally, although the Hear'Say single contributes little to Polydor's market share this week, the fact S Club 7 are number one while Ronan Keating is three and Gabrielle is four gives the company a massive 36.5% share of Top 75 sales this week, providing a hefty 90% of Universal's overall share in the corporate group category.



—Beecham Made have not released a single since S Club 7 emerged; they last appeared in the chart with Only When I Lose Myself in

1998; but they have been making hits for 10 times as long. Their debut hit, Dreaming Of Me was in the chart exactly 20 years ago.

and they return this week with the similarly titled Dream On, which debuts at six – two notches below the peak position attained by their biggest hits People Are People (1984) and Barrel Of A Gun (1997). Dream On is the first single from their upcoming album Excerpt and the group's 36th hit, of which 34 have reached the Top 40 and 12 have made the Top 10. The only band to emerge in the 80s with more hits is UB40, who no act in chart history has had so many Top 40 singles without reaching number one.

Follow veterans Shed Seven are also back in the charts seven years after their debut and two years after their last single, with their 14th consecutive hit, debuting at 30. Following BMG's recent restructure, C/W has again to combine the market shares of RCA and Arista at company level. For this week only, their respective market shares have been incorporated into the Others category in the company bar charts printed here and on p17 and p22. They will appear combined in next week's issue.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label/Distributor
1	NEW	DREAM ON	Depêche Mode	Mute/COGNAC (V)
2	NEW	STAR 69	Fast Boy Slim	Skint/INTACT (DMV) (P)
3	NEW	RED	Joe	V2 VVRS1015 (DMV) (P)
4	NEW	I WANNA KNOW	Joe	Joe 952102 (P)
5	NEW	IT'S ALRIGHT	Echo & The Bunnymen	Cooking Vinyl/FVCD104X (P)
6	NEW	NEELED DAMAGE	Di Dan	Duty Free 070020 (V)
7	2	BURN BABY BURN	Ashi	Infectious/INFECTED (DMV) (P)
8	1	STRAIGHT UP NO BENDS	Brain Harvey	Edel 0126098E (V)
9	3	MR WRITER	Stereophonics	V2 VVR 501938 (DMV) (P)
10	10	SINCE I LEFT YOU	Avantasia	XL Recordings/XLS 12820 (V)
11	7	BEST FRIENDS FOREVER	Twentines	BBC Music/WMS50382 (P)
12	6	DON'T LET ME BE THE LAST TO KNOW	Britney Spears	Joe 952102 (P)
13	5	SEVEN DAYS IN THE SUN	Feeder	Edel/ESC3167 (P)
14	NEW	BABY YOU'RE SO FREE	Cosmic Rough Riders	Poptones/MCD0425X (P)
15	NEW	HEAVY SOUL	Rhythm Masters	Black & Blue/NEC02054 (V)
16	NEW	MASSIVE POWER	Steve Thomas	Tripoli/TRA TTR40120 (V)
17	NEW	JANEIRO	Scott Sessions	Additive 12A0089 (V)
18	NEW	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings/XLS12920 (V)
19	8	FLESH	Jan Johnston	Perfecto/PEP 15005 (DMV) (P)
20	14	ONE MORE	Heize	Tidy Taxy TTY 15211 (ADD)

All charts © C/I

This Week	Last Week	Title/Artist	Label	This Week	Last Week	Title/Artist	Label
1	1	DON'T STOP MOVIN' S Club 7	Polydor	21	1	RENDEZVOUS Craig David	Wibbitz
2	2	SURVIVOR Destiny's Child	Columbia	22	2	PURE AND SIMPLE Hear'Say	Polydor
3	3	LOVIN' EACH DAY Ronan Keating	Polydor	23	3	RUN FOR COVER Steps	Lantern
4	4	OUT OF REACH Columbia	Go Beat/Polydor	24	4	KARMA HOTEL Spice	Edel
5	5	GET UP FREAK ON Wiley & King	East West/Edel	25	5	ME JACKSON Michael	Lafayette
6	6	DREAM ON Depêche Mode	Mute	26	6	DANCING IN THE MOONLIGHT Turbo	Cherry
7	7	LIQUID DREAMS D-Town	REA	27	7	GOOD SOULS Sade	Cherry
8	8	IT WASN'T ME Buggie (feat. Nikkii) MC/AN/Edel	MC/AN/Edel	28	8	CHILLIN' Mopie	Sound Of/Buray/Polydor
9	9	CLINT EASTWOOD Sade	Parlophone	29	9	IT'S RAINING MEN Gene Hill	Edel
10	10	STAR 69 Fast Boy Slim	Skint	30	10	I WANNA BE I Christmas Pans	BMG
11	11	ALL FOR YOU Janet Jackson	Virgin	31	11	THE WAY YOU LOVE ME Puff D	Warner Bros
12	12	WHAT TOOK YOU SO LONG? Burt Reynolds	Virgin	32	12	HERE WITH ME Daz	Cherry/Mute
13	13	WHAT IT FEELS LIKE... Madonna	Maverick/Warner Bros	33	13	GIVE ME A REASON The Corrs	MCA/Warner
14	14	WHOLE AGAIN Aztec Camera	Innocent	34	14	I'M OUTTA LOVE Anastacia	Edel
15	15	BUTTERFLY Craig T. Nelson	Columbia	35	15	ANGEL Shuggie feat. Puff D	MCA
16	16	I'M LIKE A BIRD Holly Throsby	Dreamworld/Polydor	36	16	BEL AMOUR Burt Reynolds	Cherry
17	17	SALOON WIDGET (feat. Puff D) Puff D	Edel	37	17	THANK YOU Daz	Cherry/Mute
18	18	PLAY (feat. Lenny) Eric	Cap	38	18	SING Shuggie	Independiente
19	19	LET LOVE BE YOUR ENERGY Robbie Williams	Cherry	39	19	WALKING AWAY Craig David	Wibbitz
20	20	TEENAGE DIRTYBAG The Roots	Columbia	40	20	THINK ABOUT ME Amy/Edel/Int. M. DeBarry	Redwood

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TOP 75

5 MAY 2001

Pos	UK	US	Label/CD (Distributor) Cass/Any/MD	Title (Artist)	Free (Producer)
1	NEW			11 ALL ANGELS NEW Infectious Infectious NEW DANGER NEW Ash (Moss/Ashe)	Infected Infectious Infectious NEW DANGER NEW Ash (Moss/Ashe)
2	NEW		Virgin CDVX 2960 (E)	12 ALL FOR YOU Janet Jackson (Janet Jackson/Lawrence/Rickover)	Janet Jackson (Janet Jackson/Lawrence/Rickover)
3		1	VIR 05528 (BMG)	13 JUST ENOUGH EDUCATION TO PERFORM NEW VVR 05528 (BMG)	Staphenhorst (Bert & Bush) VVR 05528/VWR 05528
4		28	1 Cheeky/Arista 7421282742 (BMG)	14 NO ANGEL NEW Cheeky/Arista 7421282742 (BMG)	Dido (Various) 7421282744 (E)
5	NEW		Echo Echo 34 (P)	15 ECHO PARK Echo Echo 34 (P)	Foster (Norman/Foster)
6		31	1 Polydor 546102 (U)	16 RONAN NEW Polydor 546102 (U)	Ronan Keating (Various) 54610254 (E)
7		13	Blix Street/HOT 021005 (HOT)	17 SINGBIRD Eva Cassidy (Cassidy/Biendes)	Blix Street/HOT 021005 (HOT)
8		5	Polydor 5498212 (U)	18 POPSTARS NEW Polydor 5498212 (U)	Janet Jackson (Janet Jackson/Lawrence/Rickover)
9		1	Columbia SONYV 800 (E)	19 THE ULTIMATE COLLECTION Columbia SONYV 800 (E)	Earl Sweatshirt (Earl Sweatshirt/Earl Sweatshirt)
10		10	Warner Brothers 93647152 (E)	20 HYBRID THEORY Warner Brothers 93647152 (E)	Linkin Park (Various)
11		14	MCA/Island 1122922 (U)	21 HOT SHOT MCA/Island 1122922 (U)	Shaggy (Various)
12		6	Parlophone 520050 (E)	22 GORILLAZ Parlophone 520050 (E)	Cartoon (The Animators/Gorillaz/Gorillaz)
13		17	1 S2 494782 (E)	23 ONKA'S BIG MOKA NEW 1 S2 494782 (E)	Tommy Stinson (Tommy Stinson/Red Hot Chili Peppers)
14		11	1 HIT/ECM 55238292 (E)	24 LIVE LADDER NEW 1 HIT/ECM 55238292 (E)	David Gray (David Gray/Various/De Vito)
15		12	2 Epic 674122 (E)	25 NOT THAT KIND NEW 2 Epic 674122 (E)	Significanta (Rogers/Miller)
16		12	Interscope INC 90305 (U)	26 ANTI-COMMERCIAL OTHER Interscope INC 90305 (U)	Limp Bizkit (Bate)
17		4	Virgin CDV 2535 (E)	27 A GIRL LIKE ME Virgin CDV 2535 (E)	Ena (Ena/Various/Gabrielle/Various/De Vito)
18		32	1 Maverick/Warner Bros 927372 (E)	28 MUSIC NEW 1 Maverick/Warner Bros 927372 (E)	Melanie Lynskey (Melanie Lynskey/Various)
19		14	Warner Brothers 947372 (E)	29 BREATHE Warner Brothers 947372 (E)	Fantini Hill (Gallimore/Various)
20		1	XL Recordings XI CD 138 (V)	30 SINCE I LEFT YOU XL Recordings XI CD 138 (V)	Avantones (Bobbley/Cyminators)
21		13	3 Atlantic 796383252 (E)	31 IN BLUE NEW 3 Atlantic 796383252 (E)	The Roots (The Roots/M/LLangford/Robbie/Various)
22		16	2 Parlophone 527382 (E)	32 PARACHUTES NEW 2 Parlophone 527382 (E)	Coldplay (Mellon/Coldplay/Various)
23		18	Dreamworks/Polydor 450222 (U)	33 INFEST Dreamworks/Polydor 450222 (U)	Papa Roach (Baumgardner)
24		NEW	Roadrunner RR 85415 (U)	34 DIGIMORTAL Roadrunner RR 85415 (U)	Fear Factory (Fear Factory/Fear Factory)
25		1	Curb/London 65787682 (E)	35 I NEED YOU Curb/London 65787682 (E)	Laura Pausani (Rimes/Rimes)

26	21		1 Interscope/Polydor 495822 (U)	36 CHOCOLATE STARBUCH AND THE HOT COG Interscope/Polydor 495822 (U)	Limp Bizkit (Limp Bizkit)
27	146		1 Island/Island-UK CDU 26 (U)	37 THE JOSHUA TREE NEW 1 Island/Island-UK CDU 26 (U)	U2 (U2/Various)
28	12		1 London 857386102 (E)	38 ONE TOUCH London 857386102 (E)	Sugababes (Various)
29	7		1 Dreamworks/Polydor 450222 (U)	39 WHOA NELLY Dreamworks/Polydor 450222 (U)	Nelly Furtado (Nelly Furtado/West/Various/Lewine)
30	13		1 Mercury 548222 (U)	40 RENAISSANCE Mercury 548222 (U)	Richey Rickie (Various)
31	27		1 Wildstar CDW10 33 (BMG)	41 BORN TO DO IT NEW Wildstar CDW10 33 (BMG)	50 Cent (Various)
32	27		1 Mercury 548222 (U)	42 THE GREATEST HITS NEW Mercury 548222 (U)	Tina Turner (Various)
33	24		1 Polydor 5498212 (U)	43 THIS IS WHERE I CAME IN Polydor 5498212 (U)	Blue Genes (Blue Genes/Various)
34	19		1 Columbia 495292 (E)	44 THE GIFT OF GAMA Columbia 495292 (E)	Diary Town (Abraham/Masau/Gordon)
35	27		1 Virgin CDVX 2960 (E)	45 DISCOVERY Virgin CDVX 2960 (E)	Dah Punk (Banga/Bu/Homem/Christo)
36	35		3 Chrysalis 525282 (E)	46 SING WHEN YOU WINNING NEW 3 Chrysalis 525282 (E)	Robbie Williams (Williams/Power)
37	57		1 EMI/Island 1122922 (U)	47 STEPTACULAR NEW 1 EMI/Island 1122922 (U)	Steps (Daphne/Steph/Watman/Frings/Gardner/Various)
38	41		1 Back 858562 (E)	48 CLAPTON CHRONICLES - THE BEST OF Back 858562 (E)	Eric Clapton (Various)
39	49		1 EMI/Island 1122922 (U)	49 THE MARSHALL MATHERS LP EMI/Island 1122922 (U)	Emmin (Dir/Dre/Emmin/Bear/The 45 King)
40	12		1 Epic 505552 (E)	50 JLO Epic 505552 (E)	Janet Lopez (Various)
41	26		1 Island/Island-UK CDU 26 (U)	51 YOU CAN'T LEAVE BEHIND Island/Island-UK CDU 26 (U)	U2 (U2/Various)
42	19		1 Blix Street/HOT 021005 (HOT)	52 TIME AFTER TIME Blix Street/HOT 021005 (HOT)	Evo Cassidy (Biendes/Williams/Drean/Various/Gardner)
43	2		1 Island/Island-UK CDU 26 (U)	53 MECHANICAL WONDER Island/Island-UK CDU 26 (U)	Colour Science (Heyes/Ocean/Colour Science)
44	4		1 Columbia 500002 (E)	54 LIVE IN NEW YORK CITY Columbia 500002 (E)	Blue Springsteen (Blue Springsteen/The E Street Band)
45	87		1 Interscope/Polydor 495822 (U)	55 2001 Interscope/Polydor 495822 (U)	Dios (Dios/DeMol/Mann)
46	7		1 Epic 496282 (E)	56 SIBOS VOL 1 Epic 496282 (E)	Sibos (Sibos/Various)
47	46		1 Columbia 494292 (E)	57 THE WRITINGS ON THE WALL NEW Columbia 494292 (E)	Beyoncé (Daly/Chapman/Various/Various)
48	53	1	7 Apple 529782 (E)	58 1 Apple 529782 (E)	The Beatles (Martin)
49	37		1 Parlophone 525982 (E)	59 ONE FIRE Parlophone 525982 (E)	One Fire (Baha/Finn/Froome)
50	NEW		1 Ultimate Dilemma UDCR016 (3MV/P)	60 SIMPLE THINGS Ultimate Dilemma UDCR016 (3MV/P)	Zero 7 (Zero 7)
51	4		1 Interscope/Polydor 495822 (U)	61 KNOW YOUR ENEMY Interscope/Polydor 495822 (U)	Manic Street Preachers (Manic Street Preachers/Pink/Pink)

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 GOLD 250,000 500,000 750,000 1,000,000
 ALL OTHERS ARE MADE UP OF UNITS OF 100,000, 200,000, 300,000, 400,000, 500,000, 600,000, 700,000, 800,000, 900,000, 1,000,000, 1,100,000, 1,200,000, 1,300,000, 1,400,000, 1,500,000, 1,600,000, 1,700,000, 1,800,000, 1,900,000, 2,000,000, 2,100,000, 2,200,000, 2,300,000, 2,400,000, 2,500,000, 2,600,000, 2,700,000, 2,800,000, 2,900,000, 3,000,000, 3,100,000, 3,200,000, 3,300,000, 3,400,000, 3,500,000, 3,600,000, 3,700,000, 3,800,000, 3,900,000, 4,000,000, 4,100,000, 4,200,000, 4,300,000, 4,400,000, 4,500,000, 4,600,000, 4,700,000, 4,800,000, 4,900,000, 5,000,000, 5,100,000, 5,200,000, 5,300,000, 5,400,000, 5,500,000, 5,600,000, 5,700,000, 5,800,000, 5,900,000, 6,000,000, 6,100,000, 6,200,000, 6,300,000, 6,400,000, 6,500,000, 6,600,000, 6,700,000, 6,800,000, 6,900,000, 7,000,000, 7,100,000, 7,200,000, 7,300,000, 7,400,000, 7,500,000, 7,600,000, 7,700,000, 7,800,000, 7,900,000, 8,000,000, 8,100,000, 8,200,000, 8,300,000, 8,400,000, 8,500,000, 8,600,000, 8,700,000, 8,800,000, 8,900,000, 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58,900,000, 59,000,000, 59,100,000, 59,200,00

5 MAY 2001

CHART COMMENTARY

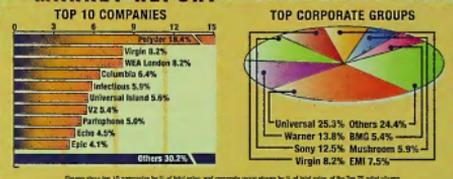
by ALAN JONES



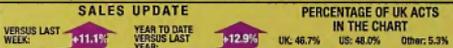
With previously released albums by the Stereophonics and Dido joining new albums by Ash, Feeder and Janet Jackson in a five way tussle, it was hard to predict which one would turn out to be number one this week. In the end sales of 32,300 led Feeder's *Echo Park* in fifth, while Dido finished fourth with 35,500, the Stereophonics placed third with 36,100 and Janet Jackson was runner-up with 36,900 signalling Ash's second number one with *Free All Angels* selling more than 39,900 copies.

The group last topped the chart in 1996 with *1917*, which achieved first week sales of more than 54,000 and went on to sell over 376,000 copies. However their follow-up and most recent album *No Clear Sounds* was a disappointment, selling less than 23,000 copies on its first week to peak at number seven and only 93,000 in total since its 1998 release. Ash, the Stereophonics and Feeder's presence in the top five is the

MARKET REPORT



Figures show top 10 companies by % of total sales and corporate groups share by % of total sales, of the Top 20 artist albums



first time that three British rock acts have been together in the top five this millennium. The biggest mover this week is **Roman**

Keating's Roman album which catapults 63-offer having his current hit single 'Lovin' Each Day' added. Cumulative sales of the

ALBUMS FACTFILE

Pitted against new albums by Ash and Feeder, Janet Jackson's *All For You* was always going to have a tough time to reach number one. In the end, although it managed to overtake Feeder and outsold Ash in the latter half of the week, *All For You* has to settle for number two debut after selling just short of 37,000 copies. *All For You* is Jackson's sixth straight Top 10 album and, although it failed to deliver her

second number one, it sold more copies last week than either her last album *Velvet Rope*, which opened with fewer than 19,000 sales in 1997 or Janet, which topped the chart in 1993 with 31,000 copies. *All For You* includes the controversial *Sex Of A Gun*, based on Carly Simon's *You're So Vain*, featuring Simon herself rapping and, incidentally, categorically denying that the song was about Mick Jagger.

album since its release nine months ago exceed 1,137,000 or 28 times the 40,000 copies Boyzone colleague Stephen Gately's *New Beginning* has sold since its release last July, although even Gately's sales dwarf those of another Boyzone member Mikee Graham, whose *Meet Me Halfway* album has apparently sold more than 1,000 copies in the fortnight since it was released.

Madonna four fever helped to whip up new enthusiasm for her music album which vaults 31-18 this week with sales jumping 68%. Fellow Warner Music star Faith Hill makes the Top 20 for the first time with her album *Breathe*, which jumps 24-19, eclipsing the number 21 peak it achieved when first released last June.

American metal act **Fear Factory** always chart in the 20s, and their new album *Immortal* is on exception debuting this week at number 24. It sold 9,000 copies last week - their highest first week sale.

COMPILATIONS

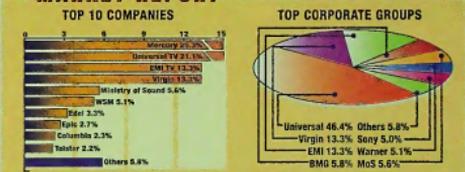
Since the compilation chart was introduced in 1989, no regular Now! album has spent fewer than three weeks at number one, although *Now! 38* was replaced at the summit after two weeks by the Diana - Princess Of Wales tribute album before returning for a further fortnight. Against this backdrop, although *Now! 48* sold more copies on its first week in the shops than any previous album in the series it looked like it might have to surrender its throne after just two weeks on top, with the soundtrack album *Bridget Jones's Diary* pushing it hard. In the end, *Now! 48* managed to hold on, with sales of 98,400 giving it a 6,000 majority. *Now! 48* has sold 551,000 copies in the last three weeks, and is, impressively, 150,000 ahead of the pace set by last year's equivalent.

Now! album - *Now! 45* - at the same stage of its life. *Now! 45* sold 72,000 copies on its third week.

Now! 48 seems likely to lose out to *Bridget Jones* next week. Its sales fell 36% last week, while its rival improved by 7%. The *Bridget Jones* album has sold more than 178,000 copies in a fortnight to become, already, the third biggest seller of the year, trailing only *Now! 48* and *The Chillout Session*, which sold a further 10,000 copies on its 12th straight week in the Top 10 to take its cumulative to 389,000.

With an unchanged top three, the highest new entry to the chart comes from Universal Music TV's *Disco Fever*, which debuts at number four with sales of more than 12,700 - an excellent performance for an album in an already overcrowded field.

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 20, and corporate groups share by % of total sales, of the Top 20 artist albums



INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	FREE ALL ANGELS	Ash	Intercos (IMPACT) (SMV/P)
2	NEW	ECHO PARK	Feeder	Echo (ECHO) (P)
3	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 10152X (SMV/P)
4	2	SINCE I LEFT YOU	Eva Cassidy	Blax Recordings XLCD 138 (V)
5	3	SONGBIRD	Eva Cassidy	Blax Recordings G21005 (P/OT)
6	NEW	SIMPLE THINGS	Zeni-7	Ultimate Disasters UNCD0216 (SMV/P)
7	NEW	VERTIGO	Groove Armada	Pepper US0332 (P)
8	4	THE HOUR OF BEWILDERBEAST	Badly Drawn Boy	XL Recordings TNLCD 133 (V)
9	7	PLAY	Moby	Mute CDSTUMM 172 (V)
10	8	BRAND NEW BOOTS & PANTIES	Blackheads	East Central One NEWBOOTS 203 (SMV/P)
11	6	TIME AFTER TIME	Eva Cassidy	Blax Sweet G21003 (P/OT)
12	5	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 10148X (SMV/P)
13	10	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LCOSTUM154 (V)
14	12	LUZ	JJ72	Lakota LAK CD0077 (SMV/P)
15	NEW	FLY MOUNTAIN	Goldfrapp	Mute COSTUM188 (V)
16	NEW	DOUBLE BILL	Bill Wyman's Rhythm Kings	Papillon BILTYCD015 (P)
17	19	HALFWAY BETWEEN THE OUTER AND THE STARS	Fatboy Slim	Skin Records SDCD (SMV/P)
18	20	THE OPTIMIST	Travis	Source SQUR CD023 (V)
19	14	BUENA VISTA SOCIAL CLUB	Ry Cooper	World Circuit WCD 165 (P)
20	11	WORD GETS AROUND	Stereophonics	V2 VVR 10003X (SMV/P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

TV	UK	Rank	Title	Artist	Label
1	1	1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMV/UNIVERSAL
2	1	2	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
3	1	3	BRIDGET JONES'S DIARY - OST	VARIOUS ARTISTS	MERCURY
4	1	4	NEW WOMAN 2001	VARIOUS ARTISTS	VIRGINE/EMI
5	1	5	THE NEW POPS CHART ALBUM	VARIOUS ARTISTS	VIRGINE/EMI
6	1	6	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMV/UNIVERSAL
7	1	7	I LOVE M&S	VARIOUS ARTISTS	VIRGINE/EMI
8	4	8	BREAKDOWN - VERY BEST OF FAHIOUC BANG	VARIOUS ARTISTS	EMG/TELSTAR TV
9	1	9	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMV/UNIVERSAL
10	1	10	PASSION	VARIOUS ARTISTS	WOLFGANG TV
11	1	11	NOW DANCE 2001 - PART 2	VARIOUS ARTISTS	VIRGINE/EMI
12	1	12	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
13	1	13	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
14	1	14	THE ANNUAL - SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
15	1	15	RELOADED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	1	16	BRIT AWARDS 2001 - ALBUM OF THE YEAR	VARIOUS ARTISTS	COLUMBIA
17	1	17	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
18	1	18	STEVE WRIGHT'S SUNDAY LOVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
19	1	19	DANCE MASTERS	VARIOUS ARTISTS	VIRGINE/EMI
20	1	20	PURE GARAGE TV	VARIOUS ARTISTS	WOM

© DN Last week's position appears after that from three weeks ago

5
may
2001

THE OFFICIAL CHARTS

singles



1 DON'T STOP MOVIN'

S Club 7

- | | | | | | | | | | |
|-----------------|-----------------|---------------------|------------------------|-----------------|----------------------|---------------------|-----------------------|----------------|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| SURVIVOR | EACH DAY | OUT OF REACH | GET UR FREAK ON | DREAM ON | LIQUID DREAMS | IT WASN'T ME | CLINT EASTWOOD | STAR 69 | |
| Destiny's Child | Ronan Keating | Gabrielle | Missy Elliott | Depeche Mode | O-Town | Shaggy feat. Rikrok | Gorillaz | Fatboy Slim | |
| Polydor | Polydor | Go Beat/Polydor | East West/Elektra | Mute | J/RCA | MCA/Universal | Parlophone | Skinet | |



11 WHAT TOOK YOU SO LONG?

Emma Bunton

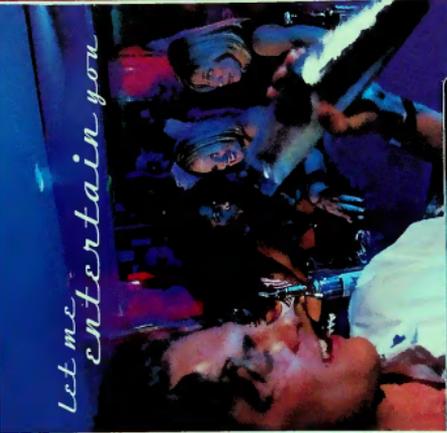
- | | | | | | | | | |
|-------------------------------|-------------------|--------------------|------------------|--------------------|--------------------|-----------------------------------|-------------------------|--------------------------------------|
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| WHAT TOOK YOU SO LONG? | GOOD SOULS | ALL FOR YOU | BUTTERFLY | KARMA HOTEL | WHOLE AGAIN | BETWEEN ANGELS AND INSECTS | TEENAGE DIRTYBAG | WHAT IT FEELS LIKE FOR A GIRL |
| Emma Bunton | Starsealior | Janet Jackson | Crazy Town | Spooks | Atomic Kitten | Papa Roach | Wheatus | Madonna |
| Virgin | Chrysalis | Virgin | Columbia | Artemis/Epic | Innocent | Polydor | Columbia | Maverick/Warner Bros |

music week



THE OFFICIAL UK CHARTS

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what's your sound?

5
may
2001

THE OFFICIAL CHARTS

albums



1 FREE ALL ANGELS

ASH

- | | | | | | | | | | |
|------------------------|--------------------|-----------------------------------------|-----------------|-------------------------|---------------|-----------------|-----------------|--------------------------------|----------------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| FREE ALL ANGELS | ALL FOR YOU | JUST ENOUGH EDUCATION TO PERFORM | NO ANGEL | ECHO PARK FEEDER | ROMAN | SONGBIRD | POPSTARS | THE ULTIMATE COLLECTION | HYBRID THEORY |
| Janet Jackson | Janet Jackson | Stereophonics V2 | Dido | Feeder | Ronan Keating | Eva Cassidy | Hear 'Say | Billy Joel | Linkin Park |
| Infectious | Virgin | Cheeky/Wrista | | | Polydor | | | | Warner Brothers |



- | | | | | | | | | |
|-----------------|-----------------|------------------------|---------------------|----------------------|--------------------------|-----------------------|----------------------|-----------------|
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| HOT SHOT | GORILLAZ | ONKA'S BIG MOKA | WHITE LADDER | NOT THAT KIND | SIGNIFICANT OTHER | A GIRL LIKE ME | MUSIC | BREATHE |
| Shaggy | Gorillaz | Moka | David Gray | Anastacia | Limp Bizkit | Emma Bunton | Madonna | Faith Hill |
| MCA/Universal | Parlophone | SZ | Int'l/East West | Epic | Interscope | Virgin | Maverick/Warner Bros | Warner Brothers |

1 **19** WHAT IT FEELS LIKE FOR A GIRL Meadoma Maveand/MangoBoys
 12 **20** PURE AND SIMPLE Hear'Say Polydor



19 **21** I'M LIKE A BIRD Nelly Furtado Dreamworks/Polydor
 13 **22** SNOOP DOGG Snoop Dogg Priority
 20 **23** CRAWLING Linkin Park Warner Brothers
 16 **24** UPTOWN GIRL Westlife RCA
 24 **25** THE WAY YOU LOVE ME Faith Hill WEA
 25 **26** SALSOU! NUGGET (IF U WANNA) M&S presents Girl Next Door firr
 17 **27** DAS GLOCKENSPIEL Schiller Data
 22 **28** RUN FOR COVER Sugababes London
 18 **29** BOW WOW (THAT'S MY NAME) Li Bow Wow So So Def/Columbia
 1 **30** CRY FOR HELP Shed Seven Artful



22 **31** LET LOVE BE YOUR ENERGY Robbie Williams Chrysalis
 1 **32** COMING HOME K'Warren Feat. Lee O Gal Beat
 29 **33** HAPPINESS Sound De-Zign Nulife/Arista
 1 **34** LOVE IS NOT A GAME J Majik Feat. Kathy Brown Defected
 21 **35** FUNNY BREAK (ONE IS ENOUGH) Orbital London
 1 **36** RED Elbow V2
 1 **37** I WANNA KNOW Joo Jive
 32 **38** RENDEZVOUS Craig David Wiltstar
 28 **39** HOW U LIKE BASS Norman Bass Substance
 34 **40** BEST FRIENDS FOREVER Tweekies BBC Music



compilations

- 1 **1** NOW THAT'S WHAT I CALL MUSIC! 48 7 **11** DJ LUCK & MC MEAT PRESENTS VOL II
 Universal TV
 2 BRIDGET JONES'S DIARY (OST) 9 **12** TRUE EUPHORIA
 Mercury
 3 THE ALBUM 6 **13** DIRTY DANCING (OST)
 Virgin/EMI
 4 DISCO FEVER 11 **14** TWICE AS NICE - SEXY AND STYLISH
 Universal TV
 5 SAVE THE LAST DANCE (OST) 12 **15** NEW WOMAN 2001
 Hollywood
 6 THE CLUBBER'S BIBLE II 13 **16** CREAM LIVE
 Warner/Spinnaker
 10 7 STREET VIBES 7 14 **17** WESTWOOD
 Telear TV/EMI
 4 8 THE ANNUAL - SPRING 2001 19 **18** THE BODYGUARD (OST)
 Ministry Of Sound
 9 THE CHILL OUT SESSION 15 **19** NOW DANCE 2001 PART 2
 Ministry Of Sound
 10 ALLY McBEAL - FOR ONCE IN MY LIFE 1 **20** MUSIC TO WATCH GIRLS BY - VOL 3
 Epic
 Columbia

A BREAK FROM THE INORM
 AVAILABLE NOW ON CD & DOUBLE VINYL

24 **19** BREATHE Faith Hill
 8 **20** SINCE I LEFT YOU Avalanches



13 **21** IN BLUE The Corrs Atlantic
 16 **22** PARACHUTES Coldplay Parlophone
 18 **23** INFEST Papa Roach Dreamworks/Polydor
 1 **24** DIGIMORTAL Fear Factory Roadrunner
 15 **25** I NEED YOU LeAnn Rimes Curb/London
 21 **26** CHOCOLATE STARSH AND THE HOT DOD Lump Sum Interscope/Polydor
 20 **27** THE JOSHUA TREE U2 Island/Universal
 26 **28** ONE TOUCH Sugababes London
 28 **29** WHOA NELLY Nelly Furtado Dreamworks/Polydor
 25 **30** RENAISSANCE Lionel Richie Mercury



27 **31** BORN TO DO IT Craig David Wiltstar
 29 **32** THE GREATEST HITS Texas Mercury
 22 **33** THIS IS WHERE I CAME IN Bee Gees Polydor
 19 **34** THE GIFT OF GAME Crazy Town Columbia
 32 **35** DISCOVERY Daft Punk Virgin
 35 **36** SING WHEN YOU'RE WINNING Robbie Williams Chrysalis
 34 **37** STEPTACULAR Steps EMI/Jive
 41 **38** CLAPTON CHRONICLES - THE BEST OF Eric Clapton Duck
 30 **39** THE MARSHALL MATHERS LP Eminem Interscope/Polydor
 42 **40** J.L.O Jennifer Lopez Epic



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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distribution)
1	1	THE VOICE	Russell Watson	Decca 4672512 (U)
2	4	AT HER VERY BEST	Nana Mouskouri	Philips 466260 (U)
3	2	ETERNAL LIGHT - MUSIC OF INNER PEACE	Prory Of The Resurrection	Deutsche Grammophon 471292 (U)
4	4	AURORA	Caritas	Warner Classics 85783712 (TEN)
5	5	PAVARTI/DOMINGO/CARRERAS	Pavarotti/Domingo/Carreras	Emporio EMTR3202 (DISC)
6	NEW	PAVARTI/DOMINGO/PIRANTAS QUINTET	Maggioli Quatros/Quintet	Naxos 855300 (S)
7	7	VERDI	Andrea Bocelli	Philips 464000 (U)
8	9	SACRED ARIAS	Andrea Bocelli	Philips 462992 (U)
9	3	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CDMS5302 (E)
10	8	BEST LOVED HYMNS	King's College Choir/Deshay	EMI Classics CDMS5302 (E)
11	14	LESLEY GARRETT	Lesley Garrett	BBQ/BMG Centre 75655132 (BMG)
12	6	VAUGHAN WILLIAMS: BUTTERWORTH	Hickox/London Symphony Orchestra	Chandos CHAN992 (CND)
13	20	I WILL WAIT FOR YOU	Lesley Garrett	BBQ/BMG Centre 75655132 (BMG)
14	11	PIECES IN A MODERN STYLE	William Orbit	WEA 2042857 (TEN)
15	11	WE'LL KEEP A WELCOME	Byrn Terfel	Deutsche Grammophon 463502 (U)
16	18	FAURE: REQUIEM/LES ET MILISANDE	Jan Peumert/David Zinman	Philips 466702 (U)
17	10	CELEBRATION	Julian Lloyd Webber	Rca Red Seal 742181122 (BMG)
18	17	THE CELTIC TENDERS	Celtic Tenors	EMI Classics CDMS5302 (E)
19	19	GIFT COLLECTION	Silver Tearce	Silver Tearce SILVAD301 (XO)
20	25	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SC 6957 (TEN)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distribution)
1	NEW	DOUBLE BILL	Bill Wyman's Rhythm Kings	Papillon BTVLYCD05 (P)
2	1	KING OF BLUE	Mike Davis	Columbia CR 6605 (US)
3	NEW	ALONG FOR THE RIDE	John Mayall & Friends	Engle EAGC0150 (JMW/BMG)
4	2	TOURIST	St Germain	Blue Note 320212 (E)
5	5	RYDING WITH THE KING	BB King & Eric Clapton	Reprise 58024122 (TEN)
6	4	INSPIRATION INFORMATION	Shuggie Dex	Lava Red CR 2322 (E)
7	3	SKETCHES OF SPAIN	Mina Dancs	Legacy 036524 (TEN)
8	6	BACK TO THE BLUES	Gary Moore	Sanctuary SANCD 072 (P)
9	8	BLUES BELIEVERS	Various	Emporio EMTR020 (DISC)
10	NEW	MISUNDERSTOOD	Nina Simone	Recall ZCD SMC0229 (P)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	SURVIVOR	Destiny's Child	Columbia 6711722 (TEN)
2	2	GET UR FREAK ON	Missy Elliott	East West/Elektra E 72062 (TEN)
3	3	OUT OF REACH	Gabriel	Gal Beats/Polygram (U)
4	5	ALL FOR YOU	Janel Jackson	Jive VST180 (E)
5	4	IT WASN'T ME	Shaggy feat. Rickie	MCA/Oh-la-lady 158622 (U)
6	NEW	KARMA HOTEL	Spooks	AmeriPop/Epic 670912 (TEN)
7	7	SWAP HOOD	Snopp Dogg	Priority PTYCD 134 (E)
8	NEW	YMANINA KNOW	Ja Rule	Jive 625192 (P)
9	9	LOW WOW (THAT'S MY NAME)	Lo-Joe Wow	So So Def/Def Jam 670882 (TEN)
10	10	REZOVIOUS	Craig David	Wilderstar CDM16 36 (BMG)
11	8	STRAIGHT UP	Charli' Marie	MCA/In-I-sland MCD2 4050 (U)
12	3	OOCHIE WALLY	QB Finest feat. Nas & Borebeats	Columbia 671082 (TEN)
13	NEW	NAME	Maiya Angelin	Black Kat BKAT001 (TEN)
14	NEW	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL1219 (U)
15	11	GET TO HEAVEN	Common feat. Macy Gray	MCA/In-I-sland MCD2 40246 (U)
16	12	SHIT ON YOU	D12	Interscope/Polygram 479492 (U)
17	15	THINK ABOUT ME	Artful Dodger feat. Michelle Escoffery	Big Red 304 (TEN)
18	13	MS JACKSON	Outkast	LaFace/Arista 742183822 (BMG)
19	14	STILL BELOVIN' YOU	Damage	Costume CD04 0616 (TEN)
20	16	X	Xzibit	Epic 670912 (TEN)
21	17	THE STORM IS OVER NOW	R Kelly	Jive 625192 (P)
22	NEW	IT AIN'T NOTHING LIKE	Ba & Christian	3/17 K109000 (U)
23	22	DANCE WITH ME	Deborah Morgan	Atlantic AT 08092 (TEN)
24	18	COULD'T BE	Jay-Z	Warner Brothers WBSXCD (TEN)
25	19	HE LOVES U NOT	Dream	Puff Daddy/Arista 742182542 (BMG)
26	21	THE NEXT EPISODE	Dr. Dre feat. Snopp Dogg	Interscope/Polygram 479492 (U)
27	24	STAN	Eminem	Interscope/Polygram 100 5740 (U)
28	20	STUTTER	Jive feat. Mykahl	Jive 625192 (P)
29	25	DARLIN'	Bo Diddley feat. James Williams	Defected DFD 3025 (S/MV)
30	23	BETWEEN ME & YOU	Ja Rule feat. Christian Mike	Def Jam 572482 (U)

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TVW Titles

Label Cat No

1	2	EMINEM: E	Universal Video 331343
2	1	WESTUSE: Uptown Girl	RCA 742185403
3	3	WESTUSE: Coast To Coast	RCA 742185159
4	4	VARIOUS: Hip Hop Concert Up To Smoke	Empi Video 2815 (S)
5	5	BRUCE SPRINGSTEEN: Concerto Video Anthology 1978 - 2000	Empi Video 2815 (S)
6	NEW	ROMAN KEATING: Live At The Alhamb Hall	VAL 416523
7	6	STEPS: Live At Wembley	Jive 622035
8	11	VARIOUS: Death Row	Nisan! JV 10331
9	5	BRIETNEY SPEARS: In The Zone	Jive 622035 (S)
10	6	RAGE AGAINST THE MACHINE: The Battle Of Mexico City	SMV 30132

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distribution)
1	1	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD33 (BMG)
2	2	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467992 (U)
3	4	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 471322 (U)
4	3	CROUCHING TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical SK8942 (TEN)
5	5	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 75655132 (BMG)
6	6	THE CLASSICAL ALBUM 2001	Various	EMJ/Nonesuch CDCC2 (E)
7	7	GLAD TO BE HERE	Various	Classic FM CFMCD33 (BMG)
8	8	UPLOFT CLASSICS	Rachel Portman	Sony Classical SK8942 (TEN)
9	9	CRUCIFY (OST)	Various	Emporio EMTR3201 (DISC)
10	8	BEST CLASSICAL ALBUM OF THE MILLENIUM...EVEN	Various	Virgin/EMI VTDCCD 208 (E)
11	12	HANNAH (OST)	Hans Zimmer	Decca 467992 (U)
12	16	ULTIMATE CLASSICAL COLLECTION	Various	EMI COTES0001 (EUK)
13	15	RELIVING CLASSICS	Various	Cranios MDCD006 (EUK)
14	13	A SOPRANO & TENOR AT THE MOVIES	Lesley Garrett/Tito Beltran	Silver Tearce SILVAD301 (XO)
15	11	THE CLASSICS	Various	Classical FM CFMCD33 (BMG)
16	14	100 OPERA CLASSICS	Various	Pulse PXC0560K (P)
17	17	VIOLIN ADAGIOS	Various	Decca 467992 (U)
18	18	RELAX...	Various	Classic FM CFMCD33 (BMG)
19	20	MASSIVE CLASSICS	Various	Decca 467002 (U)
20	19	MUST RELAXING CLASSICAL ALBUM...EVEN	Various	Virgin/EMI VTDCCD 155 (E)

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	1	HYBRID THEORY	Linkin Park	Warner Brothers 836247592 (TEN)
2	NEW	DIGIMORTAL	Fear Factory	Roadrunner RR 6605 (US)
3	2	INFEST	Papa Roach	Warner/BMG 8295222 (U)
4	4	PARACHUTES	Chilpan	Polygram 627182 (E)
5	3	MIDDLECLASSPARTY AND THE HOT DOG...	Limp Bizkit	Interscope 485782 (E)
6	6	WHEATUS	Wheatus	Columbia 469052 (TEN)
7	NEW	NEVERMIND	Nirvana	Geffen/Polygram DGCD 2424 (U)
8	5	MUTTER	Rammstein	Universal 549832 (U)
9	NEW	FINELINE	My Vitrol	Infectious INFECT 96300 (JMW/P)
10	NEW	CONSPIRACY OF THE	The Offspring	Columbia 468481 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	NEW	LOVE IS NOT A GAME	J Majik feat. Kathy Brown	Defected DFECT 31R (JMW/TEN)
2	NEW	STAR 8	Fabryzz	Skinat SKINT 64 (JMW/P)
3	1	GET UR FREAK ON	Missy Elliott	East West/Elektra E 72067 (TEN)
4	4	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL1219 (U)
5	2	DAS GLOESPIENL	Schiller	Data Data 227 (JMW/TEN)
6	6	SHOOP DOGG	Snopp Dogg	Priority PTYCD 134 (E)
7	NEW	NEEDLE DAMAGE	DJ Dan	Mr F 298 (P)
8	16	SALSOLD NUGGET (IF U WANNA)	M&S presents Girl Next Door	London 13X95 (TEN)
9	3	FUNNY BREAK (ONE IS ENOUGH)	Orbital	Substance SUBS 101 (JMW/TEN)
10	4	HOW U LIKE BASS	Norman Bass	warnersap WSMMP04 (S)
11	9	THWICE AS NICE - SEXY & STYLISH VOL 3	X Shara America As Nice	Gal Beats/Polygram 608X (U)
12	12	CONING HOME	Shaw Thomas	Trip/Trip Trax TTRAX 0728 (U)
13	NEW	MASSIVE POWER	Sound De-zign	NuLife/Arista 742184041 (BMG)
14	12	HAPPINESS	Additional 12AD070 (U)	
15	NEW	JANERO	Remarc	MO100ST04 (ESD)
16	19	TNT	Mark Ryder	Releentless RELENT 97X (JMW/TEN)
17	15	JOY	Jan Johnston	Perfecta PERFECTA (JMW/P)
18	10	FLESH	Architects	Gal Beats/Polygram 608X (U)
19	NEW	SNOW ME THE MONEY	Genies Cru	Incoactive CENT 177 (JMW/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	SINCE I LET YOU GO	Avanchazes	XL Recordings XLLP 138XCD 138 (U)
2	2	THE NEW THINGS	Zero 7	Ultimate Dilemma - Ultimate Dilemma (U)
3	NEW	ALL FOR YOU	Janel Jackson	Virgin - CD0295 (E)
4	5	MARS/VENUS	Kiffire Brown	Arista - 742184932 (BMG)
5	NEW	1	Various	Moving Shadow - ASHAD091122 (SRO)
6	9	THWICE AS NICE - SEXY AND STYLISH	Various	warnersap - WSMCD034 (TEN)
7	4	UNTIL THE END OF THE	J.Pac	Interscope/Polygram - 490842 (U)
8	10	SNOW ME THE MONEY	Jan Johnston	WEA 836247521/386XCD 14622 (TEN)
9	6	PART III	Jahelme	Gal Beats/Polygram 608X (U)
10	NEW	BACK TO MINE - EVERYTHING BUT THE GIRL	Various	Puff Daddy/Arista - 742182142 (BMG)

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MUSIC VIDEO

11	10	ROBBIE WILLIAMS: Rock DJ	Chrysalis 453273
12	12	SAVAGE GARDEN: Sanctuary & Cannaballs	SMV/Columbia 541702
13	13	THE CORBS: Live At Lansdowne Road	Warner Music Vision 62351102
14	17	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Universal Video 010883
15	18	MADONNA: In Bed With Madonna	Video Collection M42129P
16	15	WESTUSE: The Story	SMV Video 742170453
17	6	METALLICA: Conning Shains	PolyGram Video 40176143
18	NEW	ROBBIE WILLIAMS: Where Eyes Dare	Chrysalis 4524309
19	20	TINA TURNER: Hur Hur Hur	Empi Video ER161

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21 APRIL 2001

CHART COMMENTARY

by ALAN JONES

AIRPLAY FACTSHEET

● Missy Elliott's **Get Ur Freak On** spends a second week as the most-played track on Radio One, and jumps 25-19 on the overall airplay chart. Radio One provided 73.2% of its audience last week, an unusually high percentage for a Top 20 record.
● Toplander's **Dancing in the Moonlight** increased its plays last week, although by only one,

to 819. It slips 21-24 on the Top 50, while it has resided for 31 weeks. Toplander's follow-up, **Only For A While**, slips out of the Top 50 after just four weeks, sliding 43-82.
● Dina Carroll's **Someone Like You** enters the chart at number 83, with every one of its 11 plays and its entire 10.75m audience provided by Radio Two.

AT A GLANCE WEEKLY MARKET SHARES



After just one week atop the airplay chart, Janet Jackson's **All For You** is dethroned, losing its title to Survivor by **Destiny's Child**, which expanded its audience by an impressive 26%, to nearly 85m last week and jumps 4-1 as a result. It's Destiny's Child's first airplay number one. Independent Women managed a slightly higher audience (86.98m) last December but peaked at number two, unable to match the 100m plus audiences turned in Craig David's **Walking Away**. Following in Survivor's slipstream, Ronan Keating's **Love's** Each Day makes a similarly sprightly 5-2 leap after improving its audience by 23%. The big gains made by Destiny's Child and Keating mean that although Emma Bunton's **What Took You So Long** had its biggest audience last week (77m, an increase of 5.5%) it slips 2-3. And Janet Jackson's 5.5m is the first of four come about despite a small (2%) slip in its

audience and a best ever total of 2,142 plays, an improvement of 49 over the previous week.
● **S Club 7** have released seven singles so far, each of which has debuted in the top five and peaked in the top three. Despite this consistency no single from the album has ever been in the Top 10 of the airplay chart the week of its release. They do reach a new high this week, however, with their new single **Don't Stop Movin'** jumping 16-12 on the airplay chart while making its number one debut on the sales chart. Their previous highest airplay placing at this stage came last December when Never Had A Dream Come True jumped 38-22 while entering the sales chart at number one. Radio One has never been a big supporter of S Club 7 but played Never Had A Dream Come True 11 times that week. It continues to improve its exposure of the group, airing **Don't Stop Movin'** 19 times

last week. And sister station Radio Two has just discovered the track too, playing it three times.
Last week's highest new entry, Electric Avenue by Edgy Grant also has the honours for biggest increase in plays and biggest increase in audience. Although its 33-20 move this week seems more modest, it is accompanied by even bigger improvements in airplay, with its plays up from 156 to 629 (a 303% expansion), while its audience balloons from 22.14m to 35.66m, a 61% improvement.
Meanwhile, the highest new entry this week is **Thank You Dido**, with big records dent the support given to previous singles by the same artist when they enter the airplay chart but **Thank You** deals a body blow to two. Soaring 60-29, it swats aside Eminem's version of **Thank You**, which slides from 62 to a position outside the Top 100. Dido's own

debut solo hit **Here With Me** fares no better, plunging 15-40 as radio switches its attention to **Thank You**.
Another artist who has two records in the chart with one drawing the strength of the other is **Shaggy**. His new hit **Angel** nearly took the highest new entry title itself, surging 70-31 just behind Dido. Its score of 734 plays and audience of more than 25m is undoubtedly had an adverse effect on it. Wasn't Me which shed over 200 plays and slips 3-6 this week ending a nine week stay in the top five.
The only new entry to the Top 10 this week comes from Jennifer Lopez, whose **Play** is seen as a command by radio which aired it 1,887 times last week, earning it a 4-5 jump. One of its most impressive gains was at Radio One, where it improved from 21 plays to 33, the latter figure making it the third most-played track on the station.

MTV THE BOX STUDENT TOP 10

Rank	Title Artist	Label
1	SURVIVOR Destiny's Child	Columbia
2	CLINT EASTWOOD Gorillaz	Parlophone
3	DON'T STOP MOVIN' S Club 7	Polydor
4	BUTTERFLY Crazy Town	Columbia
5	STAR 88 Jennifer Lopez	Epic
6	GET UR FREAK ON Missy Elliott	East West/Elektra
7	WHAT TOOK YOU SO LONG Emma Bunton	Virgin
8	ALL FOR YOU Janet Jackson	Virgin
9	LET LOVE BE YOUR ENERGY Robbie Williams	Chrysalis
10	SALSO, NUGGET IF YOU WANNA M35 Presents Gil Neri Duo	It's

Rank	Title Artist	Label
1	IT'S RAINING MEN Geri Halliwell	EMI
2	LIQUID DREAMS O-Town	RCA
3	DON'T STOP MOVIN' S Club 7	Polydor
4	UPTOWN GIRL Westlife	RCA
5	IT WASN'T ME Shaggy feat. Ricko	Universal
6	HERE AND NOW Steps	Ebal/Isle
7	CRAWLIN' Linkin Park	Warner Bros
8	TO DIE FOR Linkin Park	Virgin
9	ALL RISE Blue	Polydor
10	PURE AND SIMPLE Hear'Say	Polydor

Rank	Title Artist	Label
1	BURN BABY BURN Ash	Interscope
2	GOOD SOULS Staind	Chrysalis
3	CLINT EASTWOOD Gorillaz	Parlophone
4	AERODYNAMIC Duff Punk	Virgin
5	STAR 88 Fatboy Slim	Skint
6	KARMA HOTEL Spooks	Epic
7	BUTTERFLY Crazy Town	Columbia
8	CRACKED ACTORS For Fighters	RCA
9	NEOWRMI Muse	Mushroom
10	BOY WITH A FEATHER Jason Downs feat. Milk	Pepper

Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK Performance: **Don't Stop Movin'** S Club 7; **You Turn Me On** Morris; **Kissin' All For You** Janet Jackson; **White Boy With A Feather** Jason Downs feat. Milk
Final line up 28/4/2001

RADIO ONE PLAYLISTS

A-LIST Clint Eastwood (Ed Case Mix) Gorillaz; **Butterfly** Crazy Town; **Salsoul Nugget** (If You Wanna) M35 Presents Gil Neri Duo; **Survivor** Destiny's Child; **Get Ur Freak On** Missy Elliott; **All For You** Janet Jackson; **Let Love Be Your Energy** Robbie Williams; **Run For Cover** Substables; **Karma Hotel** Spooks; **Be Amused** Fatboy Slim; **City Girlz** Eve; **Play Jennifer Lopez**; **Cold As Ice** Linkin Park; **Splitting In** Linkin Park; **Whit Me Nelly** feat. City Girlz; **Good Souls** Staind; **Electric Avenue** (Vicious Remix) Edgy; **So Fresh So Clean** Outkast; **Thank You** Dido; **Grant**; **Electric**

B-LIST **What Took You So Long?** Emma Bunton; **Out For Me** Robbie Williams; **Each Day** Ronan Keating; **White Boy With A Feather** Jason Downs feat. Milk; **Star 88** Fatboy Slim; **Between Angels And Insects** Papa Roach; **Don't Stop Movin'** S Club 7; **Days Go By** Dirty Brakes; **Stange World** Push; **Underdog** (Save Me) Turin Brakes; **You Don't See The Signs** Mark & Mastic; **Do Us**

MTV UK Playlist: **Days Go By** Dirty Brakes; **One Fatllness**; **Days Go By** Dirty Brakes; **Electric Avenue** Edgy; **Angel** Shaggy; **Never Ending** Boris Dlugosz feat. Róisín; **No More 3LW**; **Mad About You** Hooverphonic; **Be Amused** Morris; **Bionic King** Adam

Pop single of the week: **It's Raining Men** Geri Halliwell

Pop albums of the week: **The Alligator** Orbis; **Survivor** Destiny's Child

THE PEPS CHART

Performance: **Don't Stop Movin'** S Club 7; **It's Raining Men** Geri Halliwell; **Up Missy Finger** O-Town & Neutrons; **Who's That Girl?** Eve
Package: **Don Spray** Matic; **Street Preachers** **Peckham**; **Nelly**
Final line up 24/4/2001

RADIO TWO PLAYLISTS

A-LIST **What Took You So Long?** Emma Bunton; **Out For Me** Robbie Williams; **The Way You Love Me** Faith Hill; **Lonely** Clay Aiken; **Scandal** Infection Of Love REM.; **I Hope You Danced** Lee Ann Womack; **All I Want** REM.; **Don't Come Around Here No More** Ricki Lee Cori; **Hey**

B-LIST **Everything You Stay** Deacon Blue; **Underdog** (Save Me) Turin Brakes; **Mad About You** Hooverphonic; **Wanted** Ni Karstow; **What It Feels Like** For A Girl; **Madness**; **I Am A Bama** Stand For It; **Excerpt**; **No Dream Impossible** Linkin; **SB8L On Your Side** BSMak; **Someone Like You** Dina Carroll; **Could Be A Whole**

CAPITAL RADIO Playlist: **Days Go By** Dirty Brakes; **One Fatllness**; **Days Go By** Dirty Brakes; **Electric Avenue** Edgy; **Angel** Shaggy; **Never Ending** Boris Dlugosz feat. Róisín; **No More 3LW**; **Mad About You** Hooverphonic; **Be Amused** Morris; **Bionic King** Adam

Pop single of the week: **It's Raining Men** Geri Halliwell

Pop albums of the week: **The Alligator** Orbis; **Survivor** Destiny's Child

POPWORLD Videos/Interviews/Performances: **Spot**; **Ultra**; **Wookle**
Final line up 6/5/2001

TOTOP Performance: **Don't Stop Movin'** S Club 7; **Survivor** Destiny's Child; **Out For Me** Robbie Williams; **Dreams** Depeche Mode
Choice Fatboy Slim; **Karma Hotel** Spooks; **Between Angels And Insects** Papa Roach
Draft line up 4/5/2001

RADIO TWO PLAYLISTS

A-LIST **What Took You So Long?** Emma Bunton; **Out For Me** Robbie Williams; **The Way You Love Me** Faith Hill; **Lonely** Clay Aiken; **Scandal** Infection Of Love REM.; **I Hope You Danced** Lee Ann Womack; **All I Want** REM.; **Don't Come Around Here No More** Ricki Lee Cori; **Hey**

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VIRGIN RADIO Playlist: **Days Go By** Dirty Brakes; **One Fatllness**; **Days Go By** Dirty Brakes; **Electric Avenue** Edgy; **Angel** Shaggy; **Never Ending** Boris Dlugosz feat. Róisín; **No More 3LW**; **Mad About You** Hooverphonic; **Be Amused** Morris; **Bionic King** Adam

Pop single of the week: **It's Raining Men** Geri Halliwell

Pop albums of the week: **The Alligator** Orbis; **Survivor** Destiny's Child

T4 SUNDAY 14 Celebrates South Africa 2001
- Interview: **Remi**; **The Corrs**; **Atomic Kitten**; **Lisa Rinna**; **Me! 8**

T4 MORNINGS 14 Interview: **Remi**

R2 playlists for week beginning 30/4/2001
* Denotes additions

GALAXY Playlist: **Days Go By** Dirty Brakes; **One Fatllness**; **Days Go By** Dirty Brakes; **Electric Avenue** Edgy; **Angel** Shaggy; **Never Ending** Boris Dlugosz feat. Róisín; **No More 3LW**; **Mad About You** Hooverphonic; **Be Amused** Morris; **Bionic King** Adam

Pop single of the week: **It's Raining Men** Geri Halliwell

Pop albums of the week: **The Alligator** Orbis; **Survivor** Destiny's Child

5 MAY 2001

No. 1
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music control

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RADIO ONE

100% RADIO 1
17.7 Weeks

SURVIVOR		Destiny's Child		Columbia		2385	+20	84.97	+26
1	LOVIN' EACH DAY	Roman Keating	Polydor	2145	+19	61.89	+23		
2	WHAT TOOK YOU SO LONG?	Emma Bunton	Virgin	2197	+1	77.02	-6		
3	ALL FOR YOU	Janet Jackson	Virgin	2142	+2	73.74	-2		
4	PLAY	Jennifer Lopez	Epic	1887	+25	66.80	+52		
5	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Uni-Island	1955	-11	65.08	-7		
6	WHAT IT FEELS LIKE FOR A GIRL	Madonna	Maverick/Warner Bros	2039	-6	64.93	-5		
7	CLINT EASTWOOD	Gonzalez	Parlophone	1441	-4	63.17	+3		
8	I'M LIKE A BIRD	Nelly Furtado	Dreamworks/Polydor	1515	-15	62.30	-3		
9	SALSOU NUGGET (IF YOU WANNA)	M&S Presents The Girl Next Door	ffrr	1496	-10	61.92	-5		
10	OUT OF REACH	Gabriele	Go Beat/Polydor	1777	+15	61.33	+2		
11	DON'T STOP MOVIN'	S Club 7	Polydor	1984	+33	61.15	+62		
12	BUTTERFLY	Crazy Town	Columbia	1132	-1	54.91	-1		
13	LET LOVE BE YOUR ENERGY	Robbie Williams	Chrysalis	1597	-7	54.60	-9		
14	RENDEZVOUS	Craig David	Widstar	1221	-28	44.85	-14		
15	WHOLE AGAIN	Atomic Kitten	Innocent	1586	+2	40.45	+12		
16	IMITATION OF LIFE	REM	WEA	772	+44	39.38	+23		
17	RUN FOR COVER	Supababies	London	1029	-8	37.07	-2		
18	GET UR FREAK ON	Missy Elliott	East West/Elektra	556	+41	36.02	+23		
19	ELECTRIC AVENUE	Eddy Grant	East West	629	+203	35.67	+61		
20	BEL AMOUR	Bel Amour	Credence	745	+73	35.23	+67		

BIGGEST INCREASE IN PLAYS
— HIGHEST TOP 50 CLIMBER —
— MOST ADDED —

22	SING	Travis	Independents	629	+334	33.80	+65
23	IT'S RAINING MEN	Geri Halliwell	EMI	1178	+30	33.18	+36
24	MIS JACKSON	Dukak	LaFace/Arista	880	-4	31.97	-4
25	DANCING IN THE MOONLIGHT	Toploader	SZ	819	n/c	31.72	-4
26	GIVE ME A REASON	The Corrs	103/Lava/Atlantic	1068	-18	30.69	-3
27	THE WAY YOU LOVE ME	Faith Hill	Warner Bros	1003	-6	29.59	-7
28	TEENAGE DIRTBAG	Wheaties	Columbia	686	-19	29.14	-15
29	I THANK YOU	Dido	Cheeky/Arista	971	+105	28.66	+10
30	COLD AS ICE	Mop	Epic	205	+44	27.57	+50
31	ANGEL	Shaggy feat. Rayvon	MCA	734	+151	25.89	+103
32	WHO'S THAT GIRL?	Eve	Interscope/Polydor	490	+30	25.88	+3
33	LADY (HERE WE TONIGHT)	Modjo	Sound Of Barclay/Polydor	598	+5	22.25	+12
34	MR WRITER	Steeponics	V2	316	-84	22.21	-31
35	KARMA HOTEL	Spooks	Epic	571	+44	21.43	+7
36	PURE AND SIMPLE	Hear'Say	Polydor	1099	-18	21.40	-32
37	FM OUTTA LOU	Anastacia	Epic	700	+7	21.36	+14
38	CHILLIN'	Sound Of Barclay/Polydor	1048	-19	21.30	-28	
39	REQUEST LINE	Black Eyed Peas feat. Macy Gray	Interscope/Polydor	862	+9	21.11	+11
40	HERE WITH ME	Dido	Cheeky/Arista	796	-49	20.67	-109
41	I WANNA BE U	Chocolate Puma	Cream	707	-27	20.23	-36
42	GROOVEJET (IF THIS AINT LOVE)	Spiller	Positiva	659	+2	20.14	+1
43	RIDE WITH ME	Nelly	Island	492	+53	19.66	+40
44	DAS GLOCKENSPIEL	Schiller	Data/Ministry Of Sound	246	n/c	19.60	-13
45	ROCK DJ	Robbie Williams	Chrysalis	437	-18	19.48	-57
46	AMERICAN DREAM	Jakarta	Ruffin	308	-10	19.12	-3
47	CAN I GIFT THE MOONLIGHT	Leann Rimes	Curly/London	565	+1	18.80	+19
48	TOUCH ME	Rui Da Silva feat. Cassandra	Kismet/Arista	493	-5	18.71	-10

BIGGEST INCREASE IN AUDIENCE

49	ALL I WANT	Reef	SZ	221	+81	18.44	+242
50	WALKING AWAY	Craig David	Widstar	589	+11	18.26	+15

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TOP 10 GROWERS		TOP 10 MOST ADDED		TOP 10 PRE-RELEASE	
Pos.	This Week Last Week	Pos.	This Week Last Week	Pos.	This Week Last Week
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10

© Music Control UK. Chart shows tracks having greatest increase in plays
© Music Control UK. Chart shows tracks having greatest number of station adds
© Music Control UK. Chart shows tracks having greatest number of station adds

1	GET UR FREAK ON	Missy Elliott (East West/Elektra)	26763	31	36
2	SURVIVOR	Destiny's Child (Columbia)	27941	31	34
3	PLAY	Jennifer Lopez (Epic)	27717	31	33
4	COLD AS ICE	Mop (Epic)	26121	24	33
5	CLINT EASTWOOD	Gonzalez (Parlophone)	26116	32	32
6	SALSOU NUGGET	M&S Pres The Girl Next Door (ffrr)	25119	32	31
7	BUTTERFLY	Crazy Town (Columbia)	25441	30	28
8	ELECTRIC AVENUE	Eddy Grant (East West)	23881	13	25
9	IT WASN'T ME	Shaggy feat. Rikrok (MCA/Uni-Island)	20114	25	24
10	RENDEZVOUS	Craig David (Widstar)	19624	22	24
11	ALL FOR YOU	Janet Jackson (Virgin)	18964	29	23
12	LET LOVE BE YOUR ENERGY	Robbie Williams (Chrysalis)	18629	23	23
13	RUN FOR COVER	Supababies (London)	18541	22	23
14	BEL AMOUR	Bel Amour (Credence)	17951	22	22
15	SO FRESH, SO CLEAN	Deba (LaFace/Arista)	17193	19	22
16	DAS GLOCKENSPIEL	Schiller (Data/Ministry Of Sound)	16194	25	21
17	IT LIKE A BIRD	Nelly Furtado (Dreamworks/Polydor)	16123	20	21
18	MR WRITER	Steeponics (V2)	16121	20	20
19	SING	Travis (Independents)	14183	13	20
20	WHAT IT FEELS LIKE	Madonna (Maverick/Warner Bros)	13624	17	19
21	DON'T STOP MOVIN'	S Club 7 (Polydor)	13262	12	19
22	KARMA HOTEL	Spooks (Epic)	11652	20	19
23	STAR 69	Fabrizio (Sire)	11259	17	19
24	WHO'S THAT GIRL?	Eve (Interscope/Polydor)	10472	22	19
25	LOVIN' EACH DAY	Janet Jackson (A&M)	10266	14	19
26	DON'T PANIC	Coldplay (Parlophone)	12362	18	18
27	ROMED	Insomnium (Jaxx Records)	12746	16	18
28	BETWEEN ANGELS AND INSECTS	Pop Soul (Frontiers/Universal)	12091	13	16
29	SPITTING IN THE WIND	Ball Brothers (Chrysalis)	12419	9	16
30	GOOD SOULS	Stansell (Tape)	11104	11	16
31	RIDE WITH ME	Nelly (Island)	13216	13	16

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ILR

TOP 10 GROWERS		TOP 10 MOST ADDED		TOP 10 PRE-RELEASE	
Pos.	This Week Last Week	Pos.	This Week Last Week	Pos.	This Week Last Week
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10

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MASTERING THE CHANGES AS NEW FORMATS STREAM IN

The remastering sector, having enjoyed a boom-time during the Eighties CD explosion, is now perfectly placed to exploit the imminent arrival of some hotly-tipped new audio formats and the ongoing strength of back catalogue. Phil Ward reports

At a time when albums of decades-old hits and even out-takes can generate millions of sales, interest in back catalogue is at an all-time high, and copyright owners have never been more aggressive-conscious.

More than a fifth of last year's Top 100 albums were retrospective collections, including the Beatles' 1 at number one. Catalogue's position as the foundation of today's music business, combined with the imminent arrival of some hotly-tipped new audio formats, means that the remastering business — never exactly an ailing section of the market — could be in for another boom period.

The battle brewing at the moment is between DVD-Audio and Super Audio CD (SACD), both of which offer a significant step up from CD-quality sound. Radiohead's Thom Yorke may believe illegal file-sharing is karmic retribution for the music industry's success in selling fans' vinyl record collections back to them on CD, but that is unlikely to stop the process happening all over again.

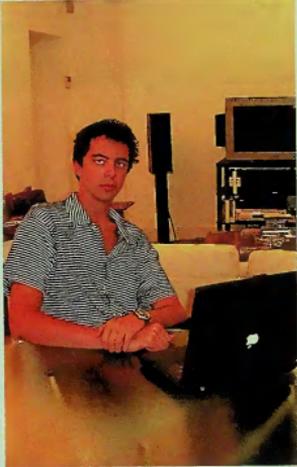
Rowan Laxton at Alchemy Mastering is in no doubt that remastering, like income tax, is one of life's few perennials. "All the mastering companies made a killing when vinyl was overtaken by CD in the Eighties," he says. "And as the predominant format changes again, extra revenue is to be had from remastering again — be it direct stream digital (DSD), the high-resolution storage process employed by SACD) or DVD."

Even though these new formats and techniques will take some time to filter through to the consumer market at large, they are already having an impact on the mastering process.

"For the past two years I've been remastering everything at 17.6kHz," says Simon Heyworth of the Sanctuary Group's Chop Em Out mastering division. "He points out that, although such high digital resolution is still way beyond any consumer format, assets are at least assured a higher future. "It can be cascaded down to 44.1kHz for CD, but in the meantime I have a digital archive at a decent resolution," he says. "Now there is also the DSD format, which takes it to 2.8MHz, which solves all the problems of trying to make things sound like the original tapes."

Heyworth believes that this breakthrough amounts to nothing less than the final retrieval of the Holy Grail: a digital match for analogue. However, it leaves the remastering market in urgent need of a mass medium to match it. "We're still lumbered with CD at 44.1kHz, which is really old technology now," says Heyworth.

Whereas the commercial studio market has suffered in recent years due to the increasing affordability and sophistication of home studio equipment,



The master touch: Abbey Road's audio restoration engineer Simon Gibson (left) and Metropolis DVD producer Mike Gillespie

remastering professionals believe there is one function which is unlikely to be usurped by do-it-yourself amateurs.

"I recently had to redo a remastering project because someone had obviously used one of the new de-noising plugins on a PC, and had removed big chunks of good signal," says Alchemy's Martin Giles, who emphasises the need to consult an experienced mastering engineer for all remastering projects. "The technology is fine, but there's a risk attached to it being made more available."

Giles has recently remastered library music from every decade since the Forties to create a Sounds Of The Decade collection for Bosworth Music Sales, underlining the wider need for audio restoration and remastering for advertising, film and broadcast production.

Over at Metropolis, DVD producer Mike Gillespie testifies that DVD-Audio is becoming a priority, as demonstrated by Warner Music International's decision to release a selection of its greatest ADR and classical hits in the format. Nonetheless, CD still thrives.

"We've just done a major CD remastering project of Pet Shop Boys catalogue," he says. "And many of our engineers are revisiting things they mastered in the first place. DVD-Audio is a

natural extension of that, with the advantage that you can remix — as well as remaster — from the original multitrack.

"The Doors' LA Woman on DVD-Audio is a good example of that. You got the original mix, the 192kHz stereo version and the 5.1 mix at 56kHz all on the same disc. It's a really nice package for music."

Metropolis has recently vamped up both its DVD-Video and DVD-Audio services. It is easy to see the video compilation opportunities offered by the former, while the latter could signal the next generation of wholesale album reissues, post-CD.

However, at Metropolis mastering engineer Tony Cousins is currently taking the first steps towards reupsetting a major artist's back catalogue for SACD. "SACDs contain a 44.1kHz version, so they can be played on normal CD players," he says. "But you can use the expanded resolution in two ways. You can devote all that memory to stereo, or you can do 5.1 surround. But in my view, to do 5.1 properly you should go back to the multitrack master and remix, rather than stretch stereo across five channels."

Cousins also warns that digital remastering today should not repeat the errors of the first generation of CD. "The first CDs were mastered alongside vinyl

record outs on video machines, which involved several generations of transfer before you got your master," he says.

"Everyone assumed digits were better, but that primitive understanding of digital should be forgotten. You can get very good CD masters with today's conversion technology, but it's better to keep it in analogue until the last possible stage. CD brings a great reduction in resolution. At least with SACD, whatever resolution you store in it is what gets played out."

Abbey Road 5.1 audio restoration engineers Simon Gibson and Andrew Walter are already creating what they call "flux-surround" from stereo for DVD-Video rereleases, including Five Live In America for BMG.

"We look after EMI's vast archive, but Abbey Road's Audio Restoration Suite is a commercial facility," says Gibson. "We do everything, from baking tapes and 78rpm disc transfer, to eight-channel Cedar signal processing. But EMI's tapes are in good condition. We have original masters from 1949 which need no restoration at all."

The role of the archivist is a not inconsiderable one. As interest in original recordings becomes more discerning, original administration must increasingly be scoured to make sure the source of the material is the best possible. "You have to

'All the mastering companies made a killing when vinyl was overtaken by CD...and as the predominant format changes again, extra revenue is to be had from remastering again' — Rowan Laxton, Alchemy Mastering

'We've just done a major CD remastering project of Pet Shop Boys catalogue and many of our engineers are revisiting things they mastered in the first place' — Mike Gillespie, Metropolis

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be a bit of a detective to find original sources," admits Gibson.

"Very famous recordings have been copied and recut many times, and you have to decide which sounds best. We have a database called the Music Master Archive System, which covers every territory worldwide."

EMI licenses its archive to niche

'You have to be a bit of a detective to find original sources. Very famous recordings have been copied and recut many times, and you have to decide which sounds best' — Simon Gibson, Abbey Road

operators who see a value in back catalogue items which EMI itself considers too obscure. These are often Gibson's restoration clients, "including those who require specific steam trains going through their local station," he muses.

Classical music is gearing up for DVD too, and Gibson makes no apology for creating surround remasters from stereo sources. "It's another creative device, and nobody has written the rules yet which say you cannot do it," he says. "If we can shed new light on recordings that people already know on LP and CD, they will be interested. Much of our stereo archive has a lot to offer in surround."

Studios can offer a plethora of equipment to clean up inferior-sounding assets, dominated by Cambridge-based Cedar Audio's dehisning, denoising and



Sanctuary Archive Services: tape restoration often unveils hidden information

decracking racks and similar processes from Sonic Solutions, the Californian coyens of digital.

There is talk in some circles of advances in computer analysis of old recordings, which could ultimately pave the way for two astonishing breakthroughs: the potential to unravel mixed sounds to create multiple channels from mono; and the ability to interpolate missing frequencies, especially at

the top and bottom ends of narrow bandwidth recordings.

All of which seems only to confirm one truism: that there is no definitive recording of anything. For people who make a living out of recorded music, surely this is good news.

Consumer formats have a life cycle of many decades, and some appear immortal. With increased leisure time and leisure space, a wider proliferation of formats is

demanding and used, so the battle for supremacy between them may not be the real point.

Both DVD-Audio and SACD have their adherents, and the audiophile market is one worth winning. But the internet beckons too, with a bewildering array of file formats and many arguments to be won. Those with a wealth of content increasingly have the means to exploit all of these outlets.

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Archivists find new ways to keep history breathing

Whatever the outcome of the gladiatorial contest for megastore shelf space, the need to preserve back catalogue as a physical property continues to grow. Although analogue tape is considered a very stable medium, storage conditions have not always been optimum and many libraries are now decaying.

Recent scores have included the last remaining safety copy of T Rex's *Metal Guru*; the original multitrack master of *Never Mind The Bollocks*; long-lost Bob Marley concert multitracks; and even the Stone Roses' debut from as recently as 1989. Chop Em Out's Simon Heyworth spotted the imminent upturn in archiving needs a few years ago, and began a service which is now known as Sanctuary Archive Services.

"I thought, this is the future, and I pitched to a number of companies, one of which was BMG," he says. "We are now a service provider for its entire archive." Heyworth's operation offers a device for unspooling tapes from exploded hubs, as well as more straightforward transfer and restoration. "The current UK library is around 70,000 tapes, all in an aircraft hangar in Wiltshire. Gradually they're being brought up to London, documented and stored in properly air-conditioned vaults."

Other archives have moulded away in old air-raid shelters, but EMI now has a modernised storage facility in Hayes — a strategic investment close to its original vinyl manufacturing plant (which it recently sold).

Sony's EMAS system stores everything on digital tape. The vault is actually manned by robots, which check the tapes randomly all day long. If too many errors are detected, a copy is made automatically. Then there is AIT (Advanced Intelligent Tape), which can also contain relevant data pertaining to

each archive.

"Sometimes people want an analogue copy, sometimes a transfer to Radar, sometimes to Pro Tools for remixing," says Heyworth. "We don't advocate any given method. We'll advise according to the client's needs."

Large archives have to be graded. There is a widely-acknowledged batch of analogue multitrack tape from the Seventies which, if it crops up in your archive, will immediately set the alarm bells ringing. But such cassettes are rare, and analogue tape is held by many to still be the most stable medium.

Heyworth is something of an evangelist, nevertheless, for DSD (Direct Stream Digital), the Sony/Philips format at the heart of Super Audio CD. "It samples at 2.8MHz, so you are in a position to create a digital archive that is a faithful representation of the analogue original," he says.

Not everything is a systematic archiving process, of course, and there is plenty of ad hoc transfer work. "I do a lot of CD-R reference copies," says Tim Hunt, who runs Sanctuary Archive Services. "These involve a flat mix from multitrack, just to show what's on there. It's as much research as restoration; people often don't know what's on the tape."

A more dramatic function of the audio restorers is the rescue operations which occasionally have to be carried out on tapes suffering mould and other damage. These are necessarily delicate on the one hand, and surprisingly crude on the other, as the main process involves drying out the tape in specially-designed ovens. Rental companies in particular have found this a lucrative spin-off from their well-established tape copying enterprises, adding ovens to their massed inventories of analogue tape machines.

"Actually we use incubators made for



Heyworth: archiving and restoring

scientific laboratories," says Hunt. "They are used to sterilise medical equipment, for example, although obviously we're not using them at those sort of temperatures."

Martin Burden at Dreamhire explains the dangers. "The older the tape, the more likely it has begun shedding its oxide recording surface. What baking does is temporarily remove all the moisture, which causes the oxide to shed. Within 30 days of baking, you can copy the tape and it will sound exactly as new. The baking doesn't deteriorate the tape at all. Anything from before about 1990 runs a high risk of needing to be baked."

Baking and re-archiving before remastering has become the norm. Dreamhire has recently handled Human

League, XTC and Police masters prior to their release on compilations, and in each case shepherded them through the full process.

"People are becoming more aware of the priorities," adds Burden. "We've just created a proper S Club 7 safety archive, for example, because they appreciate the problems people have had in the past."

"The new archives are on digital 48-track tape and Pro Tools — David Sylvian has had his whole catalogue archived to Pro Tools. It's a good medium for remixing."

Dreamhire also offers electronic restoration in the form of Cedar signal processors, which remove noise from any source, on any format, as it is copied.

FX Rentals worked closely with tape manufacturer Quantegy to learn the techniques required for baking. Copyroom manager Kevin Van Bergen sees hundreds of tapes per week. "The Quantegy spec is between 50°C and 60°C; we half-way it at 55°C," he says. "The guideline is three-and-a-half days per tape — longer for two-inch multitracks than for quarter-inch masters, because the heat has to penetrate the tape."

Van Bergen is the now-legendary protagonist in the saga of Bob Marley's lost live recordings, which turned up at FX Rentals after decades of tropical storage in widow Rita Marley's Jamaican home. After days of unpeeling this reggae residue by hand, Van Bergen was able to rescue — and copy — about 70% of the treasure.

"You can't blame anyone for that," he adds. "But it's true that manufacturers in any media think about the future more than the past. New formats wipe out the old ones. Apple's new G4 computer, for instance, doesn't accept floppy disks. There is no storage medium which guarantees eternity." PW

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Online mastering moves ahead of the rip-and-burn mentality

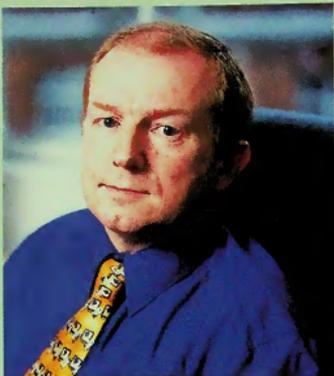
While DVD may offer new opportunities to both mastering engineers and audiophiles, online media delivery promises to redefine mastering — and remastering — entirely. Thundercrack is one such service, side-stepping discs entirely and concentrating solely on encoding audio and video content for the Internet. To date, it has concentrated on building its software, but it is now beginning to pitch its services to the industry.

"The important thing is to establish professional standards, and get rid of the rip-and-burn mentality," says Thundercrack co-founder Barry Grint. "Most of the legitimate music files and clips available online have either been ripped from the CD using encoding software — very often by an in-house web designer rather than an audio professional — or transferred into the required file format by one of a handful of companies which specialise in bulk encoding."

But as Grint points out, remastering for streamed media delivery demands every bit as much care as for the new disc formats. "It is about taking into account quirks that are caused by the encoding process, and compensating for them," he says. "In the same way that you might have a track that distorts when it's mastered to vinyl, you can get odd compression effects and just strange noises that occur in the encoding."

Online music is likely to come only in stereo for some time yet, but as the Internet emerges as a satisfactory retail outlet, facilities such as Thundercrack hope to figure more and more in the picture. Another mastering and post-production house with an eye on the future is Node, which offers Internet mastering in addition to its more traditional services.

"Sound files can be made to sound a lot better than most of them actually do, because they can be made on an individual



Grint: establishing professional standards track-by-track basis," says Node's Gavin O'Shea. However, he concedes that in spite of the fact that much of the music available online is of only adequate quality, demand for custom-mastered online versions of tracks has yet to take off.

This is partly because mastering engineers are tending to work at the highest specifications possible, to take all formats into account. Then, if an online version is required, the master can be compressed to the appropriate size.

"When it goes out to the internet, that is when you start to think about dumbing



Strongroom: home to streaming company Greenroom

down the sound," says John Hamm, creative director of Greenroom, the streaming specialist which recently set up in one of the rooms at Strongroom Studios.

But while remastering for online use clearly demonstrates long-term growth potential as a business, it will not be until there is significant money to be made from streams and downloads that record companies will be prepared to pay for a professional job. Indeed, at a time when mastering engineers are faced with an embarrassment of new audiophile formats to get their teeth into, it is hardly

surprising that few of them are investigating the possibilities of highly-compressed, sub-CD quality file formats.

Nonetheless, there are those who believe DVD in particular will help the bridge the gap between physical and virtual music carriers.

"I think DVD will go hand-in-hand with Internet delivery, because the data is more or less the same," says Rowan Laxton at Alchemy Mastering. "Furthermore, the technology for doing it is available right now. We're not predicting the future any more; it's here."

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Mercury Records, one of the major labels within the Universal Group, has recently created a new marketing division, Def Jam/Talkin' Loud, to maximise the impact of its strength in urban music.

We are looking for a **Junior Product Manager** to join the Def Jam/Talkin' Loud Marketing team, reporting to the Marketing Manager. Def Jam/Talkin' Loud's roster includes Sitgo, Roni Size, DMX, MI Cole, Methodman and Redman.

You will already have 2-3 years' label experience, preferably gained within Marketing and a keen interest in black urban and cutting edge club music. You must also be comfortable working under pressure and with a fast moving and rapidly developing roster.

A position has also become available for a **Marketing Assistant** within the Mercury Marketing Department working mainly on Def Jam/Talkin' Loud. This is a perfect opportunity for an ambitious and hard working person who is willing and keen to learn the dynamics of a leading marketing department. Strong organisational skills, proactivity, efficiency and energy are essential, as well as a passion for urban sound.

If you are interested in either position please send a full CV and covering letter to Sarah Jones, Human Resource Department, 1 Sussex Place, Hammersmith, London W6 9XS.
 Or email sarah.jones@umusic.com

Closing date for application: Monday 14th May 2001



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In the first instance please contact:
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For further details and an application form telephone: 0113 231 4222, write to Antonia Frezza, Leeds University Union, PO Box 157, Leeds LS1 1UH or email: a.frezza@louis.leeds.ac.uk Job ref: 010-149-050-441. Closing date: 11 May 2001.

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