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Marketing 5



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WORLD MUSIC ENJOYS HEALTHY SALES - P28

FOR EVERYONE IN THE BUSINESS OF MUSIC 28 JULY 2001 £3.60

musicweek

Albums boost as R2 launches chart

By Mary-Louise Harding and Robert Ashton
Radio Two is strengthening its position as the nation's mainstream pop outlet with the launch of an album chart show.

Former Radio One presenter Simon Mayo has been drafted in to front the one-hour weekly album countdown, which Radio Two controller Jim Mair says is being launched in a bid to reflect the increasing importance of albums in the UK and the impact of its listeners on the sales chart.

"Our audience buys albums and many of the great artists develop some of their best work within the context of albums - for instance Van Morrison, Paul Weller and Bruce Springsteen," says Mair.

The newly-announced weekly, hour-long programme, which starts at 7pm on Monday, October 1, is just the latest move by the broadcaster to support the album market. The station already playslists albums and also airs Stuart Maconie's Critical List of key albums on Saturday evenings. The Mayo show is set to run in a magazine-style format with live music and interview slots in addition to the straight album chart rundown.

The move will underline the station's role in exposing new mainstream music at a time that Radio One is aggressively pinning its colours on championing "cutting-edge" new sounds via its playlist and special live event programming in



Mayo: presenting R2 album show

order to boost its audience figures. Sony S2 marketing director Jason Gay, whose company won stable support from Radio Two for Toploader at a time when Radio One opted not to playlist the band, says the new albums show is a boost for the industry. "Radio Two has become very

important in terms of artist profile and we feel it has a significant impact on album sales," says Gay. The choice of Simon Mayo to present the show is excellent because it means it is being taken seriously as a mainstream proposition.

Meanwhile, Radio One is promising to be more "open and transparent" as it reached the halfway point of its chart offensive tour of the record industry last week. The station's controller Andy Parfitt and music policy editor Alex Jones-Donnelly have already visited Sony and BMG and entertained around 100 independent label bosses and their trade body Aim to push the Radio One message and engage in a "frank discussion" of issues facing the station and

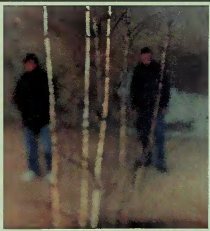
the radio and record industries. Parfitt says the sessions mark a genuine attempt to improve communication rather than being in response to any industry dissent over issues such as playlist policy or DJs' commercial activities. "We want to create a dialogue and the accent this time around is that we are in a listening mood, we want to hear the issues," he says.

He adds that he was "very disappointed" that the station was forced to pull the plug on the planned Love Parade, which would have taken place in Newcastle last weekend, following licensing problems.

London's market leader Capital FM has signed up breakfast show host Chris Tarrant for a further two years.

Ultimate Dilemma's Zero 7 (pictured) have emerged as one of the music industry's leading tips for a Technics Mercury Music Prize shortlist place ahead of the official shortlist announcement at the Royal Commonwealth Club in central London tomorrow (Tuesday). The act are featured alongside artists including Parlophone's Gorillaz, Wildstar's Craig David and XL Recordings' Basement Jaxx in *Musik Week's* annual poll of industry executives (see feature, p8).

Zero 7's *Simple Things* has sold around 40,000 units to date, largely through word of mouth. "By initially pricing the album at £9.99 on release in April we allowed people to take a risk. We knew that once people bought the record they would tell their friends about it," says Ultimate Dilemma co-owner Max Lousada. After entering the chart at number 50 in its first week of release, *Simple Things* has continued to sell up to 3,000 units a week, a total that is set to increase following the release on August 6 of forthcoming single *Destiny*, which is A-listed at Radio One and which has been confirmed for inclusion on *Now! 43*.



Fopp bucks retailing trend with new store openings

Scottish retailer Fopp is going against the tide of indie store closures with a programme of openings that will see the brand continue its march south across the border.

The chain is on schedule to open a new 250 sq m store in Dundee by the end of July, and has plans to open a shop in Nottingham later this year. This would take the number of stores in the chain up to nine and would mean that four outlets - almost half of the group - would be located in England.

Fopp opened a store in Bristol in May and already has outlets in Sheffield and Leamington Spa in

England, with stores in Aberdeen, Edinburgh and two shops in Glasgow.

Finance director Angela McCourt says the chain is bucking the trend of many independent competitors, who are being forced to close. "We're looking at moving south more to get a better spread of stores," she says, attributing Fopp's success to finding "second-order" off a town's main High Street to keep costs low.

The company is also adding more books to its offer. "We are relatively small so we can adapt to the market. And we're also still giving good offers," she adds.

BMG underlines pop pledge with star search

BMG UK is underlining its continued commitment to pop with a joint venture with ABC Artists which aims to "find the next Five, Westlife or Take That".

Under the working title *The Band* of 2002, an online campaign targeting 15- to 22-year-old males has been launched via BMG's music portal *click2music*. The first rounds of auditions have already been held in Manchester and London, with a further heat scheduled for August 8.

"We have already recruited quite a few people from the first audition but there is not a deadline for forming this band," says ABC's Ashley Tabor, who says the ultimate direction of the act is not predetermined. "It will be based on the people



Cowell: backing pure pop
We find, although dancing will be very important as choreography will be a big part - it's not just ballads and they have to have star quality." The project is being overseen by BMG A&R consultant Simon Cowell and comes at a time when many

record companies are shying away from the pure pop market.

"The move away from pop by some labels only highlights the opportunities for those companies with successful track records in the genre," says Tabor. Cowell is currently working on *Pop Idol*, the new TV talent search being produced in conjunction with Simon Fuller's 19 TV.

ABC Artists, which manages Polydor act Ladies First along with co-ordinating the European management activities for Jennifer Lopez's management company Hand Print, is part of the Global Talent Grant, which last week also completed a worldwide deal with Clive Davis's BMG-backed J Records for UK-based female artist Lamya.

Sting comes home.

His 300-date world tour, which has played to more than 3 million people, draws to a close with 2 prestigious shows at The Route of Kings, Hyde Park, London on July 28th and 29th.

OVER 7 MILLION ALBUM SALES
OF "BRAND NEW DAY" WORLD WIDE

3X PLATINUM IN ... USA AND ITALY

2X PLATINUM IN ... CANADA

PLATINUM IN ... UK, IRELAND, AUSTRALIA, NEW ZEALAND, JAPAN, SOUTH AFRICA,
HONG KONG, INDIA, SINGAPORE, GERMANY, SWITZERLAND, POLAND, PORTUGAL,
SPAIN, TURKEY, CZECH REPUBLIC

GOLD IN ... ISRAEL, INDONESIA, KOREA, MALAYSIA,
AUSTRIA, NETHERLANDS, BELGIUM, FRANCE, DENMARK, NORWAY, HUNGARY,
ARGENTINA, GREECE

GRAMMY AWARDS FOR ... BRAND NEW DAY
(1999) FOR BEST POP ALBUM AND BEST MALE POP VOCAL PERFORMANCE

93 WEEKS ON THE CHARTS

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Virgin backs High Street retail with £10m Megastores revamp

newsfile

by Paul Williams

Virgin Megastores is reaffirming its commitment to High Street retailing in the UK with a £10m refurbishment programme across some of the chain's busiest stores.

Eighteen months after Richard Branson threatened to quit music retailing over a deemed lack of support from record companies, the retailer is now in the midst of its biggest store spend in years as work gets underway at its Oxford Street, Birmingham, Glasgow and Newcastle branches.

Virgin head of marketing Andy Kendrick believes the huge spend demonstrates a firm commitment to the retail business. "For those people who were sceptical about the future of Virgin it's fantastic to be investing that kind of money in traditional retail," he says.

Around a third of the £10m budget, which also covers its new Camden store being launched next month and across-the-chain improvements, is being ploughed into the flagship store in London's Oxford Street. This will have an expanded dance department and chart-display area, relocated rock department and new cafe by the time work is completed in mid-October. The first element of the development, web-surfing area Virgin Space, was opened in May and is also being added to other stores.

The overhaul, the most far-reaching at the store in a decade, will also include the introduction of a new performance area as Virgin aims to establish it as a key promotional outlet for record companies pushing new acts and new



Kendrick committed to retail

releases. "The stage is three-quarters bigger than we had before," says Kendrick. "It's a permanent stage so we'll be able to do everything."

Virgin further plans to quadruple the number of listening posts in the store with similar plans also in place for the other stores figuring in this year's programme. Meanwhile, work at the Birmingham and

Newcastle stores will aim to raise them to the standard Kendrick says Virgin customers expect from the brand. "What they expect from Virgin is bright, shiny and new," says Kendrick, whose company undertook qualitative and quantitative research into public attitudes to music retailing before starting the revamp. "They expect events to be going on all the time and service and a store for that area a cut above the rest and we felt - particularly with a store like Birmingham which is 10 years old - it's not what you expect from Virgin."

Further refurbishment work is planned for the Oxford Street store next year while Kendrick anticipates that around five to 10 more stores will be revamped in 2002 as the focus moves from new store openings to branch overhauls.



Sony Music is continuing the expansion of its dance division by striking a deal with Midlands club God's Kitchen (pictured) for a series of branded compilations. The partnership with the club - which hosts its first big outdoor festival this Saturday - adds to a roster that includes a long-standing Gatscrasher compilations deal, which is set for a revamp following disappointing sales of the last release, *Discotheq Generation*. "We are repositioning the Gatscrasher brand more accurately to reflect the line-up the club's Summer Sound System festival [which featured the likes of Craig David, Faithless and Chemical Brothers]," says Sony head of dance Graham Ball. "It will be less trash, more hits," he adds. Other new projects for the dance division include an album to tie in with Sky One TV series *Bar Wars*, and garage compilation *Lovin' It*, which will be released in partnership with Ministry Of Sound.

EMI bucks global slump with Q1 sales increase

EMI is continuing to defy the worldwide downturn in music sales by revealing a 3% sales rise for the first quarter of this year.

Group chairman Eric Nicol told the company's shareholders at its AGM in London last Friday that it had produced a solid performance during the first three months of 2001 with operating profits broadly in line with last year. "Our share of the global recorded music market improved and our music publishing business continued to make steady progress," he said.

"However, the worldwide music market is feeling the effects of the economic downturn with a 6.4% decrease in the first quarter led by the two major markets of the US and Japan."

Nicol told the meeting that, despite its failure to merge with Warner, the company's priorities as a standalone operation remained the same: to strengthen its North American music business, expand music publishing with acquisitions, improve its operating efficiencies and develop new music interests.

MUSIC WEEK 28 JULY 2001

Music Copyright Solutions gears up for listing move

Music Copyright Solutions (MCS) is seeking a listing on the OFEX or AIM markets later this year in a bid to become what it claims will be the first pure music publishing company to go public.

The company, founded 18 months ago to exploit and administer music royalties using its fast recovery copyright online royalties service CORRS, is planning to raise around £2m after floating approximately 20% of the group.

The money is already earmarked for a series of acquisitions in the TV and film area to add to MCS's growing list of catalogue and composers, which includes one of the world's largest cartoon publishing portfolios from Postman Pat to Snoopy.

However, head of acquisitions and sales Tim Hollier says that the listing will also make it easier for the company's 2,500 composers to buy a stake in the group.

"I've always wanted room for composers to own wares in their own company and they are all subscribing," he says. "And it will be con-



Hollier: backing composers openly transparent because it is public."

Hollier adds that MCS can claim to be the first pure music publisher to apply to go public because the other listed music companies, such as Bossey & Hawkes and EMI, have other activities as well as publishing.

Meanwhile, the company has struck a deal with Endemol Entertainment, the group behind *Big Brother*, to administer its TV music interests. MCS chief executive Brian Schofield adds that the deal will also enable it to put its writers in touch with the production group to work on forthcoming TV projects.

New categories boost Online Music Awards

Judging is set to begin next month for the second Music Week Online Music Awards, which are being staged on September 27 at the Ocean venue in Hackney, east London.

The event's official internet café partner Cyberia in London's West End will host to the judging panels for the awards, which have been revised this year with a series of new prizes. These include categories covering best international artist online, best retailer online, best new product, best fan site, the people's choice award and artist of the year and music site of the year, in addition to existing groups for best pop artist and best best consumer music site.

For more information about entries or tickets, call events manager Anne Jones on 020 7579 4093.

Power moves towards Mezz Fiddler flotation

Mezz Fiddler shareholders are set to vote on whether to approve the reversal of the entire group into its AIM-listed subsidiary Meanzfiddler.com on August 6.

The vote follows last week's reopening of trading in the shares, which were suspended in January to complete the structure of the wider flotation.

A spokesman for the company says the 75% fall in the share trading value from 3.5p to 1.25p on its first day of trading last Wednesday simply reflected the decreasing value of media entertainment stocks since January. "The value would have fallen anyway over the period in line with the rest of the sector," he adds.

If shareholders approve the move the listed company will become known as Meanzfiddler Music Group plc from August 7. Chairman Vince Power has previously stated he wants to raise £5m to fund US festival plans and export the Jazz Cafe concept to Manchester, Barcelona and Paris.

Shares were down 0.25p to 0.75p on the day at the close of trading last Friday.

ADL TIME WARNER SET FOR IPO DEAL

ADL Time Warner could announce its expected acquisition of NME publisher IPC as soon as 10:30 (Monday). The US media giant last week reported an overall second-quarter net loss of \$734m compared with a loss of \$924m in the same period last year. Revenues at the Warner Music division dropped by 10.6% year-on-year to \$895m while earnings fell 32.6% to \$87m for the second quarter.

MOBO PUSHS PULL ON FESTIVAL

The Mobo organisation's arrival on the festival circuit has been postponed for a second year running. Mobofest was scheduled to take place on August 4 but the organisation claims it was forced to cancel after a main sponsor pulled out.

MAPSTER WINS COURT REPRIVE

Mapster last week achieved a stay of the recent court order requiring it to prove it could block 100% of the copyrighted music files owned by the major labels - a new interpretation of a year-old RIAA injunction. The services remains available to users. Meanwhile, the RIAA has settled a case with MusicMatch and undertaken a licensing deal with the online music software company for webcasts.

ROADRUNNER CLOSSES DANCE LABEL

Roadrunner's UK dance imprint Mostiko, whose roster includes Junkie XL, Minimalistx and DJ Jert, will close at the end of July, just seven months after launching. Meanwhile, its parent company is itself understood to be in the final stages of a major-label buyout, with Island/Def Jam currently emerging as its most likely home.

MARCONETTO TAKES EDIMA ROLE

The European Digital Media Association (EDIMA) appointed Vitaminic chief operating officer Adriano Marconetto to replace Music Choice Europe's CEO Simon Badalagette as president at the recent AGM in London. Badalagette and Fnac.com's Njara Zaimy will continue as board directors of the organisation, which lobbies the EU on behalf of European digital media companies such as Real Networks and Amazon.

POLICE ARREST SUSPECTED PIRATES

Two suspected CD pirates were arrested last Tuesday morning following a raid by Cornwall police and trading standards officials acting on information arising from an MPMS and Emap investigation. Around 1,000 pirate music, games and film CDs were found at a house near Lauceston.

MPC.COM INKS PRESSPLAY DEAL

Universal-owned MPC.com is dealing with its existing technology for Universal and Sony, and is to profile music subscription service Pressplay, and will also become a distribution partner, alongside MSN Music, Pressplay, which is set to launch "later this summer", is to distribute the full catalogues of its major-label owners to its partners in both the Microsoft WMA and the Sony ATRAC3 audio file formats.

PLAY IT AGAIN SAM

Play It Again Sam has a minority and not a majority interest in Soul II Soul and Nude as stated in the July 7 edition of Music Week.

MUSIC COMMENT

MUSIC'S NUMBER ONE FAN

You'll never guess who I had driving in the front of my cab last week. A 40-something music obsessive who loves The Strokes, Lemonyjays and Genesis, who still buys cassette albums (useful for the car), who approves of the revamped NME, and who listens to Lamacq and Peel on Radio One to hear new music. In other words, someone who defies every known trend but is gold dust for a record company – if they can reach him.

Two things were most striking: his hunger for new music; and his promiscuity when it came to radio. Although Peel, Lamacq and Marie-Anne Hobbes were his key sources of new music, he felt little loyalty to Radio One. Likewise Xfm had its attractions and he listened to Andy Kershaw on Radio Three but it was the likes of Stuart Maconie that were making Radio Two more and more attractive.

Lucky for marketers and radio programmers alike my driver – let's call him Tony – is the exception to the rule, not least because of the diversity of radio he can access in the capital. But his shifting radio allegiance does reflect a broader trend among music-literate listeners who elsewhere often face a choice between Radio One and Two, plus a local mainstream ILR and maybe dance offering.

Radio Two's announcement that it is launching an albums chart show is the latest subtle move to underline its position as a station that concentrates on quality music. Not surprisingly, Tony approved. It is clever initiatives like this that are cementing the station's leadership of UK music radio.

As a music fan, Tony had a view on almost every album named in the fantasy Mercury Music Prize feature in this week's issue (see p8). Unlike everyone we polled, however, he had no insight into their accompanying industry buzz. How refreshing. To ensure the prize retains its "all-about-the-music" focus in the future, the organisers could do worse than to recruit someone like Tony onto next year's judging panel. He'd even be able to listen to all the entries while on the job.

Ajax Scott

PAUL'S QUIRKS

MAKE CHART RULES WORK FOR US

plydor's failure to ensure that the D-12 single conformed to the chart rules caused problems for many retailers during its first few days on sale. Many like us, didn't mind giving a helping hand but it seemed strange taking something other than a database reply card out of a CD, especially as many D-12 fans would have enjoyed getting the offending sticker.

In this case the chart rules are quite clear, but it set me wondering why as retailers should agree to rules that work against our customers' interests. These stipulate that only 20 minutes of music across a maximum of three tracks are allowed on a CD single if it is to qualify for a chart position, plus only three formats are permitted for each title and they must all conform to strict packaging regulations.

With albums it is slightly different, but in my view the price rules, which define budget, mid-price and full-price, all need reviewing as regards chart qualification. No matter what has been said elsewhere, I cannot agree that it is in anyone's interest to carry a 20-year old album by selling it at £2.99, as happened recently to Carole King's Tapestry. The album was on sale at less than half its cost price in just one chain, HMV, yet every retailer in the country who uses the official charts had chosen to display it on their chart wall or explain why they had chosen to omit it. I'm told that the chart rules are reviewed every 12 months – next time let's make sure they begin to work for us rather than against us.

ony's mini-conference held in London last week set the scene for the rest of the year. The presentations were slick and the music was impressive. New albums from Train, Macy Gray, Jamiroquai, Michael Jackson and Korn plus the already released Destiny's Child and Travis sets should ensure that retailers are busy right through the autumn.

The underdog show-stopper for me, though, was a superb, uncompromising live set by the Super Furry Animals. The band have definitely moved up a division. Enjoy the Premier League.

Paul Quirk's column is a personal view

Nigel Grainge returns
to UK with indie label

Ensign Records founder Nigel Grainge is making his return to the UK music industry with the launch of a one-man independent label, Wild Abandon.

Grainge – who with long-time partner Chris Hill enjoyed huge success with Ensign artists such as the Boomtown Rats, Waterboys, World Party and Sinead O'Connor and who last year sold his publishing company Dizzy Heights to Edel – says he has spent his time awaiting his return "taking it easy, buying records and observing".

With one US act already signed, Grainge is hoping to issue Wild Abandon's debut release sooner rather than later. "I want to keep it very small with independent distribution in the UK. I want to get this record out quickly and get some friendly people around me to work press and promotion. I want to put the spotlight back onto it," he says.



Channefly to open new Sheffield venue

Live promotions, artist management and student radio group Channefly is expanding its portfolio of venues with plans to launch a Barfly club in Sheffield this autumn.

The group's third such venue will be housed in the Mojo's Bar in the city's former National Centre for Popular Music (NCPM) and will host gigs seven nights a week in line with the London and Cardiff operations.

The announcement of the 200-capacity club coincided last week with the company confirming it had made five staff redundant from its wireless content division.

Channefly CEO Adam Driscoll says the move is "nothing extraordinary" considering the company's rapid growth in five staff in November 1999 to 65 today. "We've grown at quite a rate over the past 18 months, including

acquiring established businesses, so there's a bound to be a crossover of staff," he says. "We decided the market for 3G content is clearly not ready and that department is not generating profit, so there's no sense having the infrastructure in place until next year."

He adds the company has also suffered slightly from decreased advertising returns from the Student Broadcast Network, but that pre-ordering was up for the next academic year.

Meanwhile, in contrast to Channefly, TV and web entertainment production company Done and Dusted has created a new mobile content division named 3DP (Done & Dusted Digital Production) after signing a deal with BT Content to create content for both its mobile music services and its joint site with MSN Btcellnetmusic.com.

Rock, R&B and rap propel US share of UK album sales

UK ALBUM SALES BY NATIONALITY AND GENRE: 2000

Nationality	Genre	Share
UK 47.6% (47.0%)	Pop 32.4% (36.2%)	
USA 36.0% (32.3%)	Rock 25.9% (22.4%)	
Ireland 6.9% (7.3%)	Dance 13.3% (12.1%)	
Canada 2.6% (5.3%)	R&B 8.5% (7.5%)	
Australia 1.5% (0.8%)	MOR 4.6% (6.8%)	
Sweden 0.8% (2.4%)	Sass 4.0% (4.0%)	
Others 4.6% (4.9%)	Others 11.3% (11.0%)	

1999 figures in brackets
Source: BPI/Milward Brown

Just 11.6 percentage points separated the share of album sales between UK and US artists, the lowest since 1991, according to BPI research manager Chris Green notes that domestic acts did manage to improve their position marginally to 47.6% compared with the year before.

"UK artists made a slight improvement on albums and they were up by four percentage points on singles," he says. "But Irish acts were slightly down on albums and Canada fell sharply because in 2000 the Irish twin accounted for quite a lot of their sales."

However, the UK album sales picture looks far healthier when it is broken down by the territory in which artists are signed. The UK's share swells to 57.4% of sales



Eminem: helping US artists' share of sales

pop gaining ground. Green notes that the increasing popularity of nu-metal helped to increase metal's share to 3.4% in 2000 and he expects that trend to continue through to the end of this year.

Pop also slipped in the singles market with its 39.7% share in 2000 around 10% down on the year before. But as pop declined, dance turned in its best performance since 1994, taking 22.4% of the market as 32 singles from the genre sold more than 100,000 units during the year. As on albums, R&B also lifted its singles market share to take over rock as the third-biggest genre. Winstanley's Craig David and Go Beat/Polydor's Gabriel helped R&B to 15.6% of all singles sales, compared with 11.8% in 1999.

World publishing revenue up for third year running

Rising performance income streams are continuing to push up global publishing revenues in the face of a decline in mechanical fees, according to a new report.

The latest installment of the annual report compiled by the New York-based National Music Publishers' Association (NMPA) suggests that global publishing income rose for the third year running by 2.0% to \$6.57bn in 1999.

The increase was driven by a 3.5% rise in performance income, which hit \$3.0bn, while reproduction-based revenue – which is entirely derived from mechanical fees – fell by 4% to \$2.63bn.

NMPA president and CEO Ed Murphy says the continued decline in reproduction-based revenues – 14

PUBLISHING REVENUE: 1999

Country	Reproduction	Performance	Total
USA	752	742	1,494
Japan	321	488	809
Germany	318	281	599
UK	253	265	518
France	133	167	300
Global Total	2,996	2,631	5,627

Source: NMPA

of the leading 20 music publishing markets derived greater performance income rather than from reproduction – is down 13.2% in impact of piracy and a mature CD market. "Around three years ago reproduction and performance revenues were approximately neck-and-neck, but as the maturing CD market, piracy and the negative impact of the Internet has really hit reproduction," he says.

However, he believes the "positive impact of the Internet" will start to have a significant effect on boosting revenues in around five years when legal, security and other issues have been addressed.

There were poor performances from many of the Asian markets, undermined by difficult economic conditions. In terms of music publishing revenue – the US, Germany, Japan, UK and France – increased their overall share of the global market by 2.1 percentage points to 71.1%.

Within those figures, the US contributed the largest slice, with \$1.82bn. Japan was second placed with \$911m, followed by Germany on \$876m and the UK at \$592m.

Sony Music rebrands its mid-price releases

Sony Music is to replace its 20-year-old Nice Price mid-price brand with up to four new genre-based umbrella brands after canvassing the views of record retailers.

Black music will be the first genre to be removed from the Nice Price portfolio following the creation of the Urban Classics range, which will be introduced at retail on August 13.

Catalogue marketing manager Darren Henderson says pricing levels will be the same. "In many ways Nice Price was responsible for launching the entire mid-price sector but retailers were telling us that in 2001 the name does not fit with the image of many of the albums in the range," he says.

The names of the other genre brands will be announced in a few months. The Nice Price name will disappear by the end of next year.

Sony Walkman signs deal with Virgin Radio

Personal stereo brand Sony Walkman has announced a partnership with Virgin Radio to promote its products at this year's V2001 festival.

The company has negotiated an exclusive on-air and online deal leading up to the event, which takes place at Chelmsford and Weston Park on August 18 and 19 and is expected to attract 150,000 people.

"The tie-in with V2001 was ideal for Sony Walkman because its brands are all about being able to take music with you," says Virgin Radio group enterprise director Steve Taylor.

Yates's keen to secure music industry deals

by Steve Hemsley

Pub chain Yates's Wine Lodge is urging record companies not to ignore its outlets when planning marketing activity for new releases following the launch of its in-house entertainment system 18:54.

The chain, which attracts more than 1m 18 to 24-year-olds a week into its 135 bars, has teamed up with marketing firm Music Innovations to launch music programming which it broadcasts via satellite onto 48-inch plasma screens. The programmes are presented by DJ Spoony, a member of Radio One's Dream Team, and rotated during the evenings.

Despite the initiative, Yates's has struggled to secure record company support to provide content, advertising or sponsorship and says labels have been slow to realise that its premises provide the perfect medium to reach record buyers. "It is frustrating that record companies have not seen us as an ideal way to promote new artist albums and compilations. Many marketing teams seem stuck in a mindset where they look at TV and radio and nothing else. We have 1m young people a week gathering in a social environment where they talk about music and have music played a few feet away from them," says Yates's strategic marketing manager Robert Thompson.

One major that has linked with Yates's is BMG, which offered the chain an exclusive play of the new Faithless



Yates's Wine Lodge: Music Innovations link

album *Outrospective* in June. The promotion was put together with BMG's head of new media Blair Schooff. "We felt the Faithless album had crossover potential and we wanted to reach an audience that had disposable income but who might not visit dance venues. Yates had an exclusive play back the night before release and promoted the event for two weeks beforehand. We would use this medium again for the right act," says Schooff.

Music Innovations' director Georgina Capp says getting more record companies involved is the second phase of the project and she wants labels to provide sponsored editorial. Negotiations are ongoing with Sony, Warner and EMI.

"Hopefully the industry will be keen to access a key record buying audi-

ence who are increasingly turning their backs on traditional media," she says.

The 18:54 network has attracted other music and youth brands. From the end of July HMV will provide a weekly top 10 music and games rundown and host interactive competitions, while Chrysalis Radio's brand *Galaxy* was poised last week to sign a deal to brand an hour-long programme based on its playlist and played through Yates's PC-based music-manager system. The first show would be broadcast in August and the link with Yates would be co-promoted across *Galaxy*. "We also expect to finalise a joint partnership deal with an alcoholic drink, telecommunications company and a music club to run an in-store promotion across the Yates chain," says Capp.

newsfile

IBOX TEAMS UP WITH GERI
EMI-Chrysalis' Geri Halliwell has recorded personal text and voice messages for fans to download from www.geri-halliwell.com to promote her new single *Scream If You Wanna Go Faster*, released next Monday. Mobile content company Ibox is handling the promotion in conjunction with the artist and label.

DIGITAL RADIO PRICES SET TO DROP
Smash Hits' August 5 issue is to feature two separate collectable Five covers — one featuring J and Scott and the other Ritchie and Ayo — to mark the release of the band's forthcoming third album. The new single *Let's Dance* is released on August 13.

THIS WEEK'S BPI AWARDS

BPI Dido's debut album, *No Angel*, is this week certified four-times platinum, while labelmates Faithless pick up a gold disc for their album *Outrospective*. Other gold awards go to *Oxide & Neutro* for their *Execute* album and *Usher*, for *8701*.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change
	(000s)	on 2000
...Only One Madonna	4,488	n/a
Top Of The Pops*	3,928	6.2
CD:UK*	1,838	-8.6
SMTV	1,521	-18.2
Party in the Park	1,237	n/a
Live & Kicking	744	n/a
The Popul Chart*	506	-29.6
Popworld	228	n/a
Dr Fox's Chart Update	194	n/a
Exclusive	183	-29.8

*combined totals

Source: MediaCom EMG for w/c July 2 2001

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● U2's *Elevation* lives up to its name, climbing this week to the top of the Portuguese sales chart while moving into the Italian Top Five (26-4) and the Dutch Top 20 (4-7). The Universal Island track is also making airplay gains across Europe, hitting 12-39 on *fonos*' survey of the popular European radio repertoire on European radio.

● Gorillaz' debut album earns further European chart gains, including 13-4 in Austria, 5-4 in Denmark, 40-17 in Finland, 8-7 in France and 14-8 in Germany. The self-titled album's improvements come as its latest single, 19-20-00, holds at 11 on the *fonos* Top 20 of UK-signed hits across Europe's airwaves. It is one of four EMU tracks on the chart, matching Universal and the Indies' shares but beating BMG and Virgin with three apiece, and Sony and Warner with one each.

● The *Bridget Jones's Diary* soundtrack is tightening its grip on Europe's music charts. The Mercury-issued album moves to the top of both the Dutch and Spanish charts this week with its overseas success likely to accelerate further when the film opens in a number of other territories.

● Wildstar's Craig David holds his place at the top of the French airplay chart with *Walking Away* (not FM in AS as started last week) as another UK-signed act - Arista's *Dido* - provides the highest climb with a biggest increase in audience. Thank You moves 33-11 on the chart as its parent album *No Angel* suffers a 2-4 dip, although remaining the highest UK-sourced album.

● Less than two months after Atomic Kitten's *Whole Again* record hit number two, Virgin Records' innocent label has broken into the Australian Top 50 again. Its latest success is *Blue*'s debut offering *All Rise*, which enters in eighth position while climbing 29-20 on the Swedish sales chart. Meanwhile, Atomic Kitten's album *Right Now* makes important gains in the USA region, rising 58-36 in Germany and 22-18 in Switzerland.

● Hot Records' Eva Cassidy hits a new chart peak in Germany this week as the late singer's releases establish their greatest penetration yet of Billboard's European albums chart in the US. Songbird, distributed by Zomba in Germany, rises 31-24 on the German catalogue while climbing at one for a fifth week on the Billboard chartweek countdown with *Live At Blues Alley* entering at two.

● EMI-Chrysalis's Robbie Williams scores one of the highest new entries on the German singles chart with *Eternity* slipping at 21, as it closes the singer's Supreme run at the airplay chart. While the older release returns at 27, *Eternity* rises 40-32 with a 29% audience gain.

● Status Quo play their part in an all-Universal top three in Denmark, becoming the latest UK act to score a hit there with an album branded the Danish collection. Their retrospective hits 9-3 on the chart to rank behind *Saffi-Duo* at one and *Bob Marley* improving 5-2.



UK labels target student market to break mainstream US rock bands

by Steve Hemsley

UK labels are being forced back to basics in an attempt to break mainstream US rock acts which have sold millions of units at home but which have so far failed to dent the UK.

Among the acts currently being promoted on this side of the Atlantic are Dave Matthews Band (RCA/BMG), Matchbox Twenty (Atlantic/East West), Lifehouse (DreamWorks/Polydor) and Train (Columbia). However, in the face of limited artist availability and indifference from the UK media, labels are having to seek other routes to radio and TV and are targeting the student market in an attempt to build fanbases.

Columbia marketing director Jo Headland says media interest in Train means the release date for the single *Drops of Jupiter (Tell Me)* has been put back a week to next Monday with the album *Drops Of Jupiter* out seven



Lifehouse: targeting young fanbase

days later. The single is now on more than 20 radio playlists, including the Radio Two A list, and the band have even performed on CD-UK.

"With a US act like this you must wait until the time is absolutely right. We are also targeting fans of similar bands and sampler CDs have been distributed at Black Crowes gigs, for instance," says Headland.

Polydor is pitching Lifehouse at a

younger demographic because all the band members are under 22. The single *Hanging By A Moment* reached number two on the Billboard Hot 100 and is released here on August 27. "Lifehouse are slightly different from the other US bands because they have a younger following and larger female fanbase. We have secured Live 10 and Kicking and the video went on the Box 10 weeks up front," says Polydor marketing manager Karen Simmons.

Radio Two has been one of the lone supporters of many of the mainstream US acts currently attempting to gain a foothold in the UK. It has playlisted Matchbox Twenty and executive producer Colin Martin says he will add the new Dave Matthews Band single *A Space Between Us*. "These are both good rock records and that is the decisive factor. I don't care if an act comes from North America or the North of England," he says.

An ongoing issue for some labels is artist availability, since it is hard to schedule US tours in the UK by acts which regularly sell out stadiums at home, while colleges have become increasingly dance-led.

Dave Matthews Band broke through college radio in the US and SNL is attempting to tap into the same sector here, having teamed up with the Student Broadcast Network (SBN) to launch the Dave Matthews Student Radio Exchange Com petition, under which the US's SBN student radio stations will be invited to produce a 15-minute documentary on the band.

Meanwhile, there are hopes that Virgin Radio's decision to return to its rock roots will help US acts. "The problem is that the UK radio is still so different from the US and chasing the next big dance, R&B or pop track," says Virgin Radio's recently-installed programme director Paul Jackson.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK/PL	Artist/Album/UK chart peak
1	1 It's Raining Men Get Hardwell (EM)
2	1 What You Do So Long? Brnoa Banton (Virgin)
3	1 Thank You Dido (Cherry/Arista)
4	1 Whole Again Atomic Kitten (Innocent)
5	1 Blue (Travis) (Independent)
6	7 Love! Each Day Ronan Keating (Polydor)
7	8 Walking Away Craig David (Wabaco)
8	6 Don't Stop Now! Sade (Epic/Toyworld)
12	1 Elevation U2 (Universal)
15	14 Have A Nice Day Steephouse (V2)
16	11 19-20-00 Gorillaz (Polygram)
17	9 Upover Girl Westlife (RCA)
18	3 Romeo Stays In Jail (Atlantic)
19	15 We Come 1 Faithless (Cherry/Arista)
20	1 Eternity Robbie Williams (EMI)
21	7 Dream To Me Dido (Warner)
22	10 Supreme Robbie Williams (Chrysalis)
23	18 All Rise Blue (Innocent)
24	11 Run For Cover Sugababes (London)
25	17 Dream To Me Dido (Warner)

Chart shows the 20 most played UK tracks on a *fonos*' survey of 100 European radio stations. UK chart based on 100 copies of UK sales. *fonos* 10/22/00

CAVIN US URBAN TOP 20

UK/US	Artist/Album/US chart peak
1	1 151 Rick Ross (Jive)
2	1 151 Rick Ross (Jive)
3	1 151 Rick Ross (Jive)
4	1 151 Rick Ross (Jive)
5	1 151 Rick Ross (Jive)
6	1 151 Rick Ross (Jive)
7	1 151 Rick Ross (Jive)
8	1 151 Rick Ross (Jive)
9	1 151 Rick Ross (Jive)
10	1 151 Rick Ross (Jive)
11	1 151 Rick Ross (Jive)
12	1 151 Rick Ross (Jive)
13	1 151 Rick Ross (Jive)
14	1 151 Rick Ross (Jive)
15	1 151 Rick Ross (Jive)
16	1 151 Rick Ross (Jive)
17	1 151 Rick Ross (Jive)
18	1 151 Rick Ross (Jive)
19	1 151 Rick Ross (Jive)
20	1 151 Rick Ross (Jive)

Chart shows the 20 most popular US acts in the UK. *fonos* 10/22/00

AMERICAN CHARTWATCH

by ALAN JONES

Urban music's domination of the Billboard albums chart continues for a fourth week with R&B again gaining the upper hand from hip-hop. For the second time, Eminem's rap protégés D-12 are overtaken by R&B singer/songwriter Alicia Keys. Helped by Key's appearance on ABC TV's *Good Morning America* and by the growing popularity of the single *Fallin'* - which jumps 30-14 on the Hot 100 - her debut album *Songs In A Minor* sold nearly 222,000 copies last week - a 27.7% increase over the prior frame, far in excess of the overall market bounce of 2.4% - while D-12's *Devil's Night* slips 4-3 with 156,000 sales. Debating between them is The Suga Cortinas, Sean Combs' first album as R. Kelly. Combs' album sold nearly 186,000 copies last week, massively down on the introductory tally of 561,000 registered by his 1997 *Puff Daddy* debut *No Way Out*, and less than his disappointing 1999 follow-up, *Forever*, which sold 205,000 copies as its first week in the shops.

Forever was the only album by a UK or Irish act to improve. This week they nearly all climb, albeit modestly - though 1 is an exception, slipping 75-87. The new standard bearers are Gorillaz, whose self-titled album sprouts 40-29 as exposure for the radio single Clint

Eastwood continues to improve, with its already high profile on alternative rock stations increasingly augmented by Top 40 exposure.

It is 12 years since Five Star have had a record in the Hot 100 and they are not back yet - but the Pearson clan from Romford, who live in America, may have a chance. Their new album, *Back in the USA*, is currently selling 123-91 on the sales chart. Singles sales in America are, however, lower than in the UK, and Funktastic sold only 1,007 copies last week - but that is 40% improvement over the previous week. Although the group were a teen phenomenon in America as last year, Funktastic is selling mostly through specialist R&B/hip-hop shops, where it climbs 55-36 on sales.

Meanwhile, following on from the use of Osh La Lu in a Budweiser commercial, UK big beat champions The Wiseguyz (pictured) are once again enjoying the benefits advertisement using their track *Star*. The Commotion, and generating a lot of interest in the group. As a result, radio airplay has massively increased exposure 1,482 times last week, a 45% increase over the previous week. The album, which is selling mostly through specialist R&B/hip-hop shops, jumps 63-24 on the Hot 100 sales chart. This week, with sales rocketing 67% in the week, the album sold 4,835 copies last week to increase its overall sales to nearly 34,000, even though it has yet to make the Top 200 overall albums chart.



CAVIN



IMPORTANT NOTICE TO TRADE

KOCH moves to BMG

From 30th July 2001 Koch International's distribution in the UK will be handled exclusively by BMG. New release pre-sales will continue to be conducted directly by the Koch sales team.

The cut-off point for orders placed directly with Koch will be Midnight on Thursday 26th July for EDI transmissions and Midday on Friday 27th July for those placed by telephone or fax.

Then from Monday 30th July 2001 all orders should be placed with BMG.

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THE FANTASY MUSIC PRIZE SHORTLIST

A mix of established stars, newcomers and surprises makes up the candidates for this year's Mercury Music Prize. *MW* polls the industry for its views

MARK HILL — artist & producer

Craig David — Born To Do It; Pump DJs — A Pump Night Out; Stereo MC's — Represent — In The Mode; Rancid MC's — Deep Down And Dirty; Nitin Sawhney — Prophesy; Ocean Colour Scene — Mechanical Wonder; Robbie Williams — Sing When You're Winning; Stereophonics — Just Enough Education To Perform; Travis — The Invisible Band

COLIN BARLOW — A&R Director, Polydor UK

Stephen Warbeck — Captain Corbelli's Mandolin; Artful Dodger — It's All About The Stragglers; Gorillaz — Gorillaz; Oxide & NeutrinO — Execute; Zero 7 — Simple Things; Ed Harcourt — Here Be Monsters; Matthew Jay — Draw; Turin Brakes — The Optimist LP; Beta Band — Hot Shots II; Goldfrapp — Felt Mountain

PAUL CONNOLLY — managing director & executive VP Europe, Universal Music Publishing

Basement Jaxx — Roxy; Craig David — Born To Do It; Gorillaz — Gorillaz; Oxide & NeutrinO — Execute; Zero 7 — Simple Things; Juliet Turner — Burn The Black Suit; Elbow — Asleep In The Back; Radiohead — Amnesiac; Sugababes — One Touch; Super Furry Animals — Rings Around The World; The Beta Band — Hot Shots II; Travis — The Invisible Band

BARBARA CHARONE — director, BBC Media

Faithless — Outrospective; Dido — No Angel; U2 — All That You Can't Leave Behind; Turin Brakes — The Optimist LP; Depeche Mode — Exciter; Radiohead — Amnesiac; Goldfrapp — Felt Mountain; Travis — The Invisible Band; Ed Harcourt — Here Be Monsters; Craig David — Born To Do It

PAUL CONROTT — president, Virgin Records UK

Aho Cult Song System — Volume 3; Further In Time; Kate Rusby — Little Lights; Brian Eno & Peter Schilling — Drawn From Life; Cosmic Rough Riders — Enjoy The Melodic Sunshine; Elbow — Asleep In The Back; Nitin Sawhney — Prophesy; Prefab Sprout — The Gumtree and Other Stories; Sugababes — One Touch; Travis — The Invisible Band; Turin Brakes — The Optimist LP

MAX LOUSADA — co-owner, Ultimate Dilemma

Zero 7 — Simple Things; Tim Hutton — Everything; Craig David — Born To Do It; Slam — Alien Radio; Ron Size / Reprazent — In The Mode; Dido — No Angel; Basement Jaxx — Roxy; Super Furry Animals — Rings Around The World; Spacek — Curvata; Radiohead — Kid A

BETH ORTON — artist

Craig David — Born To Do It; Four Tet — Pause; Lemon Jelly — Lemon Jelly; David Kitt — The Big Romance; Goldfrapp — Felt Mountain; PJ Harvey — Stories From The City, Stories From The Sea; Radiohead — Kid A; Hot Shots II — One Touch; The Beta Band — Hot Shots II

HASSE BREITWITZ — chairman, BMG UK & Ireland

Craig David — Born To Do It; Faithless — Outrospective; Zero 7 — Simple Things; Juliet Turner — Burn The Black Suit; Dido — No Angel; Grand Drive — True Love And High Adventure; Robbie Williams — Sing When You

are task facing the Mercury Music Prize Judges is not enviable. On one hand prioritising and plotting largely incompatible releases against each other is not a natural process, while the ultimate decision is always met with equal measures of criticism and praise. Nor is it an easy game trying to second guess the Judges' decision.

On the eve of the announcement of the 12 shortlisted albums for this year's prize — due to be awarded at the London's Grosvenor Music Hotel on September 11 — *Music Week* has conducted its annual music industry executives and artists to establish this year's front-runners. While this year *MW*'s featured contributors have not been banned from including albums in which they have an interest, the nature of the prize encourages many to leave corporate bias at the door — although some still submitted ineligible records (Mark Hill with indie Arie, for example, and Beth Orton with Boards of Canada).

The relative health of the UK music scene means that this year's judges have had no shortage of potential nominees — with many

of the most obvious highlighted by *MW*'s own industry poll.

Patrophne's Gorillaz, for example, have achieved what so many aim to achieve but fail; matching critical acclaim, uncompromised creative vision, crossover appeal and commercial success.

Meanwhile, if industry goodwill is anything to go by, then this year's frontrunner runner up, Zero 7, would be a welcome addition to the Mercury hall of fame. Indeed, Badly Drawn Boy was the industry's runner-up selection last year before going on to claim his prize. Zero 7 are also one of the frontrunners likely to gain the most from such a win.

As ever there are a few surprises, with artists such as Pump DJs and Juliet Turner almost making it out to the frontrunners' list. And this, of course, is the point.

Ultimately, it is the eclectic range of albums — where else would Oxide & NeutrinO be rubbing shoulders with Kate Rusby? — that still makes the Mercury Prize such a fascinating spectator event.



Gorillaz, Dido

FRONTRUNNERS

1. **GORILLAZ** — Gorillaz
 2. **ZERO 7** — Simple Things
 3. **FAITHLESS** — Outrospective
 4. **DIDO** — No Angel
 5. **CRAIG DAVID** — Born To Do It
 6. **OXIDE & NEUTRINO** — Execute
 7. **BASEMENT JAXX** — Roxy
 8. **BETA BAND** — Hot Shots II
 9. **TRAVIS** — The Invisible Band
 10. **KATE RUSBY** — Little Lights
- Based on *MW* music industry poll

Winning: Tom McRae — Tom McRae; Travis — The Invisible Band; Westlife — Westlife

KEVIN ROBINSON — director, Positiva

Zero 7 — Simple Things; Craig David — Born To Do It; Oxide & NeutrinO — Execute; Artful Dodger — It's All About The Stragglers; Sugababes — One Touch; U2 — All That You Can't Leave Behind; Travis — The Invisible Band; Slam — Alien Radio; Beta Band — Hot Shots II; Gorillaz — Gorillaz

MARK COLLEN — managing director, EMI Classics

Faithless — Outrospective; Gorillaz — Gorillaz; Lemon Jelly — Lemon Jelly; Zero 7 — Simple Things; Dido — No Angel; Ed Harcourt — Here Be Monsters; Muse — Origin Of Symmetry; Lowgold — Just Backward Of Square; Tindersticks — Can Our Love...; Basement Jaxx — Roxy

MATT JAGGER — CEO music group, Ministry Of Sound

Gorillaz — Gorillaz; Tom McRae — Tom McRae; Ash — Free All Angels; Badmarsh & Shri — Signs; Dido — No Angel; Oxide & NeutrinO — Execute; Tindersticks — Can Our Love...; Turin Brakes — The Optimist LP; Mutiny UK — In The Now; Alpinestars — B.A.S.I.C

CHERYL ROBINSON — A&R purv

Basement Jaxx — Roxy; Gorillaz — Gorillaz; Tricky — Blowback; Dido — No Angel; Mogwai — Rock Action; Nitin Sawhney — Prophesy; Robbie Williams — Sing When You're Winning; Super Furry Animals — Rings Around The World; Turin Brakes — The Optimist LP; U2 — All That You Can't Leave Behind

MIKE SAUND — creative director, Warner/Chappell

Artful Dodger — It's All About The Stragglers; Badmarsh & Shri — Signs; Craig David — Born To Do It; J172 — J172; Faithless — Outrospective; Pump DJs — A Pump Night Out; Dido — No Angel; Gorillaz

Gorillaz; Zoet Woman — Living In A Magazine; Goldfrapp — Felt Mountain

SIMON WRIGHT — CEO Virgin Retail

The Doors Concerto; Basement Jaxx — Roxy; Faithless — Outrospective; Kate Rusby — Little Lights; Jan Wobley/Evan Parker — Passage To Habbema; Cosmic Rough Riders — Enjoy The Melodic Sunshine; Dido — No Angel; Joe Strummer — Global A Go Go; Radiohead — Amnesiac; Travis — The Invisible Band

NITIN SAWHNEY — artist

Gorillaz — Gorillaz; Turin Brakes — The Optimist LP; Zero 7 — Simple Things; Radiohead — Amnesiac; Elbow — Asleep In The Back; Artful Dodger — It's All About The Stragglers; Michael Nyman; Tricky — Blowback; Hefner — Residue — The Claim OST; Nitin Sawhney — Prophesy

CHRISTINE DOAR — VP programming & production, VNI

Craig David — Born To Do It; Gorillaz — Gorillaz; Dido — No Angel; Elbow — Asleep In The Back; J172 — J172; Travis — The Invisible Band; Turin Brakes — The Optimist LP; U2 — All That You Can't Leave Behind; Radiohead — Amnesiac; Basement Jaxx — Roxy

RICHARD RUSSELL — managing director, XL Recordings

Alfie — If You Happy With You Need Do...; Basement Jaxx — Roxy; Beta Band — Hot Shots II; Dave Tyaeks Dakota Oak — An Deliber; Elbow — Asleep In The Back; Goldfrapp — Felt Mountain; Lemon Jelly — Lemon Jelly; Radiohead — Amnesiac; South — From Here On In; Super Furry Animals — Rings Around The World

GUY MOOT — VP A&R, EMI Music Publishing

Basement Jaxx — Roxy; Faithless — Outrospective; Gorillaz — Gorillaz; Oxide & NeutrinO — Execute; Pump DJs — A Pump Night Out; Wookie — Wookie; Zero 7 — Simple Things; Kate Rusby — Little Lights; Sugababes — One Touch; The Beta Band — Hot Shots II

ANDY ROBERTS — head of music, Kiss 100 FM

U2 — All That You Can't Leave Behind; Basement Jaxx — Roxy; Dido — No Angel; Nitin Sawhney — Prophesy; Feeder — Echo Park; Oxide & NeutrinO — Execute; Fatboy Slim — Halfway Between The Gutter And The Stars; Faithless — Outrospective; Gorillaz — Gorillaz

WILLIAM ORBIT — artist & producer

Jocelyn Pook —

U2 — All That You Can't Leave Behind

ALAN SCOTT — editor, Music Week

Badmarsh & Shri — Signs; Craig David — Born To Do It; Lemon Jelly — Lemon Jelly; Oxide & NeutrinO — Execute; Zero 7 — Simple Things; Mogwai — Rock Action; Radiohead — Kid A; Side — Lovess Rock; Super Furry Animals — Rings Around The World; U2 — All That You Can't Leave Behind

CATHY DENNIS — songwriter

James Macmillan — Kiss On Wood; Stephen Warbeck — Captain Corbelli's Mandolin; Fatboy Slim — Halfway Between The Gutter & The Stars; Lemon Jelly — Lemon Jelly; Zero 7 — Simple Things; Croft No. 5 — Attention All Personnel; Grupo X — X-Posure; Gabrielle — Rise Underground; PJ Harvey — Songs From The City, Stories From The Sea; Travis — The Invisible Band

JAMES ROBERTS — A&R editor, Music Week

Oxide & NeutrinO — Execute; Craig David — Born To Do It; Zero 7 — Simple Things; Stanton Warriors — Stanton Sessions; Simian — Chemistry Is What We Are; U2 — All That You Can't Leave Behind; Basement Jaxx — Roxy; Nitin Sawhney — Prophesy; Super Furry Animals — Rings Around The World; Badmarsh & Shri — Signs

JEREMY MARSH — managing director, Telstar Records

Artful Dodger — It's All About The Stragglers; Basement Jaxx — Roxy; Craig David — Born To Do It; Oxide & NeutrinO — Execute; Wookie — Wookie; Dido — No Angel; Elbow — Asleep In The Back; Radiohead — Amnesiac; Beta Band — Hot Shots II; U2 — All That You Can't Leave Behind

MW WRITERS' 10

- BADMARSH & SHRI — Signs
 - BASEMENT JAXX — Roxy
 - CRAIG DAVID — Born To Do It
 - GORILLAZ — Gorillaz
 - LEMON JELLY — Lemon Jelly
 - RADIOHEAD — Kid A
 - NITIN SAWHNEY — Prophesy
 - SUGABABES — One Touch
 - SUPER FURRY ANIMALS — Rings Around The World
 - ZERO 7 — Simple Things
- Based on survey of *MW*, *MBI* and *fono* journalists



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PRESSING PLANTS FEND OFF LABEL

Vinyl pressing plants have waited for years to see demand outstrip supply, but they are now having to turn customers away as their machines run to full capacity — and still the orders pile up. Sarah Davis reports

It is ironic that at a time when the dance industry is fuelling the greatest vinyl demand the record industry has seen in years, pressing plants and brokers are having to turn away scores of customers because of shortfalls in capacity.

Last year, album sales rose by 3.3% to an all-time high of £1.17bn, while vinyl sales included within that figure jumped 40% in units and 22% in market value. At the same time, sales of 12-inch singles increased by 22% in volume and 20% in value. And the demand for vinyl continues to grow in 2001. Now some fear the vinyl drought could damage the industry beyond repair if supply difficulties this year make clients wary of the format in the future.

The problem began when EMI closed its plant last year, depriving the market of its last major label supplier, not to mention one with an annual capacity of 10m-12m units. Since then, matters have not improved.

"It's such a shame that at the moment

when you would normally be thinking what a great thing to be happening — vinyl being so popular, all that extra work — we are not able to press it all and are having to turn customers away," says Tribal Manufacturing director Alison Wilson. "If this had happened last year, before EMI closed, we would all have been really happy."

Tribal's experience is far from unique, with most pressing plants reluctantly closing their doors to ad hoc work and new contracts. "There's a permanent backlog of work," says Dave Bulmer, managing director of PR Records. "The other day I had some guy wanting 10,000 in a week, and I can't give him any time."

It is the same story at north London-based manufacturer ASL. "Two months ago we had the biggest backlog of vinyl orders that we've seen in the past 15 years — more than half a million at one point," says managing director Mel Gale. "We had to take steps and we've currently got it down to around 300,000 units. We had to call a halt in terms of new customers, so we are not taking on any new accounts at all. It is quite a turnaround considering we are used to being at 85% to 95% capacity and using our sales team for the rest. Now we are fending record labels off."

Malcolm Pascoe, commercial director at Damont Audio, one of the UK's longest-established plants with a vinyl capacity of 6m discs per year, claims to be very concerned about the situation. "EMI closing hasn't helped us at all," he says. "It just means there are more people out there who need vinyl and can't get it made. We are not taking on any new



From raw material to record shelf: the remaining vinyl pressing specialist are already bulging at the

clients. It's frightening. We want to make vinyl, and we worry that if people find they can't get it made they may just decide not to press vinyl any more, which

could be very bad for the industry."

Even those who were not using EMI have found themselves affected by the closure. "We broker lots of small runs for labels like

Portal Space Limited

Portal Space owners of the legendary EMI 1400 Press

are opening the new pressing plant in Hayes at the end of September 2001

contact Roy Matthews:

020 7490 2949

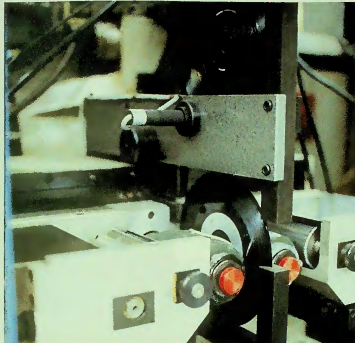
the same team

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LS AS DEMAND FOR VINYL SOARS



the seams in order to satisfy the growing demand from consumers and DJs for this format

Slammin' Vinyl and One Step and all the plants we were using were suddenly full and we had to look elsewhere," says Aura Surround Sound production manager

James Orfeur. "We're using Black Diamond and Curved Vinyl and are looking at pressing in Europe but the logistics put us off. We have enough trouble getting

the printed labels delivered here."

There are those manufacturers who believe the worst is still to come as well, with the backlog continuing to mount and

pressing plants already bulging at the seams.

"This time of year is traditionally quiet, but we're still struggling with vinyl, so >

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VINYL — EDITED BY ADAM WOODS

> when things get busy again it is going to be a real problem," says Key Production managing director Keren Emanuel. "People tend to move their orders around. Someone will hear of somewhere that isn't too busy and shift their vinyl there, then hear of somewhere else and shift it again. As

'Manufacturers are absolutely stuffed. They're working flat-out but can't clear the backlog — some up to 300,000 units' — Alison Wilson, Tribal Manufacturing

brokers, we have a good overview of who is busy and who is not and we move our work around a bit too. So I'm still not very happy with the situation."

Many labels and brokers have turned to mainland Europe, but the continent is experiencing its own problems with under-capacity; the largest manufacturers, such as Record Industry in Holland, are unable to take on any more work.

Pressing abroad brings its own problems, such as the added financial burden of shipping costs and the issue of where to get artwork printed, not to mention the vagaries of customs.

"Shipping is quite an issue," says Emanuel. "It is time-consuming and costly, and if there's anything wrong then you've got to ship it back. We've got a couple of vans in the UK and we can pick up and deliver, but in France we could be dealing with lorry drivers' strikes like they had last year. The other disadvantage of going abroad is they have different bank holidays than us, and more of them, and in France people all take their holidays at the same time which makes things difficult."

Tribal presses in Europe, using half a dozen manufacturers on production runs from 500 to 30,000. "There are a lot more double and triple packs than five years ago," says Wilson. "Manufacturers are



Vinyl pressing: no new technology since the Eighties

absolutely stuffed. Some of them have backlogs of 300,000 units. They are working flat-out, but they can't clear it."

Labels must expect longer lead times than this time last year, anything up to six weeks depending on the size of order or if the customer is a large, established client.

The UK's key vinyl specialists

ASL

6 Orsmam Road,
London N2 5QJ; Tel:
020 7739 9672; Fax:
020 7739 4070
Email: asl@audio-
services.co.uk

Website: www.asl@audio-
services.co.uk

Vinyl Capacity: 135,000/week;
6.5m/year

Services offered: ASL's service includes
cutting, processing, print and origination.

The plant runs 24 hours a day, six days a
week and is one of the UK's largest, with
14 presses. It also produces cassettes,
CDs, CD-Rom, DAT and MiniDisc.

AZZ

43-51 Wembley Hill
Road, Wembley, Middx.
HA9 8AU; Tel: 020 8903
0046; Fax: 020 8782
4601

Email: info@az2.co.uk

Website: www.az2music.com

Vinyl Capacity: 300,000/year minimum

Services offered: AZZ was established in
1886 and has offices in London, New
York and Dublin. The company also
manufactures CD, DVD, CD-Rom,
cassettes and video, and provides audio
mastering, reprographics, printing and
design. It gives a one-stop service and
much of its output is one-off work.

COPS

The Studio,
Kent House
Station
Approach,
Barnedee Road, Beckenham, Kent BR3
1JD; Tel: 020 8778 8556; Fax: 020



8676 9716

Email: musicmanufacture@coops.co.uk

Website: www.coops.co.uk

Vinyl Capacity: 10,000-15,000/day

Services offered: One of Cops'
specialities is brokering bespoke
manufacturing for all formats and
packaging including coloured vinyl, heavy
vinyl, etched or picture disc format. It has
been using French manufacturers for 20
years and has also used the same four
carriers during that time.

CURVED PRESSINGS

Unit One, 16a Kings Yard, Carpenters
Road, Hackney Wick, London E15 2HD;
Tel: 020 8533 8080; Fax: 020 8533
8082

Email: curvedpressings@hotmail.com
Website: www.curvedpressings.com (not
yet launched)

Vinyl capacity: Building to around
175,000/week in six weeks' time
Services offered: One of relatively few
plants to offer 10-inch vinyl alongside
seven-inch and 12-inch, Curved Pressings
is a newcomer to the market, having
sourced its machines from Croatia last
November. A full-scale relaunch will take
place in two weeks.

DAMONT AUDIO

20 Blyth Road,
Hayes, Middx, UB3
1BY; Tel: 020 8579
5122; Fax: 020
8561 0979

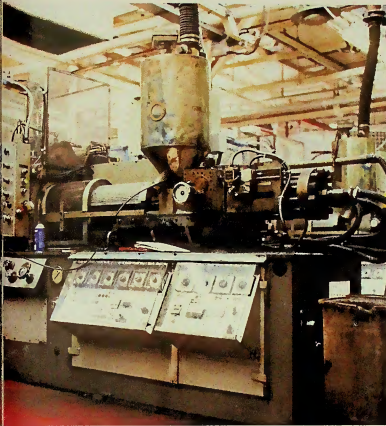
Email: mail@damontaudio.com

Website: www.damontaudio.com

Vinyl Capacity: 6m/year

Services offered: Damont is another
of the UK's biggest plants with 10
presses for 12-inch vinyl and three





"PR used to be 10 days, then we got it down to five days before EMI went down," says Bulmer. "Now we put people in and say it could be three or four weeks, or longer if one of our larger established customers comes in wanting something."

AZZ production controller Neil Evans confirms this. "It has been pretty terrible for the past few months but it's getting better now," he says. "I'm getting test pressings out in a week to two weeks and completed orders of finished product out two weeks later."

presses for seven-inch. It has been manufacturing in Hayes for the past 28 years and also produces cassettes.

DIAMOND BLACK
The Old Bancroft Building, Kingham Way, Luton LU2 7RG;
Tel: 01582 425555; Fax: 01582 725900
Email: perri@diamondblack.co.uk
Website: www.diamondblack.co.uk
Vinyl Capacity: 15,000-20,000/week
Services offered: Diamond Black specialises in short runs. The company operates a cutting lathe and does all its own mastering and processing. It has five presses; four configured for 12-inch vinyl and one each for 10-inch and seven inch. It is currently running three for 12-inch and expects to be running a fourth within five months. The company specialises in coloured vinyl.

DISCTRONICS
Southwater Business Park,
Worthing Road, Southwater, West Sussex RH13 7YT; Tel: 01403 739 600; Fax: 01403 733905
Email: sales@disctronics.co.uk
Website: www.disctronics.co.uk
Vinyl Capacity: ?????
Services offered: Disctronics has increased from one shift per day to two, and bought two additional Leonard presses and associated equipment. It also specialises in the optical disc world and has operations in the US and France and has associated businesses including www.discshooting.com and www.e-disctronics.com.

MUSIC WEEK JULY 28 2001

INDEPENDENT PRESSING
Unit 212/223, Little Tennis Street, Nottingham NG2 4EL, and 112a Unbridge Road, Shepherds Bush, London W12 8LR;
Tel: 0115 958 4533 (Nottingham), 020 8762 9988 (London); Fax: 0115 941 7371 (Nottingham), 020 8762 9988 (London)
Email: info@independentpressing.com
Website: www.independentpressing.com
Vinyl Capacity: 3.25m/year
Services offered: Independent Pressing has a lathe and produces its own metalwork, and can master and produce everything in-house from CD or DAT. It specialises in heavy vinyl 12-inch records weighing 170-180g. The company is expanding its capacity to 5.5m in August.

KEY PRODUCTION
8 Jeffreys Place, London NW1 9PP;
Tel: 020 7284 8800; Fax: 020 7284 8844
Email: mail@keyproduction.co.uk
Website: none
Vinyl Capacity: 4.5 m/year
Services offered: Key Productions is probably the biggest broken in the UK and has been working with record labels for more than 10 years. It also organises manufacturing of all formats for customers ranging from the biggest labels to some of the smallest.

PORTAL SPACE
Tel: 020 9490 2949; Fax: 020 7490 2797
Email: Michael.joseph@diapix.com
Website: none

"We have increased lead times while we get up to speed with increased capacity and additional shifts," says Disctronics VP, audio sales, Martin Bignall. "We are very particular about which clients we accept and only produce for majors, larger independents and one specialist broker."

Cops uses SNA and Discofrance in France where, according to director Elie Dahdi, similar problems persist. "The two factories can give me 15,000 a day, but if I had the vinyl capacity I could easily double that," says Dahdi. "I don't like to turn away work. A broker using EMI sent his vinyl customers to us after the plant was closed and those customers have stayed with us. I've waited 20 years to see something like this happen."

'A broker using EMI sent his vinyl customers to us after the plant closed and [they've] stayed with us. I've waited 20 years to see something like this happen' - Elie Dahdi, Cops

For short runs it can be a different story. Diamond Black primarily presses for dance labels such as Kinetic and brokers such as Assured. It can press 15,000-20,000 weekly and is proud of its lead times, which it says are due to its short runs and the fact that it has its own cutting lathe. "We have no backlog and our lead times are still five to eight days for TPs and another five working days for finished product," says general manager Peri D'Cruz.

One of the problems which besets the industry is that since CD usurped vinyl as the dominant format in 1989, manufacture of new pressing plant machinery and associated vinyl production equipment has entirely ceased. As a result, companies are obliged to scour the world for old machines to cannibalise for spare parts.

"There's been no technology invested in the machines since the Eighties," says >

Vinyl Capacity: 20m/year across two plants
Services offered: Portal Space owns Orlake pressing plant and recently purchased EMI's equipment. It has just signed a lease on part of EMI's former premises and is currently installing machinery and getting the factory up and running for a scheduled opening in the autumn.

PR RECORDS
Hamilton House, Endeavour Way, London SW19 8JH; Tel: 020 8241 9900; Fax: 020 8241 2227
Email: www.cust.serv.south@prerecords.free-online.co.uk
Website: www.prerecords.free-online.co.uk
Vinyl Capacity: 3m/year
Services offered: PR has been busy buying new presses. The presses it bought in Bulgaria were involved in a road crash on the way back to the UK - fortunately, they were undamaged and will be installed. It has also bought presses from the US, previously used infrequently for high quality pressings, which will be in service shortly.

TRIBAL MANUFACTURING
Tel: 020 8673 0610; Fax: 020 8675 8562
Email: sales@tribal.co.uk
Website: www.tribal.co.uk
Vinyl Capacity: 2m/year
Services offered: Tribal does all formats and print for audio and multimedia, including creative printing, packaging, including special packaging, and POS solutions. It also handles CD, cassettes, video, MiniDisc and CD-Rom. It is currently handling The Strokes for Rough Trade.

tribal MANUFACTURING

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► Bulmer. "There is only one place in the country for spares. For example, you start with the vinyl lathe for cutting. No one makes them anymore. Who will repair the cutting heads? We used to go to one guy in Berlin, now it's a couple of guys in Switzerland who are engineers and vinyl freaks.

"We could do with someone putting a million quid into developing the manufacturing technology. I've talked to banks and venture capitalists but no one is interested. Yet we press up 30m in the UK alone, and with EMI it was more. With CDs you have excess capacity with vinyl the market is over-subscribed."

Some manufacturers are expanding, such as Independent Pressing in Nottingham, which has been operating for two years with six machines. "We're in the process of moving the press to a bigger unit, twice the size," says Independent Pressing production manager Jonathan Woodliffe. "Demand has increased all along the line. The people who supply the plastic pallets for vinyl say sales of the raw material have gone up 30%."

Damoot has increased its shifts to two a day and brought in two additional Leonard presses and associated equipment. Bignall says, "We do have a shortage of stamper capacity while we are trying to find experienced staff."

And despite the finite amount of available machinery, other plants are managing to increase their capacity, although the amount of work means there is no time to install them. PR has bought four new presses, taking its total to 10, although it is only planning on using eight at the moment. "I'm enquiring all over the place for machines," says Bulmer. "We have bought some from the States, Bulgaria and Switzerland. We've had machines in for three months and are working so hard we can't stop to put them in. We're using six now, and soon it will be eight. We could press 5m a year from eight."



Vinyl: pressing plants are finding it difficult to keep up with demand for the format

Another potential ray of light is a new pressing plant being opened by Portal Space, which owns both Ortake and the entire manufacturing contents of EMI's Hayes plant, and has just signed a lease for part of the old EMI factory premises. "With both plants we will have manufacturing capacity of 20m units a year, although it will depend on demand," says Mark Wadwa, the financial backer behind Portal Space. "We see vinyl as an industry with new life to it and we want to keep smaller labels alive."

The company has now moved into the old EMI site and Wadwa says the plant will be up and running in October, although some manufacturers suggest a target of one year could be a more realistic one, given the

length of time it takes to get a plant and its machinery working satisfactorily.

Striking one more encouraging note, albeit on a slightly smaller scale, is the news that another new plant recently opened in east London. Curved Pressing boasts eight presses, although it is currently only using four of them.

"There's so much work out there that we're getting phone calls constantly," says director Ben Willis. "We do small runs and don't work with brokers, which means we get offered 6p to 8p a unit more than brokers would give us. We run two eight-hour shifts on four machines and that means we can produce 125,000 units a month, at a conservative estimate. We

also have a mastering suite with cutting lathes."

Dance vinyl production is fortunately less affected by the traditional autumn rush.

"The vinyl business is much less seasonal than the CD side of things," says Gale. "In the summer, people get vinyl pressed for Ibiza and for Miami in the spring. The dance market doesn't go overboard for Christmas."

Even so, the industry is concerned by the problem. "The market is so swamped at the moment," says Alison Wilson. "I hate to think this on-going crisis will end up damaging the market permanently. It's a bizarre turn of events that the largest facility should close just as demand rises dramatically."

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Contacts: Production Manager: Johnathon Woodliff
Finance Director: Graham Hibbert
Account Manager: John Lewin
logistics Manager: Christopher Darling
Galvanics Technician: James Badderley

Independent Pressing Co. Ltd.
Units 21/23
Little Tennis Street
Nottingham
NG2 4EL
Telephone: 0115 958 4533
Fax: 0115 941 7371

Independent Pressing Co.ltd. Helping to keep vinyl alive.

CLASSICAL news

WAGNER'S RING MAKES IT TO DVD

Wagnerians with access to DVD video players are to be targeted by Universal Classics this autumn with the first international release of the composer's monumental Ring cycle on the new format. The attraction is boosted by the choice of production, with the famous and still controversial 1980 Bayreuth Ring directed by Patrice Chéreau and conducted by Pierre Boulez presented on seven DVDs for a retail price set around the £100 mark.

Universal's commitment to DVD has grown in the UK in recent months, encouraged by slow but steady improvements in sales returns and backed by generally positive reviews of its latest products.

Mark Wilkinson, head of Deutsche Grammophon and Philips Classics UK, says that the company's approach to classical concerts, opera and ballet on DVD began with a soft launch last December and has since moved to the point of hard sell. "With our stronger-selling titles, we've achieved four-figure sales, while Andrea Bocelli's Sacred Arias is approaching the five-figure mark," he says. He adds that the constituent Universal Classics labels intend to market aggressively new software titles and invest in selling their expanding DVD catalogue.

"The Boulez Bayreuth Ring has the potential to boost the market for classical DVDs," he adds. "People have been asking for its release for months and it will be a key part of our autumn presentation to retailers."

Wilkinson points to further releases, including a New Year's Day concert from Vienna conducted by the mercurial Carlos Kleiber, Sir John Eliot Gardiner's period-instrument version of Mozart's Die Zauberflöte, a double-bill of Cavalleria rusticana and Pagliacci starring Plácido

Domingo, and The Making of West Side Story with Bernstein, Carreras and Te Kanawa.

Future Universal Classics marketing plans include a proposal to present opera titles on a big screen at Covent Garden's Vicer Royal Hall in London. "I would like to arrange free lunchtime screenings there of productions made at the Royal Opera House. We are really excited by the potential for DVD sales in the last quarter of this year and will be investing in marketing to raise the format's profile," he says.

NEW EMI BUDGET RANGE TRAWLS ARCHIVES

EMI Classics is about to enter the budget-price market with a new range based on the label's extensive archives.

Encore rolls out on August 6 with 50 launch titles offered as an entry point to recordings by artists of the calibre of Itzhak Perlman, Daniel Barenboim, Sir Simon Rattle, Herbert von Karajan and Riccardo Muti. The Encore artwork makes prominent use of EMI's "recording angel", with images from the original releases included in the packaging mix.

Titles include such catalogue jewels as an Italian opera arias compilation featuring Montserrat Caballé, Ravel's complete Daphnis et Chloé ballet from the CBSO and a collection of Strauss tone poems performed by the Dresden Staatskapelle and Rudolf Kempe. The Encore marketing strategy includes a full-page teaser ad in the August issues of Gramophone and Classic FM magazine, followed by a double-page spread in the September editions of the same titles.

Andrew Stewart can be contacted by e-mail at: AndrewStewart148@compuserve.com

ALBUM of the week

BERNSTEIN: West Side Story Suite (arr. Brohn); Serenade; Make Our Garden Grow; New York, New York New York, New York, etc. Joshua Bell; Philharmonia Orchestra/Zimman (Sony Classical SK 89355). Joshua Bell's sensitive artistry shines through in this key summer release for Sony



Classical, making the best possible case for David William Brohn's very effective arrangement of hit tunes from West Side Story in its world premiere recording. The couplings underline Bell's affinity for the lyrical Bernstein, persuasively so in The Red Violin OST composed by John Corigliano's arrangement of Make Our Garden Grow from Candide.



REVIEWS

For records released up to August 6 2001

DVORAK: Symphony No. 8; Symphony No. 9 'From the New World', Budapest Festival Orchestra/ Fischer, (Philips Classics 464 640-2). The Gramophone award-winning combination of Ivan Fischer and his Budapest Festival Orchestra tackle Dvorak's late symphonies for the first time on disc. They bring a spirit of fresh invention and insight to the popular New World Symphony, never allowing a bar of routine playing to spoil the results. The release is advertised in the specialist classical press.

MESSIAEN: Turangalita Symphony. Aimard, Kim; Berlin Philharmonic/ Nagano (Teldec 8573 82043-2 [2CD]). One of the most influential of 20th-century composers, the Frenchman Olivier Messiaen incorporated a wide variety of influences into his musical language, including Gregorian chant, ancient Greek, medieval western and Hindu rhythms, and birdsong. Pierre Laurent-Aimard, who performs all the Proms and in

Oxford and Edinburgh this summer, thrills with his account of the work's fiendish piano part. WOLF: Mörke-Lieder. Fischer-Dieskau, Richter (Deutsche Grammophon 457 898-2). Appearing for the first time on CD as part of DG's mid-price Goliath line, this live recording of Wolf's songs to poems by Eduard Mörike captures the tension and excitement of two genuinely great artists at work. It is highly recommended.



PUCINI: Messa di Gloria; Preudio Sinfonico; Crisantemi. Roberto Alagna, Thomas Hampson; LSO and Chorus/ Pappano (EMI Classics CDC 5571592). Covent Garden's music director elect, Antonio Pappano, turns to Puccini's rarely-recorded Messa di Gloria for the meat of this disc, highlighting the work's dramatic qualities and encouraging lyrical playing and singing from the LSO and London Symphony Chorus. This priority release from EMI Classics is supported by a full-page Gramophone ad.

Anne Sofie von Otter

"Von Otter's appeal in lieder is not just down to her warm, unaffected tone but to her ability to make the most thoughtful and considered performance seem flowing and spontaneous." THE GUARDIAN



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Lieder ANNE SOFIE VON OTTER Melyn Tan, piano

A rare collection of lieder and melodies by Beethoven, Meyerbeer and Spohr performed by Anne Sofie von Otter

Release Date: 3th August 2001
Front cover of International Record Review (Sept issue o/s toth Aug)
Gramophone magazine's Editor's Choice (Sept issue o/s and Aug)



Universal Classics UK, 22 St Peter's Square, London, W6 9NW www.universalclassics.com



RETAIL FOCUS: TRACK ONE

by Karen Faux

For lapsed music fans in the Marlow area, getting back on track could mean paying a visit to David Stidston's thriving indie store. Stidston reports 'brisk business in "dance music for grown-ups" but still laments the fact that there is a dearth of new records at this time of year.

"All my customers are hungry for new product and it is an opportunity lost," he says. "The fact that Usher went straight to number one highlights the current paucity of product. It's a good album but not necessarily one that you'd expect to be an immediate hit."

During the seven years that Track One has been in business, it has taken on vinyl, dispensed with video and tightened the focus around adult dance music and customer service. Stidston maintains a personal relationship with many customers who expect to be given time and attention when they drop in.

"A customer phoned me up this morning and said he wanted to come in and check out some recommendations and I have just been



D-12: among the fastest-moving albums in-store

playing him Buddha Bar 3 which went down well," says Stidston. "Where people have time to spend in the shop they often go out with multiple purchases."

An advantage for business is that the inhabitants of Marlow have a high disposable income and Stidston feels he has plugged a

NETTING NEW CUSTOMERS

Track One is currently preparing to extend the personal service it offers in-store to the net. When completed it will include a monthly newsletter of recommendations, which will be sent to a large database of customers. "There are 100m websites out there and no one is going to find me unless I go to them," says David Stidston. "We will be aiming to mirror the service the shop offers in as many ways as possible."

market gap by supplying music that is not available in neighbouring multiples such as WH Smith.

This week the store's fastest-moving albums have been Aaliyah's Aaliyah, D-12's Devil's Night and Fox Brown's Broken Silence and he has also been

selling widely across a range of leftfield house labels including Naked Music, Glasgow Underground, Paper, Om and Distance.

"We're also expecting big things of our Blue Note vinyl campaign when it kicks off next week," says Stidston. "We've got dedicated FSODUs, window displays and giveaways including a free sampler album. We will offer the full range of vinyl titles along with a selection on CD."

Currently there are no complaints about the service the store receives from reps and Stidston says this vital when it comes to finding out about product in advance and satisfying customers.

"A lot of people come in here who don't know much about current music but are still interested in discovering new things," he says. "If they liked dance music in the Eighties I usually have a pretty good idea of what they will like now. The challenge is to keep the new things coming through." **Track One: 27 Spital Street, Marlow, Buckinghamshire SL7 3JH, tel: 01628 481090, e-mail: david@tunez.com**

IN-STORE NEXT WEEK (from 30/7/01)



Windows – Now! 49, Super Furry Animals; **In-store** – Geri Halliwell, Destiny's Child, 430 West, Feeder, Northern Soul Years 2, Ted Nugent, David Bowie, Super Furry Animals, Story Tellers, Joe Strummer & The Mescaleros, Robbie Williams, Sally Oldfield; **Press ads** – Geri Halliwell, Ash, Zero 7, Northern Soul Years 2, Ted Nugent, J Majik, Ram Raiders, San Carlo, DJ Coates, Rachmaninov, Damage, Proud Mary, Barfly 11, Teesto, Barrio Latino, Best Northern Soul All-Nighter...Ever, Danny Howells, Lee Coombes



Singles – Geri Halliwell, Janet Jackson, Depeche Mode, Crazytown; **Albums** – Kiss Smooth Grooves Summer 2001, A111 Classic 80s, Now! 49, Club Mix Ibiza 2001, Classic Chill Out, Prince



In-store – three CDs for £18, Mastercuts Disco Breaks, Corgi Brightman, Wings; **Listening posts** – Kate Rusby, REM, Geri Halliwell



In-store – three for £19 offer, two for £10 offer, Naxos five for £20, Prince, Classic Chill Out Album, Choc Mami, Nanci Griffith, Down From The Mountain; **Listening posts** – Super Furry Animals, Tomb Raider, Mojo/Stax promotion, Sunshine Cool Sound



In-store display boards – Alex Kidd, Thalia Zedek, Depeche Mode, Stephen Malkmus, The Reindeer Section, Wordlab 2, Turin Brakes, Stereolab



Single – Geri Halliwell; **Windows** – Now! 49; **In-store** – Raven Mazze, Janet Jackson, Depeche Mode, Zero 7, Turin Brakes; **TV and radio ads** – Kiss Smooth Grooves 2001, Club Mix Ibiza; **Press ads** – Geri Halliwell, Janet Jackson, Depeche Mode, Nanci Griffith, Seaford



Album – Super Furry Animals; **Windows** – Summer Savers CDs from £4.99, Traffic, Lake Placid; **In-store** – Best Holiday 2001 Album, Mojo Spotlight Hit; **Listening posts** – Cast, Alisha's Attic, David Bowie, Witness



Singles – Geri Halliwell; **Windows** – Janet Jackson, Depeche Mode Crazytown, Turin Brakes; **In-store** – Mauro Picotto, Jaheim, Train, Nikka Costa



Album – Joe Strummer & The Mescaleros; **Selects listening posts** – Declaime, Bryck, Soubza Z, American Family, Delerium, Tricky; **Press ads** – Waxwings, Boxharp, Johnny A, Phoenix, Hot Astroid 4



Windows – Tower 15th anniversary featuring Pavavotti, Fatboy Slim, Weatatus, Gorillaz, Party In The Park, Avanchises, Basement Jaxx, Stanton Warriors, Stereophonics; **In-store** – Ed Hardcourt, Proud Mary, Tahti 80, Broken Dog, Goldfrapp, Jagged Edge, Carmen, Sia, J Majik, Public Domain, Ram Raiders, Two Worlds, Chilli-4, Modular Systems, Fused, Golden Gate Grooves, Panoptica, Kid 606, Darren Emerson, Waiwai, Tito Lopez, Burning Spear, Sally Oldfield



Windows – Crazytown, Depeche Mode, Geri Halliwell, Janet Jackson, Now! 49, Train; **In-store** – Geri Halliwell, Janet Jackson, Nikka Costa, Now! 49, Stephen Malkmus; **Press ads** – Creed, De Doolittle 2, Humnong League, Jennifer Lopez, Mauro Picotto, Raven Mazze, Redman, Zero 7



Singles – Janet Jackson, Geri Halliwell, Depeche Mode; **Albums** – Now! 49, Prince, Best Of Ibiza 2001, Kiss Smooth Grooves



Singles – Janet Jackson, Train; **Album** – Prince; **Windows** – Now! 49; **In-store** – Janet Jackson, O-Town, Train, Geri Halliwell, Jennifer Lopez, Dido, Prince, Kiss Smooth Grooves, Eddie Grant, Now! 49, Club Mix Ibiza 2001, N Sync with free poster, Altan Kitten with free postcard; **Press ads** – Now! 49



ON THE NET

TONY GOODWIN,
vendor relations manager,
Amazon.co.uk

"I've worked in music retail for nearly 19 years but joined Amazon just more than a month ago to start in this position, which has been created to forge a close working relationship with the industry. I'm dealing with labels, suppliers, distributors and wholesalers and will be looking closely at creating new marketing opportunities."

It is interesting to observe the differences between our top-sellers and that of the national chart. For example, Tricky's album Blowback on Anti Now/Eptaph is high in our chart and we are Riders on the Poptones label. Our best-selling albums this week have been the Beta Band's Hot Shots II on Regal and Super Furry Animals' Rings Around The World on Epic.

"We have had a very high level of pre-orders for new albums from The Strokes, Slipknot, Mercury Rev and Björk and

these are already high in our charts on this basis. We always aim to let our customers know about what's coming as far in advance as possible. Sending them e-mails about new releases they might like is very effective as a sales tool and the fact that we have a lot of information about our customers is a big advantage."

Because everything on the site is so visible we have to ensure that we are up to speed on trends and new releases, and the aim is to keep ahead of them. It is a fast-moving market and we work hard to ensure that the site reflects this at all times.

Specialist sales are also continuing to climb and we are currently doing strong business with our Ken Burns Jazz promotion, which offers the full boxed-set collection of CDs at £39.99, priced with individual artist albums along between £7.99 and £8.99. This should run and



ON THE ROAD

STEPHEN RODGERS,
Vital rep for the
North East

"The Beta Band's album Hot Shots II is doing great business this week and has hit the number seven spot in the mid-week charts. They are one of those bands that always get good press and both the indie and the chains love them. It is a project I've really enjoyed working on."

On the singles front we are seeing solid sales for **They Might Be Giants'** Boss Of Me from the cult television series Malcolm In The Middle. Meanwhile, the new **Depeche Mode** single is shaping up to be a crossover hit with the help of Danny Tenaglia's remix. This has been getting a lot of exposure in Ibiza and should sell well to the dance market as well as to the band's fans. I'm also currently selling in the fourth single from Turin Brakes' album The Optimist and hopefully looking at a Top 20 chart entry.

Although Newcastle's Love Parade was cancelled we have gone ahead this week with our Global Underground campaign

which was meant to coincide with the event. Running just in my area, it offers the whole catalogue of CDs at £12.99 and represents the definitive DJ collection. Newcastle is still pretty busy with club nights so we're expecting it to do good business anyway."

"Our summer campaign offering CDs at £10.99 has boosted business nationwide and we are currently gearing up to change the titles along with beginning our club nights by giving stores new POS which follows the same branding but outlines the new offer."

"I'm still working **The Avanchises** and **Basement Jaxx**, whose albums are sustaining well. Prospects for **Sliman** are also looking good. There won't be a really big chart album but they are definitely an act to get behind. Support is also strong for forthcoming albums from **The Strokes** and **Roski Manuva**, and customers have been asking about them for ages."

28 JULY 2001

CHART COMMENTARY

by ALAN JONES



It is another bad week for the singles market, with sales below the million mark for the sixth week in a row, representing the worst sequence for more than five years. Further proof of its current depressed state is provided by the fact that although they all suffer declines in sales (both actual and in comparison to a market that is off this week) four of last week's top five singles retain their positions, including Robbie Williams' 'Eternity/The Road To Mandalay', which is number one for the second week in a row. All of Williams' previous three number one solo singles were dethroned after just one week, even though their second week sales (Millennium - 75,000, She's The One - 74,000 and Rock DJ - 102,000) were higher than the 64,000 tally which keeps Williams at number one this week. It is the fourth-smallest total for a number one so far this year.

Further down the chart, there is

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and corporate group share by % of total sales of the Top 75



disappointment this week for Mariah Carey. Despite the fact that she safely navigated her way into the Top 10 18 times as a

SINGLE FACTFILE

All That You Can't Leave Behind becomes the first UK album ever to spawn three top three hits this week, with Elevation debuting at number three, to follow the number one success of Beautiful Day and the number two hit Stuck In A Moment You Can't Get Out Of. As well as peaking at one, two and three, they are, in the same order, the first three tracks on the album. Add the single Sweet success of their 1998 single Sweetest

Thing, and U2 have the lengthiest string of top three hits in their chart career, which now extends to 20 years and 31 hits, 27 of them Top 40 and 23 of them Top 10. While Elevation makes its mark on the singles chart, All That You Can't Leave Behind jumps 47-37 on the album chart, with a 23% increase in sales week-on-week. Released nine months ago, it has now sold more than 810,000 copies in the UK.

as the most expensive signing in Virgin's history with a number 12 debut for Lovelover. Virgin put a lot of effort behind the record, with multiple mixes, an expensive video and TV advertising all playing a part and were in their defence rewarded with just over 18,000 sales. Lovelover has also failed to ignite in America, where it reached only number 55 on the Hot 100 a fortnight ago before going into decline.

Two songs from the Lara Croft movie Tomb Raider debut inside the Top 20 this week. U2's Elevation is at number three while Oxide & Neutroin follow at number 16 with Devil's Nighttime. The comparative failure of the latter track brings to an end Oxide & Neutroin's run of three consecutive Top 10 hits - a run which allowed them to claim the title of top garage act in the light of broken Top 10 hit sequences from both DJ Luck & MC Neat and Artful Dodger.

INDEPENDENT SINGLES

This List	POP	Artist	Label (distributor)
1	1	Ty Sinc	Jive 252422 (P)
2	2	FRONTIER PSYCHIATRIST	Avananches
3	3	BOSS OF ME	XL Recordings XLS 134C01 (V)
4	4	HOMED	XL Recordings XLS 134C02 (V)
5	5	SOMETIMES	Ash
6	6	SILENT WORDS	Parlophone PERP 100DS (3MNP)
7	7	HAVE A NICE DAY	V2 VVR 3016248 (3MNP)
8	8	SIGNS	Badmarsh & Strli
9	9	SUNSET	Nitin Sawhney feat. Eka
10	10	MORE THAN THAT	Backstreet Boys
11	6	HARD TO EXPLAIN/NEW YORK CITY COPS	The Strokes
12	12	PATIS	Robert Miles feat. Nina Miranda
13	13	CLADDING	Seaford
14	19	012 - ANGELS & SHADOWS	Onri Trio
15	14	MODERN BLUE	The Strokes
16	4	POWDER BLUE	Elbow
17	17	10 IN 01	Members Of Mayday
18	18	PLEASE STAY	Mekon feat. Marc Almond
19	12	HAVE AND NOW/YOU'LL BE SORRY	Shops
20	15	INNOCENTE (FALLING IN LOVE)	Defileum feat. Leigh Nash

This List	POP	Artist	Label (distributor)
1	1	TY SINC	Jive 252422 (P)
2	2	PURPLE PILLS 012	Shady/Interscope Global
3	3	ELEVATION 12	Universal Island
4	4	PERFECT GENTLEMAN	Virgin/EMI
5	5	CASTLES IN THE SKY	Nonesuch
6	6	DANCE FOR ME	Dot Records/Mercury
7	7	HEAVEN IS A WALKOFF	Atlantic
8	8	ANOTHER CHANCE	Capitol
9	9	LADY MARMALADE	Capitol
10	10	A LITTLE RESPECT	Mercury
11	11	ANGEL	Mercury
12	12	19-2000	Mercury
13	13	U BEMING ME	Mercury
14	14	ALL RISE BLUE	Mercury
15	15	BOOTYLICIOUS	Mercury
16	16	ALL I WANT	Mercury
17	17	DON'T STOP MOVIN'	Mercury
18	18	HAVE A NICE DAY	Mercury
19	19	THANK YOU	Mercury
20	20	ETERNAL FLAME	Mercury

This List	POP	Artist	Label (distributor)
21	21	SOMEONE TO CALL MY LOVER	Capitol
22	22	POP 91	Jive
23	23	SING	Mercury
24	24	OUT OF REACH	Mercury
25	25	THE WAY TO YOUR LOVE	Mercury
26	26	BOMED	Mercury
27	27	LOVED	Mercury
28	28	RIDE WITH ME	Mercury
29	29	THERE YOU'LL BE	Mercury
30	30	LOVELOVER	Mercury
31	31	MEET ME AT THE LOVE PARADE	Mercury
32	32	DO YOU REALLY LIKE IT?	Mercury
33	33	ANOTHER DAY IN PARADISE	Mercury
34	34	I DON'T WANT A LOVER	Mercury
35	35	FUN LIKE A BIRD	Mercury
36	36	LET'S DANCE	Mercury
37	37	SALE AWAY	Mercury
38	38	STONE BY STONE	Mercury
39	39	UNTIL THE END OF TIME	Mercury
40	40	DEVIL'S NIGHTMARE	Mercury

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28 JULY 2001

CHART COMMENTARY

by ALAN JONES



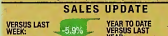
Ten weeks after surrendering the number one slot to the album chart, **Destiny's** *Hard Return* to the summit with *Survivor*. Helped by airplay for the new single *Bootylicious*, sales of *Survivor* have increased for five weeks in a row, while its 12-week chart run have seen it switch direction just once, initially declining and now recently clawing its way back to the top, moving 3-16-6-9-10-16-10-9-2-1. It sold just short of 30,000 copies last week, compared to 118,000 the week it debuted (it even sold more than 34,000 copies the week it dropped to number six). Thus far, *Survivor* has sold more than 410,000 copies, making it the 11th-biggest seller of the year. While *Survivor* reverts number one, **Usher's** 8701 slips to number two (26,500 sales) and **D12's** *Devil's Night* moves 4-3 (25,000 sales) giving the UK its first ever all-American, all-artists Top Three.

Eight weeks ago this week, **Robbie Williams** was enjoying his very first number

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 75 total albums



ALBUMS FACTFILE

Aaliyah released her debut album *Age Ain't Nothing But A Number* on Jive in 1994 when she was just a teenager (15 years old in fact). She then moved to Atlantic for her second album, *One In A Million* in 1996, and now turns up on Virgin for her third, the self-titled *Aaliyah*, which debuts this week at number 25.

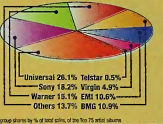
That is a couple of notches behind the highest placing gained by her debut,

and eight notches higher than *One In A Million's* peak. Its first-week sales of 8,291 are well up on both.

Age Ain't Nothing But A Number debuted seven years ago this week, with an opening total of 2,811, while *One In A Million* started out with 4,037 sales.

Age has gone on to sell more than 68,000 while *Million* recently topped the 50,000 mark.

TOP CORPORATE GROUPS



Eternity/*The Road To Mandalay*, takes his singles tally past 4m. Williams' latest album *Sing When You're Winning* moves 27-35 this week, but more importantly the 10,500 copies it sold last week push its overall sales to 1,892,000, putting it ahead of the 1,886,000 sales of his solo debut *Life Thru A Lens*, although both trail the 2,338,000 tally of *I've Been Expecting You*.

While his current single *Perfect Gentlemen* holds at number four, **Wyclee Jean's** 11-month-old album *The Eclectic - Two Sides To A Book* re-enters the chart at number 12 to record for its highest position to date. Something of a disappointment initially, the album debuted at number 34 last August and spent just four weeks in the chart before vanishing. Its return to prominence is due partly to the success of *Perfect Gentlemen* but more to the release of a new version, expanded to two CDs by the addition of bonus audio tracks and some videos in a multi-media package.

COMPILATIONS

Ending its leadership of the compilation chart to six weeks, **Capital Gold Legends** sold a further 26,000 copies last week, to bring its overall tally to more than 188,000. It jumps 8-6 on the year-to-date chart as a result. Although it is certain to lose pole position in a fortnight to **Now That's What I Call Music!** 49, its consistent and slowly diminishing sales suggest it will shift a lot more copies before fading away. It has certainly seen off last week's challenger pole position - **Party In The Park** album. Also in line to Capital, that album nips out their crown last week but now slumps to number five.

The new entry at three is **Unbelievable**, a collection of early-Nineties indie hits which sold a little more than 19,000 copies, while the other new entry, **Renaissance Ibiza**

2001, sold a thousand or so more to take run-ups-up spot. **Renaissance Ibiza 2001** is a triple album set, and the more popular follow-up to *Renaissance Ibiza 2000*, which peaked at number 20 last August and sold around 14,000 copies in total - a figure the latest album surpasses instantly. It includes 45 tracks, spread across three CDs, with hits like *Another Chance* by Roger Sanchez as well as lesser-known tracks such as *Mr Scruff's* *So Long*.

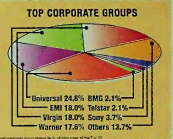
Earlier this year, the Ministry Of Sound compilation *The Chillout Season* sold more than 440,000 copies. Competing now with a legion of imitators, the official follow-up *The Chillout Season 2* continues to do well, slipping 5-6 on its sixth week in the chart. It has now sold more than 140,000 and jumps 16-12 on the year-to-date rankings.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	HOT SHOTS II	The Beta Band	Regal REG 5902X (V)
2	4	FREE ALL ANGELS	Ash	Infectious INFECT1002 (DM/VP)
3	1	JUST ENOUGH EDUCATION TO PERFORM	Siobhán	V2 VVR 10158Z (DM/VP)
4	7	DISCIN OF SYMMETRY	Mute	Mushroom MUSIC 3400 (DM/VP)
5	5	SINCE I LEFT YOU	Avantanches	XL Recordings XLCD 138 (V)
6	3	ROOBY	Besament Jaxx	XL Recordings XLCD 143 (V)
7	7	SUNGBIRD	Eve Cassidy	Blk Street/Net G21045 (HOT)
8	NEW	WHITE BOY WITH A FEATHER	Jason Downs	Pepper PEPC0462 (P)
9	9	ECHO PARK	Feeder	Echo ECHO034 (P)
10	NEW	GLOBAL LA GO GO	Joe Strummer & The Mescaleros	Helice HELLIC042 (P)
11	8	BLOWBACK	Ticky	Artis/Impish 0592 (P)
12	6	JUZ	Lakota LAK CD017 (DM/VP)	
13	16	SIMPLE THINGS	Zeny T	Ultimate Dilemma UDCR016 (DM/VP)
14	11	PLAY	Mute	Mute CDSTUM172 (UM)
15	13	PROPHESY	Nitin Sawhney	V2 VVR 10158Z (DM/VP)
16	16	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Popzone POPZ0150 (DM/VP)
17	NEW	THE OPTIMIST	Tina Brooks	Savage SOUV CD023 (V)
18	15	ASLEEP IN THE BACK	Elbow	V2 VVR 10158Z (DM/VP)
19	NEW	FELT MOUNTAIN	Gold'n'pp	Mute G2STUM158 (V)
20	20	VERTIGO	Groove Armada	Pepper PEPC0332 (P)

MUSIC WEEK 28 JULY 2001

MARKET REPORT



Artist labels: 72.8%
Compilations: 27.2%

THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	INT'L	Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMPIROVIN/UNIVERSAL
2	2	BROCKET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	3	THE CHILLOUT SESSION 2	VARIOUS ARTISTS	MINISTRY OF SOUND
4	4	THE ALBUM	VARIOUS ARTISTS	VIRGINEUR
5	5	CHILLED IBIZA	VARIOUS ARTISTS	WASA
6	6	CAPITAL GOLD LEGENDS	VARIOUS ARTISTS	VIRGINEUR
7	7	NEW WOMAN 2001	VARIOUS ARTISTS	VIRGINEUR
8	7	THE LOOK OF LOVE - THE BUNT BACHARACH	VARIOUS ARTISTS	WAS/UMIV TV
9	5	SMASH HITS SUMMER 2001	VARIOUS ARTISTS	EMPIROVIN/UNIVERSAL
10	8	I LOVE 80'S	VARIOUS ARTISTS	VIRGINEUR
11	9	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMPIROVIN/UNIVERSAL
12	10	THE CHILLOUT SESSION 2	VARIOUS ARTISTS	MINISTRY OF SOUND
13	10	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	VIRGINEUR
14	12	THE GREATEST 101 SINGLES	VARIOUS ARTISTS	EMPIROVIN/UNIVERSAL
15	11	BREAKDOWN - VERY BEST OF EPIC/ROCK DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
16	13	THE ANNUAL - SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
17	14	NOW DANCE 2001 - PART 2	VARIOUS ARTISTS	VIRGINEUR
18	16	KISS SMOOTH GROOVES 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
19	17	PASSION	VARIOUS ARTISTS	WAS/UMIV TV
20	19	CLUB MIX 2001	VARIOUS ARTISTS	UNIVERSAL MUSIC TV

© DN Last week's position (replaces chart from three weeks ago)

28

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THE OFFICIAL CHARTS

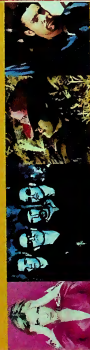
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- | | | |
|----|---|--------------------------|
| 1 | 1 ETERNITY/THE ROAD TO MANDALAY
Robbie Williams | Chrysalis |
| 2 | 2 PURPLE PILLS D-12 | Shady/Interscope/Polydor |
| 3 | 3 ELEVATION U2 | Island/Uni-Island |
| 4 | 4 PERFECT GENTLEMAN Wyclef Jean | Columbia |
| 5 | 5 CASTLES IN THE SKY Ian Van Dahl | Nullife |
| 6 | 6 DANCE FOR ME Sissco | Def Soul |
| 7 | 7 HEAVEN IS A HALEPIPE OPM | Atlantic |
| 8 | 8 ANOTHER CHANCE Roger Sanchez | Defected |
| 9 | 9 LADY MARMALADE Christina Aguilera/L'Orn/Kim/Mylar/Pink | Interscope/Polydor |
| 10 | 10 A LITTLE RESPECT Wheatatus | Columbia |



- | | | |
|----|--|-----------------|
| 11 | 11 MEET HER AT THE LOVE PARADE 2001 Da Hood | Manifesto |
| 12 | 12 LOVERBOY Mariah Carey | Virgin |
| 13 | 13 ANGEL Shaggy feat. Rayvon | MCA/Uni-Island |
| 14 | 14 U REMIND ME Usher | LaFace/Arista |
| 15 | 15 THERE YOU'LL BE Faith Hill | Warner Brothers |
| 16 | 16 DEVIL'S NIGHTMARE Oxide & Neutrino | East West |
| 17 | 17 POP 'N Sync | Jive |
| 18 | 18 THE WAY TO YOUR LOVE Hear'Say | Polydor |
| 19 | 19 LOADED Ricky Martin | Columbia |

28
july
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THE OFFICIAL CHARTS

albums



1 SURVIVOR

- | | | |
|----|--|--------------------------|
| 1 | 2 8701 Usher | Columbia |
| 2 | 3 DEVIL'S NIGHT D-12 | Arista |
| 3 | 4 THE INVISIBLE BAND Travis | Shady/Interscope/Polydor |
| 4 | 5 NO ANGEL Dido | Independente |
| 5 | 6 WHITE LADDER David Gray | Cheeky/Arista |
| 6 | 7 HOT SHOT Shaggy | IHT/East West |
| 7 | 8 GORILLAZ Gorillaz | MCA/Uni-Island |
| 8 | 9 THE VERY BEST OF The Eagles | Parlophone |
| 9 | 10 JUST ENOUGH EDUCATION TO PERFORM Stereophonics | Elektra |
| 10 | 11 WHEATUS Wheatus | 12 |



- | | | |
|----|--|-----------------|
| 11 | 12 THE EOLEFTIC - TWO SIDES TO A BOOK Wyclef Jean | Columbia |
| 12 | 13 HOT SHOTS II The Beta Band | Columbia |
| 13 | 14 HYBRID THEORY Linkin Park | Regal |
| 14 | 15 SING WHEN YOU'RE WINNING Robbie Williams | Warner Brothers |
| 15 | 16 FREE ALL ANGELS Ash | Chrysalis |
| 16 | 17 POPSTARS Hear'Say | Infinitus |
| 17 | 18 THE GREATEST HITS Eddy Grant | Polydor |
| 18 | 19 PROCESSIONARY DATE PUNK | Isa/East West |
| 19 | 20 | Virgin |

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what's your sound?



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- 21 BOSS OF ME They Might Be Giants
PIAS/Real Gone Music
- 22 ALL I WANT Mis-Teeq
Interno/Telstar
- 23 ALL RISE Blue
Innocent
- 24 TU AMOR Kaci
Curb/London
- 25 DON'T STOP MOVIN' S Club 7
Polydor
- 26 SAIL AWAY David Gray
IHT/East West
- 27 DO YOU REALLY LIKE IT DJ Pied Piper
Relientless/MoS
- 28 UNTIL THE END OF TIME 2 Pac
Interscope/Polydor
- 29 FRONTIER PSYCHIATRIST Avalanches
XL Recordings
- 30 SOUL SOUND Sugababes
London



- 31 IRRESISTIBLE Jessica Simpson
Columbia
- 32 I DON'T WANT A LOVER Texas
Mercury
- 33 ANOTHER DAY IN PARADISE Brandy & Ray J
WEA
- 34 JUKTAPAZED WITH U Super Furry Animals
Epic
- 35 ROMEO Basement Jaxx
XL Recordings
- 36 THE ROCK SHOW Blink 182
MCA/Universal
- 37 WE NEED A RESOLUTION Aaliyah feat. Timbaland
Blackground
- 38 SO WHAT IF I Damage
CooLtempo
- 39 PERFECT BLISS Bellefleur
Virgin
- 40 SOMETIMES Ash
Interscope



compilations

- 1 CAPITAL GOLD LEGENDS 7 11
Virgin/EMI
- 2 RENAISSANCE IBIZA 2001
Renaissance
- 3 UNBELIEVABLE
Virgin/EMI
- 4 THE BEST SUMMER HOLIDAY 2001 EVER
Virgin/EMI
- 5 PARTY IN THE PARK
Universal TV
- 6 THE CHILLOUT SESSION 2
Ministry Of Sound
- 7 BEST DANCE ALBUM IN THE WORLD EVER!!
Virgin/EMI
- 8 BRIDGET JONES'S DIARY (OST)
Mercury
- 9 TOP OF THE POPS - SUMMER 2001
Universal TV
- 10 UNCOVERED
Virgin/EMI
- 11 CHILLED IBIZA
WSM
- 12 FUNKY DIVAS
Renaissance TV/EMI/MS
- 13 KERRANG - THE ALBUM
WSM/Universal TV
- 14 DANCE PARADE IBIZA
WSM/Universal TV
- 15 INDEPENDENT WOMAN
Columbia
- 16 TOMB RAIDER
Elektra
- 17 THE LOOK OF LOVE - THE BURT BACHARACH
WSM/Universal TV
- 18 PURE HIP HOP - EXPLICIT BEATS
WSM/Universal TV
- 19 NOW THAT'S WHAT I CALL MUSIC! '08
EMI/Virgin/Universal
- 20 THE ARTFUL DODGER P'S REMIXED 2001
WSM



- 21 OUTROSPECTIVE Faithless
Virgin
- 22 EXECUTE Oxide & Neutromo
East West
- 23 RISE Gabrielle
Go Beat/Polydor
- 24 CHOCOLATE STARFISH AND THE HOT DOP Limp Bizkit
Interscope/Polydor
- 25 AALIYAH Aaliyah
A&M
- 26 NOT THAT KIND Anastacia
Epic
- 27 ORIGIN OF SYMMETRY Muse
Mushroom
- 28 SINCE YOU'VE BEEN GONE Damage
CooLtempo
- 29 SMILE Marit Pellow
Mercury
- 30 SONGBIRD Eva Cassidy
Blix Street/Hot



- 31 ONE LOVE - THE VERY BEST OF Bob Marley And The Wailers
Tuff Gong
- 32 ROOTY Basement Jaxx
XL Recordings
- 33 MUSIC Madonna
Maverick/Warner Bros
- 34 THE VERY BEST OF The Beach Boys
Capitol
- 35 THE ULTIMATE COLLECTION Billy Joel
Columbia
- 36 ROMANZA Andrea Bocelli
Philips Classics
- 37 ALL THAT YOU CAN'T LEAVE BEHIND U2
Island/Universal
- 38 THE ESSENTIAL Bob Dylan
Columbia
- 39 THE GREATEST HITS Texas
Mercury
- 40 MENACE TO SOBRIETY DPM
Atlantic



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New Album 13 August 2001

Roots Manuva

Includes the Single 'Where It Hurt' + Cassette 'The Roots Manuva' + Big Book 'Roots Manuva'

Run Come Save Me

The most authentic and original new music this year. The Most Wanted



THE OFFICIAL UK CHARTS

SPECIALIST

28 JULY 2001

CLASSICAL ARTIST

This Last	Title	Artist	Label/Distributor
1	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 479132 (U)
2	THE VOICE	Russell Watson	Decca 9462512 (U)
3	SACRED ARIAS	Andrea Bocelli	Philips 469002 (U)
4	BERLIOZ: LES TROYENS	Linda Sythorch/Orestes/Davis	Ua (London) Meli 150003 (U)
5	VERDI	Andrea Bocelli	Philips 469002 (U)
6	THE ORGANIST ENTERTAINS	Phil Keisel	Philips 469522 (U)
7	AT HER VERY BEST	Maria Mouskouri	Philips 4621982 (U)
8	CASTA DIVA	Angela Gheorghiu	EMI Classics CDCS57152 (U)
9	THE MAGIC BOX	John Williams	Sony Classical 838894 (TEN)
10	SCHUBERT/LIEDER - VOL II	Bostridge/Drake	HMV CDCS57142 (U)
11	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CDSS57062 (U)
12	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 469522 (U)
13	WAGGIO ITALIANO	Andrea Bocelli	Philips 4621982 (U)
14	HANDEL: GLORIA	Kirby/Barn Baroque Orch	Big BISCD1225 (U)
15	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CDSS57062 (U)
16	PIECES IN A MODERN STYLE	William Orbit	WEA 39842832 (TEN)
17	VARESE/JARCAN (INTEGRALES/DESSERTS)	Franco Delfino-gae	WEA 3984283 (TEN)
18	WE'LL KEEP A WELCOME	Eryn Tafel	Nones 854640 (U)
19	RACMANHIN/THE BELLS/THE ROCK	RHNSO(America)rev	Deutsche Grammophon 425332 (U)
20	HOOKED ON CLASSICS	Royal Philharmonic Orchestra/Clark	Crossed CRM2014 (TEN)

JAZZ & BLUES

This Last	Title	Artist	Label/Distributor
1	SUNSHINE	Various	UMTV/Universal Jazz 598902 (U)
2	TOURIST	St Germain	Blue Note 325012 (U)
3	KIND OF BLUE	Miles Davis	Columbia CK 4935 (TEN)
4	THE BLUE SERIES	Various	Blue Note 324292 (U)
5	SHADOWS IN THE AIR	Jack Bruce	Sanctuary SANCD084 (U)
6	NITELIFE	Martin Taylor	WEA 3982832 (TEN)
7	THE ESSENTIAL COLLECTION	Miles Davis	Columbia 317021 (TEN)
8	DRIFTIN'	Various	Jazz FM JAZZF233 (BMD)(P)
9	SKETCHES OF SPAIN	Miles Davis	Legacy C36514 (TEN)
10	RIDING WITH THE KINGS	DB King & Eric Clapton	Reprise 9324712 (TEN)

R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	PURPLE PILLS	D-12	Shady/Interscope/Polydor 4757671 (U)
2	PERFECT GILLEANMAN	Wyclef Jean	Capitol 4795366 (TEN)
3	DANCE FOR ME	Sizz	Def Soul 5887001 (U)
4	LIVE MARMALADE	Christa Aguilera/L J/Kn/Mylk/Pnk	Interscope/Polydor 4759512 (U)
5	LOVEBERRY	Mariah Carey	Virgin VUST11 (U)
6	U REMIND ME	Usher	LaFace/Arista 742188330 (BMG)
7	ANGEL	Shaggy feat. Rayvon	MCA/Universal MCSTD 40257 (U)
8	ALLI WANT	Mis-Teeq	Infemote/Teletext CD5AST5194 (BMG)
9	ALL RISE	Blue	Interscope SINC28 (U)
10	UNTIL THE END OF TIME	2 Pac	Interscope/Polydor 475812 (U)
11	SOUL SOUND	Sugababes	London LOND2 460 (TEN)
12	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA 32720 (TEN)
13	WE NEED A RESOLUTION	Aaliyah feat. Timbaland	Blackground VUST206 (U)
14	WITHOUT YOU	Ying Yal	Virgin VST1306 (U)
15	SO WHAT IF I	Dionne Farris	Columbia 6702422 (TEN)
16	ANOTHER LOVER	Dave	Arise 742188341 (BMG)
17	RIDE WITH ME	Nelly feat. City Spud	Universal MCST40252 (U)
18	OUT OF BREATH	Gettrife	Go Beat/Polydor 00120 39 (U)
19	HEARD IT ALL BEFORE	Suzanna Anderson	Atlantic AT 91002 (TEN)
20	IT'S OVER NOW	112	Puff Daddy/Arista 74221869121 (BMG)
21	GET UR FREAK ON	Mylk Elton	EastWest/Elektra E 220621 (TEN)
22	NO MORE (BAM! FIA! DO RIGHT)	3LW	Epic 61222 (TEN)
23	RAISE IT UP	Slum Village	Worship WORD102 (U)
24	NO ESCAPIN' THIS	The Beatnuts	Epic 613412 (TEN)
25	WHAT'S YOUR FANTASY	Ludacris	Def Jam J52842 (U)
26	FISTA	R.Kelly	Jive 9252142 (P)
27	VIDEO	India Arie	Motown/Universal TMDC02 1595 (U)
28	SURVIVOR	Destiny's Child	Columbia C102422 (TEN)
29	COLD AS ICE	Epic	Epic 61170 (TEN)
30	IT WASN'T ME	Shaggy feat. Rikrok	MCA/Universal 159822 (U)

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

TV/CIN	Title	Label/Cat No.
1	BON JOVI: The Crush Tour	Universal Video 1533319
2	ROMAN KEATINGE: Live At The Albert Hall	VVL 014563
3	EMINEM: E	Columbia Video 3031433
4	VARIOUS: Top Of The Pops Summer 2001	Warner Music Video 5530389
5	LED ZEPPELIN: Song Remains The Same	Warner Music Video 5530389
6	VARIOUS: Hip Hop Concert Up In Smoke	Eagle Vision 19E195
7	S CLUB 7: It's A 5 Club Thing	Warner Music Video 851300793
8	THE DOORS: 30 Years Commemorative Edition	Universal Video 3015293
9	MADONNA: The Video Collection	Warner Music Video 719280303
10	CARRERASSON/MOON/PIKAROTTI WITH LEVINE: The 3 Tenors - Paris 1998	Universal Video 1532123

CLASSICAL SOUNDTRACKS & COMPILATIONS

This Last	Title	Artist	Label (distributor)
1	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467942 (U)
2	FAVOURITE CLASSICS	Various	Cosmos 7895202 (U) (UK)
3	PAVARTO/TOPIASMO/CARRERAS	Various	Empire EMTX320 (DISC)
4	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD33 (BMD)
5	PEARL HARBOR (OST)	Tan Dun	Warner Bros 936248132 (U)
6	CAROLINA'S MANDOLIN (OST)	Goosey/DeVos/Zimmer	Hollywood/Warner Bros 936248132 (U)
7	THE BEST OF THE GREAT TENORS	Stephen Warbeck	Decca 467872 (U)
8	HALL OF FAME	Various	Musik Digital CD0984 (DISC)
9	MOST ROMANTIC PIANO ALBUM	Various	Classic FM CFMCD33 (BMD)
10	CLASSICAL BRITS	Various	VirginEMI VITDCD037 (U)
11	CROUCHING TIGER - HIDDEN DRAGON (OST)	Various	Sony Classical STVCD111 (U)
12	ULTIMATE CLASSICAL COLLECTION	Various	Sony Classical STVCD111 (U)
13	BRAVEHEART (OST)	LS2/Homer	Decca 468292 (U)
14	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 319522 (U)
15	RELAX MORE	Various	Classic FM CFMCD33 (BMD)
16	THE ROMANCE OF KORNGOLD	Various	Deutsche Grammophon 461942 (U)
17	PLAYS ANOTHER LLOYD WEBBER	Judith Lloyd Webber	Philips 468322 (U)
18	BARRY 40 YEARS OF FILM MUSIC	Cy D'Papa/Philharmonic Orchestra/Fair	Sire/Sony 812029 (U)
19	BEST CLASSICAL ALBUM OF THE MILLENNIUM EVER	Various	VirginEMI VITDCD 209 (U)
20	THE CLASSICAL ALBUM 2001	Various	EMV/Virgin/Universal CLR22 (U)

ROCK

This Last	Title	Artist	Label (distributor)
1	WHEATUS	Wheatus	Columbia 499902 (U)
2	HYBRID THEORY	Linkin Park	Warner Bros 93647752 (TEN)
3	ORIGIN OF SYMMETRY	Miscia	Meridian Music 8321 (BMG)(P)
4	KEEPER - THE ALBUM	Various	WSP/Universal TV 556482 (U)
5	TAKE OF YOUR PANTS AND JACKET	Blink 182	MCA/Universal 1125712 (U)
6	CHOCOLATE STARFISH AND THE HOT DOG	Limp Bizkit	Interscope/Polydor 480332 (U)
7	MENACE TO SOBRIETY	WFM	Atlantic 75673772 (U)
8	THE GREEN ALBUM	Open	Geffen/Polydor 480612 (U)
9	PARACHUTES	Calypso	Parlophone 527382 (U)
10	INFACTS	Paul Roach	DreamWorks/Polydor 466222 (U)

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	MEET HER AT THE LOVE PARADE 2001	Da Hool	Manifesto FESX205 (U)
2	DANCE FOR ME	Sizz	Def Soul 5887001 (U)
3	CASTLES IN THE SKY	Ian Van Dahl	NuLife/Arista 742188341 (BMG)
4	LOVEBERRY	Mariah Carey	Virgin VUST11 (U)
5	HURT U IN A DREAM	Boyzie Boy	Ansil AZN743 (U)(TEN)
6	CHYU U	Lucey feat.	Epic VSTX1805 (U)
7	UP ALL NIGHT/TAKE CONTROL	John B	Metalheadz METH 041 (SRD)
8	ANOTHER CHANCE	Roger Sanchez	Defected DFECT73 (BMV)(TEN)
9	BOODI	Slick Sixt. Ms Dynamite	thoPublic Demand/Street Credz FX 39 (TEN)
10	WE NEED A RESOLUTION	Aaliyah feat. Timbaland	Blackground VUST206 (U)
11	PROFESSOR PSYCHIATRIST	Avanteches	XL Recordings ALX 134 (U)
12	ADOLEA ESQUINA	Negocan	Swing City City 1922 (P)(U)
13	PURPLE PILLS	D-12	Interscope/Polydor 475971 (U)
14	SOUL SWEET	Goodfella feat. Lisa Millett	Direction 6718164 (U)
15	RAISE IT UP	Slum Village	Worship WORD102 (U)
16	SILVER SCREEN SHOWER SCENE	Felix Da Housecat	City Rockers ROCKERS 1 (V)
17	GO DUB DIRTY	Jamiroq	Delectant DVD1 423X (U)
18	GO DUB DIRTY	Jamiroq	Binge Binge BING0103 (U)
19	VALLEY OF THE SHADOWS	Ben Shauwet, Adale Holness	Ram RAMM 16 (U)
20	SO STRONG	Orion Unknown, Adale Holness	Fire Recording ERU90R (U)

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	AALIYAH	Aaliyah	Virgin 62GVUSA 199 (U)
2	8701	Usher	Arista 74221869121 (BMG)
3	ANOTHER CHANCE	Roger Sanchez	Defected DFECT73X - DMV(TEN)
4	JAMJAX PRESENTS INFRASTRUCTURE	Infared	INFARCD03 (SRD)
5	KITTEHZ AND THE GLITZ	Felix Da Housecat	City Rockers CITY7ROCKCD (U)
6	ROCKY	Reemaz Jay	XL Recordings XLP 143X/LLCD 143 (U)
7	DEVIL'S NIGHT	D-12	Shady/Interscope/Polydor 481001/48332 (U)
8	BROKEN SIGHT	Felix Brown	Def Jam 654342 (U)
9	UNDERGROUND GARAGE ROOM - VOL 1	Various	Rava Section 8FANDNO14 (P)
10	EXECUTE	Oside & Neutro	East West 852388562 (TEN)

MUSIC VIDEO

This Last	Title	Label/Cat. No.
1	THE EAGLES: Hell Freezes Over	Direct Video 935374
2	BOYZONE: 2000 Live From The Point	VLD 013363
3	BLINK 182: The Untrix Chronicles	VLD 012014
4	N*SYNC: Making The Tour	UIC 527175
5	MADONNA: The Ultimate Collection	Warner Video Int. 75953035
6	ROBIE WILLIAMS: Back 21	Chrysalis 421273
7	MADONNA: What It Feels Like For A Girl	Warner Video Int. 75953035
8	ROCKY: Death Row	Viral VLD 30221
9	BARRA STRAINING: Timeless	SMV Columbia 541302
10	BARRA STRAINING: Joseph & The Amazing Technicolor	Universal Video 018193

28 JULY 2001

KISS COOL CUTS CHART

as featured on the Paul's Saturday night show on Kiss 100 and Easy Big City Network

1	KISS	JUS 1 KISS Basement Jaxx	XL
<i>(The best track of the album with new mixes from Benji Driessch and Sash)</i>			
2	FINALLY	Kings Of Tomorrow Deflected	
<i>(Finally here! This cool underground tune is an overnight success)</i>			
3	PAPA! NEWS	Classic Future Sound Of London - 'Jamplin' & Pumpin'	
<i>(Classic new anthems in new mixes from Satoshi Tomie and Hybrid)</i>			
4	SOULSHAKER	Max Linen	Global Cuts
<i>(Featuring a new version from Chicago with a catchy new hook and Robbie Rivera mix)</i>			
5	CRYSTAL	New Order	London
<i>(Featuring a new mix from Bedrock, Lee Cabrera and John Cooper & Dogpound X)</i>			
6	STARS	On Earth! Superman Loves	Independent
<i>(Hit on Fresh Impact and now mixes from Derrick Carter and Agent Street)</i>			
7	THE REAL LIFE	Rave Maize	Ruffin'
<i>(With a new Fatboy Slim mix this is ready to conquer Ibiza)</i>			
8	STINGS	Of Life Pink 15	RIP
<i>(One of the Rhythim by Herbie classic in new mixes from Soul Mekanik)</i>			
9	BRING IT DOWN	Simpson Tune	Rise
<i>(Urban house grooves that's bubbling a follow-up)</i>			
10	NO-ONE DRIVING	Playa Sol	Phoenia Platinum
<i>(Summary trance have being championed by Judge Jules)</i>			
11	LEGACY	Pash	Inferno
<i>(Plans to be the airwaves anthem for the summer season)</i>			
12	FUNNY HEROES	Mirza Bambataa	Mantra Vibes
<i>(Again production with a superb mix from Jani Jansary)</i>			
13	ISLAND	Drinking	Positiva
<i>(Strong progressive track with a new mix from Moguai)</i>			
14	FATAL	FATAL Pastan Flammena	Solea
<i>(It's Pop! features the new Miroslav Stokich classic with some new tracks)</i>			
15	INSIDE ALL THE PEOPLE	Planned Funk	Virgin
<i>(Recent Discs' finest soundings with mixes from Diego Diaz and Harvey)</i>			
16	NOT MUCH	Heaven Uptown Express	with Richard F. Azuli
<i>(Featuring vocals from Pepper Maize and mixes from Tomato Factory)</i>			
17	BELIEVERS	Baz	One Little Indian
<i>(With mixes from King Utopia, Circulation and Orisipi Glover)</i>			
18	FREEDOM	Mica N Easy feat. Sharon Woolf	BN1
<i>(Rhythim house remake of the Shek club hit)</i>			
19	THE CABIN	Yoda Deejay presents Princess The Violet	Essential Vibe
<i>(Usual US house track featuring a non-stop wobble solo)</i>			
20	EAST TO WEST	Dobis	Rhythm Syndicate
<i>(Powerful progressive cut from Andy Holt and Nigel Godwin)</i>			

Compiled by DJ/Producers and disc producers from the following sources: Black Music (New South-Isle), Rhythim, Pure (New South-Isle), London, Deflected, Future Sound Of London, Discs (New South-Isle), 24 (New South-Isle), 3 Beat, London, Pure (New South-Isle), Mekanik (Deflected), The One (New South-Isle), Mekanik (New South-Isle), Positiva, Fresh Impact, Global Cuts (New South-Isle).

UK TOP 20

1	1-3	RODOLPHUS	Destiny's Child	Columbia
2	1	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polystar
3	2	WEEKEND	Thing Collie Brown	Arista
4	NEW	JUST IN CASE	Jehleim	Warner Bros
5	9	LOVEBOY	Mariah Carey	JRCA
6	NEW	CLICK CLICK	Prodigious G&B	Virgin
7	7	WHERE I WANNA BE	Shayne Shell feat. Nita Ogden & Karung	London
8	3	REMEMO	Me Usher	Arista
9	8	LET'S GET DIRTY	Redman	Del Jim
10	10	DAD AS YOU WANNA BE	Destiny Taylor	Dime
11	6	JAGGED LITTLE THRU UP	LP SAMPLER	Jagged Edge
12	20	OH YEAH	Foxy Brown	So So Def/Columbia
13	4	BE THAMOUK	Omar feat. Angelle Stone	Oyster
14	5	LOVE YOU ANYWAY	De Madis	Virgin
15	8	ARTE UP	MC's	London
16	6	WE NEED A RESOLUTION	Aaliyah feat. Timbaland	Virgin
17	4	SOMEONE TO CALL	MY LOVER	Janet
18	17	ONE MINUTE MAN	Missy Elliott feat. Ludacris	Virgin
19	NEW	WASSA WASSA	Mannucci	Big Dada
20	3	MAYBE I DESERVE MY FREAKEAT	IT GO TANK	Blackground/Virgin

CLUB CHART TOP 40

1	5	3	THE VIRUS	Mutley	VC Recordings
2	9	3	QUESTIONS (MUST BE ASKED)	David Forbes	Series/Universal
3	10	3	YOU BELONG TO ME	Michael Moog	Strictly Rhythm
4	13	3	I FEEL LOVED	Depeche Mode	Mute
5	25	2	THE SOUND OF GOODBYE	Perpetuous Dreamer	Cream
6	13	2	TAKE ME HOME	Sophie Ellis Bexter	Polydor
7	20	2	INTENSELY	Way Out West	Distinctive
8	21	2	LITTLE L	Jamiroquai	SZ
9	27	2	ONCE IN A LIFETIME (SAME AS IT NEVER WAS)	Talking Heads	Radar
10	32	2	2 PEOPLE	Jan Jacques	Echo
11	1	3	PRECIOUS HEART	Tall Paul vs INXS	Decade/Duty Free
12	3	3	WHY CAN'T YOU SPEND SOME TIME	Armand Van Helden	frrr
13	31	2	ON THE MOVE	Barthez	Positiva
14	NEW	4	HIDE U	Kosheen	Moksha
15	7	4	LIKE THIS	LIKE THAT	Mauro Picotto
16	30	2	VELVET MOODS	Johan Gielen	resents Abnea
17	6	4	SOMEONE TO CALL	MY LOVER	Janet
18	4	4	THE SUN	Roland Clark	Virgin
19	3	4	SKYDIVE (I FEEL WONDERFUL)	Freefall feat. Jan Johnston	Incentive
20	NEW	NEW	THE BEAUTY OF SILENCE	Svenson & Gielen	Xtrahard/Xtravaganza
21	36	2	SCREAM IF YOU WANNA GO FASTER	Ger Halliwell	EMI
22	32	2	LOVERBOY	Mariah Carey	Virgin
23	24	3	DE LA FARO (YOU'LL NEVER BE ALONE)	Tony Rappacini	Trilition
24	8	5	UNDERGROUND	Rhythm Masters	feat. Diane Charlemagne
25	NEW	NEW	I WANT OUT (I CAN'T BELIEVE)	Harry Romero	Perfecto
26	NEW	NEW	WE BELONG IN THIS WORLD TOGETHER	Stereo MC's	Island
27	NEW	NEW	SET YOU FREE	M-Trance	All Around The World
28	NEW	NEW	DISCOGOGIESTA	Big Fat	Duty Free
29	NEW	NEW	GLASS GARON	Sonorous	Nebulu
30	NEW	NEW	(WHEN YVE DONE)	MY FIRST HIT	Rollerblade
31	NEW	NEW	CLUBSTAR	Clubstar	Incentive
32	NEW	NEW	SUN	Sloamuk	Nicella
33	NEW	NEW	THE REAL LIFE	Rave Maize	Ruffin
34	NEW	NEW	ELEVATION U2		Multiply
35	11	5	21ST CENTURY	Weekend Players	Island
36	12	3	CRASH THE PARTY	Kumara	Y2K
37	34	2	SO FABULOUS SO FORCE (FREAK OUT)	Jocely Cariquez	Urban Boy Silver Label
38	17	4	SOUL SOUND	Sugababes	London
39	14	4	(ALWAYS) A PERMANENT STATE	David James	Hoof Choons
40	14	3	TROUBLED SOUL	Lama! Lama!	AM:PM

CLUB CHART BREAKERS

1	LOVING YOU	Kevin Fisher	Subversive
2	TOUCH THE SKY	Chris Cargo	Choo Choo
3	PLANET ROCK	Afrika Bambataa & Soul Sonic Force vs Paul Oakenfold	Tommy Boy
4	OUT TONIGHT	Per CX	Mambo
5	I DON'T KNOW	Hi	1st Avenue/Mercury
6	GIVE IT TO ME	Baby Love	Revolution
7	RIVIT TO ME	Remy	Blue Swan
8	ADDITION	DJ Bamy	Adwive
9	SEX EDUCATION	Espionage	Rosenberg
10	TAKE MY ADVICE	COO	Oyster Music
10	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polydor

Breakers are the 10 records outside the Top 40 which have registered the most improved UK reactions. The Club Chart Top 40 (excluding week 1), Urban, Pop and C&D charts can be obtained from www.demotape.com. To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (020) 7940 8069

CHART COMMENTARY

BY ALAN JONES

Mutley had a substantial club hit but did not manage to cross over to the sales chart in a big way with their debut single *Secrets*, which was released in May. Prospects are looking distinctly rosier for their new single *The Virus*, which scuttles to the top of the Club Chart this week, and is already beginning to pick up radio support ahead of its August 6 release. The Virus ("It's about that voice inside us that makes us want to party," says the band) tops the chart on what is admittedly a soft week, with fewer points than most recent number ones. Even so, it is still a good 6% ahead of nearest challenger David Forbes in a Top 10 in which every record receives support... The Top 20 of the Pop Chart is topped and tailed by cover versions by artists who reached number one last time out as singers with groups but who are now taking the solo route to stardom. Moving 4-1, **Sophie Ellis Bexter**, who fronted *Spiller's* *Growset* (if *This Ain't Love*), makes her *Polydor* debut with *Take Me Home*, which is essentially a remake of *Cher's* very first excursion into disco music in the *Secrets*. I say essentially because Ellis Bexter has written a new verse which is tagged on to the song, earning her a writing credit. *Take Me Home* proves just a little too strong for *Honey* and *Ger Halliwell*, who both close fast but not fast enough, and take second and third places respectively. Meanwhile, *Coco* - whose own I Need A Miracle was a perfect fit for *Fragra's* *Toca* Me, and earned the acts a joint number one as *Toca's* *Miracle* - also faces the daunting task of following up a number one. She has taken a more difficult route than *Ellis Bexter*, joining *Indie* *R&B* (dance label) *Oyster Music* and choosing to cover *Roy Ayers'* *Take My Advice*. It is off to a good start, though, debuting at number 20 on the Pop Chart, and at number 68 on the Club Chart... As expected, *Destiny's* *It Ain't Over* polo position on the Urban Chart but it was not as easy a victory as they might have expected, with *Ruff Ryders* star *Eve* making a massive debut at number four courtesy of her wonderful *Let Me Blow Ya Mind* collaboration with *No Doubt's* *Gwen Stefani*. Its high-biting debut overshadows big new entries for *Jehleim* with *Just In Case* at number four, and *Wyclef* protégés *Product G&B* at number six with *Cluck Cluck*.

POP TOP 20

1	4	TAKE ME HOME	Sophie Ellis Bexter	Polydor
2	16	I DON'T KNOW	Hi	1st Avenue/Mercury
3	18	SCREAM IF YOU WANNA GO FASTER	Ger Halliwell	EMI
4	NEW	QUESTIONS (MUST BE ASKED)	David Forbes	Series/Universal
5	2	SHOOTING STAR	Fip 'n' Fifi	Nihilite
6	NEW	ADDYBROCK	Times 4	Blacklist/Eel
7	NEW	SET YOU FREE	M-Trance	All Around The World
8	3	TROUBLED SOUL	Lama!	AM:PM
9	NEW	THE SOUND OF GOODBYE	Perpetuous Dreamer	Cream
10	3	POP 'N' Sync		Virgin
11	13	PRECIOUS HEART	Tall Paul vs INXS	Decade/Duty Free
12	NEW	ON THE MOVE	Barthez	Positiva
14	6	2 U AMOR	Kaci	Carb/London
15	7	DE LA FARO (YOU'LL NEVER BE ALONE)	Tony Rappacini	Trilition
16	NEW	ELEVATION U2		Island
17	5	CASTLES IN THE SKY	Jan Van Dahl	Waltin
18	NEW	THE VIRUS	Mutley	VC Recordings
19	NEW	YOU BELONG TO ME	Michael Moog	Strictly Rhythm
20	NEW	TAKE MY ADVICE	COO	Oyster Music

Pro-Audio feature: issue dated 11th August

5.1 Surround Sound... What is it? How does it work? Where is it going?

Music Week puts together a guide to the 5.1 surround sound recording

To discuss advertising opportunities in this feature contact: Scott Green direct on 020 7579 4451 or email sgreen@ubmint.com
 To discuss editorial in this feature contact: Adam Woods on 020 7579 4404

CHART COMMENTARY

by ALAN JONES

ady Marmalade spent 10 weeks atop the airplay chart in America for Christina Aguilera, UP! Kim, Mya and Pink but its reign here is limited to just one week, as it is knocked off the summit by another former C/N number one, Another Chance by Roger Sanchez.

Sanchez's single topped the sales chart a fortnight ago, and completes the double thanks to a collapse in support for Lady Marmalade (down from an audience of 85.42m last week to 68.58m this week) and a modest increase in its own support. With an audience of 74.81m, it is unlikely to remain at number one for more than a week, however, as Janet Jackson continues her rapid ascent, and is looking increasingly dangerous. Jackson has moved 21-7-2 in the last fortnight, and support for her single Someone To Call My Lover increased by

● Massive in the clubs, Ian Van Dahl's *Castles In The Sky* is a late bloomer on the airwaves but has surged 49-33-18 in the last fortnight, while debuting at number five and subsequently holding that position on the sales chart.

● On its 25th appearance in the chart, Nelly Furtado's *I'm Like A Bird* slips 26-31. The record has

wandered for weeks, switching direction five times while its airplay remained fairly stable. It is probably in genuine decline now, as radio has just been serviced with the follow-up *Turn Off The Light*, which enjoyed 349 plays on its first week on air, with an audience of more than 10m earning it a number 79 debut on the airplay chart.

more than 34% last week alone. It received 37 plays from Capital, 34 from Atlantic 252, 35 from Radio One and 21 from Radio Two. The Janet Jackson track is the second-most played song on Radio Two and 10th on Radio One, and is one of two tracks to be in the Top 20 on both stations – the other, surprisingly, is OP!M's *Heaven Is A Halfpiper*. Radio One is currently favouring dance, urban and a bit of nu metal, while Radio Two's Top 20 is far more eclectic, highlighting ten acts such as Atomic Kitten, Bellefire and Hear'Say, credible guitar acts like Train, Cosmic Rough Riders and the Super Flyr Animals, country/world acts such as Faith Hill, KT Tunstall and the Afro Celt Sound System, former Radio One favourites like REM, Robbie Williams and Catatonia and new acts such as Nerina Pallot and Peppercorn.

As Robbie Williams enjoys an unexpected second week atop the sales chart with *Eternity/The Road To Mandalay*, both songs are climbing the airplay chart and are in the Top 50 together for the first time. Eternity climbs 14-12, thanks to an increase of 3m in its audience and 250 additional plays. Meanwhile, *The Road To Mandalay* registers a similar gain to jump 54-58. Eternity is still getting nearly five plays for every one allotted to *Mandalay*, with Virgin 215 and Radio 2 still the only stations to favour the latter track.

Atomic Kitten's *Eternal Flame* is spreading like wildfire, scorching 24-6 on the chart despite – as usual – getting meagre support from Radio One, where it was aired just eight times last week. Its biggest supporters in terms of number of plays were Metro FM (59), FM

(56), Hailam FM (53), Key 103 (48), Southern FM (48) and Ram-FM (45), with the girls' Liverpool hometown station Radio City next with 43 plays. In audience terms, the biggest contribution came from Radio Two, whose 20 plays provided 30% of listeners, while Capital FM's 37 plays were worth 8.5% of the record's overall audience.

The scaling down of Radio One's *Love Parade* was a catastrophe for *Da Hool's* *Meet Her At The Love Parade 2001*, whose exposure on the network all but disappeared in the aftermath. It has been an unofficial anthem for the event, and was aired 20 times a fortnight ago. Last week, however, it was played just four times. And after being pushed to enter the Top 50 of the airplay chart this week, it plummeted 53-101 instead.

AIRPLAY FACTSHEET

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES



TOP CORPORATE GROUPS

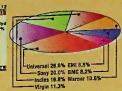


Figure 10: Top 10 companies by % of total airplay. Figure 11: % of total airplay by corporate group. © 2001 Music Week Ltd.

MTV

#	Title Artist	Label
1	1 BOOTYLOUS Destiny's Child	Columbia
2	3 PURPLE HILLS D-12	Shady/Interscope/Polydor
3	10 HEAVEN IS A HALFPIPER OP!M	Atlantic
4	2 A LITTLE RESPECT Whizac	Delphonic
5	5 ANOTHER CHANCE Roger Sanchez	Columbia
6	8 LOADED Ricky Martin	Universal Island
7	7 ELEVATION U2	Jive
8	6 POP 'N Sync	Jive
9	9 LIKE A FEATHER Nikka Costa	Virgin
10	14 LADY MARMALADE Aguilera/LF Kim/Mya/Pink	Interscope/Polydor

Most played videos on MTV UK/Media Research Ltd w/e 22/7/2001
Source: MTV UK

THE BOX

#	Title Artist	Label
1	21 SECONDS So So Solid Crew	Relentless
2	2 PURPLE HILLS D-12	Shady/Interscope
3	3 ETERNAL FLAME Atomic Kitten	Innocent
4	7 LIVE AT THE BRITS Eminem	Interscope/Polydor
5	8 ANGEL SHAGGY feat. Rayvon	MCA
6	11 ALL ON NOTHING D-Town	JMCA
7	14 LADY MARMALADE Aguilera/LF Kim/Mya/Pink	Interscope/Polydor
8	10 192000 Scortaz	Parlophone
9	8 HELPI FM A FISH LIKE TREES	BMG
10	11 HEAVEN IS A HALFPIPER OP!M	Atlantic

Most requested videos on The Box, w/e 22/7/2001
Source: The Box

VH1 TOP 10 VIDEOS

#	Title Artist	Label
1	2 ELEVATION (TOMB RAIDER MIX) U2	Universal Island
2	1 ETERNITY Robbie Williams	EMI
3	4 BOOTYLOUS Destiny's Child	Columbia
4	3 SING Travis	Independents
5	10 LOADED Ricky Martin	Columbia
6	11 SAIL AWAY David Gray	IHT/East West
7	6 AINT IT FUNNY Jennifer Lopez	VZ
8	9 HAVEN I MET MY LOVER Janet Jackson	Virgin
10	8 DROPS OF JUPITER Train	Columbia

Most played videos on VH1 w/e 22/7/01
The Student Chart will be back at the start of the next term

CD UK Performance: Emma Bunton; All The Way To Reno (You're Gonna Be A Star) REM; Elevation U2; Revolving Door Crazy Town; Eternity Robbie Williams
Final issue 24/7/2001

THE PEPSI CHART Performance: The Real Live Records; Eternal Flame Atomic Kitten; 21 Seconds So So Solid Crew; Eternity Robbie Williams
Final issue 24/7/2001

POPWORD Videos/Interscope/Interscope; Performance: 31X; Fly; Crazy Town; Jamiroquai; Roots Manuva; Cast; Hear'Say; Ray J; Slightly; Despacito Miki
Final issue 22/7/2001

TOTP Performance: The Road To Mandalay Robbie Williams; Elevation U2; Once For All Scooby; Devil's Nightmare Diddy & Neutro; Loaded Ricky Martin; Boss Of Me They Might Be Giants; Sail Away David Gray
Draft issue 27/7/2001

74 SUNDAY No show

RADIO ONE PLAYLISTS

- A-LIST** Lady Marmalade Christina Aguilera/LF Kim/Mya/Pink; 19-2000 (Southeast MI); Corina; All I Want Is You; Another Chance Roger Sanchez; I Remind Me Uhder; Heaven Is A Halfpiper OP!M; Purple Hills D-12; Bootylicious Destiny's Child; Perfect Gettman Myciel-Jane; Dance For Me Sade; Jackpotted With U Super Furry Animals; Sometimes Act; Election (Tambor Mix) U2; Revolving Door Crazy Town; Someone To Call My Lover Janet Jackson; Destiny Zero 7 feat. Sia & Sciorie; One Minute Missy Elliott feat. Ludacris; All The Way To Reno (You're Gonna Be A Star) REM; Ape Up MOP feat. Busta Rhymes; Kvelim Out Radchord
- B-LIST** Eternity Robbie Williams; A Little Respect Whizac; Castles In The Sky Ian Van Dahl; Loverboy Miami; Carey; Devil's Nightmare Diddy & Neutro; Sweater Than Wine Dionne Warwick; Stone By Stone Catatonia; The Real Live Raven Mike; The Wire Cosmic Gate; Superfly! Groove Armada; Witness (1 Hope) Roots Manuva; Midn Over Money Turn Backs

- BBC RADIO 1** 87-90
Eternal Flame Atomic Kitten; Love You Anyway De Nade; Take Me Home Sophie Ellis-Bextor; Let's Dance Pete Dinklage; Ain't It Funny Jennifer Lopez; When's Washe Me Shade Shillat feat. Nigg Dogg & Kurupt; 21 Seconds So So Solid Crew; Precious Heart Tai Paul vs INXS
- C-LIST** Turn Off The Light Nelly Furtado; Mike U; Keshone; Nothing Without Me Moniroch; All The Way To Reno (You're Gonna Be A Star) REM; Let's Get Together (Can't Get In Da Club) Redman; "Hudson Place Back; Oh Nasty Boy Brown; "Screen It If You Wanna Go Faster Get Halfway; "Miss Muse; "The Virus Midge; "Crystal New Order; "Sins Your Crim Spiritualized; "Straight Superman Lester Lee; Matt Hoffman; "Miss California Dionne Thomas; "Body Rock Types 4

R1 playlists for week beginning 23/7/2001
* Denotes additions

RADIO TWO PLAYLISTS

- A-LIST** The Road To Mandalay/Eternity Robbie Williams; Pretender Get My Heart Aisha's All; Sail Away David Gray; Loaded Ricky Martin; Eternal Flame Atomic Kitten; Someone To Call My Lover Janet Jackson; Hyperintelligent Popcorn; "Patience Nerina Pallot
- B-LIST** All The Way To Reno (You're Gonna Be A Star) REM; Stone By Stone Catatonia; When You Come Back Down Nicksie; Revolution (In The Summertime) Cosmic Rough Riders; When You're Falling Afro Celt Sound System feat. Peter Gabriel; Drops Of Jupiter Train; Jackpotted With U Super Furry Animals; Ain't It Jennifer Lopez; "I Don't Know Honey

- BBC RADIO 2** 88-91
"I Don't Want A Lover 2000; Tears; Heaven In A Halfpiper OP!M; The Times They Are A-Changin' (Buckwheat's Night); Bob Harris Presents Vol. 2 (album); Heaven Of Mine Shiva Sinister; Live Close By; Valt Otan AT Olan; There You'll Be Faith Hill; "My Girl Will Stayrock; "Jackie Applegate; Joe Strummer & The Mescalitos; "Cherry Zero 7 feat. Sia & Sciorie; "Spanish Dad Jackie Calver; "Stereoflyer Vol. 2 (album); Various

R2 playlists for week beginning 23/7/2001
* Denotes additions

MTV UK Playlist Additions: Let's Dance Pete Dinklage; "Superfly! Groove Armada; Little L; Jamiroquai; 21 Seconds So So Solid Crew; Ya Mama Fatboy Slim; Bliss Muse; We Belong In This World Together Stereo MC's; Batter Up Ne-Yo

PHI SHIP Of The Week: Bootylicious Destiny's Child
Albums of the week: The Electric Youth Jan; Hot Shots The Get Back; Aishya Aishya

CAPITAL RADIO Additions: Bounce Jennifer Lopez; "Sins Your Crim Spiritualized; "Straight Superman Lester Lee; Matt Hoffman; "Miss California Dionne Thomas; "Body Rock Types 4

VIRGIN RADIO Additions: "Can Buy You A Comp; Love Is The Key The Charlatans; Wonder Distance; Here's To The Night Feat. G. Emery At The End Gush Parlay; When It Over Sugar Ray

Galaxy GALAXY Additions: Dance And Shout Shaggy; Kings Of Tomorrow Finaly; Hute U; Keshone; De You Love Me Mescalitos; Duster (Mike) Zero 7

Xfm Additions: Everything Hits At One Spook; "Beauty Dies Young Love; "Zooled Tim; Anemorph; Being Bionic; Section; Midnight Cream; Eeriebone; The Scrapy (Mike & Miki) 25-0000; You Never Will Be Graham Coxon; "We Make No Bones Atte

Legend has it that the term "world music" was coined in the mid-Eighties in an Arlington pub by a group of record company executives. Each had the same difficulty getting their non-pop music stocked by retailers, so they dreamt up a new genre to enable the shops to create a specific section for this material.

Almost two decades on, the expression seems to be viewed within the industry as something between an albatross and a necessary evil.

Charlie Gillett, London Live DJ and village elder of world music in the UK, defines it as "music in a language other than English, that appeals outside its own country." To Gillett, the term is neither pejorative nor categorical, but a catch-all expression into which the public can drag any music it wishes.

To Nick Gold, the owner of World Circuit, and to Rob Bozas, a music publisher with Real World Publishing, the term is dismissed as an irrelevance. "I can't stand the term," says Gold, who has presided over the biggest "world" seller in recent times, the Buena Vista Social Club releases. "It's patronising and can act as a barrier to a wider audience. It's basically just a retail term." Bozas agrees, seeing the term as a double-edged sword. "To some it says 'difference', but the pigeonhole can become a ghetto for the music," he says. "Any music that draws on its roots can be in danger of being stuck into the world music box."

Whatever the semantics, there is no denying that the music itself is undergoing a surge in popularity in recent years. In the UK alone the market share of world music is estimated at around 3%-4%, which would give it a total annual value of more than £50m. The large retailers are giving more space over to the music because it sells, not for any altruistic reason.

"World music is taking up the same retail space as jazz," says Matt Robin, marketing manager at World Circuit. "Although the market in the UK is nowhere as large as

THIS IS THE WORLD CALLING IS THE UK INDUSTRY LISTENING

Although saddled with an unfortunate name, world music still continues to sell in volumes numbers. But

somewhere like France it is still a growing market, which has not reached maturity."

This is a view also held by BMO commercial marketing manager Graeme Devine, who handles world catalogue, and in particular Cesaria Evora (see breakout), the Cape Verde native who is a huge star in France where her last album sold 400,000 units. "The market is consistently rising," says Devine. "It is an adult market which is appreciative of the music and as a result sales are organic in that they continue to sell for years."

This ability for catalogue to sell long-term is common to all labels operating in this area. Although the market is small in the UK, if compared with pop, it remains a wealthy market. The demographic includes people with fairly high disposable incomes who have discovered new tastes through travel. Coupled with the ability of artists to sell in foreign markets the figures can mount up. World Circuit has, to date, sold more than 5m units of the Buena Vista Social Club album and the spin offs by Ibrahim Ferrer and Rubén González have sold more than 4m units each. Evora, who has released eight albums on Lusafica through BMG, has sold more than 4m units and rising.

Companies such as Palm Pictures, Real World (through Virgin), World Circuit, BMG,



A world of music: Buena Vista Social Club's Ibrahim Ferrer, Onara Portoando and Rubén González (left) and Manu Chao



Nascente and Hemisphere (an EMI imprint) and smaller labels like Ocho, Manteca and MELTWOOD tend to label their markets.

Chris Birrell, label manager at Nascente Records, a part of the Demon Music Group, focuses primarily on multi-artists compilations, the unit enjoyed success with single artist retrospectives by the likes of Abdullah Ibrahim. "Depending on the licences, we have we can be assured of good sales in territories like France and Germany," says Birrell. "The more adventurous DJs help the whole process."

This year, Nascente is celebrating its 10th anniversary, which has coincided with it breaking the 1m-unit barrier. "Catalogue sells steadily in this area," says Birrell. "This

growth in the UK market has been beneficial to most acts from the developing world, as they need to sell into the major markets."

Live performances by artists from non-Western countries are in great demand as music fans, perhaps weary from a constant diet of self-aggrandising pop artists, look for new sensations. A key success story has been the WOMAD festival, which has grown from a single event, in 1982, to festivals in 22 different countries in such places as Seattle, Sicily, Athens and Johannesburg. Steph Pegg, the media coordinator for Real World who has responsibility for the festival, can feel justifiably proud. "WOMAD is reaching more than 500,000 people a year," she says. "Artists from all around the world have

When is World Music not World Music?
When it's...



MANU CHAO • Proxima Estacion: Esperanza

No 1 album in Europe for two weeks

1.2 million albums sold

"He is the definitive voice of the Lo Loco generation... this never ceases to please." Music Week

Baaba Maal

Baaba Maal was born in Podor, a town with a population of 6,000, on the banks of the river Senegal, separating that country from Mauritania. His father worked in the fields, but was also given the honour and responsibility of using songs to call the worshippers to the mosque. Maal's mother was a musician who sang and wrote her own songs, educating her son in the musical forms of the area and encouraging the young Maal to value intelligent and thoughtful lyrics.

At the same time Maal was listening to black artist coming out of America, such as James Brown, Otis Redding, Wilson Pickett and Etta James, as well as Jamaican musicians such as Toots Hibbert, Bob Marley and Jimmy Cliff.

Baaba went to school in St Louis, the original French colonial capital, and, after winning an art scholarship, to Senegal's modern capital, Dakar. There he joined Asly Fouta, a group of 70 musicians, and spent his time with the group learning as much as he could about local musical instruments and how they work. On leaving college he toured West Africa with his long-time friend, guitarist Mansour Sekk, soaking up more knowledge. From there Maal lived in Paris for several years, studying at the Conservatoire des Beaux Arts. On arriving back in Senegal, he



formed his band Daanda Lenol (Voice Of The People).

Maal tours the African continent for around two months a year, added to the four months a year he spends touring the rest of the world. He is particularly popular both as a live performer and as a recording artist in Australia, Switzerland, Brazil, France, Holland, Germany, Brazil and the US.

The John Leckle-produced Missing You (M! Yeww!) was released in the UK in April, and Maal has enjoyed considerable success in touring to support it, as well as being one of the principal artists appearing as part of the Celebrate South Africa event in London's Trafalgar Square. Baaba Maal: Missing You (Palm Pictures). Out now

ING — BUT STEMING?

the UK doing enough? By Nick Tesco

a real platform for reaching a wider audience."

Martin Morales, product manager for Union Square Music's Ocho and Manteca labels, sees the link between the growing popularity and specialist dance clubs as a positive side product of this market growth. Morales, himself an internationally-renowned DJ, believes there are increasing live opportunities for musicians and club culture. "More people are making and playing this music than ever before," says Morales. "Increasingly, we see more Western musicians, of all areas, fusing the two styles together."

This cross-pollination is one of the forces which has breathed new life into the genre, although some observers harbour reservations. However, there is a universal feeling that Ry Cooder's involvement in the Buena Vista Social Club led to the media taking a greater interest in the album than they would have.

"Ry brought elements to the record, and the recording process, that undoubtedly helped the project," says Gold. "His pulled away from the full percussion that features in Cuban music and gave it a more intimate and accessible sound. It definitely wouldn't have broken as big without his involvement."

Matt Robin, marketing manager at World Circuit, points to the related Wim Wenders film as having had a huge impact without mimicking Cooder's influence. "Wherever the film played well, like Germany and France, sales were phenomenal. The album sold 800,000 in Germany and 500,000 in France

off the back of the film," says Robin. "The film brought the personalities, and their stories, to life and gave the public something to identify with."

Gerry Lyseight, at Palm Pictures, believes it is the respect that people have for Cooder that made a difference. "Ry Cooder has a specific place in roots music. He has turned so many people on to different genres, from Hawaiian music through to his work with musicians from the Indian sub-continent," says Lyseight, himself a veteran club and radio DJ specialising in Latin music. "The man is a walking seal of approval."

Lyseight, who looks after the press for the Senegalese superstar Baaba Maal (see breakout), is more cautious on the general subject of cross-pollination. "Where the process is genuine, as in the case of someone like Frederic Galliano and his Riykywa label in France, that's fine," he says. "However there is a tendency that when anything becomes successful it is taken out of this 'world music' bag and appropriated by the closest genre. So you have the situation where an artist of the stature of (Nigerian Afro beat king) Fela Kuti is suddenly re-categorised as a jazz artist, or Brazilian batucada music becomes Latino house, which is preposterous."

The real engine for growth during the years has been mainland Europe, particularly France. "In the late Seventies, French labels took the decision that they were never going to sell French acts abroad, so they looked to the world artists," says Gillet. "They marketed them worldwide and they've done a good job. As a result you have acts like Khalid selling more than 1m singles in somewhere like India as well as becoming a star in his own right in France."

France seems to have been able to musically assimilate its immigrant populations to a far greater degree than the UK. Manu Chao, born in Paris of Spanish parents and originally the front man for the post-punk French band Manu Negra, went to Latin America and discovered his roots. His first album, *Clandestino*, sold more than 2m units worldwide, establishing him as the voice for the "No Logo" generation. His latest album, *Proxima Geração: Esperanza*, was released at the beginning of June and has already sold more than 1m units around the world, with France leading the way with four weeks at number one in the album charts.

All major players in the UK beamon the

WORLD CIRCUIT ARTISTS ON TOUR THIS SUMMER



ALBUM
OUT NOW

"A MASTERPIECE... THE INDEPENDENT
"THE BIRTH OF RUMBADELIC." THE OUT
"A HUGE REWARDING ADVENTURE. ★★★★★ Q
"AN INCREDIBLE ALBUM - A BEWITCHING AND
ATMOSPHERIC BLEND OF LATIN GROOVE SUFFUSED WITH
DUB, JAZZ AND CLUB CULTURE." EVERETT STANDAED
"THE MOST EXCITING RECORDED TO COME OUT OF HAVANA
SINCE BUENA VISTA SOCIAL CLUB" THE TIMES

CRUZANDO EL RÍO



The new album from Radio Tarifa reinvents the sounds of ancient Iberia, conjuring up their hypnotic blend of flamenco and Moorish rhythms.

"Mesmerising" The Times

AFRO-CUBAN ALL STARS



"A band of the finest musicians in the Western hemisphere at the top of their games" *Songlines*

Cheikh Lô

"...proves that he is an awesome talent"
The Independent on Sunday
"He's surely one of the greatest singers in Africa"
The Guardian



Bambay Gueej



Afel Bocoum



"A haunting musical vision. Rooted in African tradition, but imbued with deep blues tones"
The Times

WORLD CIRCUIT

www.worldcircuit.co.uk

Cesária Évora

Évora was born in Cape Verde, an island 600km off the coast of Senegal, and has become something of a world music singing phenomenon, selling out concerts from New York to Paris. Her mentor and long-time producer José de Silva, who recorded her first album on his Lusitania label originally brought her to prominence in 1988.

Described as the "barefoot diva", Évora sings in the morna style, a song form that is unique to Cape Verde. This is music that has a melancholic feel, describing loss, longing and the pain of parting and is said to represent the soul of the people. Cape Verde was a Portuguese colony and much of the island's music shows influences from Europe, as well as incorporating the rhythms of Africa, Brazil and the Caribbean.

She broke through into a wider market in France with her album *Miss Perfumado*, released in 1992, which went on to sell 200,000 units in France alone. In 1994 she signed to BMG France through Lusitania and her career benefited from the association.

Loved by her audiences for her down-to-

earth approach to performance - she often stops mid-set to have a whisky and cigarette - she has become a huge star in France. Nonetheless, it is the sounds of the Cape Verde which inform the tone of her latest album, *São Vicente di Longo*. This new album is expected to be her most successful yet, with BMG viewing her as an international priority act. *Cesária Évora: São Vicente di Longo (BMG). Out now*

general problems they have with a moribund media still stuck in an island mindset. With magazines, radio and TV in France all supporting different musical styles, it can be argued that the British public is being denied access to a music that offers a different agenda.

"The media in this country needs to develop a more open-minded approach," says Lysight, who, like Charlie Gillet, has a weekly show on London Live..... "If anything breaks through it tends to be seen as a one-off and treated as such. Magazines and radio don't seem able to acknowledge that these artists have not just appeared out of the ether and as a result do not give the music its due.

"The music buying public is far better served in continental Europe where they have a more open approach to different languages. Over here the most average Camden guitar band will get more coverage than artists of the stature of Baaba Maal or Ali Farka Touré."

Chris Birrell at Nascendo agrees. "The embargo on media opportunities is unfair," he says. "The broadsheets tend to be more generous in their support, given the demographics of their readership, but generic radio programming hasn't helped at all. Apart from individuals of the calibre of Charlie Gillet and Robert Elms there are very few outlets for the music."

Given the general lack of interest shown by the British media, the world music market finds opportunities where it can. Advertising, film and television are all proving to be fertile outlets for such music. Ladysmith Black Mambazo have enjoyed a renaissance in popularity through the use of their music on the Heinz advert. Likewise Evora has appeared in advertising.

"We're getting more and more requests for sync usage on our catalogue," says Rob Bozas, at Real World Publishing. "The Heinz campaign shattered the glass ceiling for

Cachaïto

Best known worldwide as the heartbeat of the Buena Vista Social Club, bass player Orlando "Cachaïto" López is the one musician who has played on every track on every album in World Circuit's Buena Vista Social Club series of CDs. He was featured in the Wim Wenders documentary of the same name and has been a constant member of Ibrahim Ferrer and Rubén González' world-wide touring groups.

Born in Havana in 1933, Cachaïto found himself in an extraordinary musical environment. He is the son of Orestes López (bass, piano, cello, composer) and nephew of Israel "Cachao" López (bass, composer and founding father of the *descarga*) — the brothers who were at the forefront of the revolutions in Cuban music from the Thirties to the Fifties. It was their introduction of the *ritmo nuevo* in the late Thirties which transformed the *danzón* and sent shock waves through Havana by pushing African rhythms to the forefront of Cuban music and thereby paving the way for the mambo.

Cachaïto developed an easy mastery of the classic Cuban-style of bass playing. A big, powerful but precise tone, with an ability to change key fast to accompany the exceptional soloists, (a precision coming from classical training and the demands of the formal structure of the *danzón*), he also had the ability to sight read and, above all, a powerful rhythmic drive and huge swing and groove. From his early training, Cachaïto learnt not to play too many notes, but to focus on

non-pop acts and this hidden market is growing. We had the Armenian composer Djivan Gasparyan working on Gladiador and



being the rock of the band and a constant for the dancers.

In 1998, Juan de Marcos González brought Cachaïto to Egrem studios to play on the first Afro Cuban All-Stars project. Cachaïto went on to work on the now-legendary Buena Vista Social Club and Rubén González albums. It was these seminal sessions and his meeting with Nick Gold that established Cachaïto as an essential figure in these World Circuit Cuban recordings.

His debut solo album on World Circuit, released in April, is a masterpiece, exposing elements of Cuban music that usually remain hidden by the chatter of a myriad of percussion. The subtle introduction of modern beats, plus the usual high standard of production that informs everything released on the label, have delivered a modern classic. *Cachaïto: Cachaïto (World Circuit). Out now*

producers and directors are increasingly looking to this kind of music to stamp a difference on their material."

Although this music remains on the periphery on the mainstream music industry it will continue to provide a fertile commercial ground for people who are, in the main, music enthusiasts. Ask Nick Gold why he is in the business and you will not here anything to do with markets and demographics. "I'm really looking forward to having the extra money available to help market some of the incredible African acts we're recording at the moment," he says. "We try to sell our artists wherever we can. We have done individual distribution deals in every territory and as a result we're dealing with enthusiasts everywhere, which ensures our acts good exposure."

Even at a major such as BMG where cynicism could prevail there is a genuine belief in the people who work on these acts. "You have to have a long-term view with world music," says Grainne Devine. "There is no reason why this music can't be kept fresh and keep its integrity, and with an artist like Cesaria, who is passionately loved by her audience, you can see each album cranking more segments of the market."

With new releases from acts such as Cachaïto and Ibrahim Ferrer on World Circuit and Youssou N'Dour on Palm Pictures, the music-loving public is being well served. Charlie Gillet points to acts like Susheela Raman and the Gangbé Brass Band as offering a hope for further cross-over into the mainstream market and he is particularly hopeful for Positive Black Soul, who have been signed by EastWest France.

However, to attract the best music and performers, the UK market will have to show more support for a music which initially sounds very different to what it is used to producing. Unless it is able to do that, world music in general may begin to pass the UK by and target more responsive territories.

Baaba Maal missing you (mi yeewnii)

"...BAABA MAAL OPENED HIS MOUTH AND BEAUTIFUL PEARLS AND LILIES AND SONGBIRDS CAME FLYING OUT. IT WAS ONE OF THE MOST BEAUTIFUL THINGS I'VE EVER SEEN" Michael Stipe

"SIMULTANEOUSLY TRADITIONAL AND CONTEMPORARY. THIS IS A TOWERING WORK OF ART!" *Music Week*

"INTIMATE, POWERFUL AND MAJESTIC" *Mojb*

"A DAZZLING ACOUSTIC ALBUM, AND BAABA MAAL AT HIS BEST!" *★★★★ Q Magazine*

"MAGICAL, WITH MAAL'S INTENSE VOICE SOARING PASSIONATELY OVER THE HYPNOTIC INTERPLAY OF HIS GROUP" *The Times*

"AN ALBUM OF ACOUSTIC BEAUTY. SIMPLE YET COMPLEX, AMBIENT YET INTENSE. ..." *Sevan*

Also Available

Baaba Maal
Nomad Soul
PALMCD 2067-2

Baaba Maal
Mansour Sack
PALMCD 2002

Baaba Maal
Diari Teeli
The Adventurers
YDFCD003

SINGLE of the week

SO SOLID CREW: 21 Seconds (Relentless Records). The UK garage crew throw R&B and reggae flavours into their two-step sound on this hotly-tipped follow-up to last year's chart-ineligible success *Oh No (Sentimental Things)*. A blistering and strong popular support for their big-budget video — number one on the Box for two weeks — should comfortably set the track up for Top Five success, laying the ground for their artist album with Independence.



SINGLE reviews

REMEMBER RADIOHEAD: Knives Out (Parlophone COSDHE145103). The second single from the chart-topping Amnesiac disc Radiohead making a slight return to the indie sound with which they made their name. The striking guitar work and typically soaring vocal from Thom Yorke have won the quintet a Radio One A-listing, which looks likely to give Amnesiac a sales boost.

ROB: Power Glove (Source SOURCE035). This chunk of Gallic pop comes courtesy of the 22-year-old who first came to light on the Inspired Source Rocks compilation. Reclaiming Eighties pomp-pop for the post-dance generation, Power Glove could have trouble generating interest beyond the Houston elite.

REMEMBER TALL PAUL VS INXS: Precious Heart (Decode/Duty Free DFTELCD001). This euphoric synth-house gem samples a vocal line from INXS' Never Tear Us Apart to great effect. Although a little dated in its execution, the melody and arrangement are strong enough for it to stand out from the crowd in an over-populated market. A Top placing on MW's Club Chart and a B-listing at Radio One will also help.

THERAPY? (AK21 ARKCD5007). This limited-edition offering is the rock quartet's first single since 1998 and showcases their brash sound. The B-sides include covers of classics by The Ramones, Iggy & The Stooges and Abba, all with a Gimmie theme.

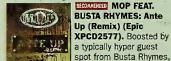
MO SOLID GLOD: Safe From Harm (CHRYSALIS CDMO 004). Covering a classic like Massive Attack's Safe From Harm is a bold move, even when sung by an expert such as K from Mo Solid GLOD. The end result is nothing special, and the song does not really benefit from a revisit.

REMEMBER ANASTACIA: Made For Lovin You (Epic 6717172). Returning to form with this upbeat rock-infused pop track, the US diva continues to establish herself with the UK audience. The fourth single from her album *Not That Kind*, it follows recent London shows including Party In The Park. **AFRIKA BAMBATAA & THE SOULSONIC FORCE: Planet Rock Remixes (Tommy Boy TBCD278A).** The classic Arthur Baker-produced electro track is tweaked by trance maestro Paul Oakenfold. With the original included in the package, it should attract a wide selection of fans.

REMEMBER REDMAN: Let's Get Dirty (I Can't Get In The Club) (Def Jam 5886932). Taken from his Matriceps

album, this is typical cartoon Redman. Over a guff-wrenching bassline Redman delivers a singalong anthem to his own hard man fantasies. Already in the top 10 of MW's Urban Chart, it is listed at Radio One. **MISSY ELLIOTT FEAT. LUDACRIS: One Minute Man (East West 759672452).** After the off-the-wall Get Ur Freak On, Miss E turns to a more conventional R&B sound for this second single from her album. Despite synth sculdgles and a guff rap, its smooth chorus, rolling bassline and feisty attitude should take it towards the Top 10.

It is A-listed at Radio One. **RHYTHM MASTERS: Underground (Black & Blue NEA12056).** Profic remixer Steve Guinness and Rob Chettutti trail their debut album *Disconnect Your Head* with this dark slice of tribal disco. It has scored a Top Five placing in MW's Club Chart.



BUSTA RHYMES: Ape Up (Remix) (Epic XPCD2577). Boosted by a typically hyper guest spot from Busta Rhymes, this is a DJ Premier remix of a track from the duo's album *Warrior*. Though beats and horns give it a cold angry feeling than their Top Five hit *Cold Ice*, it should have no problem denting the chart thanks to an A-listing at Radio One.

MR SCRIPPTORZ FEAT. A Move On Uig (Ninja Tune ZENCD5014). The song that appeared in a thousand TV holiday programmes becomes commercially available again following its release in 1999. Backed with 'Uig', a favourite from last year's *Xen* compilation, this jazzed-up house track could well find itself on daytime radio playlists and moving into the Top 75.

HUNDRED REASONS: EP Two (Columbia 2/671392). With brand new material, these UK rockers unleash their latest offering under their new Columbia signing. With relentless guitar moves and boundless energy this three-track EP neatly follows recent support slots with Incubus.

BRONX DOGS: Candicia / Kubrick's World (Marble Bar MAR2012). The Bronx dogs underlive the second single from their undervalued *Envo* album. Kubrick's World is an electro workout with subtle cinematic overtones. However, the real gem is the reworked version of Candicia, which draws disco and filly funk into an altogether dancier take on the breakbeat genre.

THE HONEYZ: Don't Know (First Avenue/Mercy HNCZ8). This breezy midtemp track sees the return of the UK R&B trio. With production by Paul Meshan, this landmark summery tune is likely to rekindle the group's fanbase ready for their album release later in the year.

REMEMBER BJORK: Hidden Place (One Little Indian 327197CD). Bjork's first single in two years sees the Palme D'Or-winning artist eschewing the radical musical rethink that usually heralds her new material. Instead she treats the listener to an understated leftfield pop song bubbling with subtle hooks and unobtrusive charm. Listed at Radio One, this will serve as a precursor to her forthcoming album *Vespertine*, released on August 28.



ALBUM of the week

CATATONIA: Paper, Scissors, Stone (Blaze Y Negro 857388482). This accomplished, whimsical album does not detract from Catatonia's popular circuit style. Employing producers Clive Langer and Alan Winstanley, the strong collection follows the infectious euphoric standout track *Stone*. Stone, released on July 23, Catatonia will be touring in September.



MUTINY UK: The Virus (Virgin VCRRD0383). The South London house duo will be hoping to boost the profile of their album in The New with this hypnotic single. Every bit as infectious as the title suggests, it tops MW's Club Chart this week thanks to strong remixes from Urban Takeover, E-B and King Unique. It is listed at Radio One. **FUZZ LIGHT YEARS: Girl Song (Instant Karma KARMA 31).** Following their two debut singles of last year, this track follows the same vein of spiky punk-pop. Anything the band lack musically, they make up for in the style takes.

SHADE SHEETS FEAT. NICK DOGG & KURUPT: Where I Wanna Be (London LONCD461). Produced by Naughty By Nature's Kay Gee, this gangsta-flavoured track is the first single from the compilation of the same name put together by LA producer Dantizza. Having already conquered commercial radio in the US, it is now B-listed at Radio One.

ALBUM reviews



HUMAN LEAGUE: Secrets (Papillon BTFLVC0 0019). This is an unshamed revival from the Eighties trio, complete with an old-school analogue synth makeover. The first single, *All I Ever Wanted*, is classic League with a sky-high chorus and there is plenty more to choose from, notably *Love Me Madly*, *Shameless* and *Liar*. **N-E-R-D: In Search Of... (Virgin CDVUSD192).** Following the airplay success of the debut single, *Lapdance*, this hip-hop crew release this eclectic mix of sounds. As the Nepheles, this team have worked with the likes of Jay-Z, Mystical, O'Jays and K. **DELIRIOUS?: Audio Lessonover (Furious? FURYCD4).** This collection follows the release of the group's two recent hits, providing the usual mixture of rock-led beats and guitar riffs. Recent shows with Ben Jovi have raised the group's profile and allowed them to re-establish themselves despite their two-year absence.

DAVID MEAD: Mine And Yours (RCA 7863693272). This second album from singer-songwriter David Mead is filled with well-crafted, expertly-executed songs perfectly suited to the current climate of introspection pioneered by David Gray, Coldplay and Travis. Gaining praise from *Mojo*, *Q* and *The Times*, Mead is poised

enter the mainstream. He is currently on tour with Cosmic Rough Riders. **THE REINDER SECTION: Y'all Get Scared Now Ya Hear (Bright Star BSRI4).** This Scottish indie "supergroup" — comprising members of Snow Patrol, Mogwai, Belle & Sebastian and Arab Strap — may sound an interesting idea, but the novelty of the reality soon wears thin. Following their recent *Tin* The Park show, more dates will follow later in the year. **KING LOUIS: Generation I Want (Nude NUDE18CD).** Nade is to release this duo's debut album as a limited edition with just 2,000 copies pressed up for retail. This broody pop record mixes melodic Nile Tennant-esque vocals with a range of pop sounds ranging from lazy breakbeats to rumbling indie guitars to whining strings.

SIZZLA: Black History (Charm / Fat Cat CRCD3047). Produced by the artist himself rather than mentor Phillip 'Fats' Burrell or Bobby Digital, this 14-track set shows Sizzla making no compromises to his militant Rasta style. The tracks mix rawness and sweetness, creating a powerful and uplifting album that takes in both tough dancehall beats and conscious acoustic songs.

ETTA JAMES: Matrilohr of the Blues (Private Music 01005822052). The title says it all about 63-year-old James. This collection shows that the blues veteran is still in fine fettle on a range of songs including *The Rolling Stones' Miss You*, Bob Dylan's *Gotta Serve Somebody* and Otis Redding's *Hazy Day*.



VARIOUS: Disco Kandi 4 (Hed Kandi HEDK2002). Hed Kandi gets out the glitterball for this double-CD set of quality disco-house grooves. Featuring Roger Sanchez, chart-topping *Another Chance*, hits from *Jakarta*, *Bel Amour* and *Static Revenger* and a host of other funky gems, it should be another winner at retail. **VARIOUS: Back To Mine - Moreorchea (DMC BACKCD7).** The seventh instalment of this excellent series finds Moreorchea on chillout duties. This eclectic collection includes tracks from Dr John, David McCallum, Plus and Os Mutantes and is sure to match its predecessors' success.

Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Dugald Baird, Claire Bon, Jimmy Brown, Chris Finnan, Tom FitzGerald, Mary-Louise Howard, Owen Lawrence, James Roberts and Simon Ward.



RECOMMENDED CATALOGUE NEW RELEASES

VARIOUS: Magnopus Opus 2 (Debutante 5550892) The first volume of Magnopus Opus enjoyed both critical and commercial success when it was released last year. The ingredients are simple - take enough influential, inspirational and full-length versions of rare and seminal dance tracks to fill a double album, add intelligent sleeve notes and sit back and wait for the royalties to flow. In MO2 is hugely enjoyable, featuring classic cuts such as Spacehopper by Sheila B Devotion, Get It Up For Love by Taty Vega, Let's Get Serious by Jermaine Jackson - and also offers the opportunity to "spot the sample" with tracks here having supplied the raw ingredients for latter-day hits.

JAMES BROWN: Live At The Apollo Volume II (Polydor 3145498842) Five years after the ground-breaking Live At The Apollo album was issued in 1963, James Brown returned to his old stomping ground and served up a second, arguably even more impressive, set for his adoring fans, which has now been given a superb makeover. Expected to include an extra 30 minutes of material, remastered in original running order, remastered and accompanied by extensive liner notes, it features the godfather of soul at the top of his game.

SHOWAWAYWADY: Step Two 77's (GLAMCD4), HELLO: The Glam Singles Collection (GLAMCD5), LIEUTENANT PIGEON: The Best of (GLAMCD6), GEORGE: The Singles Collection (GLAMCD7) Red 7's spin-off offers a report of musical styles from four acts who prospered to varying degrees in the Seventies, the most fascinating album here, however, is the Lieutenant Pigeon set. Emerging from Coventry, the group topped the chart with Moulin Rouge, a track which gets a lot of exposure these days from Marc & Lard, and which defined their unusual style: flutes, militaristic drums and a weird, slightly off-key honky tonk piano.

VARIOUS: RPM 2001 Sounds (Pet 2001) RPM marks its 10th anniversary with this excellent primer which includes 25 tracks from the 127 albums it has released to date. The tracks give a good flavour of the label, including such delights as Golden Girls by Twinkle, Dutch Rab and Let Set's So Fine and John F Kennedy's poignant speech in Texas just before he was assassinated.

Distributors table with columns for Name, Address, Phone, Fax, and Website.

ALBUMS

FRONTLINE RELEASES

Table of album releases with columns for Artist, Title, Label, and Genre.

Table of album releases with columns for Artist, Title, Label, and Genre.

Table of album releases with columns for Artist, Title, Label, and Genre.



St Germain: have reached a club market outside the 'straight' jazz consumer profile



Us3: have just been signed by Universal Jazz

NEWCOMERS WAITING IN THE WING

Despite the UK media's penchant for sounding the death knell of jazz, many people in the music industry are seeing signs of a new creative force within jazz. Kevin Le Gendre reports

In an age when depression, Napster-induced or otherwise, has been a defining theme of the music industry, it would seem that jazz, one of the first and arguably most creative forms of pop, has reached a stage of terminal illness. Its biggest-selling artists are dead; new stars are in short supply, and coverage in the mainstream press is scant. Yet for all the woes that America's most revolutionary art form has to endure, there are signs of resistance in the UK market and of minor victories scored in an ongoing war for survival.

For a start, there are releases that buck the downward trend. Andy Sheppard, Diana Wall, Stacy Kent, Pat Metheny and Courtney Pine have all racked up healthy sales, and all of them are capable of selling out large venues. Moreover, jazz still has influence. When NME, that bastion of the weekly rock press, published a poll of the 100 most influential musicians of all time, Miles Davis finished fifth. Meanwhile, Humphrey Littell is still hip enough to give credibility to Radiohead, undoubtedly one of the most creatively ambitious and

popular acts in rock and one of the handful who constantly enliven jazz musicians. Nobody would be worthless enough to herald a British jazz revival – as they did in the Eighties – yet the UK jazz industry still receives its occasional boost, be it the nomination of Denys Baptiste, John Surman or Courtney Pine for the Mercury awards or keyboard manufacturer Roland's declaration that "jazz is more popular than dance music among people who wish to play a musical instrument".

Adam Sieff, Sony head of jazz, reckons the music still has mileage. "Jazz continues to hang on in there. The music has staying power and every so often something comes along and says, 'Hey, we're still here.'"

Obvious examples of success are the likes of St Germain, whose *Tourist* album has now brought Blue Note the success Us3 gave it in the early Nineties. More importantly, St Germain have reached a club market ordinarily considered outside the "straight" jazz consumer profile, which for the most part is a male ABC1 who spends more on music than the average punter.

Universal Jazz, which has just signed Us3, has been proactive in moving artists such as Courtney Pine, Mark De Cive-lowe and a host of acts from its Jazzland/Emercy subsidiary – including Bugge Wesseltorf, Beady Belle, Audun Kleive – towards a similar market to that occupied by St Germain.

"I always intended to connect with people who were like-minded in trying to push jazz a bit wider than the straight-ahead scene, without alienating core consumers," says head of Verve Jazz Nathan Graves.

But if this mythical new audience has

been a major headache for the jazz industry for a long time, then it is partly due to the enemy within, namely the jazz reissue market.

Back catalogue items such as Miles Davis's *Kind Of Blue* and John Coltrane's *Blue Train* are widely regarded as essential purchases for any new consumer and are frequently included in High Street retailers' front-of-store sales alongside mainstream pop product. Davis alone continues to shift 50,000-60,000 units a year in the UK.

The ongoing strength of such classic catalogue, much of which is available at

mid-price, means that full-price new recordings face a testing time at retail, particularly given that it is not always possible to preview jazz albums in-store.

"The core audience is completely stretched by reissues," says Kerstan Mackness of distribution company Via Macrow. "At the moment, the jazz industry needs a new breakthrough leader – somebody who comes along and says, 'This is cool, this is sexy, I want to be into this.'"

In the independent sector, where labels are not weighed down by catalogue, the challenge of reaching a potential audience

Ones to watch

ROBERT MITCHELL (piano)

Already tipped by Courtney Pine as an important voice of the future, Mitchell is a dazzling soloist who draws inspiration from sources far and wide, be they avant-garde composers or soul songstresses. Formerly with the award-winning ensemble J.U.F.A., Mitchell has also had the privilege of being one of the few British musicians to be hand-picked to record with American iconoclast Steve Coleman.
Current album: *Voyager (Dune)*

PAUL MAY/CAROLYN HUME (drums/keyboards)

The duo have just released their second album following the critically acclaimed *Zero*. Musically they draw inspiration from ambient and drum & bass as well as free improvisation and could well appeal to a club audience if they were presented in the right spaces.
Current album: *Zero, By Lakes Abandoned (Leo)*

KEVIN HAYNES

(alto saxophone/percussion/dance) Haynes is a multi-media artist who was exploring African and Afro-cuban folklore

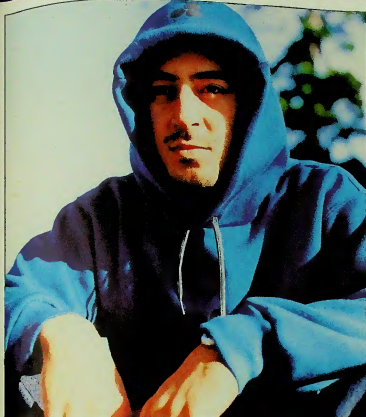


Mitchell: tipped by Courtney Pine as an important

voice long before the Buena Vista phenomenon. He has played with the likes of Steve Williamson and Courtney Pine and has been leading his own group, Eleggua, for some years now. Haynes has just secured funding for a major tour next year and will have a new album out in the autumn.
Current album: *Tomorrow's Path (Native)*

ALEX WILSON (piano)

Another outstanding soloist who cut his teeth with Gary Crosby's Nu Troop. With



Mark De Clive-Lowe: being positioned in St Germain territory



Courtney Pine: capable of selling out large venues

THINGS GIVE FRESH HOPE TO UK JAZZ

is no less daunting. "At present, the British jazz scene is incredibly creative but the problems of getting music to the audience are like a blockage in an hour glass," says Oliver Winding, director of Babel Records, a London-based independent.

Both independents and majors have identified a need for alternative retail spaces, be they non-specialist sales outlets such as Borders, mail order or the internet. "In the medium term, the web is going to be important," Winding continues. "But there are still problems for new artists in the short term."

With major labels such as Sony currently

estimating that catalogue items account for anything from 65% to 80% of total sales, it is difficult to see how new artists can break through. With jazz musicians more or less excluded (with the exception of dance-oriented artists such as St Germain and Pine) from video – the all-important promotional tool used in R&B/pop – it is hardly surprising that sales for the average jazz artist frequently plateau at around at 400-500 units.

Moreover, opportunities for consumers to keep up-to-date with new releases are limited. Style publications such as *The Face*, which once championed the so-called "British

jazz revival" of the mid-Eighties, are now far more likely to put Hear/Say on the cover than the latest British newswoman and even *Straight No Chaser*, celebrated chronicler of "world jazz jive", rarely has jazz cover stars.

Jazz Journal and *The Jazz Review* are very much at the mainstream end of the music. However, *Jazzwise* is refreshingly broad in its outlook, covering jazz from mainstream to club and world jazz. Significantly, it is stocked in WH Smith. However, good specialist coverage is not enough to raise awareness and stimulate retail. Record company product managers and distributors all agree that retailers will only take new product if there is a feature in the general press as well as niche publications.

Therein lies a huge challenge for journalists and press officers, because at a time when Madonna is considered the creative apex of popular culture, jazz is simply not sexy. And unfortunately, as a recent *Observer* feature on Gil Scott-Heron showed, it invariably takes the old warhorse of drug abuse to justify coverage of an artist synonymous first and foremost with creativity. Likewise, Mo'jo will run a piece on Miles Davis because its audience can identify as much with the late trumpeter's rock'n'roll lifestyle as his boundary-breaking experiments with electric fusion.

Since the days of punk, the rock press has taken a wholly destructive attitude to any inkling of virtuosity and the phobia has permeated the broadsheets, where cries of self-indulgent "noodling" are liable to stigmatise any player challenging his audience. So far the 21st century has been marked by a fear of music more than a desire for it.

But if things are tough for jazz in the print

world, it can take heart from other media. Although Ken Burns' recent lengthy BBC documentary on jazz was edited, shunted to a late-night slot and contested by many outraged commentators, it nevertheless generated substantial press coverage – even if some headlines such as "Jazz: The Obituary" were somewhat morbid.

More important for today's output is the fact that the radio sector is increasingly sympathetic towards jazz. BBC London Live has its first jazz show for more than 10 years, and in Robert Elms the station has a daytime presenter who is as liable to slip an Eric Dolphy or Chico Hamilton tune in to his show as he is to spin the latest playlist singles.

Jazz FM, now firmly anchored in the easy listening/smooth jazz market, is nevertheless driving record sales and showing a commitment to bringing young people into the music by educational workshops. Radio Two has Humphrey Lyttelton, Courtney Pine and Branford

Marsalis presenting shows. Meanwhile on Radio Three, Stacey Kent, Julian Joseph and Claire Martin are the keynote voices among a rich and varied representation of the music: *Jazz On 3*, *Jazz LineUp*, *Jazz File*, *Jazz Record Requests* and *Jazz Legends*. Moreover, the station has been putting

more jazz into Performance on 3, in World Routes and Andy Kershaw's Friday night show.

"Jazz might have been thought of as a poor relation to classical music but some people say it does better than most," says Radio Three station controller Roger Wright. "Currently the scene is so vibrant, it >

Berklee school of music in Boston. Rahman cuts a striking figure in a market still short on female instrumentalists. Her debut is on her own label. Things could move if she is signed and properly marketed by the right company. She is a nominee for best newcomer in the forthcoming BBC Jazz Awards.

Current album: *The Cynic* (Manushi)

SHOWET KINCH (alto saxophone)
Twenty-two-year-old Kinch is one of the most exciting prospects of the British scene and, like Denys Baptista, Robert Mitchell and Alex Wilson, is a graduate of the Tomorrow's Warriors jam sessions run by veteran bassist Gary Crosby.

HUW WARREN
By no means a newswoman, Warren is one of the artistic doctors for folk singer June Tabor as well as a member of the fusion ensemble Perfect Houseplants. An impressively versatile keyboard player, he has just released an excellent solo piano record which also translates very well to a live setting.

Current album: *Infinite Riches In A Little Room* (Babel)

'Jazz might have been thought of as a poor relation to classical music but some people say it does better than most. Currently the scene is so vibrant, it deserves greater recognition'
– Roger Wright, Radio Three



...nt face of the future

Sierra Leonian as well as British roots. Wilson has a multi-cultural world view that comes across strongly in his music, which is full of Latin and Caribbean rhythms. His current album was recorded in Havana.

Current album: *Anglo Cubano* (Candid)

ZOE RAHMAN (piano)
This 29-year-old pianist grew up in Chichester, did a music degree at Oxford and also studied at the prestigious

► deserves greater recognition. We're saying to people, "Listen to this, you might not like it but we want to share it with you."

Perhaps the most significant development that has taken place this year is the move of veteran world music broadcaster Andy Kershaw from Radio One to Radio Three to occupy a Friday night slot that now directly precedes *Something's Else's* highly-respected Jazz On 3 programme.

Nudging a world music audience onto a jazz show makes perfect sense given the alignment that already exists between the two genres in festivals. It is interesting to see that, although Sony Jazz has released

'The market is not big enough for people to be competitive. People have to share information for the whole jazz pie to grow so that we all benefit in the long-term' — Marc Connor, AIR

very little new music this year (due to internal restructuring), its forthcoming new product — Richard Bona, Angélique Kidjo, Themba Mkhize — leans heavily to world territory.

On a smaller level, Canterbury-based independent Provocateur showed great vision by producing an excellent collaboration between British saxophonist Alan Skidmore and South African dance/percussion ensemble Amasompo while Warner has also promoted three French artists — Makka, Julien Laurat, Laurent De Wilde — who creatively blend ethnic rhythms and electronic influences in their music. All three acts made a sizeable impact on UK audiences when they performed as part of the Made in France week at London's Jazz Cafe, alongside



Miles Davis: fifth most influential musician of all time in *NME* poll

world artists such as Sawt Et Atlas and Jamao.

Live events still remain the most important promotional tool jazz artists have at their disposal. Touring can decisively

generate as much as 2,000-3,000 extra CD sales to supplement the meagre number of units filtering through retail outlets.

Converting the interest generated from concert activity into shop sales still remains

a stiff challenge though. Majors and independents agree that theme weeks like Made In France and events such as the forthcoming BBC Jazz Awards and, more importantly, the London Jazz Festival — of which Radio Three will be a partner — are crucial.

When gigs coincide with album releases and substantial print and radio coverage, the results can be excellent — as Brad Mehldau's dramatic post-London Jazz Festival sales rise confirms.

Serious, producer of the festival, is committed to long-term collaborations with labels such as Provocateur and Dune to sensitise audiences. "A good example is the Jazz Jamaica gig at the Barbican earlier this year," says director John Cumming. "It was originally commissioned in Birmingham. At the Barbican, it was supported by daytime education activities and the Denys Baptiste quartet and it sold the venue out. The point was to introduce young people to the experience so they won't think twice about going to the Barbican to see jazz when they're older."

Partnerships between labels, media players and retailers can create the all-important synergy to foster interest and sales. Marc Connor, of the newly-formed booking agent and PR company Air which has already enjoyed considerable success with Stacey Kent, also sees that co-operation is essential in such a small playing field. "The market is not big enough for people to be competitive. People have to share information for the whole jazz pie to grow so that we all benefit in the long term."

So whether the next boost to UK jazz comes from a Mercury nomination for Brad Mitchell or a high-profile Radiohead/Courtesy Pine collaboration, the challenge is to find a way for all the links in the chain to feel the ripple effect. Jazz, in the best instances, is about collective improvisation.

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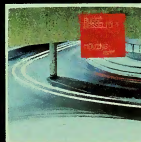
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BBC Jazz Awards

Hosted by Humphrey Lyttelton and Jools Holland

A celebration of the diverse and thriving jazz scene in the UK today.

Rising Star

The nominees are:

Alex Wilson
Ben Castle
Zoe Rahman

Jazz Innovation

The BBC is delighted to present an award for ground-breaking creativity within the jazz domain.

Best Instrumentalist

The nominees are:

Alan Barnes
Tim Garland
Andy Sheppard

Best Vocalist

The nominees are:

Norma Winstone
Stacey Kent
Ian Shaw

Best CD

The nominees are:

Jean Toussaint's Nazaire "Street Above the Underground"
Ian Ballamy "Pepper Street Interludes"
John Surman "Coruscating"

Best New Work

The BBC is proud to honour the creator of a substantial new original work which builds on the rich foundation of the jazz tradition whilst clearly pointing towards the future.

International Award

The BBC takes great pleasure in honouring and bringing to the awards an overseas artist whose name is a by-word for jazz that's truly original and memorable on the world stage.

Services to Jazz

The nominees are:

Pete King (Ronnie Scotts)
Peter Ind (Wave Records / Bass Clef Club)
Bill Ashton (NYJO)

Best Band

The nominees are:

Courtney Pine Band
Julian Arguelles Octet
Dave O'Higgins Biggish Band

Lifetime Achievement Award

Chosen by a poll of Radio 2 and Radio 3 listeners to celebrate a life long career dedicated to the music.

Highlights on BBC Radio 2 on Monday 6th August at 7pm.
Musical excerpts and feature interviews with award winners on
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SONBET 2

BEATLES OF THE NEW JAZZ RELEASES

BABEL
HAW WARREN: *Infinite Riches In A Little Room* (BOV2132), Aug 13. Taking its title from Christopher Marlowe, this CD by versatile pianist Haw Warren — know his his work in jazz with the likes of Perfect Hoopstates, Billy Jenkins and Kenny Wheeler, but also with Billy Bragg and a long-time musical director with June Tabor — focuses on the music of John Dowland. It includes versions of songs by Charlie Parker, Hermeto Pascoal and originals. CD of the Week in *The Guardian*.

AZULITE: To The Power Of Three (BOV2131), Sept 17. A powerful trio of piano (Julie Sassouni) with German saxophonist Lohar Ohmiller and Dutch drummer Bart van Heeligen. Original music ranging from lyrical jazz to drum & bass.

MADALENA: Mumur (BOV2027), Oct. A strong personal statement from folk player, clarinetist and vocalist Madalena. Music ranges from quiet-minimalism through lullaby to jazz, and the band includes Huw Warren, Mark Lockheart and Martin France.

BMG
TOM HARRELL: Paradise (09026 637352), Sept 3. This fine trumpeter adds strings to his own post-bop foundation here, to great effect. A minimalist chamber music piece pervades the record, whose nine self-composed tracks also draw on a variety of Latin sources.

DAVE DOUGLAS: Witness (09026 637352), Oct 8. One of the most original (trumpet) composers of his generation, the prolific Douglas returns with an album touted as the most ambitious of his 10-year recording career. Featuring Tom Waits among around a dozen contributors, *Witness* promises a conflation of contemporary, electronic, jazz and world music.

VARIOUS: RCA Victor Gold Series. This acclaimed series the second wave of RCA Victor's acclaimed Gold series of classic releases, with a further 30 titles to add to the 20 already available. Featured artists this time around include Chet Baker, Sonny Rollins and Duke Ellington.

CANDID
CAMERON PIERRE: The Other Side Of Nothing Hill (CCD79209), Sept 24. Long-time sideman to Courtney Pine, Cameron's guitar sound has been described as "dark velvet". His new album is a radio-friendly creole of Caribbean soul and jazz, with guest vocals by Mary Peace and Janet Roberts.

STACEY KENT: the (CCD79786), Oct 15. One of the world's most popular jazz vocalists and presenter of shows on Radio 2, Kent and Three returns with another disc. A performance at the Proms will be followed by major shows in London and New York.

DIMITRIOS MESSIAKIS' DAE DALDIS PROJECT: Labyrinth (CCD79776), Nov 12. Recorded in New York with the cream of the jazz world, *Labyrinth* explores the mythology of Minos. *Labyrinth* will be performed at the London Jazz Festival in November.

DINE
DENE'S BAPTISTE: Alternating Current (DUNECDD05), Sept 24. The follow-up to the 1999 Mercury Music Prize wildcard *Be Where You Are* features an enhanced horn section and guests including Martin Taylor and Juliet Roberts. A more mature writing approach is in evidence, as is a clubby vibe.

JAZZ JAMAICA ALL-STARS: Massive (DUNECDD05), Oct 22. This limited-edition 20-disc version of bandleader Gary Crosby's usual nine-piece jazz Jamaica line-up features guests including Dene's Baptiste, Andy Sheppard, Claude Hopkins, Arnie Whitehead and Canadian diva Juliet Roberts, all contributing to a more disciplined take on Jazz Jamaica's fusion of jazz, ska and reggae.

EMI
PAU MARTINO: Live At Yoshi's (Blue Note 4997492), Oct. Now, Martino's 20th recording as a bandleader — and his third for Blue Note — captures him live in Oakland, California with Joey DeFrancesco on Hammond B3 and Billy Hart on drums. Versions of Sonny Rollins' *Oleo* and Miles Davis' *All Blues and Blues* feature sit easily alongside the Martino compositions.

VARIOUS: The Blue Series 10th Anniversary (Blue Note), Oct. Now a collection of 10 new compilations including *True Blue* — classic Blue Note tracks by artists such as Horace Silver, Art Blakey, Lee Morgan & Dexter Gordon; *New Blue* — new and current Blue Note artists including St Germain, Erik Truffaz, Ronny Jordan, Medeski Martin and Wood; *King Of*

Blue — a tribute to Miles Davis with tracks from the man himself; and *From Me To Blue* — Beatles tracks covered by Blue Note artists over the years.

GREG OSBY: Symbol Of Light (A Solution) (Blue Note JS1 3952), Aug 6. The tenor saxophonist has previously dabbled in funk, hip-hop and spoken word, but with this record he weaves a string quartet into his working band, which includes drummer Malon Browning and bassist Scott Colley.

SONY CLASSICS

MARTIN TAYLOR: NiteLife (903321 2). Out now. NiteLife continues virtuoso linton jazz guitarist Martin Taylor's smooth transition to the contemporary instrumental scene which began with 1999's *Sony Jazz* debut *Kiss And Tell*. The new album embraces the latest contemporary grooves and studio technology while retaining strong melodies.

MILES DAVIS: At Fillmore East (March 7, 1970) — It's About That Time (C2K85191), Aug 20. A completely unreleased concert on two CDs — two scorching sets recorded live at New York's Fillmore East in March 1970 that capture Miles Davis, with Wayne Shorter, Chick Corea, Dave Holland, Jack DeJohnette and Ronno Mosera. **PETER WILHELM: Glow** (904499 2), Oct 1. Smooth jazz guitarist Peter Wilhe is one of the most played artists on Jazz FM. His new album *Glow* includes more of his infectious melodies and grooves plus updated versions of classic soul and Tamia Motown hits.

PROVOCATEUR
MIKE GIBBS: Consequence (PVC1027), Sept 3. Nonesuch presents seven new Mike Gibbs original compositions alongside stirring new arrangements of John Scofield's *Lost In Space*, Glenn Miller's *Moonlight Serenade* and Masahiko Mikiwano's *African-tinged Now Listen Here*, and *Thru' Ulaile*.

COLIN TOWNS' MASK ORCHESTRA: Another Think Outside (PVC1028), Oct 15. The former Gillan keyboard player and Provocateur Records founder temporarily leaves behind his film and TV soundtrack work once again to issue the fifth album of his Mask Orchestra. Another Think. Coming is an instrumental album of rhythmically infectious but forward-looking jazz, which includes nine new Towns compositions.

UNIVERSITY JAZZ

MICHAEL BRECKER: Neanness Of YOU — The Ballad Book (Verve 549 7052), Oct. Now. Brecker's first all-ballad album features a band made up of Jack DeJohnette, Charlie Haden, Herbie Hancock and Pat Metheny, with James Taylor supplying vocals on his own *Don't Let Me Be Lonely Tonight* and Hoagy Carmichael's *The Nearness Of You*.

DIANA KRALL: The Look of Love (Verve 5498462), Sept 17. The follow-up to 1999's platinum-selling *When I Look In Your Eyes* from the singer/pianist who, according to *The Times*, has "made it cool to sing again".

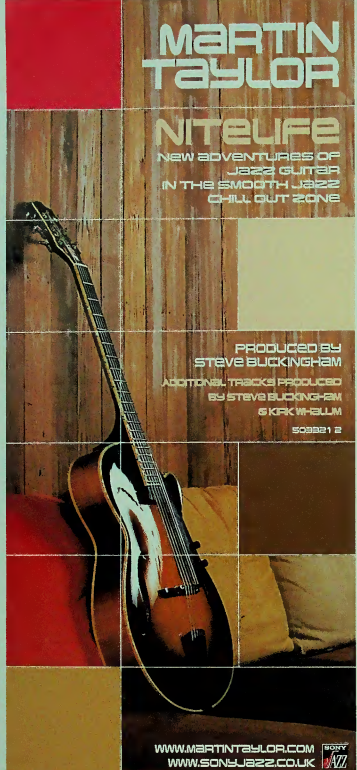
US3: An Ordinary Day in an Unusual Place (Beatrice 0148322/0148322 (2 LP)), Oct 15. The sample-happy London-based collective return with their first album in four years, bringing vocalist Alison Crockett into the fold for another slice of funk and soul, laid together with jazz breaks and improvisation.

WARNER JAZZ

BILLY COBBHAM: Rudiments: The Billy Cobham Anthology (Blue Note 932478272), Aug 6. A career-spanning 24-track anthology of the man many consider to be the pre-eminent fusion drummer of the Seventies, thanks to his solo work, his role in some of the world's great big bands, and his two-year tenure with John McLaughlin's Mahavishnu Orchestra.

BRAD MELLALD: The Art Of The Trio Vol 5 (Warner Bros 932478051), Sept 10. The increasingly impressive *Mellalad* series here next in this series, which in the past has mixed originals and jazz standards with pop-derived material, as Nick Drake's *Blue*, Art Blakey and Duke Ellington sideman delivers the follow-up to his excellent 1999 album, *Simply Said*, and gives Warner a seriously major commercial prospect in the process.

KENNY GARRETT: the (Warner Bros 932477422), Sept 17. One of the heavyweight acts of modern jazz, former Miles Davis, Art Blakey and Duke Ellington sideman delivers the follow-up to his excellent 1999 album, *Simply Said*, and gives Warner a seriously major commercial prospect in the process.



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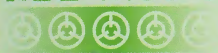
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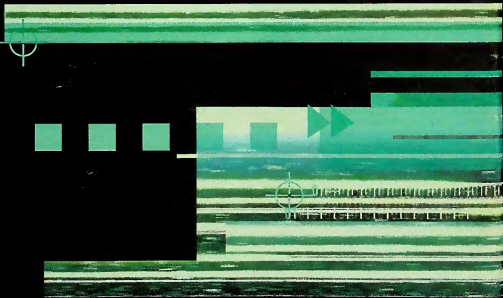
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