

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



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



Music veterans pay tribute as Rough Trade wins Strat award

by Mary-Louise Harding
A raft of distinguished industry veterans lined up to pay tribute to Rough Trade as it picked up the prestigious Music Week Strat Award for its outstanding contribution to British music.
Beggars Banquet co-founder Martin Mills – himself a previous Strat winner – film-maker/musician Don Letts, Sire Records founder Seymour Stein and Mute founder Daniel Miller all celebrated Rough Trade shops for their commitment to new music and integrity in a tribute film shown at last Thursday's Music Week Awards.

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

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

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

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

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



with Wildstar-signed Craig David in the UK, Europe and Australia and BBMak in the US. Stepping up to accept the award from BBMak, Telstar managing director Jeremy Marsh said the award was for "Sean O'Brien and Neil Palmer, who have worked for 13 years to get this."
Zomba Music was top independent publisher as Jive won the top indie label prize, while HMV was named best music retail chain and Selectacdisc, Nottingham's best independent store. Other winners included Amanda Williams taking the PR Award for Bloodgood Gang, Pirnacle for best music sales force, Mark Hill for top producer, Moby for international breakthrough, London for the sirplay award and Virgin for the best regional promotions team.

Napster users move on as majors block piracy

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

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

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

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

Hear/Say step up for BPI marketing drive

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

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

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

newsfile

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

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

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

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

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

HMV promotes Noonan in restructuring of operations

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

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

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

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



Noonan: taking newly-created role

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

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

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MUSIC COMMENT

HEAR'SAY UNDERPIN SINGLES' HEALTH

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



Alex Scott

EMI deals to establish online rights accord

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

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

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

Startle completes financing but 14 jobs go in restructure

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

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

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

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

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

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

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

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

Live music nites to press for crowd safety campaign

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

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

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

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



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

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

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

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

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

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

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

Alex Scott

PAUL'S QUIRKS
THE PAY BACK OF PLAY BACKS

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

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

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

Paul Quirk's column is a personal view

Label deal hears for UK's Eurovision star

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

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



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

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

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

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

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

MUSIC WEEK 24 MARCH 2001

V2 targets student audience for forthcoming Stereophonics P

by Steve Hemsley

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

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

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

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



Stereophonics: student push

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

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

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

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

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

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

V2 has also signed a partnership

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

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

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

news file

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

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

SBN JOINS LONDON DIGITAL BID
Channel5 plc's subsidiary the SBN student radio network has joined forces with the UK's Scottish Media Group, The Wireless Group, Time Out and other partners in the Digital Radio Group (DRG) consortium to bid for the third digital radio licence for London. Channel5 will hold a 6% stake in DRG.

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

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

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

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

HOW TV SHOWS' RATINGS COMPARE

| Programme | This week | Change on week | Change on 2000 |
|----------------------|-----------|----------------|----------------|
| Pastor's (Sat 1945) | 7,460 | 0 | 0 |
| Top Of The Pops* | 4,620 | 11.7% | 0 |
| Top Of The Pops II* | 4,393 | 4.8% | 0 |
| SMTV | 2,468 | 17.1% | 0 |
| The Boat* | 2,000 | 23.4% | 0 |
| The Pepsi Chart | 1,126 | 41.4% | 0 |
| Live and Kicking | 1,022 | 27.8% | 0 |
| Top Of The Pops Plus | 966,000 | n/a | 0 |
| Popworld | 593,000 | n/a | 0 |
| The Boat* | 325,000 | n/a | 0 |

*combined totals
* Carlton/Country and West Country only
Source: Mediamonk EMG for w/c February 26 2001.

Vernon steps in to plan NME 50th celebrations

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

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

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

New-look Music Choice unveiled

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

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

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

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



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

More dates added as Orange sets out on second campus roadshow

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

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

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

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



Frosteylers: on campus

repeating the idea next year," he says.

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

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

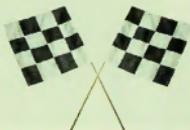


Bazalgette: positive reaction

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

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

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

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

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

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

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

Cream and EMI link up for club releases

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

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

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

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

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



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

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

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



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

Publisher develops explosive signing

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

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

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

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

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



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

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

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

Not only has Motola declared Rhona a worldwide priority, but Jerkins says he has also provided creative inspiration for some key Darkchild projects. "You gotta have a

tape recorder near you when you see Tommy because you know he's going to start singing melodies," he says.

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

Surprisingly for a producer who has enjoyed phenomenal success worldwide, Jerkins says he keeps a firm grasp on what is happening in the UK and is keen to adapt some of its current two-step sounds for himself. This interest comes at a time when Craig David is about to be launched in the US and his co-writer/producer Mark Hill — who won the Best Producer gold at last week's Music Week Awards — has just completed a straight-up two-step track for the forthcoming album by US R&B star Christina Milian.

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

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

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

SINGLE
of the week

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



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

SINGLEREVIEW

RECORDED: ASH: Burn Baby Burn (Infectious infact99cnds). Reminiscent of Ash's earlier work, this is a heavier rock track than their recent Top 10 hit, *Shining Light*. It seems their successful comeback is nearly complete, however, with this second single from the forthcoming album, *Free All Angels*, A-listed at Radio One. —O

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

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

TIONNE 'T-BOZ' WATKINS: My Getaway (Maverick 9362 4494-2). Taken from the *Ruqrats* in Paris OST, this solo single from the T in TLC is less issue than her solo debut *Touch Myself*. With anecdotal lyrics and a simple singalong chorus, this will be a hit with the target audience but lacks the sassy cool of TLC's output.

MO SOLID GOLD: Personal Saviour (Chrysalis CDMO3). A former record of the week for Radio One's Mark Radcliffe, this electric, fiery R'n'B blunder is driven by heavily vocaling frontman K. The band are currently supporting *Ocean Colour Scene* on a sold-out UK tour. —O

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

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

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



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

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

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

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

MARC ET CLAUDE: Loving You (Positive CDV1151). This is a trance version of the Minnie Riperton classic, featuring a reworked vocal. The original version is backed by a Quo Vardis remix.

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

BENJAMIN DIAMOND: Little Scare (Epic XPCD2531). Best known as vocalist on *Stardust's* *Music Sounds Better With You*, Diamond deserves wide attention with this anthemic house track. With an Eighties keyboard influence, it may win over fans of *Drum'n'Bass's* new sound.

KOSHEEN: (Ship & Slide) Suicide (Moksha MKSHA07CD). Currently B-listed at Radio One, this infectious track

RECORDED: Q5 FINEST FEAT. NAS & BRAYVE: Oochie Wally (Columbia 6710856/2). Huge in New York, this hip-hop street smash is C-listed at Radio One and has been receiving specialist support from DJ Krust, such as Tom Westwood and Jo Whalley for weeks. Based around an abstract Asian-style loop that is not a million miles away from the backing to Missy Elliott's forthcoming single, this shows just how inventive hip beats can still be. —O

ALBUM
of the week

NICK CAVE & THE BAD SEEDS: No More Shall We Part (Mute CDSTUNNM164).

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



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

group efficiently deliver this very rock collection with production by John Trussler (*Kid Rock*, *Monster Magnet*), **ALICE MANN: Bachelor No.2** (V2 WR1015872). Mann's third album — rescued from the *Unlitham* merger and rereleased by director Paul Thomas Anderson and soundtrack film *Magnolia* — wins a UK release. Filled with crafted, literate, chilling guitar pop, even if a little one-paced, it places her with contemporaries Costello, Vega and Sweet at the top of her game.

ALBUMREVIEW

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

THE BEE GEES: This Is Where I Came In (Polygram 7443992). This album from the brothers Gibb has a huge range of styles, with the first three tracks deliberately retro. However, by track four, *Wedding Day*, they have returned to familiar territory — heavily produced, sugar-coated mid-tempo ballads. The record will sell on the brothers' reputation, and will doubtless benefit from heavy TV promotion. —O

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

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

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

BUCKCHERRY: Timebomb (Polydor 4502872). The second album for the Los Angeles quintet sees them in fine form. The

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

WAGON CHRIST: Ninja Tune (ZENCDS04). Veteran beatmaster Luke Vibert marks his relocation to Ninja Tune with his best album for some time.

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

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

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

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

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

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

This week's reviewers: Simon Abbott, Dugald Baird, Claire Bond, Phil Brooke, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, Nick Tesco and Simon Ward.



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by Andrew Stewart

ONLINE CLASSICS LAUNCHES TV CHANNEL

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

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

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

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

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

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

CLASSIC FM RELEASES NEW COMPILATION

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

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



ALBUM of the week

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

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



REVIEWS

For records released up to April 2 2001

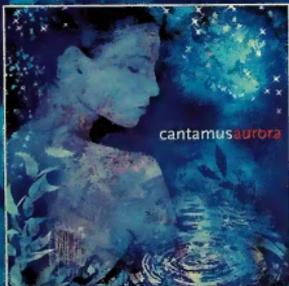


J.S. BACH: Keyboard Concertos Nos 1, 2 & 4. Perahia; Academy of St Martin in the Fields. (Sony Classical SK 89245). Murray Perahia

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

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

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



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EMI sold its presses to Portalspace

VINYL DEMAND THREATENS TO EXCEED SUPPLY

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

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

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

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

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

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

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



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

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

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TOP 10 SEVEN-INCH SINGLES OF 2000

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

Source: CIN

TOP 10 12-INCH SINGLES OF 2000

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

Source: CIN

TOP 10 12-INCH ARTIST ALBUMS OF 2000

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

Source: CIN

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

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

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

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

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

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

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

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

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

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

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Perceived value of vinyl boosts sales



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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24 MARCH 2001

CHART COMMENTARY

by ALAN JONES



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

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

MARKET REPORT



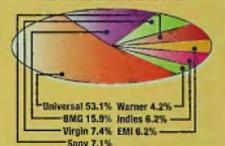
second biggest seller of the chart's career, and brings their total sales to more than 3m in less than two years. Their hits, in

SINGLE FACTFILE

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

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

TOP CORPORATE GROUPS



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

Have A Dream/Seasons In The Sun (822,000), **Foot Again** (202,000), **Against All Odds** (with Mariah Carey, 335,000), **My Love** (287,000), **What Makes A Man (371,000)** and **Uptown Girl** (488,000, Total: 3,271m).

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

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

INDEPENDENT SINGLES

| This Week | Last Week | Title | Artist | Label | Label (In brackets) |
|-----------|-----------|--------------------------|---------------------------------|------------------|-----------------------|
| 1 | NEW | PLUG IN BABY | Muse | Mushroom | MUSH 89C5X (DMVPI) |
| 2 | NEW | MUSIC IS MOVING | Corina | Nudeuz | MUC 0159 (ADD) |
| 3 | NEW | SUNRISE (HERE I AM) | Ratzy | Neo | NEO 051 (V) |
| 4 | NEW | STUTTER | Joe feat. Mystikal | Major P | MAJ 925162 (P) |
| 5 | 1 | THE VISION | Mario Piu presents DJ Arabesque | BXR | BXR 0306 0253 (ADD) |
| 6 | NEW | DIAMOND BACK | Makka | Perfecto | PERF 10033 (DMVPI) |
| 7 | NEW | WE LIV U LOVE IN TRAFFIC | Grand Theft Audio | So-4 | SO4 0370 (DMVPI) |
| 8 | NEW | THE POKER ROLL | Sarah's Tuff | INC | INC 0118 0293 (ADD) |
| 9 | NEW | DANGER (BEEN SO LONG) | Add N To U | Mate | LCM 0101 258 (V) |
| 10 | 5 | THE CALL | Mystikal feat. Nivea | Jive | JIVE 925172 (P) |
| 11 | 3 | READY 4 DIS | Backstreet Boys | Tidy Trax | TIDY 149C (ADD) |
| 12 | 8 | VISION | Itgo | BXR | BXR 0306 0253 (ADD) |
| 13 | NEW | ALLUSION | Nick Santoro | Amazercia | REACT CORRECT 154 (P) |
| 14 | 7 | MY BEAT | Blaze feat. Palmer Brown | Black & Blue/Red | MB 0020 023 (V) |
| 15 | NEW | OVER THE RAINBOW | Eve Cassidy | Blix | BLX 0101 0215 (DMVPI) |
| 16 | NEW | HOUSE SOME MORE | Lock 'n' Load | Pepper | PEP 923422 (P) |
| 17 | 13 | CAN WE FIX IT | Mo'Nique The Bulker | BBC Music | WMS 880172 (P) |
| 18 | NEW | PLAYBOY | Mo'Nique O P I | V2 | VRS 0118 0215 (DMVPI) |
| 19 | 4 | MARCO TOURISTS | Slam Vs Unkle | Soma | SOMA 100C (V) |

All charts © DM



| This Week | Last Week | Title | Artist | Label | Label (In brackets) |
|-----------|-----------|------------------------------|--------------------------------|--------------------------|------------------------|
| 1 | 1 | PURE AND SIMPLE | Hear'Say | Virgin | VRG 0118 0215 (DMVPI) |
| 2 | 2 | UPTOWN GIRL | Westlife | Parlophone | PAR 0118 0215 (DMVPI) |
| 3 | 3 | IT WASN'T ME | Shaggy feat. Rickie | Mercury | MER 0118 0215 (DMVPI) |
| 4 | 4 | WHOLE AGAIN | Atomic Kitten | Parlophone | PAR 0118 0215 (DMVPI) |
| 5 | 5 | CLINT EASTWOOD | Garth | Parlophone | PAR 0118 0215 (DMVPI) |
| 6 | 6 | WANNABE U | Cherise Ford | Orion | ORI 0118 0215 (DMVPI) |
| 7 | 7 | TEENAGE DIRTYBAG | Whitlark | Columbia | COL 0118 0215 (DMVPI) |
| 8 | 8 | LIKE A BIRD | Ruth Facella | Elemental | ELM 0118 0215 (DMVPI) |
| 9 | 9 | AGAIN COME BACK TO YOUR LOVE | Stixx | Black & Blue | MB 0020 023 (V) |
| 10 | 10 | MR. JACKSON | James | Life's a Trip | LFT 0118 0215 (DMVPI) |
| 11 | 11 | HERE WITH ME | Solo | Cherry | CHY 0118 0215 (DMVPI) |
| 12 | 12 | DANCING IN THE MOONLIGHT | Travis | Virgin | VRG 0118 0215 (DMVPI) |
| 13 | 13 | FEELS SO GOOD | Maria B | Virgin | VRG 0118 0215 (DMVPI) |
| 14 | 14 | AMERICAN DREAM | Juliana | Virgin | VRG 0118 0215 (DMVPI) |
| 15 | 15 | RENDZVOUS | Young Thru | Virgin | VRG 0118 0215 (DMVPI) |
| 16 | 16 | HE LOVES U NOT U | U | East West | EW 0118 0215 (DMVPI) |
| 17 | 17 | NOBODY WANTS TO BE LONELY | Mark & Caprice | Columbia | COL 0118 0215 (DMVPI) |
| 18 | 18 | THINK ABOUT ME | Artful Dodger feat. M. Eschery | Phonogenic | PHO 0118 0215 (DMVPI) |
| 19 | 19 | LOVE DON'T COST A THING | Jennifer Lopez | Epic | EPIC 0118 0215 (DMVPI) |
| 20 | 20 | JADED | Aeromath | Columbia | COL 0118 0215 (DMVPI) |
| 21 | 21 | STUCK IN A MOMENT... | 112 | Universal | UNI 0118 0215 (DMVPI) |
| 22 | 22 | INDEPENDENT WOMEN... | Sevinge feat. D'Neen | Mercury | MER 0118 0215 (DMVPI) |
| 23 | 23 | SUPRISME | Rita Williams | Chrysalis | CHR 0118 0215 (DMVPI) |
| 24 | 24 | 25 MILES | The Three Degrees | Mercury | MER 0118 0215 (DMVPI) |
| 25 | 25 | INNER SMILE | Tina Turner | Mercury | MER 0118 0215 (DMVPI) |
| 26 | 26 | OUTTA LOVE | Amelia | Epic | EPIC 0118 0215 (DMVPI) |
| 27 | 27 | CASE OF THE EX | Yvonne | Mercury | MER 0118 0215 (DMVPI) |
| 28 | 28 | DANCE WITH ME | Destiny Froyo | Atlantic | ATL 0118 0215 (DMVPI) |
| 29 | 29 | DON'T TELL ME | Madonna | Mercury | MER 0118 0215 (DMVPI) |
| 30 | 30 | ALL FOR YOU | Joni Jackman | Virgin | VRG 0118 0215 (DMVPI) |
| 31 | 31 | GROOVLET (THIS AIN'T LOVE) | Paulina Rubio | Parlophone | PAR 0118 0215 (DMVPI) |
| 32 | 32 | STAN | Orion | Mercury | MER 0118 0215 (DMVPI) |
| 33 | 33 | SALSOU NUGGET | MSK feat. The Girl Next Door | Mercury | MER 0118 0215 (DMVPI) |
| 34 | 34 | WALKING AWAY | Greg D'Leo | Virgin | VRG 0118 0215 (DMVPI) |
| 35 | 35 | BACK HOME | Shaggy | Mercury | MER 0118 0215 (DMVPI) |
| 36 | 36 | THE LADYBOY IS MINE | Dee Dee | East West | EW 0118 0215 (DMVPI) |
| 37 | 37 | LADY MESS | Sound Of Blackfly/Polyde | Mercury | MER 0118 0215 (DMVPI) |
| 38 | 38 | CHILLIN' | Mezz | Sound Of Blackfly/Polyde | Mercury |
| 39 | 39 | PIANO LOCO | DJ LMC & MC | Universal | UNI 0118 0215 (DMVPI) |
| 40 | 40 | PLUG IN BABY | Muse | Mushroom | MUSH 89C5X (DMVPI) |

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Radio Special

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

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

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

24 MARCH 2001

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

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

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

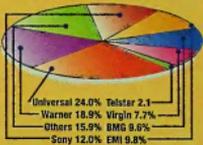
UK record retailers sold more singles than albums last week for the first time this year. Although the album market has suffered a gentle decline in recent weeks there are still some impressive performers, however, not least the late Eva Cassidy whose *Songbird* soars to number one after another landmark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

MARKET REPORT



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -5.6%
YEAR TO DATE VERSUS LAST YEAR: +9.2%

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

PERCENTAGE OF UK ACTS IN THE CHART

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

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

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

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

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

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

COMPILATIONS

The success of the Ministry Of Sound's first ambient dance album *The Chillout Session* continues. The album registers its sixth consecutive week atop the compilation chart this week, after selling a further 45,000 copies. The album - a 36-song double featuring the more mellow mixes of hits like *The Awakening* by York and *Cafe Del Mar* by Evry 52 - has shown staying power, and managed to increase its sales by 14% last week even though the compilation sector as a whole was down. With sales to date of more than 255,000, *The Chillout Session* is far and away the biggest selling compilation of the year and its success will surely lead to a rash of similar high-profile albums of post-gig comedown music.

Kias Smooth Grooves 2001 follows in

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

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

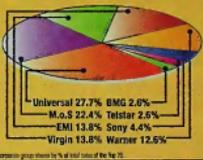
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -4.5%
YEAR TO DATE VERSUS LAST YEAR: +0.7%

Artists' shares: 78.7%
Compilations: 21.3%

COMPILATIONS' SHARE OF TOTAL SALES

Artists' shares: 78.7%
Compilations: 21.3%

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (if reissued) |
|------|------|-------------------------------------|---------------------|--------------------------------|
| 1 | 2 | SONGBIRD | Eva Cassidy | Blisx Street/Hot 021005 (INDI) |
| 2 | 1 | FINELINES | My Vitrol | Infectious IMPACT 9602X (3MV) |
| 3 | 11 | TIME AFTER TIME | Eva Cassidy | Blisx Street G 21007 (INDI) |
| 4 | NEW | BACK TO THE BLUES | Gary Moore | Sancary SANC02 072 (PI) |
| 5 | 3 | THE OPTIMIST | Tylin Brakes | Source SOUR CD02 (V) |
| 6 | 5 | WWF THE MUSIC - VOL 5 | James A Johnston | Keoh K00C09869 (IKO) |
| 7 | 10 | PERFORMANCE AND COCKTAILS | Steeplechions | Keoh K00C09869 (IKO) |
| 8 | 6 | PLAY | Moby | 2 VVR 10048Z (3MV) |
| 9 | 8 | THE HOUR OF BEWILDERBEAST | Buddy Draven Boy | McUp 20510MA 1Y2 (V) |
| 10 | 4 | COMPLETE 8 SIDES | Pates | 4AD GAD 21003Z (V) |
| 11 | NEW | EASE DOWN THE ROAD | Bonnie Prince Billy | Domino WIG0285X (V) |
| 12 | NEW | SUNNY BORDER BLUE | Kristen Hersh | 4AD CAD0 21002Z (V) |
| 13 | 7 | LJ72 | JJ72 | Lakota LAK CD0071 (3MV/PI) |
| 14 | 9 | MY NAME IS JOE | Joe | Jive 923032Z (PI) |
| 15 | NEW | LIVE AT BLUES ALLEY | Eva Cassidy | Blisx Street/Hot (INDI) |
| 16 | 16 | SHOWBIZ | Muso | Mushroom MUSH 9602 (3MV/PI) |
| 17 | NEW | BEAUTIFUL STRANGE | Bedrock | Bedrock 85100EP (V) |
| 18 | 12 | LITTLE SPARROW | Dolly Parton | Sancary SANC0074 (V) |
| 19 | 17 | WORDS GET AROUND | Steeplechions | 2 VVR 10048Z (3MV/PI) |
| 20 | NEW | WHEN IT'S ALL OVER WE STILL HAVE TO | Snow Patrol | Jeopster JPR00212 (3MV/PI) |

MUSIC WEEK 24 MARCH 2001

THE YEAR SO FAR...

TOP 20 COMPILATIONS

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

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

singles


1 PURE AND SIMPLE

Hear Say

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



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

THE OFFICIAL CHARTS

albums


1 SONGBIRD

Eric Clapton

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



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

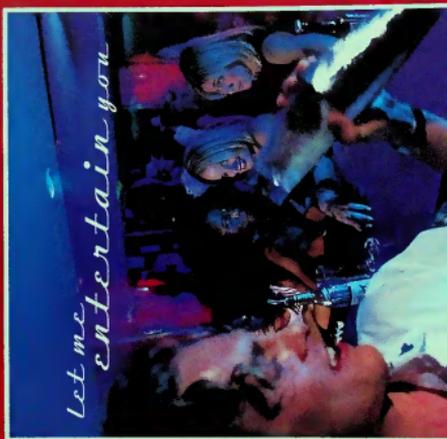
THE OFFICIAL UK CHARTS



B1G RADIO 1

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



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



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

compilations



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



- 42 31 IT'S ALL ABOUT THE STRAGGLERS Artful Dodger ffr
 31 32 COAST TO COAST Westlife RCA
 27 33 SOUND LOADED Ricky Martin Columbia
 13 34 ALL ABOUT CHEMISTRY Semisonic MCA/Universal
 31 35 BACK TO SCHOOL (MINI MAGGITT) Deftones WEA
 29 36 WHEATONS Wheatons Columbia
 38 37 1 The Beatles Apple
 33 38 THE WRITING'S ON THE WALL Destiny's Child Columbia
 32 39 INFEST Papa Roach Dreamworks/Polydor
 38 40 HYBRID THEORY Linkin Park Warner Brothers

peoplesound.com top10chart

| LW | TW | ARTIST | PERCENTAGE |
|-----|----|---|------------|
| 8 | 1 | Anisettepic 60% memorial | |
| 3 | 2 | Coastal With You Were Her | |
| 4 | 3 | Konscious Better Off (Street Version) | |
| NEW | 4 | Luke Things That She Says | |
| 2 | 5 | Platinum Performers Platinum Performers Anthem | |
| 12 | 6 | D'Bone I'm Came U | |
| 15 | 7 | Rovenses I'm Came U | |
| 11 | 8 | The Suffrages Are You Watching | |
| NEW | 9 | Lehal And Destruction Invariable | |
| 18 | 10 | London Mozart Players Chamber Ensemble Schubert: Octet In F, Movt 3 | |

Featured artist: Coast tea
www.peoplesound.com/coasttea

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THE OFFICIAL UK CHARTS SPECIALIST

24 MARCH 2001

CLASSICAL ARTIST

| This | Last | Title | Artist | Label/Distributor |
|------|------|--------------------------------------|---------------------------------|---------------------------------|
| 1 | 1 | THE VOICE | Russell Watson | Decca 06627252 (D) |
| 2 | 2 | AT HER VERY BEST | Nana Mouskouri | Philips 545462 (D) |
| 3 | NEW | ETERNAL LIGHT - MUSIC OF INNER PEACE | Primo Di The Resurrection | Deutsche Grammophon 471802 (D) |
| 4 | 3 | THE CELTIC TENDERS | Celtic Tenors | EMI Classics CD02507462 (E) |
| 5 | 5 | VERDI | Andrea Bocelli | Philips 448002 (D) |
| 6 | 4 | POPULAR MUSIC FROM TV FILM & OPERA | Maria Callas | EMI Classics CD02507602 (E) |
| 7 | 5 | RUBINIA, ENGLISH CHORAL MUSIC | St Johns College Choir/Robinson | Naxos 952625 (S) |
| 8 | 8 | SACRO ANTI | Andrea Bocelli | Philips 426202 (D) |
| 9 | 9 | GIFT COLLECTION | Silva Treasury SIVA0361 (K0) | |
| 10 | 7 | WE'LL KEEP A WELCOME | Deutsche Grammophon 025352 (D) | |
| 11 | 12 | I WILL WAIT FOR YOU | Lesley Garrett | BBC/EMI Classics 76955254 (K0) |
| 12 | 11 | PIECES IN A MODERN STYLE | William Orbit | WEA 59428512 (TEN) |
| 13 | 12 | RENEE FLEMING | Renee Fleming | Decca 467042 (E) |
| 14 | 10 | BARBER/DIETZ WORKS VOL 2 | Wagner/Alonso | Naxos 952088 (S) |
| 15 | NEW | BACH - CONCERTOS NOS 1, 2 & 4 | Murray Perahia | Sony Classical SK8245 (E) |
| 16 | 16 | LESLEY GARRETT | Lesley Garrett | BBC/EMI Caster 7260551382 (BMG) |
| 17 | 19 | PLAYS BACK | Kennedy/SPO | EMI Classics CD02507812 (E) |
| 18 | 20 | VOICE OF AN ANGEL | Charlotte Church | Sony Classical SK 60957 (E) |
| 19 | NEW | BELZOS - SYMPHONY FANTASTIQUE | London Symphony Orchestra/Davis | Harmonia Mundi LM0007 (HM) |
| 20 | 15 | IL TENERO MOMENTO | Susan Graham | Erato 8573857882 (TEN) |

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CLASSICAL SOUNDTRACKS & COMPILATIONS

| This | Last | Title | Artist | Label/Distributor |
|------|------|---------------------------------------|----------------------------|----------------------------------|
| 1 | 2 | GLADIATOR (OST) | Hans Zimmer & Lisa Gerrard | Decca 467392 (D) |
| 2 | 1 | HANNIBAL (OST) | Hans Zimmer | Decca 467362 (D) |
| 3 | NEW | MORE MUSIC FROM GLADIATOR (OST) | Hans Zimmer & Lisa Gerrard | Decca 413522 (D) |
| 4 | 3 | CROUNING TIGER - HIDDEN DRAGON (OST) | Tan Dun | Sony Classical SKR637 (BMG) |
| 5 | 4 | RELAX MORE | Various | Classic FM CFM0023 (BMG) |
| 6 | 5 | THE CLASSICAL ALBUM 2001 | Various | EMI/Virgin/Universal 0412 (E) |
| 7 | NEW | CHOCOLAT (OST) | Rachel Portman | EMI COT553080 (EUK) |
| 8 | 8 | ULTIMATE CLASSICAL COLLECTION | Various | Canter Classics 7560551382 (BMG) |
| 9 | 7 | ONLY CLASSICAL ALBUM YOU'VE EVER NEED | Various | Decca 467102 (U) |
| 10 | 9 | MASSIVE CLASSICS | Various | Sony Classical SKR552 (E) |
| 11 | NEW | SHENYAT AT THE GATES | James Horner | Sony Classical SKR522 (E) |
| 12 | 19 | BRAVEHEART (OST) | James Horner | Decca 448252 (D) |
| 13 | 12 | THE ALTM TITANIC CLASSICAL ALBUM | Various | Columbia S0N719312 (D) |
| 14 | 17 | RELAX... | Various | Classic FM CFM0230 (BMG) |
| 15 | 10 | ESSENTIAL VOICE | Various | Decca 467120 (U) |
| 16 | 11 | DRESSED OFF (OST) | Ernesto Macan | RCA Victor 026260732 (BMG) |
| 17 | 13 | THE PIANO (OST) | Michael Nyman | Venture DVD 919 (E) |
| 18 | 10 | 100 POPULAR CLASSICS | Various | Castle Music MBSC0317 (P) |
| 19 | 15 | UPLIFTING CLASSICS | Various | Emporio EMTE0319 (JDISC) |
| 20 | 14 | RELAXING CLASSICS | Various | Cirrus MIDD0068 (EUK) |

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JAZZ & BLUES

| This | Last | Title | Artist | Label/Distributor |
|------|------|------------------------------|------------------------|------------------------------------|
| 1 | 1 | THE NATURAL BLUES ALBUM | Various | Universal TV 520892 (U) |
| 2 | NEW | BACK TO THE BLUES | Gary Moore | Savacore 52ANC032 (P) |
| 3 | 2 | KING OF BLUE | Miles Davis | Columbia CL 6405 (E) |
| 4 | 3 | TOURIST | Blas Tena | Blue Note ANS2912 (E) |
| 5 | 4 | RIDING WITH THE KING | BB King & Eric Clapton | Reprise 536247122 (TEN) |
| 6 | 8 | 101 EASTBOUND | Various | Jazz FM JAZZFM0033 (P) |
| 7 | 5 | NATURAL BLUES | Various | Wrasse WRAS528 (U) |
| 8 | 7 | A PORTRAIT OF MIDSUMMERTWOOD | Oliver Miller | Music Collection GALE02002 (JDISC) |
| 9 | 6 | BADJUM | Nina Simone | Recall ZCD SMO00209 (P) |
| 10 | NEW | BADJUM | Erykah Badu | MCA/Uni-Island UD 53027 (U) |

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ROCK

| This | Last | Title | Artist | Label/Distributor |
|------|------|------------------------------------|-----------------------|---------------------------------|
| 1 | NEW | JUST PUSH PLAY | Aerobitch | Columbia 618132 (E) |
| 2 | 1 | DRABUCITS | Parlophone 527822 (E) | |
| 3 | NEW | BACK TO SCHOOL (MINI MAGDIT) | Deftones | WEA 536240022 (TEN) |
| 4 | 3 | CHOCOLATE STARFISH AND THE HOT DOG | Limp Bizkit | Interscope 493782 (U) |
| 5 | 2 | FINELINES | Mykrot | Interscope/Polydor 801 3028 (U) |
| 6 | 4 | THREE DOLLAR BILL Y | Limp Bizkit | Warner Brothers 826247522 (EUK) |
| 7 | 6 | HYBRID THEORY | Linkin Park | Dewberry/Polygram 452222 (U) |
| 8 | 2 | SOMETHING THAT REMAINS | Pop Rock | Columbia 490632 (E) |
| 9 | 7 | WHEATUS | Wheatus | Columbia 490632 (E) |
| 10 | 8 | THE DEFINITIVE | Alice Cooper | Rhino 812273532 (TEN) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|-----------------------------|--|------------------------------------|
| 1 | 1 | IT WASN'T ME | Shaggy feat. Rikrok | MCA/Uni-Island 559622 (U) |
| 2 | 2 | SHIT ON YOU | D12 | Interscope/Polydor 497462 (U) |
| 3 | 3 | MS JACKSON | Outkast | LaFace/Arista 7432182342 (BMG) |
| 4 | 4 | THINK ABOUT ME | Artful Dodger feat. Michelle Escoffery | HR FCD 394 (TEN) |
| 5 | 5 | X | Xibit | Epic 670902 (E) |
| 6 | NEW | COULD IT BE | Jaheim | Warner Brothers W951002 (U) |
| 7 | 6 | HE LOVES U NOT | Dreem | Puff Daddy/Arista 7432182342 (BMG) |
| 8 | 7 | FEELS SO GOOD | Melanie B | Virgin V50217 (E) |
| 9 | 10 | STUTTER | Joe feat. Mykrot | Jive 951632 (P) |
| 10 | 9 | DANCE WITH ME | Debbi Morgan | Atlantic AT 08002 (U) |
| 11 | 11 | THE NEXT EPISODE | Dr Dre feat. Shoop Doggy | Interscope/Polydor 497432 (U) |
| 12 | 8 | SHUT UP AND FORGET ABOUT IT | Dave | Arista 7432182342 (BMG) |
| 13 | NEW | KING OF SORROW | Slide | Epic 670672 (TEN) |
| 14 | 12 | STAN | Envin | Interscope/Polydor 497430 (U) |
| 15 | 14 | CASE OF THE EX | Mya | Interscope/Polydor 497472 (U) |
| 16 | 10 | EI | Nelly Furtado | Universal/MCS20 40248 (U) |
| 17 | 16 | THINGS I'VE SEEN | Spooks | Artemis 670672 (E) |
| 18 | 15 | POP YA GOOD | Usher | LaFace/Arista 7432182342 (BMG) |
| 19 | 18 | BETWEEN ME & YOU | Ja Rule feat. Christina Milian | Def Jam 527402 (U) |
| 20 | 19 | DANGER (BEEN SO LONG) | Mystikal feat. Nivea | Jive 521722 (P) |
| 21 | 17 | WHEN I LOOK INTO YOUR EYES | Maxwell | Mercury 962212 (U) |
| 22 | 21 | LOVE DON'T COST A THING | Jamir Lopez | Epic 670792 (E) |
| 23 | 20 | SPACE RIDER | Oyster Music 0530254 (3MV/TEN) | |
| 24 | NEW | PLAYBOY | Ma\$e feat. Biz D.P. | RV VIRUS/15021 (3MV/P) |
| 25 | NEW | DEADLY ASSASSINS | Shanice | Tammy Boy TBM22134 (P) |
| 26 | 24 | OH NO | Max Del'Nata Dagg/Prachata Monch | Ruffen Ruffin 302 (P) |
| 27 | 22 | WHY | Ma\$e | Interscope 497432 (U) |
| 28 | 23 | INDEPENDENT WOMEN PART 1 | Destiny's Child | Columbia 670882 (TEN) |
| 29 | 26 | WALKING AWAY | Craig David | Wilderstar CKNV15 (3MV) |
| 30 | 29 | YOU MAKE ME SICK | Pink | LaFace/Arista 7432182342 (BMG) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|---------------------------------|--|------------------------------------|
| 1 | NEW | DIRTY BEATS | Talkin Loud T.LX (E) | |
| 2 | NEW | I WANNA BE U | Chocolate Pans | Cream/Parlophone CREAM 13117 (E) |
| 3 | NEW | POW POW POW | Fontaine feat. Danyl D'Banou | Strictly Rhythym SRO121 (E) |
| 4 | NEW | SOMETHING THAT REMAINS IN APRIL | Amar | Blanco Y Negro NEG 0159 (JDISC) |
| 5 | NEW | SUNIS IS MOVING | Cortina | Nokless NUKFB 0159 (JDISC) |
| 6 | NEW | SUNRISE (HERE I AM) | Rafy | Neo NEG121 (E) |
| 7 | 1 | PIANO LOLO | DJ Luck & MC Nae | Island/Universal 1253 723 (U) |
| 8 | 1 | I CAN CAST A SPELL | Disco Tex presents Cloudburst | Absolution 12ABSUL1 (AM/DU) |
| 9 | NEW | READY 4 DIS | Ingo | Trax Trax T7 1451 (AM/D) |
| 10 | NEW | THINK ABOUT ME | John May | Warner Brothers W95101 (U) |
| 11 | NEW | DELIVER ME | Sister Bliss feat. John May | Multiply TMLTY122 (BMG) |
| 12 | 12 | SPACE RIDER | Shaun Escoffery | Oyster Music OYST 43MV/TEN) |
| 13 | 5 | SHIT ON YOU | D12 | Interscope/Polydor 497462 (U) |
| 14 | 10 | BOOM SELECTION | Gibus | Incentive CENT 17T (3MV/TEN) |
| 15 | 4 | WHOMP! THERE IT IS | SM Dubois presents Mr Rumble | Incentive CENT 16T (3MV/TEN) |
| 16 | 2 | THINK ABOUT ME | Artful Dodger feat. Michelle Escoffery | HR FX 394 (TEN) |
| 17 | 11 | MY BEAT | Blaze feat. Palmer Brown | Black & Black/Island NEG1 0538 (U) |
| 18 | 10 | RELEAS | Medway | Hot Chicks H04 105R (V) |
| 19 | 19 | NINE WAYS | JDS | HR FX 391 (TEN) |
| 20 | NEW | STRAPPED IN | Justin Bourne | Recharge 12CHARGE02 (V) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|----------------------------|-----------|--|
| 1 | NEW | DISCOVERY | Daft Punk | Virgin VJ 2940 (E) |
| 2 | NEW | COUNTRYMAN | Skitz | Ronin 1 (V) |
| 3 | 1 | PURE GARAGE IV | Various | warner.esq - RDCD27 (TEN) |
| 4 | 4 | BEAUTIFUL STRANGE | Bedrock | Bedrock B81008 (E) |
| 5 | 7 | THE GIGGL OUT SESSION | Various | Ministry Of Sound - M05MCL15 (3MV/TEN) |
| 6 | 4 | DJ CLUE THE PROFESSIONAL 2 | Various | Roc-A-Fella - R052101 (E) |
| 7 | 5 | GHETTO LOVE | Jahmil | WEA - R0302422 (TEN) |
| 8 | 3 | PURE GARAGE IV | Various | warner.esq WSMJ1007 (TEN) |
| 9 | 2 | KISS SMOOTH GROOVES 2001 | Various | Universal TV - 520854 (U) |
| 10 | 6 | SCORPION | Various | Interscope/Polydor - 4930212 (U) |

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TW OUTSIDE Label Cat. No.

| This | Last | Title | Artist | Label/Distributor |
|------|------|---|-------------------------|-------------------|
| 1 | 1 | UPTOWN GIRL | Wendie FISA (BMG) | |
| 2 | 1 | EMINEM - E | Universal Video 703430 | |
| 3 | 2 | VARIOUS: Hip Hop Concert Up In Smoke | Eagle Vision 05195 | |
| 4 | NEW | WESTSIDE GARDEN: Sapesters & Carnaballs | SWW Columbia 541032 | |
| 5 | 3 | WESTSIDE GARDEN: Cooper | RCA 7421818513 | |
| 6 | 4 | VARIOUS: Death Row | Visual 1253231 | |
| 7 | 5 | ROBBIE WILLIAMS: Rock DJ | Chrysalis 452473 | |
| 8 | 6 | BRITNEY SPEARS: In The Zone | Jive 520265 | |
| 9 | 7 | STEPS: Live At Wembley | Jive 520265 | |
| 10 | 11 | CLIFF RICHARD: Countdown | Video Collection V04152 | |

| This | Last | Title | Artist | Label/Distributor |
|------|------|---|-----------------------------|----------------------|
| 11 | 8 | GURKAST: Ms. Jackson | Various | BMG Video 7421812529 |
| 12 | 9 | VARIOUS: Brits 2001 - DVD Of The Year | SMV Columbia 201088 | |
| 13 | 12 | DAVID CRUE Live | Warner Music Video 85730889 | |
| 14 | 10 | 2PAC: The Unstoppable | Missing In Action 826300 | |
| 15 | 15 | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal Video 0516333 | |
| 16 | 13 | ROBBIE WILLIAMS: Where Every Day | Chrysalis 452410 | |
| 17 | 15 | LED ZEPPELIN: Song Remains The Same | Warner Brothers 5001183 | |
| 18 | 16 | TINA TURNER: Her Last Show | Eagle Vision 05195 | |
| 19 | 20 | WESTSIDE: The Story | BMG Video 742170103 | |
| 20 | NEW | SHANIA TWAIN: The Platinum Collection | Universal Video 071038 | |

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24 MARCH 2001

COOL CUTS CHART

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

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|--|----|--|------------------|----------|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|
| | 3 | HAPPY PEOPLE Static Avenger | City Of Angels | | | | | | | | | | | | | | | | | |
| | 1 | STAR 60 Fabray Slims | Slit | | | | | | | | | | | | | | | | | |
| | 5 | DAS GLOCKENSPIEL Schiller | Da 2 | | | | | | | | | | | | | | | | | |
| | 4 | THE REAL LIFE Raven Maize | Z | | | | | | | | | | | | | | | | | |
| | 8 | WORK THE SCIENCE OF RHYTHM | Start 2 | | | | | | | | | | | | | | | | | |
| | 6 | SECRETS Mully | VC | | | | | | | | | | | | | | | | | |
| | 7 | I'LL BE WAITING Full Invention | Presentes Shena | Dilation | | | | | | | | | | | | | | | | |
| | 10 | BACK UP (TO ME) Woofle | Soul 2 Soul | | | | | | | | | | | | | | | | | |
| | 11 | THE NEANDERTHAL Excellent | white label | | | | | | | | | | | | | | | | | |
| | 10 | ROCK DA HOUSE Teal Paf | VC Recordings | | | | | | | | | | | | | | | | | |
| | 17 | LOVES NOT A GAME! Mo'Nique feat. Kathy Brown | Darfed | | | | | | | | | | | | | | | | | |
| | 12 | KEEP CONTROL Somo | Fuel | | | | | | | | | | | | | | | | | |
| | 13 | TOUCH ME Rising Star | United | | | | | | | | | | | | | | | | | |
| | 14 | SPANISH HARLEM The Youngsters | F Communications | | | | | | | | | | | | | | | | | |
| | 15 | THRU 2 YOU Echiama | Airlight | | | | | | | | | | | | | | | | | |
| | 16 | MUSICA Hydrogen Rockers | Plastica | | | | | | | | | | | | | | | | | |
| | 18 | RISE SUp Provider | Azuli | | | | | | | | | | | | | | | | | |
| | 19 | LOVE AND HAPPINESS River Ocean | Mr Beango | | | | | | | | | | | | | | | | | |
| | 20 | DRIFIN! MeJalators | Parient | | | | | | | | | | | | | | | | | |
| | 21 | POYIN Ultra 5 feat. J-Cee | Groovellicious | | | | | | | | | | | | | | | | | |

URBAN TOP 20

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

CLUB CHART TOP 40

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

CLUB CHART BREAKERS

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

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 60 (including remixes, Urban, Pop and Cool Cuts charts) can be obtained from MP3 website at www.djmusic.com. To receive the club charts in full by post contact Emma Plem - Joseph on tel: (020) 7400 8609

CHART COMMENTARY

by ALAN JONES

A s predicted last week, the latest Italian sensation, Into Space by Plaything scuttles to the top of the Club Chart, proving far too powerful for runner-up Norman Bass' How U Like Bass?, which is more than 30% behind in second place. Based on Sheila B Devotion's classic disco single Spoiler, In Space very nearly scored the double, as it also rocks 11.2 on the Pop Chart but was ultimately beaten by Virgin's new signing Shah and her debut single Do U Wanna Get. A promising new singer who has supported Boyzone on tour, Shah also plays violin and keyboards, and helped to write Do U Wanna Get, which explodes 15.5 this week...

The highest new entry to both the Club and Pop charts is Strange World, the latest trance sensation by Push. Debuting in a hurry at number 10 on both charts, it was previously promoted on the small (and thus rightly named) Bonzai label but has now been taken under Inferno's wing. A powerful, melodic and insidious piece, it is a worthy successor to their earlier hit, Universal Nation. It only just managed to become the highest new entry on the Pop Chart however. Snatching up with a handful of points more than Virgoss's Stay With Me, which is based on Shakespeare Sister's number one hit Stay... Poised just outside the published charts, at number 21 on the Pop Chart and number 52 on the Club Chart, Russian singer Alsoop's Before You Let Me Go is clearly a big Mercury priority. Another of those fendishly catchy Swedish songs, it arrives in a double-pack of mixes wrapped in a gatford sleeve - something of a rarity these days... After three weeks at number one on the Urban Chart, Shaggy is dethroned by Craig David, whose Renegadeous is destined to be another smash. The most notable newcomers are My Getaway - a cut from the new Rugrats film by TLC's T-Boz - and Oochie Wally, the red-hot QB Finest single, which has already been given a warm welcome by Radio One. Watch out too for the new Outkast single So Fresh, So Clean, which arrives at number 17, joining their 13-week chart 1 rider. Ms Jackson in the list.

POP TOP 20

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

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CHART COMMENTARY

by ALAN JONES

AIRPLAY FACTSHEET

- The long climb is over. After reaching number seven on its 23rd appearance in the airplay chart, Toploader's *It Wasn't Me* finally slides to number 13.
- The highest new entry to the Top 50 this week is actually a re-entry by Anastacia. The record in question is her debut hit *I'm Outta Love*, which jumps

52-37, primarily because of a big leap in support at Capital, where it was aired 59 times last week, more than anything but Shaggy's *It Wasn't Me* (70 plays), and – in accordance with the observations elsewhere on this page – more than six times the plays Capital gave to Anastacia's current hit *Not That Kind*.

Number two on the airplay chart before it was even released, *I Wasn't Me* by Shaggy has more than proved itself at retail, with 700,000 sales within the first 20 days of its release, making it the runaway best-seller of the year to date. The recipe, you would think, for it to become the first record to top the 100m airplay mark this year. In fact, although it only progressed to the top of the airplay chart the week it debuted at number one on the CIN chart, its airplay has remained curiously flat, with the last three weeks bringing it audiences of 90,95m, 89,26m and 89,65m. For the first of those two weeks it only narrowly managed to top the chart, slightly ahead of *Here With Me* by Dido. The latter record has given up the chase, however, and slips 2.3 this week, to be replaced in runners-up slot by OutKast's *Ms Jackson*, which has had a long

and slow climb. It poses no threat to Shaggy, however, trailing *I Wasn't Me* by nearly 20m listeners and a massive 599 plays.

Robbie Williams maintained an uninterrupted presence in the Top 50 of the airplay chart for more than two years, and that remarkable record looks like being extended for a while yet, as the former Take That man increases his presence on the chart to three tracks with the arrival of his upcoming single *Let Love Be Your Energy* at number 43. With 816 plays last week, it impacted upon both *Supreme*, which slides 27.36 on its 15th appearance in the chart and *Rock DJ*, down 29.46 after nearly nine months (38 weeks to be precise) in the chart. Nine plays on Radio One provided the largest portion of *Let Love Be Your Energy*'s audience, followed by the 17 spins it received from Virgin 1215. It was aired only

10 times by Capital, however, compared to the London station's 42 plays for *Supreme* – which surges 27.10 on its most played list – and 16 plays for *Rock DJ*. Capital frequently increases rotation of an artist's proven hit when given his/her new one, and currently prefers independent *Women on the Run* (Destiny's Child), *Lady over My Shoulder* (Modjo) and, most surprisingly given that they own half the label, *Walking Away* by Craig David over the artist's new single *Rendezvous*. The latter title slips 7.13 on the Capital most-played list, while climbing 5.4 nationally. Radio One provides just 36 of the 1,318 plays given to the *Gentle*! Clint Eastwood but more than half of its audience. The track moves to the top of the station's most-played list replacing Shaggy's *It Wasn't Me*, which was its number one choice for four weeks in a row. Clint Eastwood is also

number one on Atlantic 252 with a massive 92 plays.

Meanwhile, 20 plays from Radio Two earn This is Where I Came In by the *Bees* top billing. The latest single from the Mancunian veterans is struggling elsewhere, however, with just 63 plays logged from the rest of Music Control's panel, and the record's 69.50 move on the chart is almost entirely due to Radio Two, which provides 91.6% of its audience.

After two weeks at number four on the airplay chart, Atomic Kitten's *Whole Again* retreats to number seven. Although that peak may sound modest compared to the record's four weeks atop the sales chart, it is far and away their biggest airplay hit – and would have been bigger still had Radio One ever warmed to it. It played *Whole Again* just three times last week.

AT A GLANCE WEEKLY MARKET SHARES



Figures show UK sales by % of total output of the 30, and corporate group sales by % of total advance of the 50.

MTV

| Rank | Title | Artist |
|------|--------------------------------------|------------------------|
| 1 | (2) TEENAGE DIRTBAG | Whitman |
| 2 | (1) IT WASN'T ME | Shaggy feat. Rick Ross |
| 3 | PURE AND SIMPLE | Hey Say J |
| 4 | (1) CLINT EASTWOOD | Gentle! |
| 5 | (2) ROLLIN' Limp | Bickit |
| 6 | (7) UPTOWN Girl | Westlife |
| 7 | MR WRITER | Stereophonics |
| 8 | HERE WITH ME | Dido |
| 9 | (6) DON'T LET ME BE THE LAST TO KNOW | Britney Spears |
| 10 | LET LOVE BE YOUR ENERGY | Robbie Williams |

Most played videos on MTV UK/Media Research UK w/e 22/3/2001
Source: MTV UK

THE BOX

| Rank | Title | Artist |
|------|----------------------------------|------------------------|
| 1 | PURE AND SIMPLE | Hey Say J |
| 2 | UP TOWN Girl | Westlife |
| 3 | IT WASN'T ME | Shaggy feat. Rick Ross |
| 4 | LIQUID DREAMS | D-Team |
| 5 | DON'T LET ME BE THE LAST TO KNOW | Britney Spears |
| 6 | TEENAGE DIRTBAG | Whitman |
| 7 | WHOLE AGAIN | Atomic Kitten |
| 8 | HERE WITH ME | Dido |
| 9 | ROLLIN' Limp | Bickit |
| 10 | PUSH IT ALL ASIDE | Alisha's Attic |

Most played videos on The Box, w/e 17/3/2001
Source: The Box

STUDENT TOP 10

| Rank | Title | Artist |
|------|-----------------------|------------------------|
| 1 | CLINT EASTWOOD | Gentle! |
| 2 | MS JACKSON | OutKast |
| 3 | ANTHEM | Darius Gaski |
| 4 | TEENAGE DIRTBAG | Whitman |
| 5 | BURN BABY BURN | Ash |
| 6 | MR WRITER | Stereophonics |
| 7 | SO WHY SO SAD | Manic Street Preachers |
| 8 | PLUG IN BABY | U2 |
| 9 | IT WASN'T ME | Shaggy feat. Rick Ross |
| 10 | SEVEN DAYS IN THE SUN | Feeder |

UK student chart for w/e 24/3/2001
Compiled by Student Broadcast Network, based on UK student radio returns.

STUDENT TOP 10

| Rank | Title | Artist |
|------|-----------------------|------------------------|
| 1 | CLINT EASTWOOD | Gentle! |
| 2 | MS JACKSON | OutKast |
| 3 | ANTHEM | Darius Gaski |
| 4 | TEENAGE DIRTBAG | Whitman |
| 5 | BURN BABY BURN | Ash |
| 6 | MR WRITER | Stereophonics |
| 7 | SO WHY SO SAD | Manic Street Preachers |
| 8 | PLUG IN BABY | U2 |
| 9 | IT WASN'T ME | Shaggy feat. Rick Ross |
| 10 | SEVEN DAYS IN THE SUN | Feeder |

UK student chart for w/e 24/3/2001
Compiled by Student Broadcast Network, based on UK student radio returns.

CD UK

Performance: *Elevation 02: Don't Stop Now!* 5 Club 7
Billie Beaving You Demagog
Only For A While Toploader; *Here With Me* Dido; *As Simple As Heart* Shaggy
Videos: *Survive What It Feels Like* For A Girl Madonna
Package: *Ricky Martin*
Final line-up 20/3/2001

RADIO ONE PLAYLISTS

A-LIST Here With Me Dido; Ms Jackson OutKast; I'm Like A Bird Nelly Furtado; It Wasn't Me Shaggy feat. Rick Ross; Clint Eastwood (Ease Case) Mike Gortler; Plug In Baby: U2; Mr. Writer Stereophonics; I Wanna Be U Chocolate Puma; Don't Panic Coltrane; Rendezvous Craig David; Me The Money Architect; Butterfly Crazy Town; Salsoul Nuggaz (If You Wanna) M83; present: The Girl Next Door; I See U Linkin Park; *Antheism*: How We (That's My Name) Link; *Low*: How; *Burn Baby Burn*: Ash; *Get Up On Me*: Heavy D; *Survivor*: Destiny's Child; *Chiller*: Modjo; *Seven Days In The Sun*: Feeder

B-LIST *Always Come Sugar* Benie Ma feat. Mya; *Give Me Back* Darius Gaski; *Use Your Samantha* Numbros; *Invalid Letter Dept* At The Drive-In; *Mr DJ* Blackout; *Wreck Axz* WFF; *Psychobilly*; *Went You Bad* The Offspring; *Only For A While* Toploader; *Acoustic Me* Darius Gaski; *It Feels Like A For A Girl* Madonna; *Pure And Simple* Hey Say J; *For You Janet*; *Jackpot*; *Let Love Be Your Energy* Robbie Williams

BBC RADIO 1

Energy Robbie Williams; *Out Of Reach* Gabriel; *Run For Cover* Sugaboss; *Das Glock* Schiller; *What Took You So Long* Jennifer Lopez; *Strip And Slide* Salsoul; *Koshchen*; *Play* Emma Bunton; *Piano Loco* DJ Luck & MC Neat; *So Why So Sad*; *Feud* That Soul Manic Street Preachers

C-LIST *Beast* Craig David; *Whitman*; *X-Exit*: Uptown Girl Westlife; *Oochie Wally Oo*'s Finest feat. N-L and The Brave Heart; *Use Your Samantha* Numbros; *Happiness* Gorky Ziegler; *Love's Like That* Day Runin Koesling; *Just Kick Things Out of Context*; *Love Is Not A Game* J Maizik feat. Katly Brown; *Ocean Spray* Manic Street Preachers; *Snugg Deep* Snugg feat. Karma Hotel Spooks; *Chasing Home* K Wrenn feat. Loco

MTV UK

PLAYLIST ADDITIONS
All For You Janet Jackson; *Burn Baby Burn* Ash; *Sobbed Nuggaz* M&S present The Girl Next Door; *Karma Hotel Spooks*; *One Step Closer* Linkin Park; *What It Feels Like* For A Girl Madonna; *How U Like Base* Normie Baze

POP SINGLE OF THE WEEK *Rendezvous* Craig David

POP ALBUMS OF THE WEEK *Know Your Enemy* Manic Street Preachers; *Hot Shot* Shaggy

RATED & RECOMMENDED: *I See U* Linkin Park; *Antheism*; *Chiller*; *Modjo*; *I Told My Historical Society*; *Karma Hotel Spooks*

THE PEPSI CHART

Performance: *Garage Girls* Lenny; *Pulse* Brando; *Up On The Downside* Ocean Colour Scene; *Pure And Simple* Hey Say J
Videos: *Survive What It Feels Like* For A Girl Madonna
Final line-up 20/3/2001

RADIO TWO PLAYLISTS

A-LIST I'm Like A Bird Nelly Furtado; *Tender* Black Box; *WFF Psychobilly*; *Push It All Aside* Alisha's Attic; *The Storm Is Over Now* K'Lez; *This Is Where I Came In* Bees; *The Way You Love Me* Faith Hill; *I Need You* LeAnn Rimes; *What Took You So Long* Jennifer Lopez

B-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

BBC RADIO 2

A-LIST *So Why So Sad* Manic Street Preachers; *Little Shrimp* (album) Dolly Parton; *Cant's Dey It Rod Stewart*; *Crystal Frontier* Gwenaes; *Pictures of the Moon* Gary Moore; *Whistle Again* Atomic Kitten; *That Goes Around* Clapton; *Rendezvous* Craig David; *Wherever You Are* Neil Finn; *Just Another Day* Jonathan Winters; *Let Your Shoulder Fall* Matthew Gray Gulyassy; *Colin* Burnston & Rod Argent; *Smothering* Miles Prieley; *Hey Renae* James Grant

CAPITAL RADIO

Additions *What Took You So Long* Jennifer Lopez; *Run* Emma Bunton; *So Why So Sad* Manic Street Preachers; *Give Me A Reason* The Corrs; *Love's Like That* Day Runin Koesling; *Let Love Be Your Energy* Robbie Williams

POPWORLD

Album: *Burn Baby Burn* Ash
Up On The Downside Ocean Colour Scene
Single: *Seven Days In The Sun*: Feeder
Nightly LP: *How We* (That's My Name) Link
Interviews: *Gorky Ziegler*; *Toploader*; *Shaggy*; *Gabriel*
Final line-up 25/3/2001

RADIO THREE

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

BBC RADIO 3

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

VIRGIN RADIO

Additions *Burn Baby Burn* Ash; *This Is Where I Came In* Bees
Only For A While Toploader

THE BASE

Performance: *Only For A While* Toploader; *Video* For A Girl Madonna
Videos: *Survive What It Feels Like* For A Girl Madonna
Final line-up 22/3/2001

RADIO FOUR

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

BBC RADIO 4

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

ADDITIONS

Burn Baby Burn Ash; *This Is Where I Came In* Bees
Only For A While Toploader

THE BASE

Performance: *Only For A While* Toploader; *Video* For A Girl Madonna
Videos: *Survive What It Feels Like* For A Girl Madonna
Final line-up 22/3/2001

RADIO FIVE

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

BBC RADIO 5

A-LIST *Stay You Alone*; *Don't Let Me Be The Last To Know* Britney Spears; *Songbird* (album) Eric Clapton; *Here With Me* Dido; *To Remove Sins* Lohan; *Wreck Axz* in Monochrome; *Reptile* (single) Eric Clapton; *Uptown Girl* Westlife; *Use On The Down Side* Ocean Colour Scene

ADDITIONS

Burn Baby Burn Ash; *This Is Where I Came In* Bees
Only For A While Toploader

RECOMMENDED CATALOGUE NEW RELEASES

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

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

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

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

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FRONTLINE RELEASES

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- 03 THE BEACH BOYS (Various Artists) CD 5315162
- 04 THE BEACH BOYS (Various Artists) CD 5315152
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RECOMMENDED CATALOGUE NEW RELEASES

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

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

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

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

DISTRIBUTORS

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- ACE - ACE Music 0193 2128
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FRONTLINE RELEASES

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- 02 THE BEACH BOYS (Various Artists) CD 5315162
- 03 THE BEACH BOYS (Various Artists) CD 5315152
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RETAIL FOCUS: VIBES

by Karen Faux

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

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

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



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

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

WEB BRINGS NET BENEFITS

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

For an extensive AZ and special campaigns section.

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

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

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

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

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

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



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



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



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



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



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



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



Singles – M&S, Faith Hill, Architects, Bee Gees, Vincent De Moor; **Albums** – Jemima Price, South, Talvin Singh, Colin Dale, Buddha Beats, Jahem; **Windows** – The Annual Spring 2001, Hear'Say; **In-store** – Gorillaz, Rod Stewart; **Windows** – Gorillaz; **In-store** – best-selling CDs for £6.99, Kinks, The Annual Spring 2001; **Listening posts** – Shaun Colvin and Nick Cave



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



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

Peter Blegvad, Hugo Largo, Pendragon, Gitterhouse Artists



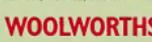
Windows – Tower sale, Rod Stewart; **Listening posts** – Luis Delgado, Joey Negro, Big Bud, Xzibit, Spooks, Beady Belle, Rae & Christian, Lowgold, My Ruin, MC Conrad



Windows – "Spring Cleanout" campaign, Avulsanches, Bee Gees, Britney Spears, Change Moore, Crazy Town, Gorillaz, Hear'Say, M&S, The Annual Spring 2001; **In-store** – Crazy Town, Gaterasher, Gorillaz, Hear'Say, Matthew Jau, The Annual Spring 2001, Nick Cave, Ruby, Talvin Singh; **Press ads** – Spring campaign, Ash, Bruce Springsteen, Emma Bunton, Feeder, Hear'Say, M&S, Talvin Singh, Technation



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



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

ON THE SHELF



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

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

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

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

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

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

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



ON THE ROAD

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

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

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

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

well for sales.

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

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

THE PRICE IS RIGHT FOR SOUL, JAZZ AND FUNK REISSUES

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

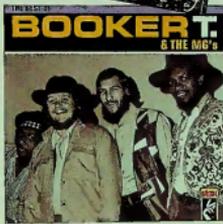
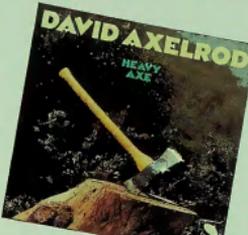
Saturated by original new sounds, bombarded constantly with all-time album charts and catalogue-plundering soundtracks and intrigued by the origins of the dusty samples which underpin any number of today's hits, it is hardly surprising to find the music-buying public looking back to its own youth and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

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

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

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

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



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

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

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

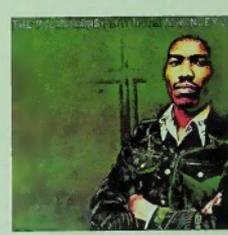


CD7567804372) and In The Right Place (Warner CD7567803602), recorded with the Meters. Equally collectible are Booker T & The MG's Best Of (Ace CD7567803623), featuring the late Sixties output from Cropper, Dunn, Jones and Co, and Eddie Harris' jazz-infused take on the genre, I Need Some Money (Warner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

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

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

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



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

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

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

Crimson and Columbia still on top

based around some old, unissued recordings — is another artist whose original break-laden and string-scored soundscapes fetch silly prices, making Heavy Axe (BGP/Ace CD6GPM124) a thoroughly useful stock title.

After the success of the movie and Isaac Hayes' score for *Shaft* (Ace CDSE0021) blaxploitation movies were flying out of the US. The Best Of Blaxploitation (Southbound/Ace CDSEW1224) brings together nine tracks culled from such movies, while Don Julian's original 1973 score to *Savage!* (Southbound/Ace CDSEW1114) complements the byline "On the streets or on the sheets, he's a savage!" should have some punters sweating.

Soul

Straddling the line between funk and soul are New Orleans' Neville Brothers, whose *Tell It Like It Is* (MCI MCD022) offers a fine low-price selection from two great artists. Equally impressive soul releases from the same MCI stable, and again retailing at £5.99, include comprehensive selections from Al Green with *True Love* (MCD 718), Dobie Gray's *Out On The Floor With The In Crowd* (MCD0384), *The Impressions' Check Out* (MCD0360), *The Four Tops' marvellous, yet underrated post-Motown material, collected together on The Best Of The ABC Years* (MCD0340) and original rappers *The Last Poets' Banns, Rhyme & Revolution* (MCD0311).

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

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

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

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

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

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

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

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

Marleettes Essential Collection (554 8592) and Kim Weston's *Hits & Rarities* (554 5132). Other notable mid-price soul releases worth racking include Terry Callier's *The New Folk Sound Of...* (Ace/BGP CD6GPM 101),

Cymande's afro-folk tinged take on the genre *The Message* (Sequel NEED0304), Tony Joe White's *Best Of* (Warner 9362-45305-2), Holland-Dozier-Holland's *Why Can't We Be Lovers* (Castle CMBDD046) and Curtis Mayfield's *Back To The World* (Sequel NEMCD067), Curtis (Sequel NEMCD965) and Lavel (Sequel NEMCD400) albums. All are essential.

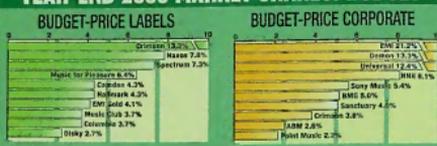
Jazz

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

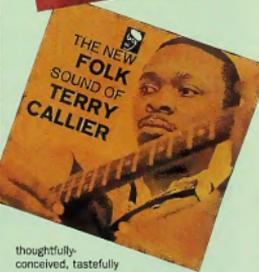
YEAR-END 2000 MARKET SHARES: MID-PRICE



YEAR-END 2000 MARKET SHARES: BUDGET



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



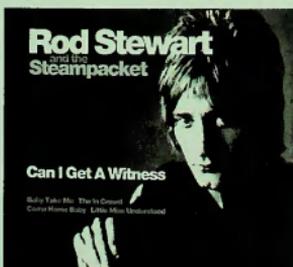
Since then, fantastic treasures have been uncovered, while established classics continue to sell at levels new acts can only dream of. More so than in any other genre, jazz releases of late have been

thoughtfully conceived, tastefully remastered and beautifully

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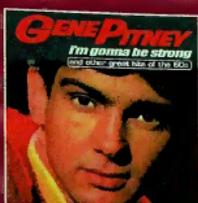
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Various Artists
SELCD580

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



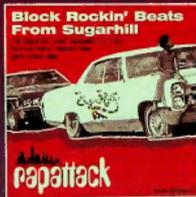
SOUL OF A WOMAN
Various Artists
SELCD574

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



SMALL FACES
Lazy Sunday
SELCD522

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



RAP ATTACK
Various Artists
SELCD585

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



BILLY CONNOLLY
The Big Yin
SELCD552

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



GOLDEN AGE OF GOSPEL
Various Artists
SELCD584

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



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

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

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

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

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



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

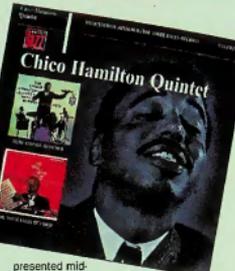
'The quality at mid-price needed to rise' — Florence Halfon, Warner Jazz

Straight No Chaser (CK64886) are all worth investigating.

Reggae

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

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



(MCCD281), *The Very Best of Toots & The Maytals* (MCCD332), various artist collection *Top Guns From The Top Deck* (MCCD372), *The Prime Of Mickey Dread* (MCCD343), *The Prime Of Horace Andy* (MCCD 02) and *Jimmy Cliff's The Messenger* (Metro METRC0027). Elsewhere Castle weighs in with *Desmond Dekker's The Israelites* (MCCD233) at low price, while Metro through Union Square stays close to the classics too with *Reggae Chartbusters* (METRC0011), a well-

presented mid-price release. For sheer volume, however, the 48-track, four-CD *Reggae Essentials* (Beachwood ESTC002) takes some beating. His rub shoulders with acknowledged classics and the odd overlooked gem and, while there is no information to pull the listener into the genre further, there can be few complaints about the musical selection.

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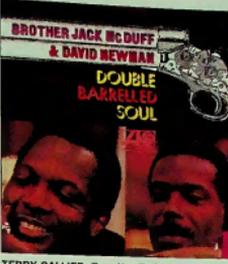
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MID/LOW
18
TO FOLLOW...

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

VARIOUS: La Linea, Future Latin Beats (Manteca MANTCDO24) Focusing on recent Latin-inspired sounds from such talents as Orishas, Bloque and Ozomatli, Manteca continues with its well-conceived compilation series. A great number of the fine artists included here would challenge the most resolute obscurist, but with a retail price of around £7.99, therein lies its strength. Inspiration does not have to break the bank.



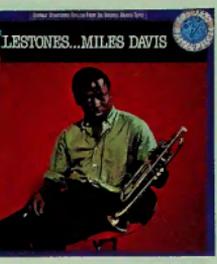
TERRY CALLIER: Turn You To Love (Warner 755026032) By all accounts Callier's spell at Warner in the late-Seventies was not an altogether happy one, even if it did produce two albums. Looking back, the Sixties soul/folk pioneer could be forgiven for feeling out of touch: punk had been and gone and disco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

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



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

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



LEE PERRY (JUNGLE LION)

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

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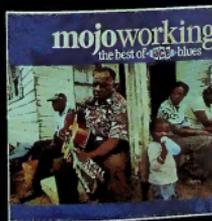
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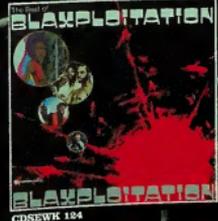
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CDSEK 184

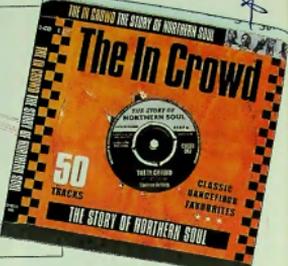
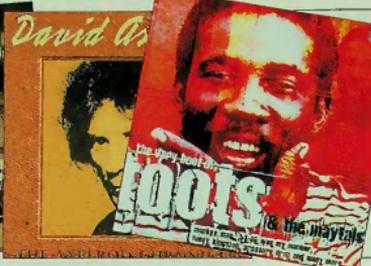


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than advantageous when it came to the complex keys and bass pedals of the Hammond, and he emerged as one of the instrument's most sensitive and industrious players. Between 1960 and 1968, when this LP was recorded, he released more than 20 albums,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

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

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

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

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

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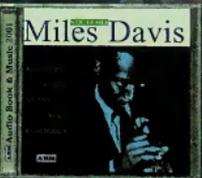
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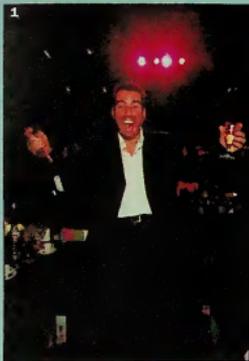
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As host **JONATHAN ROSS** so accurately depicted, it was the annual gathering of many hundreds of the UK music industry's finest, but – as he noted – “by the end of the evening Nigel Lythgoe will have got it down to five”. Thankfully for Polydor’s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



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

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

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

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



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

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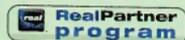
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