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Napster: Messier raises the stakes

by Mary-Louise Harding

Vivendi Universal CEO Jean-Marie Messier has capped the escalating war of words between Napster/Bertelsmann and the other majors by declaring that the "musical jukebox" Sony and Universal are developing to rival Napster will be "technically" ready by summer.

Messier last week followed the recent example set by AOL Time Warner's Roger Ams and Richard Parsons by distancing Vivendi from Napster as he unveiled new details of his company's joint venture digital distribution service with Sony Music, which he claims is set to license 50% of the world's music.

"We often thought that an alliance with Napster would be the only possibility, but I don't believe it is right to give the advantage to

pirates," said Messier as he unveiled details of the service, which has been given the working title Duet. UMG France president Pascal Nègre later described Duet as an alternative to Napster that will offer a secure network allowing clear monitoring of track use.

Sony and Vivendi's move followed Napster/Bertelsmann's announcement earlier in the week that it planned to distribute 60% of its revenue to copyright holders when it launches its service in July. Napster interim CEO Hank Barry said this was worth \$1bn to record companies, publishers and artists over five years.

The Napster chief added that this would specifically free up \$150m (£103.2m) for division between the five majors annually with a further



Messier: unveiling Duet system
\$50m (£34.4m) for sharing among indies and others. Revenue would be derived from subscriptions ranging from \$2.95 (£2.03) limited access to \$9.95 (£6.80) unlimited access monthly subscription.

Based on distributing 60% of its revenues, in order to be able to pay

out \$200m annually, the legitimised Napster service would need to recruit 9.4m subscribers at \$2.95 a month, or 2.8m subscribers at the premium \$9.95 monthly fee. According to a study commissioned by Napster from consultancy Harris Interactive, 70% of Napster's 60m users are prepared to pay some kind of fee.

In an interview with *Business Week* in mid-January Messier said wireless revenues from music and data would have to total at least £15 (£18.80) per month per subscriber in three years' time in order to make a viable business for Vivendi. He also said his company would probably pursue Napster through the courts to the "end point" in order to get sufficient compensation.

Duet was first announced by Sony

and Universal last June but until last week little further information was forthcoming on the project. Messier says he is in advanced discussions with other content and technology partners for the service, which will be offered on a subscription and pay-per-list combination basis.

Meanwhile, Napster's olive branch was received with general derision by the RIAA and Universal. Sony and Warner, Sony's statement was the most critical, calling the \$1bn offer "clearly inadequate" for a \$40bn industry. EMI said it would support a workable model.

A revised version of the RIAA's injunction to effectively close down Napster pending trial is imminent, while the full trial hearing is set for March 2 before Judge Marilyn Patel in San Francisco.

Innocent/Virgin's Atomic Kitten (pictured) were yesterday (Sunday) bidding to become the first act in more than a year to spend four consecutive weeks at number one on the singles chart after mid-week sales put their release *Whole Again* ahead of its nearest rival, Outkast's *Ms Jackson*. By the end of business last Thursday *Whole Again* was around 8,000 sales in front of the Arista-issued Ms Jackson, having already become the biggest-selling single of the year to date. The last four-week run at number one was Westlife's *I Have A Dream* in *Seasons In The Sun* between December 1999 and January 2000. Innocent managing director Hugh Goldsmith says the track has enjoyed sustained success as more and more radio stations have realised its wide appeal and added it to their playlists. "Unlike many records, this single wasn't already at full exposure when it hit the shops," he says.



Radiohead join U2 on Brits glory trail

Radiohead and U2 will be looking to add to their Grammy triumphs tonight (Monday) as the UK music industry gathers for this year's Brit Awards.

Universal Island's U2, who won three Grammys in Los Angeles last Wednesday, will receive the outstanding contribution award from Noel Gallagher at the event at London's Earl's Court this evening, while they will also be hoping to once again claim the best international band prize. Meanwhile, Radiohead, who won the best alternative album at the Grammys for Kid

A, are in the running for the best album and best band prizes, where they face competition from fellow Parlophone signings Coldplay.

EMI/Oryzalis's Robbie Williams, who opened the Brits two years ago with *Let Me Entertain You*, will launch the ceremony again this year, performing Rock DJ. Other performers include Westlife's Craigie David and Interscope/Polydor's Eminem, who was last week at the centre of controversy at the Grammy Awards where he performed a version of his hit *Stan* with Elton John. ● See Grammys story, p4

Popstars primed for DVD sales boost

Polydor is looking to score the most successful chart eligible DVD single release to date with the debut single from Popstars band Hear'Say.

Limited to 75,000 units, the DVD will feature performance clips plus an exclusive video of their cover of *Bridge Over Troubled Water*, a favourite from the TV programme. The dealer price of the DVD - released on March 22 - will be £2.69, the same as the regular CD version. It follows Polydor's release of a DVD single format of Limp Bizkit's number one single *Rollin'*, which accounted for around 25% of its first week's sales.

This coming week sees Hear'Say embark on a high-profile promotional campaign for the single, starting today (Monday) on Radio One's *Saw Cox* breakfast show and also including a Kiss 100 interview

which, in an unprecedented move, will be syndicated live to all Empo radio stations. Following exposure at tonight's Brit Awards, where they will be presenting the best international newcomer award and could make an impromptu performance, the group embark on a 40-station BLR tour, with Mylena, Noel and Danny visiting southern stations while Suzanne and Kim visit stations in the north.

Polydor has also earmarked £100,000 for the initial TV advertising campaign for Hear'Say's debut album, due for release on March 26. Polydor product manager Alex Bertie says, "Last weekend was the watershed in terms of our campaign. There is also an incredible TV plot to come which gets going next weekend."

● See A&R, p8

Boar joins VH1 with new music pledge

Christine Boar is bidding to step up VH1's new-music content after transferring from MTV UK to take up the position of production and programming vice president at the sister station.

Boar, who until now has occupied the same role at MTV UK, fills the gap at VH1 and its sister channel VH1 Classic left by the departure of Tim Robinson, who quit the industry last December to become a professional sailor. Her MTV role will not be filled. Instead the three MTV stations' heads of talent and artist relations will report directly to MTV Networks UK managing director Michael Bakker.

"I feel really excited about this job because there's a real scope to do a lot more," says Boar.



Boar: transferring from MTV UK

"Realistically this is my age group and the VH1 team are a fantastic group of people who have got some fantastic content. The documentary programmes are just great propositions."

Boar, 40, who was a Radio One Europe before joining MTV Europe as it was then known in 1996, plans to increase VH1's focus on new acts and new music.

"There's an opportunity here for VH1 to start making a difference. I don't want it to be perceived as a nostalgia channel," says Boar, who believes the brand should be championing acts such as Coldplay, while also has the scope to support the likes of US rock acts such as Matchbox 20.

Bakker says Boar has a knowledge and passion for music that is second to none. "She is perfectly positioned to take the VH1 channels forward to the next stage of their development and relishes the opportunity to do so," he says.



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Brighton-based indie Hot Records was yesterday (Sunday) on course to celebrate a Top 10 placing for Eva Cassidy's Songbird album, nearly three years after its release. The huge uplift in sales for the album comes on the back of Top Of The Pops 2 support for her interpretation of Over The Rainbow, which heightened UK awareness of the late US singer-songwriter (pictured). In the three days after TOTF2 revealed that Over The Rainbow had become the most-requested song in the programme's history, Songbird climbed from 94 to 33 on the chart. Radio Two, an early Cassidy supporter, has listened the track, while features in the *Sunday Express*, *The Scotsman* and *The Sun* have helped to lift sales of Cassidy's back catalogue. Hot Records sales and distribution manager Gerard Jones says the company intends to pursue further media coverage for Cassidy's releases, which it also distributes.



OFT makes its first moves as majors meet deadline

by Paul Williams & David Balbut
The Office of Fair Trading took its CD investigation directly into record company offices last week ahead of the deadline for the arrival of their initial submissions.

BMG's Fulham headquarters were visited by officers from the OFT over several days last week, though at press time last Friday none of the other six companies being probed by the Government body had yet received a visit. An OFT spokesman says not every company under the spotlight will automatically be visited; visits will depend on what information is being in the investigation.

BMG, along with EMI, Pinnacle, Sony, Universal, Virgin and Warner, were due by last Friday to submit information requested for the OFT

inquiry into whether they have breached the Competition Act 1998 in the ways they have responded to imports of CDs from continental Europe. The OFT, headed by director-general John Vickers, has not ruled out widening its investigation to other companies. Though it has not offered any further explanation of the scope of its investigation, it is understood to be looking at the specific issue of parallel imports rather than CD pricing.

One major record company executive expresses his frustration at the expense and time already taken up putting together the initial submissions for the OFT. "Most of the major companies will have brought in outside lawyers, and then the legal departments and sales departments have to be brought in - and this at a



Vickers: heading OFT inquiry

time of the year when you want to get on with setting up projects," he says.

Distributor Pinnacle, which initially expressed surprise at being included in the investigation alongside record companies, has had a series of meetings with the OFT to try to have itself removed from the inquiry. However, the distributor's director of legal and business affairs, Michael Smith, con-

Henderson promoted to retune Atlantic 252

Atlantic 252 has promoted music director Sarah Henderson to programme director to develop the sound of the long-wave station.

Managing director John O'Hara says Henderson will continue to have control of the playlist, although she will now be assisted by presenter Janie Wood.

"We want her to work closely with the DJs to get the overall feel and sound of the station right to ensure we have the best product for our core 15- to 24-year-old audience," says O'Hara.

In the last Rajar analysis Atlantic saw its audience dip from 1.5m in the fourth quarter of 1999 to 1.1m in the same period last year despite renewed marketing activity. The station added listeners in Birmingham and Glasgow but took a dip in Liverpool and Newcastle.

newsfile

TORNADO HEADS INTO BLACK
Digital service provider Tornado says it expects to break even by the second quarter of 2002 as the Arm-listed company announced a pre-tax loss of £5.8m for the year to December 31, 2001. The company last week also announced its first retail distribution partnership with pan-European Tiscali-owned portal World Online.

MICROSOFT BUYS MEDIAWAVE STAKE
Microsoft has taken a minority stake in streaming media service provider Mediawave. Mediawave - which had previously been partnered with Microsoft Windows Media rival Real Networks - has become MSN partner for providing server capacity for music webcasts. It worked with the software giant on Madonna's *Brixton* concert and is working on tonight's (Monday) Brits web production for future webcast on MSN.

MIDEM 2001 REVEALS FINAL FIGURES
Midem says 1912 year. The convention attracted 110,640 participants from 95 countries, with 4,573 companies represented in Cannes. In addition to the main Midem events, which included 13 panels, 49 live performances and the NRJ music awards, the Midemnet music on the internet day on January 20 attracted 950 participants.

RICHARD OGDEN OPENS GERMAN ARM
Richard Ogdén Management, the company launched last year by former Paul McCartney manager Richard Ogdén and ex-Madness manager Matthew Sztumpp, today (Monday) opens an office in Berlin. The new German venture will be headed by former Mercury Germany repertory director Clemens Leichter.

BBC MUSIC LEADS CLASSICAL SECTOR
BBC Music Magazine leads the way for classical titles in the recently announced ABC result for July to December 2000. *BBC Music's* total rose 22.2% year-on-year to 100,062, while *Classical FM - The Magazine* climbed 0.6% to 38,396.

Jones takes top role at Smash Hits magazine

Emap Performance has appointed Emma Jones, the deputy editor of *The Sun's* Bizarre column, as the new editor of *Smash Hits*.

The 25-year-old will join the magazine in May and must address an 8.2% year-on-year decline in *Smash Hits* readership to 221,623 (source ABC) at a time when it is facing new competition from *Attis Futura's* CD-UK which launched last week.

Jones replaces John McKie, who switches to edit sister title *Q* in March, and she is promising to increase the amount of music gossip and exclusive interviews in the title.

"*Smash Hits* is an institution. It was always witty with a great sense of humour and I want to emphasise this and use my contacts in the music industry to break big stories to get people talking about the magazine again," she says.

Emap Performance managing director of pop Trevor Dann says *Smash Hits* remains in a strong position. "The latest figures revealed we actually bucked the market trend, which for pop magazines overall was down 13% in the last six months of 2000," he says.

Puremix shuts radio site as MoS rejigs media arm

Chrysalis-backed online radio venture Puremix has shut down its site and made all but four of its 30 staff redundant.

Puremix founders Keith Pringle and Andy Macpherson are to be retained by the company as creative director for music and executive producer for music respectively and will focus on developing a community music network based on Chrysalis's online sports network Rivals.net. The online radio site launched with much fanfare last November.

Chrysalis head of new media Lisa Bond says the move is about marrying a popular high-traffic site with a successful streaming audio product to create a stronger proposition.

"We went into this in a considered way and we are maintaining it in a considered way. The level of investment is commensurate with potential returns and activity costs," she says. However, according to sources close to the company, Puremix's costs far outweighed any short-term potential revenues, and if research over the next six months does not



Pringle: retaining Puremix role

produce positive results it is possible that the brand will not reappear.

Meanwhile, Ministry of Sound's music media department has appointed former head of radio David Dunne to a new post of head of music in a bid to align its music coverage across its web, radio and magazine businesses.

The restructuring has seen the departure of Ministry magazine music editor Alex Rayner and staff writer Lara Palamoudou. Business development director Mike Dash, who was brought in last summer to spearhead the magazine's international expansion, is understood to be negotiating his severance package.

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MUSIC COMMENT

RESEARCH: A KEY TOOL IN TODAY'S MIX

Music is about passion, instinct and gut feeling—that's what makes the music industry different from so many other businesses and also links together all those who work in it.

A&R at its best is still a matter of seeing talent at its rawest and having the vision of how to develop it. The best-laid marketing campaigns usually still mix imagination with all the tools now at marketers' disposal. Specialist retailers need to predict what they can sell and continue to pick up early on groundswells of demand on records by the likes of Dido. And media — as Radio Two and TOP2 have demonstrated with Eva Cassidy — can still reap the benefits of going out on a limb. But the industry is changing, and to suggest that action based on instinct is the only way to work is to be out of step with reality. Which is what makes the launch of research tools such as Call Out-UK (see Marketing, p5) last week all the more interesting.

To suggest that radio programmers should base all their programming decisions on research is clearly as ludicrous as suggesting that labels should tailor their promotional campaigns to its findings. Yet the growing disparity between what singles are selling and which are being played on the radio — let alone that old chestnut of whether Radio One is picking the "right" records, whatever they may be — underlines the complexity of consumer responses to music today.

A glance at some of last week's Call Out research shows up some immediately interesting results. For example, Mel B's *Fools So Good* and Planet Funk's *Chase The Sun* both score high response rates even though they are relatively "unfamiliar" to the panel, thus offering significant further potential for radio. Meanwhile, "bloke" band Toploader prove to be more popular with women than men.

This may not be earth-shattering stuff, but it is all useful in navigating around the ever more complex waters of breaking records. There will still be resistance to such research. But expect its importance to grow and grow.

Ajax Scott

PAUL'S QUIRKS
ARE COPYCATS REALLY GOOD NEWS?

Recently I glanced at the entertainment page in our local newspaper and thought all my wildest dreams had come true. It seemed that virtually every famous band in the world were booked to appear at a nearby theatre during the next few months — but that's when reality kicked in. On closer inspection Fleetwood Mac, Pink Floyd, and the Eagles became something like Pink Floyd, the illegal Eagles and Fleetwood Mick (or should that be Fleetwood Micky Takers). The Beatles and Led Zepplin turned into Dread Zepplin and the Bootleg Beatles, and Abba tribute bands seemed to proliferate everywhere. Only good old Charlie Landsborough was actually going to appear as himself.

The whole tribute industry, shamelessly promoted and exploited by programmes such as *Stars In Your Eyes*, always leaves me with mixed feelings. I have no problem with bona fide bands doing cover versions of other people's material as part of their act — after all The Beatles and every other Liverpool group (including mine) spent years covering US songs in the early Sixties as they learnt their trade. However, I can't quite accept that watching someone pretending to actually be Tina Turner or George Michael is anything other than a pathetic charade. Bands like Fleetwood Mac, U2, Pink Floyd and the Eagles must also have mixed feelings, since on the one hand they have cover bands prepared to tour and promote their hits and increase their album sales at no cost to them, yet on the other hand they are being shamelessly ripped off by these copycat wannabes. Ticket prices vary but it is not unusual to see adverts quoting up to £25 to see a copycat band, and if you add to that the cost of buying enough drink to persuade you that you're watching the real thing then someone is making a killing.

As piracy and copyright theft are such big issues in the music industry at the moment, maybe it would be worth examining the fees that tribute bands pay to the various industry bodies and the artists they copy — and also considering whether those fees are adequate compensation for the years of hard work that went into building the original role model.

Paul Quirk's column is a personal view

Aim targets Far East with fact-finding mission

Aim is undertaking its first full international fact-finding mission in May in a bid to boost the business of UK Indies in South East Asia and Japan.

A team of seven, including a representative from the British Council which is supporting the trip, will visit Beijing, Shanghai, Hong Kong, Taipei, Seoul and Tokyo during two weeks from May 6 to assess the potential business opportunities. The mission, which has funding from the Government's Export Marketing Research Scheme (EMRS), follows an initial visit to the region in November 1989 by Aim's international committee chairman Martin Goldschmidt. On that occasion the Cooking Vinyl managing director



Goldschmidt: heading delegation

looked at how international and domestic sales divided up, the genre breakdown of indie sales and who the key industry players were. Goldschmidt, who will lead the May trip, says the team plans to visit major and independent record companies, importers, retailers and

TV and radio stations, although the full itinerary is still to be finalised. "We're really going to go into depth in each market and put together a big piece of market research that we're going to go up on the Musicline website and any Aim member can access," he says.

Meanwhile, a three-team delegation from China, consisting of representatives from the record industry, a radio and a music press, begins a six-week visit to the UK early next month during which it plans to meet key music industry figures including BPI director general Andrew Yeates and chairman Rob Dickens. The trip has been organised by Westminster University.

Grammy success tees up U2 for memorable week

by Paul Williams
U2's outstanding contribution award at tonight's (Monday) Brits will seal a triumphant week for the band on the back of their best Grammy showing yet.

The Universal Island UK-signed act captured three prizes for *Beautiful Day* at the 43rd annual event at Los Angeles' Staples Center last Wednesday, winning record of the year, song of the year and best rock performance by a duo or group with vocal. Their three wins came despite the band's current album *All That You Can't Leave Behind* having been released outside the eligibility period.

Universal Island international director Steve Matthews says the sales reaction to the wins has been amazing, including from Latin America and South East Asia. "This is the start of phase two," he says. "Beautiful Day took us through to Christmas and we're at radio with *Walk On* in America, which is the second single there. These were open up phase two fantastically."

U2's latest Grammy triumphs are the band's first since they took the best music video prize for *Zoo TV - Live From Sydney* in 1995. They also beat their previous best



U2: triumphant week

Grammy showings achieved in 1988 when they collected two honours for *Joshua Tree*, including album of the year, and the following year when they won for *Desire* and *Where The Streets Have No Name*. *All That You Can't Leave Behind* had already by last week sold 1.9m units over the counter in the US, while sales should be further lifted by a three-month tour of North America beginning in Miami on March 24.

Parlophone's Radiohead were also among the prizes gained at the event, winning the best alternative music album for *Kid A*, although its nomination failed to turn into a win

in the overall album of the year category with the prize going instead to Giant Records act Steely Dan's *Two Against Nature*. This is Radiohead's second Grammy win, having taken the best alternative music performance prize in 1998 for *Computer Control*.

Parlophone managing director Keith Wozencroft believes the band have been rewarded for trying something different. "They came back after OK Computer with a record that pushed their boundaries and also developed an excellent album, and I was extremely pleased it made number one in many countries. Now at the end of the main period of the project they have two nominations at the Brits in the best categories — album and band — and have won another Grammy, which is just further recognition of their work," he says.

Among the other UK winners at last week's Grammy Awards were Eric Clapton, Joe Jackson and Sting, while Elton John and Tim Rice's *Aida* was named best musical show album. Overall big winners on the night also included Interscope's Eminem and Warner's Faith Hill.

● Classical winners, see p26

New Barfly venue to open in Cardiff

Multi-channel indie promotions and media company Channelly is to open its second Barfly venue in partnership with Welsh independent brewers SA Brain.

SA Brain bar Coopers — located opposite Cardiff Castle — will be rebranded as Barfly, which will receive gate receipts and a revenue share from bartakings in return for attracting name bands to the venue, under the terms of the deal. The venue is scheduled to open "within the next two months".

Adam Driscoll, CEO of the Amilist-ed company, says the new club is part of a process of opening "new venues" in strategically important places. "Wales is a hotbed for new musical talent and most of these bands and artists eventually play the Barfly in London, so this is a logical step," he says.

"We will now be able to offer artists that come to the Barfly in Camden from overseas markets the opportunity to play another UK capital city under a Barfly banner," he adds.

Live music conference set to address crowd safety issues

The issue of crowd safety will take centre stage at the 13th gathering of the International Live Music Conference (ILMC) following recent fatalities at a number of large rock festivals.

The live music industry talking shop, which takes place between March 9-11 at London's Royal Garden Hotel, will set aside the main forum on the Saturday afternoon to discuss how further deaths and injuries at rock festivals can be avoided after the recent disasters at the Danish Roskilde and Australian Big Day Out events.

A focus group set up to address safety issues following Roskilde will report during that afternoon session, co-chaired by Star Hill's Roger Barrett.

Contributions to the debate are also expected from Roskilde's promoter Ili Skov and a representative from Glastonbury, which has

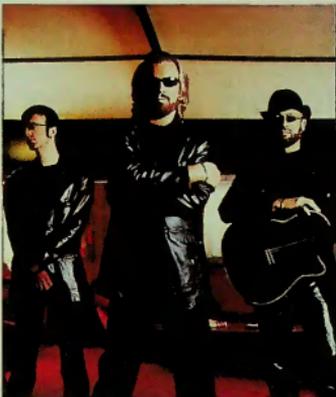
been cancelled this year partly because of fears over crowd numbers and safety.

"This is a really hot issue at the moment because of what has happened at the Big Day Out and Brazil's Planet Atlantico. Live music is increasingly becoming festival-based so the whole question of crowd management needs to be addressed because no one wants any more deaths on their hands," says an ILMC spokesman.

However, the event also promises to set aside time to discuss a number of other topics, including the escalating costs of touring and reporting to the police club scene. "Artists are tending to take a larger and larger cut, which means production budgets are being cut," adds the ILMC spokesman.

Around 650 delegates — up from 620 last year — from nearly 40 countries are expected to attend the event.

Polydor UK is mounting its biggest marketing push of the quarter for the Bee Gees' (pictured) new single and album, both titled *This Is Where I Came In*, to include a TV advertising and national poster campaign breaking on the day the single comes out on March 26. The album is out just seven days later (April 2) as Polydor attempts to maximise interest generated by a hectic TV, radio and press promotion schedule, which will start when the act arrive in the UK in the first week of March. They will appear on BBC1's *Parkinson Show* on March 24 and perform their only UK live promotional gig for Radio Two. The show will be recorded at the BBC Radio Theatre on March 20 and broadcast on March 31, between 8pm and 9pm. Press coverage being discussed includes articles in *Mojo*, *The Daily Mail*, *Radio Times*, *Daily Record*, *Asda Magazine*, *OK!* and *The Times Magazine* as part of a bid to reach the album's target audience, which is 25-plus and with a female bias. For the first time on a Bee Gees single there is a CD-ROM value while it also features additional track Jack In Case, which was created during an appearance by the act on The South Bank Show.



Online music research service offer free airplay feedback

by Steve Hemsley
Record companies are being offered free weekly consumer feedback on current airplay tracks in a bid to encourage labels to make a greater use of music research.
The online service Call Out-UK has been devised by SongPeople.com founder Peter Ruppert and former Capital Radio Group head of programmes Clive Dickens, who have linked with digital music distribution company Fastrax to offer the facility to radio stations as well.
Each Tuesday evening Call Out-UK will contact 500 email addresses on the 10,000-strong SongPeople.com database of 13- to 34-year-olds and ask for their views on 20 tracks receiving radio play that week. They will rate how much they like or dislike a song and whether they would like to hear it more or less often on the radio.
When 200 replies have been received the results for the top 15



Dickens: 'better understanding'
songs will be processed and sent to 270 radio stations with Fastrax terminals and posted on the SongPeople.com website's news pages on Friday morning.
The first songs to be tested last week included the official airplay number one Dido's *Here With Me* and new releases Dane Bower's *Shut Up...And Forget About It* and Samantha Mumba's *Always Come Back To Your Love*.
Dickens, who is acting as a consul-

tant on the project, says record companies need to look at the advantages of music research and buy into the concept of analysing how their consumers view tracks. "The radio industry has been carrying out this type of research offline for years using the telephone and probably has a better understanding of what the singles- and albums-buying public - and importantly non-music buyers - think about the music they are listening to on their favourite stations," he says.
Call Out-UK is being used as a marketing tool by SongPeople.com, which currently conducts offline telephone research for Radio One, MTV, Jazz FM and Ministry Of Sound. Ruppert hopes label promoters and marketing directors will pay for more specific research which could track the success of a radio promotion campaign, assess the public's perception of an artist or test how well a track is received in different territories prior to

Xfm lures listeners with softly softly approach

Xfm is spending around £600,000 to try and change a perception among some young people that the station is not targeting them.
Head of marketing Charlotte Soosan says focus group research found that many potential listeners were put off because they felt Xfm targeted hardened music fans.
The new campaign has the message "Don't Be Afraid" and comprises TV advertising on Channel Four, Channel Five, LWT, MTV, Film Four and Play UK from March 4, cinema ads from April and a street-level promotion with Hypsters and fake street signs.
Meanwhile, Xfm has linked with digital technology company Hewlett-Packard to allow unsigned bands and bedroom DJs to have their material sampled on the station's evening show *The Works*. A music panel will vote for the tracks alongside an online vote on the Xfm website.

news file

ENAP LAUNCHES KERRANG! TV
Enap Performance's policy of expanding its print brands into new media continues in early May with the launch of the digital channel Kerrang! TV. Chief executive Tim Schoonmaker says it will promote a "Life Is Loud" message and play video other music channels avoid. It is targeting the sort of younger music consumers who are fuelling the success of rock acts such as Limp Bizkit.

MVC MAKES MANAGEMENT CHANGES
MVC Entertainment has announced changes to its category management team. Commercial and marketing controller Simon Lee leaves the company today (Monday) to become trading controller at sister company Entertainment UK and Tricia Brennan and Matt Rooke have been promoted to category controllers for video and new media and for music.

UNSIGNED BANDS GET TV SHOW
Fresh Kutt Television has commissioned Network TV to produce a programme for satellite and digital channel Granada Media & Motors called *Showcase*, which will provide a platform for unsigned bands and musicians. The two-hour slot will be broadcast nightly from March 15 featuring 28 acts a week and the *Showcase* website will include details of each act and provide them with gig and studio booking information.

WELLA SPONSORS KISS SLOT
Haircare brand Wella is sponsoring Boy George's *Clubhouse* radio show on Kiss 101 in London. The two-hour show, which begins on March 9 at 10pm, is produced by Wise Buddah and is already syndicated internationally via broadcasters in Greece, Turkey, Luxembourg, Norway, Switzerland, Cyprus and Eire.

WEE 2001 LINE-UP CONFIRMED
Carl Cox, DJ Jazzy Jakes, Public Domain, Danny Rampling and Pete Tong are among the line-up at the 12-hour dance music festival *WEE 2001* taking place at the Old Airfield, County Antrim near Belfast, on May 5 and 7. The event, formerly called Planetwise, is now in its fourth year.

THIS WEEK'S BPI HONOURS
CD Two albums platinum this week are Coldplay's *Parachutes*, Dido's *No Angel* and Elvis Presley's *The 50 Greatest Hits*. Singles going gold include Atomic Kitten's *Whole Again* and Westlife's *What Makes A Man*.

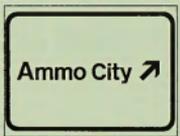
HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change on 2000
Popstars (Sat 18.45-19.04)	16,694	n/a
Top Of The Pops 2*	4,449	n/a
Top Of The Pops*	4,478	n/a
CD-UK†	2,309	17.8
GMTV	2,074	-4.9
The Pepsi Chart	1,237	n/a
Live And Kicking	1,158	-24.9
Top Of The Pops	889	n/a
The Base**	444	n/a
Popworld††	215	n/a

*combined totals
**Carlson/Carson and WMTG weekly only
†Source: Mediamark EMG for week of February 12 2001

Ammo City buys street cred

Music and lifestyle website Ammo City launches on Wednesday, supported by a street marketing campaign which will see its logo appear as graffiti and street stencils.
The site's PR company Exposure has recruited graffiti writers She one and Sato One Elich to work on the launch and a spokeswoman says the artwork at secret locations will raise the profile of the site.
"The graffiti is done in the middle of the night and the risk of it attracting legal action is all about gaining the brand credibility among its target audience and to allow Ammo City to talk to its audience in their own environment," she says.
The site is owned by digital solutions company Digital Arts and has already signed sponsorship deals with youth brands including Diesel, Accupuncture, Numark and Vexed Generation.
The marketing campaign also includes Ammo road signs, which



Ammo: going in right direction
will be placed in key roads around London's Camden and Soho areas, while online street teams will draw visitor traffic to the site and there will be a promotional mail out with White Noise. Posters and stickers advertising the site will also appear in key independent retailers this week.
The content team behind Ammo City includes Richard Norris, the former NME journalist and member of electronic act The Grid who is editorial director, and former Mute Records A&R manager Pepe Janz, who is production manager.

Peoplesound creates new brand in bid to attract more record companies

A&R site Peoplesound has spun off its business-to-business promotion and research service activities into a separately-branded company in a bid to attract a greater volume of work from record companies.
The new operation - tagged Protein - is being headed by Peoplesound business development director Simon Miller, who takes on the additional role of managing director of the spin-off.
Miller says the re-branding of the Peoplesound B2B service is an attempt to emphasise to customers its differentiation from the purposes of the consumer-facing Peoplesound business. "With Protein we are aiming to be an online music marketing specialist consultancy," says Miller.
"The point is to demonstrate the assets we have in terms of database and marketing reach and the services we can provide, such as viral marketing. We can provide a team

which acts like a street marketing team online, plus unrivalled online consumer profiling intelligence for launching new acts."
He adds the company's content distribution partnerships with high traffic sites such as Freeserve, BT Internet, Lineone, LibertySurf, dotmusic, AltaVista and Intermedianet mean it can offer unparalleled promotional reach and a market intelligence.
Peoplesound has the highest number of unique users of any entertainment destination site in the UK according to MMX1, while it names France, Germany, the Netherlands and Spain among its key territories.
The company has carried out several promotions and research projects for all five major record companies, including a campaign for Universal on Nash before Christmas. Miller claims the Peoplesound promotion tripled sales of the band's album over a three-week period.

chartfile

Popstars' success on the cards as staggered release dates set

It cannot quite compete with the number one debut of its predecessor Beautiful Day, but *Stuck In A Moment You Can't Get Out Of* is off to a flying start for U2 in Australia where it is the highest new entry at number three. The Universal Island track is also performing impressively on a number of European sales charts, including moving 15.2 in Portugal and holding at two in Spain, while it remains a Top Five fixture on the *fono survey* of the biggest UK-sourced hits on European radio. Five other Universal releases figure in that Top 20, which also has four indie releases, three from BMG, two apiece from EMI, Sony and Virgin, and one from Warner.

Arista's *Dido* follows on from her UK chart-topping success with No Angel climbing to the top in Finland as the single here. With *When Love Takes Over* as its entry slot at eight on the country's sales chart. The album's remarkable run continues overseas, including holding at three in Germany, climbing 10.6 in Denmark, 22.9 in Austria and 18.9 in Switzerland, while in Spain Here With Me is the highest new entry at 11 on singles.

Coldplay further strengthen their arm on Australia's sales charts with *Yellow moving 6.5* on singles as *Parachutes* spends a further week at number two on the albums chart. The Portuguese album holds at 11 in Italy while *Trouble dips 16.8* on the territory's singles chart.

Instant Karma's *ABW* (Addis Black Worm) are spreading their wings across Scandinavia's sales chart with their single *Goes Around Comes Around* now charting in Denmark, Norway and Sweden. In Sweden the track slips 3.4 on sales while climbing 8.7 on airplay but progresses 11.3 on the Norwegian sales chart and is the highest new entry at seven on Denmark's sales chart.

German radio is waxing no time in demonstrating its enduring support for the Bee Gees, whose forthcoming single *This Is Where I Came In* is the highest new entry this week on 37 on the airplay chart. The group will be appearing on German TV's *Wetten Das...?* on March 17 as part of promotion for the *Polydor*-issued single and album of the same name.

Seventy six weeks into *Moby's* chart run with *Play* and *Me* lands another hit on Australia's Top 50 albums chart. The countdown welcomes *Goldfrapp's* *Felt Mountain*, which debuts at number 45, as the three times platinum *Play* moves up again, this time 24-23. *Felt Mountain* is also broken into the German Top 40, though it dropped last week 36-40.

UK veterans Jeff Beck and Rod Stewart have found a slightly better reception for their respective new albums across the border in Canada than they received in the US. Stewart's *Atlantic* debut *Home* topped the Canadian chart last week at 28, compared to 50 in the US, while the Sony-owned Beck album *You Had It Coming* enters at 77 — 83 places better than its US debut.

by David Balfour
A head-to-head Popstars clash between the UK's Hear'Say and Australia's Bardot has been avoided after release date shuffling separated the two group's UK single releases. Hear'Say's debut single *Pure And Simple* appears on March 12, though Bardot will appear with their first single, *Poison*, in the UK on April 2, not on the same day as their UK equivalents as some media suggested.

Bardot's launch here follows what has already been a phenomenal run for them back home in Australia where, after winning the Aussie version of *Popstars*, debuted at the number one position and reached double platinum status in the process.

Bardot were the most successful group to appear from the *Popstars* series to date, also achieving a number one single and album in New Zealand, as well as strong sales



Bardot: the Australian popstars

in South East Asia. The German *Popstars* group, No Angels, are also enjoying huge domestic success with their debut single *Daylight in Your Eyes*, which entered at number one with platinum sales following its release on February 5. It has since gone on to hold the top spot, selling 600,000 units after only two weeks of release. The German version of the pro-

gramme is set to run until March 6 on national broadcaster RTL 2, with peak viewing figures of 2.7m.

The *Popstars* concept is rapidly becoming a global phenomenon, with versions currently underway in both Canada and the US. With UK audiences of *Popstars* reaching as many as 12m, Hear'Say stand a firm chance of reaching number one in the UK with their first single, though they will doubtless be avoided the flash-in-the-pan success experienced by the original *Popstars* group, New Zealand's *True Bliss*. The group, who were signed to Sony Music NZ, reached the top with introductory single *Tonight* after capturing public interest through the TV show, but the follow-up — ironically called *Number One* — only peaked at 12 and they split up last July after rapidly decreasing fortunes.

Polynoid head of international Greg

Sambrook says that while international success is undoubtedly a long-term aim for Hear'Say, the focus will be initially on thoroughly cracking the UK market. "It's an exciting project and the story attached to the record does give it high profile in the UK," he says.

The current US *Popstars* show has led to firm interest from top industry players Stateside. Grammy Award-winning producer David Foster will oversee the recording of the group's debut album, which will be released in association with London-Sire Records. Songwriters Diane Warren, Richard Marx, Eric Foster White and Anders Bagge will all contribute material for the chosen band to record, while management duties will be taken on by Direct Management, which currently handles Counting Crows, the B52's and kd lang.



No Angels: the German popstars



The Saturdays: the UK's new popstars

All-female classical quartet Bond (pictured) are preparing for the arrival of their album *Born* through Decca/Universal Classics on March 13. Bond, who have sold in excess of 600,000 units of their album globally, originally performed at Decca's International Conference last year providing great interest with the US company. However, Decca International marketing vice president Liam Toner says the US was keen to see a strong European story develop before undertaking a release. "Good album sales, together with the publicity that the girls received after being expelled from the UK classical chart last year, as well as being granted the status of 'classical Spice Girls' has led to a situation where the group are ready to start work in the US," he says. The band will perform at the Norm retailer convention in Orlando on March 12 and also be fronting the launch of Jaguar's new X-Type in the US, where they also hope to confirm high-profile TV appearances in the next week. Bond are also preparing to step up activity in Germany from June, when they will be involved in a major advertising campaign for Pantene beauty products, while Australia has become their latest charting territory with *Born* this week debuting there at 22.

UK TOP 20 AIRPLAY HITS IN EUROPE	
THE UK	EUROPEAN CHART (Germany)
1	1 Supreme Robbie Williams (Chrysalis)
2	2 Inver Smile Tiana (Auroson)
3	3 Making Waves Craig David (Wizdat)
4	4 Stuck In A Moment... 102 (Island/Universal)
5	5 Gotta Tell You Samantha Mumba (Polygram)
6	6 Here With Me Dido (Cherry/Arista)
7	7 Sky Sempere (Carisma/Universal)
8	8 Overload Spangolas (London)
9	9 Chase The Sun Planet Funk (Virgin)
10	10 7 Days Craig David (Wizdat)
11	11 If That Were Me Helene O'Hara
12	12 I Lay My Love On You Westlife (RCA)
13	13 Dancing In The Moonlight Toploader (Epic)
14	14 So Why So Slow Maxine Scurrah (Polygram)
15	15 American Pie Jaxxata (Jaxx)
16	16 The Way You Make Me Feel Robin Keating (Polygram)
17	17 Touch Me Da Duce feat. Cassandra Anderson
18	18 Back With A Bang (RCA)
19	19 Life In A Reverse Room Katana (Polygram)
20	20 Your Disco Needs You Kylie Minogue (Parlophone)

Chart shows the top 20 most played singles on radio in Europe's top 100 stations. UK chart based on sales to date. *fno* chart based on sales to date. *Source: GfK/Hitwise*

GAVIN US URBAN TOP 20	
THE US	TELEVISION (US company)
1	1 Put It In My Jarule (Moe Jay/Def Jam/Atlantic)
2	2 Promise Jaggie Fee (So So Def/Columbia/CRG)
3	3 Sutter Jay (J)
4	4 Darger Bone Lu Long Myrtilla (J)
5	5 Southern... Sounds Darius (The Power/JMG)
6	6 Stronger In My House Tamia (Jive/AR)
7	7 A Woman's Me Shaggy
8	8 30 After Party Kanye Brown MC (Jive/ML/Arista)
9	9 It's Over Now 112 (Soc Bay/Rosetta)
10	10 A Long Walk In The Rain Pickett (Soc Bay/Epic)
11	11 One Night In New York Willie (Capitol/Dommondo)
12	12 Maybe I Deserve Tank (Background/Intone)
13	13 My First Love Andre Mack (Jive/JMG)
14	14 One To Me Jay-Z (RCA/Atlantic/JMG)
15	15 Emotional Call Thomas (Soc Bay/Arista)
16	16 Love Me Like You Do Mariah Carey (Jive/JMG)
17	17 Could Be The Reason (Darius ML/Warner Bros)
18	18 My Jackson Love (Lauryn Hill)
19	19 Don't Talk 2 Me (Epic)
20	20 Who's That Girl Eve (Puff/Dunham/Intone)

Chart shows the top 20 most played singles on US radio. US Top 40. *Source: GfK/Hitwise*

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABROAD		
COUNTRY	SALES (UK/US)	UK CHART POSITION
AUSTRALIA	100,000/1,000,000	1-10
Canada	100,000/1,000,000	1-10
France	100,000/1,000,000	1-10
Germany	100,000/1,000,000	1-10
Italy	100,000/1,000,000	1-10
Netherlands	100,000/1,000,000	1-10
Spain	100,000/1,000,000	1-10
US	100,000/1,000,000	1-10

Source: *Billboard's* *Top 100 International* and *Top 100 Albums* charts

AMERICAN CHARTWATCH

by ALAN JONES

Club 7 finally make their first Hot 100 singles chart appearance this week, ending the highest debut of the week with Never Had A Dream Come True at number 62. Its success comes after three previous S Club 7 singles sold well without making the Hot 100 — primarily because the chart is skewed 75% in favour of airplay, something S Club 7 have found hard to come by thus far. It is a year since Bring It All Back gave the group their first taste of success, peaking at number 22 on the sales chart. Their follow-up, *Two In A Million* fared even better, reaching number 19 last summer, while *Natural* reached number 15 before Christmas and remains on the sales list some 19 weeks after its debut. Ironically, Never Had A Dream Come True's success is due entirely to airplay, as no commercial single has been released. The popularity of the song is helping to rally S Club 7's album 7, too. Peaking at number 94 before Christmas, it climbs 16-144 this week.

Another British artist with a hit single and album helping each other is Dido (pictured), whose 30th hit in thank You climbs 23-21, while her album No Angel, which enjoys a 59% hike in sales to a besy-tasty tally of 131,000, rises 6-4. Although her increase is one of the best, she is far from being

alone in experiencing a considerable increase in sales week-on-week. A combination of the President's Day holiday, good weather, Grammy anticipation and Valentine's Day pushed sales to their highest level of the year, with all but three of the Top 40 albums enjoying increases.

In terms of unit increase, The Beatles' 1 was the winner, putting on about 50,000 copies to sell a further 201,000 copies, taking its overall sales to date to 6,497,000. It remains at number two, however, as Shaggy's *Hotshot* sold 294,000 copies — a 45.0% increase. *Hotshot* is also the highest-selling album of the year, taking over

from 1. And Shaggy now has two singles in the Top Five with It Wasn't Me continuing at number two while Angel climbs 7-5. He is the first artist to have two simultaneous Top Five singles since 1998, when Monica did it.

Returning to the album chart, Sade has another excellent week, selling 118,000 copies to reach the lower Rock (up from 90,000) while remaining number six. Meanwhile, Coldplay's *Parachutes* spills its covers record

climbing for eight weeks in a row by slipping a notch to number 58, although its sales improved by a healthy 16%.

Other UK and Irish acts on the album chart: Amy (38-24), UD (37-35), Elton John (123-116), Eric Clapton (12-8), The Corrs (71-69), Sarah Brightman (176-159), BBKAM (172-183) and Jeff Beck (140-150).

CONGRATULATIONS

CRAIG DAVID

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FOR THE BRITS 2001



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news file

PEPE DELUXE SCOOP LEVY'S DEAL

Pepe Deluxe's track Before You Leave has been selected as the music for the latest Levi's advertising campaign, which launched last week. The trio are signed to Catskills Records, who released their critically-acclaimed album SuperSound in 1999. The album is due for a re-release in light of the campaign, following the release of Before You Leave as a single in April. The ad was directed by Frank Budgen, who is also responsible for the Guinness 'Snails' campaign.

MOBO WINNER SIGNS TO EAST WEST

East West last week signed 18-year-old West London singer Cherise, who is currently writing and recording with her production team Big Brothers. Cherise was signed by George Thekdis, who first became aware of her last February through her track Second Best, although she later went on to wider recognition when she won last year's Mobo Unsigned Award. East West provisionally plans to release a single and album in August, and branding on her profile aided by recent specialist radio play on Choice FM and Radio One and a number of club PAs.

HELL IS FOR HEROES IN AFR URBAN

London alternative rockers Hell Is For Heroes, formerly known as Fama, are currently considering a number of label offers, understood to include Mercury. The act have also been demoing material for EMI Music Publishing. Likened to acts such as The Drive, Demos and... And You Will Know Us By The Trail Of Dead, the five-piece are expected to confirm a number of gigs this week.

NEW WEBSITE AIMS TO AID NETWORKING

A new web-based initiative has been set up for professional songwriters and their publishers. Due to launch in March, SongWritersWorldwide.com aims to encourage networking and act as a tool to enable songwriters to source future co-writers. The site will allow users to swap sound files and collaborate on projects on a "global scale". Writers from BMG, Chrysalis and StrongArms are among the first to sign up for the subscription-based service.

RADIO ONE TEAM IN DREAM SHOW

Radio One's Dream Team will host their own weekly TV show for Play UK from March 17. The Dream Team Thing will feature unsigned garage acts in a section dubbed Stars in Their High Rise, which will be judged by the hosts, along with guests such as Artful Dodger, DJ Luck & MC Neat, The Architects, Wookie, Damage, Robbie Craig and MistaQ. The station has also commissioned numerous series: Play Loud for a similar run of programmes.

NEW PLAYLIST

Depeche Mode — Dream On (Mute)
Lead track from their forthcoming ambient masterpiece Exciter (single, tbc); QB
Finest — Oochle Wally (Columbia) Blowing up the rap scene and so catchy that even Steve Lamacq has played it (single, April); Nelly Furtado — Who Nelly! (DreamWorks) Set to keep her new fans happy until the release of her second single (album, March 12); Radioactive Man — The Uranium EP (Rotters Golf Club) Lean funky electro from Swindonian Keith Tennwood (single, March 5); Zoot Woman — Living In A Magazine (Wall Of Sound) The retro highlight from the album of the same name (single, April 18); Doves — Lost Sides (Heavenly) Strong love rhythms collected from CD; Mogwai — Rock Action (Southpaw) Moody and beautifully textured return for Scotland's alt noise merchants (album, April 23).

Final Hear'Say tracks chosen as album deadline draws near

by James Roberts

Polydor will this week make its final track selection for the debut album by Popstars act Hear'Say, whose debut single, Pure & Simple, was serviced to the media today (Monday).

"Of the 20 tracks recorded, 16 have gone forward for final selection for the album," says Polydor A&R director Paul Adam. The album, due to be mastered this Thursday, is scheduled for release on March 25.

Though most critics of the Popstars formula have assumed the group would use "off-the-shelf" songs provided by a range of mainstream pop producers, two of the album highlights show the benefits of a slightly less contrived approach. "One and the Way To Your Love" were both written specially for the band, and were created while they were actually in the studio," says Mikkel S.E. of Norwegian writing/production team StarGate. "This way of working is crucial in some cases, as you capture the vibe of the band, their vocal ranges and what they personally like."

Band member Kym Marsh, whose vocal features most prominently across the majority of the album, says, "It really works because they took our characters and put them into the songs. All the StarGate tracks on the album prove the fact we have five very different voices. I really think they captured our sound."

Hear'Say made their debut performance as a group singing Way To Your Love live on C&UK



Hear'Say: co-writers make final album

last weekend. The future single is among Adam's tips for European success. "I think it will travel — the vocals really build throughout the track," he says.

One is also earmarked as a future single, with its Eighties-style funk production and chorus chart easily making it an album highlight. Meanwhile, Carried Away, a ballad written and produced by HR Hedges and featuring lead vocals from Marsh, is tipped by Adam to be Hear'Say's Christmas single.

"The fact that we've got co-writes on the album is a big achievement. I've done some writing before but it was a real test," says Marsh, whose album track What I Need was co-written with Hedges and fellow band member

Manhattan five-piece The Strokes (pictured) — currently the subject of strong record and publishing A&R interest — were last week recording their second single in Gear Sound Studios, New York with producer Gil Norton. The band released The Modern Age via a one-single deal with Rough Trade in January, which they supported with a handful of critically-acclaimed UK gigs including an NME Awards show at London's Astoria. Their new material, the first under a new long-term deal, is likely to be released in April. The Strokes have just toured in the US with Guided By Voices and venture out on a US tour with Heavenly Recordings UK act Doves this week.



Big Sur switch labels from Arista to Epic

Big Sur are following Nick Raphael from Arista to Epic following the ex-A&R director's official arrival at the Sony label as managing director today (Monday).

Big Sur manager Dominic Brown, who also manages Belasco and Obi, says, "The opportunity arose to go to Epic through Nick and we felt it was a more suitable label. We were really pleased with what Arista did, but for the future of the band think they are more suited with Epic. There is no bad feeling in this at all."

Following the transfer deal, the band hope to release a single, possibly Desert Song, towards the end of April, to be followed by their debut album later this year. Led by vocalist/guitarist Daniel Spencer, Big Sur formed in Oxford in 1996. They were previously known as The Kooks but were forced to change their name by a switch of act with the same name.

Sanctuary issued a limited-edition single, Lonely When I'm Down, in September 1999, before they were signed to Arista. Big Sur's only release through BMG, The Big Sur EP, appeared in

Danny Foster. Hedges also cowrote another album track with Noel Sullivan, Mylene Klass and Suzanne Shaw.

Perhaps the youngest and most familiar-sounding track on the album is Not The Kind, which has a groove reminiscent of Janet Jackson/Luther Vandross' early Nineties hit The Best Things In Life Are Free. It also includes a shimmering electro intro remarkably similar to Madonna's Lucky Star.

Other credits to make the final album include Yo Yo and Henry Blims' track Another Lover, which is polished R&B pop with a distinctive syncopated acoustic guitar line. "Another Lover really sums up what we have tried to do on this album," says Adam. "It would have been easy to make a contemporary album with garage production but it's not what the band's audience wants."

He adds that particular attention has been paid throughout the A&R process to making an album that can stand in its own right on the Popstars programme has run its course. "Bridge Over Troubled Water will be on the album because their voices sound so amazing, but I've tried to avoid including any of the songs seen on TV during the auditions," says Adam. A last minute "fugees-style" remix of the song is currently being mixed in time for mastering this week. Meanwhile Hear'Say's version of Monday Monday — a hit with viewers of the early programmes — will be kept exclusively for a possible special UK edition of the album.

Hidden Astoria studio to explore potential

A little-known recording studio hidden within the depths of London's Astoria theatre is looking to exploit its potential as a grassroots service for new artists.

Although Mean Fiddler bought the venue last year, the studio — which has been revamped during the past five years by the previous owners — was not thought to be known to Mean Fiddler at the time of the sale.

Studio manager Jay Vickers says the main purpose now is to allow new artists to use the facility, while also exploring the commercial potential of the numerous recordings that have been made in the past five years. An in-house producer/engineer remains at the studio to assist in recording.

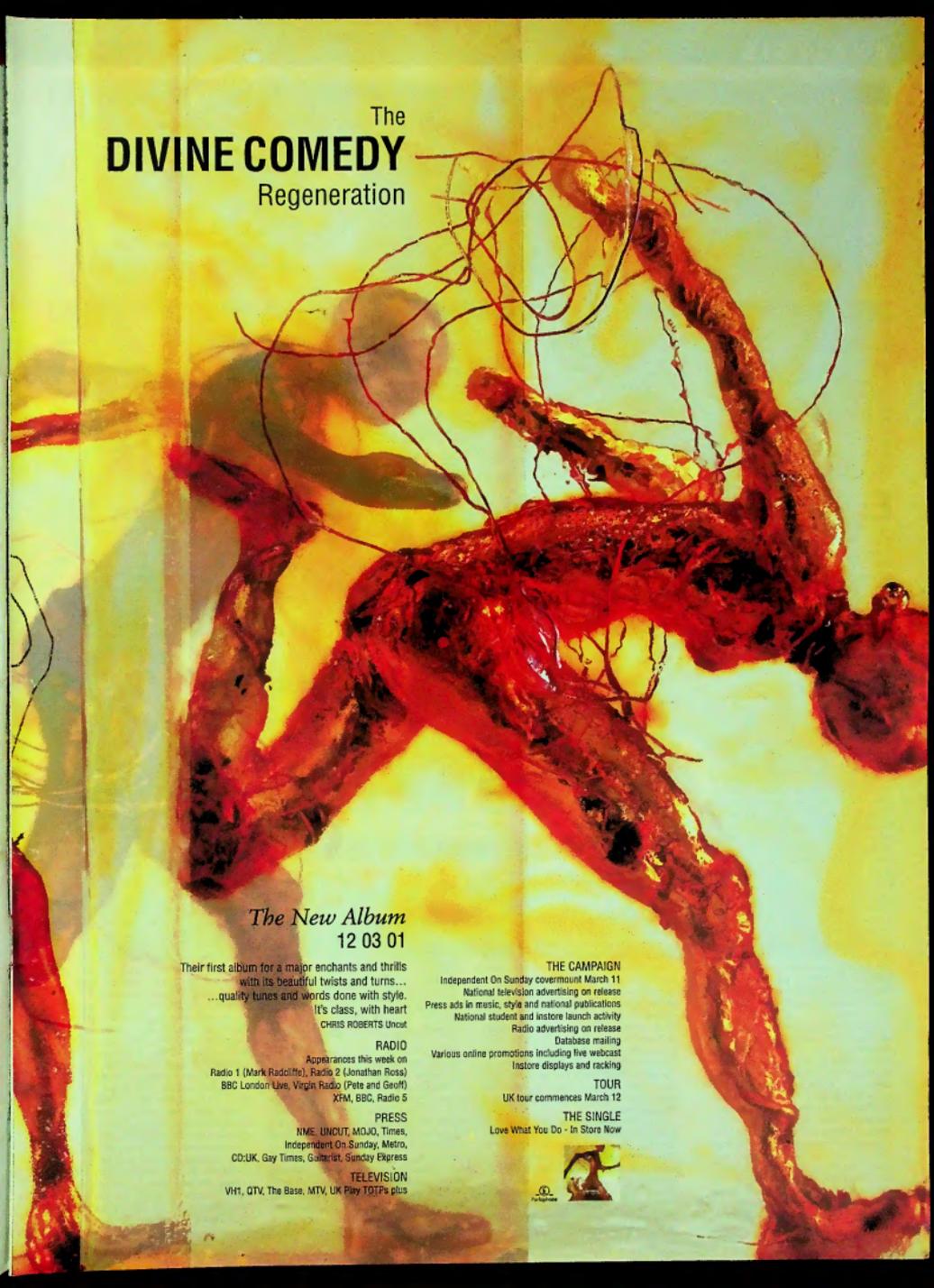
"Lots of money has been spent equipping the studio and I'm looking to exploit that by letting young people in to have a go for themselves. It seems silly to leave the studio sitting here doing nothing," says Vickers.

He adds, "The arrangement with Vince [Power, Mean Fiddler chairman] is that he has said we can stay here as long as we want."

Big Sur: label transfer

November 2000.

The band are currently on tour with Druggstore and have recently toured with Straw. A headline tour is planned to coincide with the release of their debut single for Epic. Arista and Epic both decline to comment on the deal.



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DIVINE COMEDY
Regeneration

The New Album
12 03 01

Their first album for a major enchants and thrills
with its beautiful twists and turns...
...quality tunes and words done with style.

It's class, with heart
CHRIS ROBERTS Uncut

RADIO

Appearances this week on
Radio 1 (Mark Radcliffe), Radio 2 (Jonathan Ross)
BBC London Live, Virgin Radio (Pete and Geoff)
XFM, BBC, Radio 5

PRESS

NME, UNICUT, MOJO, Times,
Independent On Sunday, Metro,
CD-UK, Gay Times, Gulleriet, Sunday Express

TELEVISION

VH1, QTV, The Base, MTV, UK Play TOTP plus

THE CAMPAIGN

Independent On Sunday covermount March 11
National television advertising on release
Press ads in music, style and national publications
National student and instore launch activity
Radio advertising on release
Database mailing
Various online promotions including five webcast
Instore displays and racking

TOUR

UK tour commences March 12

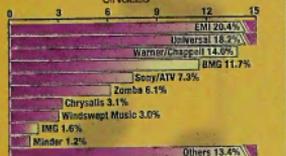
THE SINGLE

Love What You Do - In Store Now

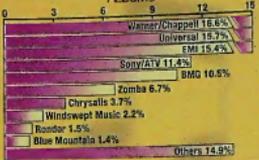


2000 FULL YEAR PERFORMANCE

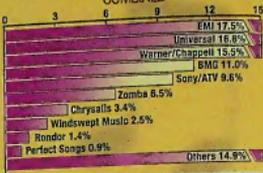
SINGLES



ALBUMS



COMBINED



Source: Compiled by MW from Mintel's Brown Gals

TOP 10 SINGLES FOR 2000

Title/Artist	Publisher
1 CAN WE FIX IT Bob The Builder	EMI 100%
2 PURE SHORES All Saints	Chrysalis 27.8%/Universal 27.8%/Rondor 27.8%/Universal 27.8%
3 IT FEELS SO GOOD Sonique	BMG 50%/Universal 50%
4 WHO LET THE DOGS OUT Saha Men	Sony 100%
5 ROCK DJ Robbie Williams	BMG 18%/EMI 22%/Minder 50%
6 STAN ENGLAND BMG 50%/Champion 20%/Warner/Chappell 30%	
7 TOCAR'S MIRACLE Fragma	Universal 50%/BMG 25%
8 GROOVEJET... Splitter	EMI 30%/VIM 20%/Universal 50%
9 NEVER HAD A DREAM COME TRUE S Club 7	BMG 50%/EMI 50%
10 I'M IN IT Craig David	Warner/Chappell 50%/Windswept Pacific 50%

* Universal acquired Rondor share in August.

EMI Music Publishing lost out buying independent powerhouse Rondor Music, but must be mightily relieved that its rival Universal Music took so long to ink the deal. Factors including an old legal action related to the sale of ABM, lengthy due diligence work and Universal's own sale to Vivendi meant that the major's negotiations with Rondor founders and owners Herb Alpert and Jerry Moss dragged on a year before Universal finally got its hands on the publishing company last August. And those delays in turn cost Universal valuable UK market share.

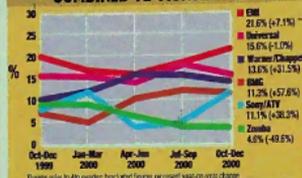
As it was, EMI was able to win the title awarded by an even narrower margin than in 1999, just 0.7 percentage points separated it from second-placed Universal this time, compared with 0.9 points the year before. As a result it will be EMI's Peter Reichardt who walks on to the stage at next month's Music Week Awards to claim the title. However, he may well want to consider sharing the platform with Bob The Builder, who played a crucial role in tipping the balance in EMI's favour.

Bob's hit Can We Fix It sold a staggering 853,000 units in just three weeks last December to become the year's biggest-selling single as EMI grabbed 100% of the publishing rights. The song, penned by Paul Joyce, was the only hit among the year's Top 10 singles on which the publisher could make a total claim, although it was also represented on the year's broadest of hits, All Saints (16.7% of Pure Shores), Robbie Williams (22.0% of Rock DJ), Spiller (30.0% of Groovejet) and S Club 7 (50.0% of Never Had A Dream Come True).

Indeed, the singles market was where EMI comfortably enjoyed its biggest triumphs, exactly matching last year's unbeatable score of 20.4%. In contrast, on albums it could only manage third place with 15.4%, a total that was noticeably down on the previous year's 19.5% and which allowed Universal to stay in front and Warner/Chappell to climb ahead of both of them.

Universal also had a less successful time on albums and - despite staying ahead of EMI for another year - it actually suffered a much bigger fall than its rival. In 1999 Universal led on albums by a comfortable 3.6 percentage points with a 23.3% share, but a year on that share had tumbled to 15.7% to move the company down to second spot. However, unlike EMI, which failed to better its 1999 totals on singles, albums and combined, Universal did improve its fortunes on singles, with its share rising to 24.2% on singles, year-on-year to 18.2%. Its biggest successes here included All Saints' Pure Shores - on which its share rose from 27.8% to 56.6% during the year on this back the Rondor deal - and Sonique's It Feels So Good (50%) and Tocar's Miracle by Fragma (50%).

COMBINED 12-MONTH TREND



From left to right: EMI's backlist; Rondor's current year releases.

TOP 10 SONGWRITERS OF 2000

Writer/Artist	Publisher
1 LENNON/McCARTNEY The Beatles	Sony/MPH
2 DAVID/HILL Craig David	Windswept Music/Warner/Chappell
3 BERRY/AM/BUCKLAND Coldplay	BMG/Champion/Martin
4 WILLIAMS/CHAMBERS Robbie Williams	BMG/EMI
5 GRAY David Gray	Chrysalis
6 HEALY Travis	Sony
7 JOYCE Bob The Builder	EMI
8 WILLIAMS/CHAMBERS/ANDREWS Robbie Williams	EMI/BMG/Pigford/Paris/Mind
9 LEWIS/ORB/MELOVIN All Saints	EMI/Universal/Rondor/Chrysalis
10 CORR/CORB/CORB/DORR The Corrs	Universal

BOB NAILS DOWN EMI'S LEAD

The traditional battle for the UK publishing crown was close ever, although EMI eventually triumphed, writes Paul Williams



Flaking a hole: Lennon & McCartney and Bob The Builder

BRITNEY HELPS ZOMBA TO DO IT AGAIN

As Britney Spears would no doubt have put it, Zomba did it again in 2000 as it captured the indie publishing title for the second successive year.

But, despite claiming two further Spear number one singles during the period, Zomba's domination of the market was marginally less complete than in 1999, when it outperformed its three nearest rivals combined to take a 28.6% share. By comparison, its 2000 total was a more modest 22.8%, though that was still enough to lead the field by 10.2 percentage points.

On albums Zomba's biggest triumphs included Westlife's Coast To Coast, of which it claimed a 31.6% share to help it finish as top indie albums publisher, and it repeated the trick on singles with successes including the Spears hit 'Oops... Did It Again' and Backstreet Boys' 'Show Me The Meaning Of Being Lonely'.

Chrysalis, which had slipped down from first in 1998 to fourth place last year, moved back up to second place with 11.6% in 2000, reaping the rewards of perseverance. After years of seeing its writer David Gray overlooked by the public, his White Ladder album turned into one of the biggest sellers of the year. Meanwhile, on singles the company's successes included a 27.8% stake in the All Saints hit Pure Shores, which



Source: Compiled by MW from CMI data

was the biggest seller of the year until Bob The Builder had his way.

Windswept Music, previously stripped of much of its catalogue because of a deal with EMI, is now building itself up so quickly again that it managed to more than quadruple its market share between 1999 and 2000. It owes much of that revival to its writer Craig David, since its 41.2% stake in his Born To Do It was the main factor placing it third for 2000 on the indie league table with 8.6%. However, with its already under its belt from other writers in the first quarter of 2001, it looks set to become even more of a force to be reckoned with.

Warner/Chappell still has a little way to go before catching EMI and Universal but in 2000 it pulled off one of its best performances to date by taking third place with 15.5%.

Although the company made some progress on singles, its biggest improvement was on albums, where it more than doubled its market share from 1999 to claim 16.6% and first place. Its comeback here was surely symbolised by its biggest album of the year, Fly by Mobz, which sold slowly in 1999 but came into its own in 2000, partly on the back of exposure of its songs in TV advertisements. Among Warner/Chappell's other key albums was Craig David's Born To Do It (of which it claimed 40.0% thanks to co-writer Mark Hill), which ranked sixth for 2000.

BMG Music also quietly had a successful year, although it sits again in fourth position overall, it improved its market share year-on-year from 8.7% to 11.0%. Characteristically for Paul Curran's company, there was little to separate its performances on singles and albums, although it had a slightly better run on singles, capturing an 11.7% share thanks to the likes of It Feels So Good, Rock DJ and Eminem's Stan. On albums its star performers were Coldplay, whose breakthrough album Parachutes it claimed 100% of, while it made the most of its closing chapter with Guy Chambers - who has now signed with EMI - by claiming his 44.0% of the Robbie Williams album Sing When You're Sorry.

Sony Music Publishing has had in its possession 251 Lennon and McCartney songs since 1995 when it joined forces with Universal on its UK Music. However, it was only with the release of The Beatles' 1 retrospective last November that its market share has been able to benefit from that fact as, up until the start of 1998, EMI was still administering the catalogue on behalf of Jackson. A more than made up for lost time for Sony/ATV, generating 1.8m UK sales by the end of the year to help to more than double the publisher's market share between quarters three and four. The success of the album also ensured Sony/ATV the most top-turvy ride of any publisher in the year, moving from a company high of 12.1% in quarter four to just 4.1% in quarter two and 4.8% in quarter three before rising back up to 11.1% in the year's closing period. Overall for 2000 it finished in a respectable fifth place with 9.6%, the same position as a year ago but 2.2 percentage points to the better.

However, the real battle remained that between EMI and Universal, and that will probably be the case in 2001 as well - especially now that the gap between the two companies is scarcely even wide enough for Bob The Builder to hoist up his ladder.



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EMI

SINGLE of the week

HEAR'SAY: Pure & Simple (Polydor 5870062). Some 10m regular viewers of the



Popstars show are waiting to embrace Hear'Say's debut release, this swaggering Never Ever-esque version of the Pete Kirtley and Tim Hawes song originally destined as Girl Thing's third single. Regardless of on which side of the Popstars fence you sit, the phenomenal public interest can only help remind people how much music can stir "passion".



RECORDED CHOCOLATE PUMA: I Wanna Be U (Cream CREAM13CD). This Irresistible Dutch house track is sitting up to be a sizeable crossover success. Its driving groove is topped by an urgent chopped-up vocal which stands out a mile from the current formulaic dance pack. Hammered by Radio One's Pete Tong for the past two months and a Buzz Chart-topper, it is A-listed at Radio One.

from the long-running Scottish techno label. Slim recently reached the Top 50 with a remix of their classic Positive Education.



BEEINIE MAN: Girls Dem Sugar (Virgin CDVU118). The profile of the 25-year-old Beenie Man shows little sign of waning. The multi-Mobo-winner is joined by Mya on this

follow-up to his Top Five success with Jamelia on Money and his own Who Am I?. **ALISHA'S ATTIC: Push It All Aside** (Mercury AATDC6). Displaying the duo's infectious melodies and kooky wares, the first material from their third album bodes well for a revival of their fortunes.

SISTER BLISS FEAT. JOHN MARTYN: Deliver Me (Multiply CDMU1Y72). Sister Bliss and Rollo continue their break from Faithless with this unlikely-sounding collaboration with UK folk/rock veteran Martyn. Atmospheric production provides a surprisingly effective backing for Martyn's trademark vocal, winning a C-listing at Radio One.

BEDROCK: Beautiful Strange (Bedrock BS1001). John Digweed and Nick Muir follow last year's Top 40 hit Voices with this typically deep, hypnotic progressive groove. A remix from chart-topper Rui Da Silva

should help this make an impact. **AT THE DRIVE IN: Invalid Litter Dept** (Grand Royal VUSC0193). The sons of El Paso release their third single from the Relationship of Command album. With an ever-growing fanbase and a B-listing at Radio One, expect a good chart position.

R KELLY: The Storm Is Over Now (Jive 9251782). Taken from his US chart-topping TP-2 own album, this is typical Kelly material. It may not make a huge chart impact but he is a proven long-term album seller.

SUNNA: I'm Not Trading (Melanoid SADD 11). This boasts a kicking 5/4 rhythm that evokes Nirvana at their peak without sounding like copyists. Getting plenty of specialist airplay, they are aiming for the support of our national radio station.

MO-HO-BISH-O-PI: Playboy (V2 VVR 5015903). This is punk-flecked lo-fi from Mo-Ho-bish-O-Pi who are about to embark on a UK tour supporting My Vitrol. The band have been in New York recording with Don Fleming (Dinosaur Jr.), who has added an authentic grunge patina to their sound.

GRAND THEFT AUDIO: We Luv U (Sci-Fi SCFI1CD). The former Wildhearts and 3 Colours Red stalwarts debut with a riff-heavy single which recalls early Manics (right down to the title). The recent success Continued on p14

SINGLE reviews



RECORDED MUSE: Plug In Baby (Taste Media/Mushroom MUSH 89CD5). Reflecting a heavier live sound than on previous singles, this first track from Muse's second

album is sure to aid their continued rise. A-listed at Radio One, it precedes a spring tour that will see the West Country trio play two sold-out nights at Brixton Academy.

COURTNEY PINE FEAT. KELE LE ROC: Love and Affection (Blue Thumb 5879992). The second single from Pine's Back In The Day album features Le Roc in punchy form. Pine produced this Joan Armatrading cover, which is backed by an unreleased version of Lady Day.

RECORDED TSAR: I Don't Wanna Break Up (Edel 0125855HRW). This LA band are heavily influenced by UK acts, with a Supergrass-meets-early-Manics sound on this muscular pop-rock debut single. Their first UK gigs are lined up this week at London's Brixley and Radio Four nights.

LEANN RIMES: I Need You (Curb CUBC80). The follow-up to the chart-topping Can't Fight The Moonlight finds Rimes in

familiar territory — a soaring melodic ballad that should pay dividends for her new album. I Need You, released next month.

ROO STEWART: I Can't Deny It (Atlantic AT096CD). This is another high-profile project from indemand writing team Gregg Alexander and Rick Nowels. Produced by Alexander, and receiving healthy plays on Capital, it is a taster for his new album.

RECORDED SADE: King Of Sorrow (Epic XPCD2521). The second single from Sade's gold-selling Lovers Rock album is a classy downtempo affair. Though it might not set the charts alight, it should help sales of the excellent parent album.

FONTANA FEAT. DARRYL D'BONNEAU: Pow Pow Pow (Strictly Rhythm SRUKCD01). The first release from Warner-backed Strictly Rhythm UK is this filtered disco cut featuring vocals from D'Bonneau. Backed by mixes from ATFC and JK, it keeps up the high standard set by its US parent.

EVERLAST FEAT. B-REAL: Deadly Assassins (Tommy Boy TBCD2213). Joining forces with B-Real of Cypress Hill, this strong slice of earthy hip hop is produced by Alchemist (Jurassic 5) and precedes a London Astoria show in April.

SLAM VS UNKLE: Narco Tourists (Soma SOMA100). This is an inspired collaboration to celebrate the 100th release

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Stephen Budd Management congratulates

Songwriter / Producer of the Year ?

Rick Nowels



Dido 'Here With Me'
Co-produced

Ronan Keating 'Life Is A Rollercoaster'
Co-Produced and Co-written

Texas 'Inner Smile'
Co-written

Sonique 'Sky'
Produced and Co-written

Melanie C 'I Turn To You'
Produced and Co-written

Eros Ramazotti 'Fuoco nel Fuoco'
Produced



(1910 - 2001)

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1973 - 1980 Chairman of the BPI
1980 - 2001 Honorary President of the BPI

From all your friends at BPI, IFPI & PPL

TOP 75



3 MARCH 2001

Pos	Title	Artist	(Producer)	Publisher	(Writer)	Label	CD/Cass	(Distributor)	7712
1	WHOLE AGAIN	INNOCENT	SINIX	24/52/24	24/E	Atlantic	BMG	Atlantic	1
2	MS JACKSON	LaFace	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	2
3	ALWAYS COME BACK TO YOUR LOVE	Ward	Polydor	5970/52/54/54	54/54	EMI	EMI	Atlantic	3
4	TEENAGE DIRTBAG	Virgin	VSCDT	670/296/1784	1784	EMI	EMI	Atlantic	4
5	FEELS SO GOOD	Columbia	670/296/1784	1784	1784	EMI	EMI	Atlantic	5
6	NO MORE	Columbia	670/296/1784	1784	1784	EMI	EMI	Atlantic	6
7	HERE WITH ME	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	7
8	AMERICAN DREAM	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	8
9	SHUT UP AND FIGHT ABOUT IT	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	9
10	THE LADYBOY IS MINE	East West	EW	2250/VEV	2262	EMI	EMI	Atlantic	10
11	ROLLIN'	Interscope	Polydor	497	492/72/493/474	14	EMI	Atlantic	11
12	DANCING IN THE MOONLIGHT	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	12
13	BACK HERE	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	13
14	LAST RESORT	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	14
15	DANCE WITH ME	Atlantic	87	100/247/100/247	100/247	EMI	EMI	Atlantic	15
16	THE CALL	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	16
17	WHAT MAKES A MAN	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	17
18	THE NEXT EPISODE	Interscope	Polydor	497	492/72/493/474	14	EMI	Atlantic	18
19	STUTTER	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	19
20	CASE OF THE EX	Interscope	Polydor	497	492/72/493/474	14	EMI	Atlantic	20
21	EVERYTIME YOU NEED ME	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	21
22	POP YA COLLAR	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	22
23	NEW	Universal	MCA/Int	4024/24/24	4024/24	EMI	EMI	Atlantic	23
24	THE FIGHT SONG	Interscope	Polydor	497	492/72/493/474	14	EMI	Atlantic	24
25	AIRHEAD	GSM	65M	62/30/62/30/62/30/62/30	194/194	EMI	EMI	Atlantic	25
26	BETWEEN ME AND YOU	Def	Jan	152/22/102/102	102	EMI	EMI	Atlantic	26
27	PLAYED A LIVE (THE BONGO SONG)	AM/FM	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	27
28	DANGER (BEEN SO LONG)	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	28
29	THINGS I'VE SEEN	America	670/296/1784	1784	1784	EMI	EMI	Atlantic	29
30	STAR	Interscope	Polydor	497	492/72/493/474	14	EMI	Atlantic	30
31	IT WASN'T ME	MCA/Int	4024/24/24	4024/24	4024/24	EMI	EMI	Atlantic	31
32	TOUCH ME	Kismet	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	32
33	CAN'T KEEP ME SILENT	SERB	620/30/62/30/62/30/62/30	194/194	194/194	EMI	EMI	Atlantic	33
34	CHASE THE STARS	Virgin	VSCDT	1784/VEV	1784	EMI	EMI	Atlantic	34
35	CHEMISTRY	MCA/Int	4024/24/24	4024/24	4024/24	EMI	EMI	Atlantic	35
36	NOT THAT KIND	America	670/296/1784	1784	1784	EMI	EMI	Atlantic	36
37	LOVE DON'T COST A THING	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	37
38	LOCO	Chrysalis	CDCHS	912/17/CDCHS	912/17	EMI	EMI	Atlantic	38
39	SUFFOCATE	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	39
40	STUCK IN A MOMENT YOU CAN'T GET OUT OF	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	40
41	I'M IN THE MOOD FOR LOVE	BMG	4732	1832/422/42	1832/424	BMG	BMG	Atlantic	41
42	CAN WE FIX IT	8BC	MUSIC	6037/WMSS	6037/4	EMI	EMI	Atlantic	42
43	IT'S THE WAY YOU MAKE ME FEEL/TOO BUSY THINKING...	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	43
44	ON THE RADIO	Atlantic	SINIX	24/52/24	24/E	EMI	EMI	Atlantic	44
45	HOUSE SOME MORE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	45
46	PLAYA NO MO'	Atlantic	87	100/247/100/247	100/247	EMI	EMI	Atlantic	46
47	NEW	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	47
48	NEVER HAD A DREAM COME TRUE	Polygram	5879/32/54/54	54/54	54/54	EMI	EMI	Atlantic	48
49	DREAM TO ME	Manfred	FECD	79/17/FECD	79/17	EMI	EMI	Atlantic	49
50	CONVERSATION INTERCOM	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	50
51	FOREVER AS ONE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	51
52	NEW	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	52
53	BEYOND TIME	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	53
54	WE WILL SURVIVE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	54
55	WHO'S IN THE DOGS OUT	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	55
56	CELEBRATE OUR LOVE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	56
57	FEVER	Chrysalis	CDCHS	912/17/CDCHS	912/17	EMI	EMI	Atlantic	57
58	BOOM SELECTED	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	58
59	ALWAYS YOUR WAY	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	59
60	SHINING LIGHT	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	60
61	LET'S GET THE MOONLIGHT	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	61
62	BOYS	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	62
63	YOU MAKE ME SICK	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	63
64	YOU SAY DAT	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	64
65	STAKKER HUMANOID	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	65
66	INNER SMILE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	66
67	THE DOOR	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	67
68	17 NUMBER 1	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	68
69	WHY	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	69
70	ALL HOOKED UP	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	70
71	INDEPENDENT WOMEN PART 1	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	71
72	ONCE MORE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	72
73	IF THAT WERE ME	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	73
74	KIDS	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	74
75	MY DESIRE	EMI	52	669/95/269/95/24	1751	EMI	EMI	Atlantic	75

TITLES A-Z

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69	ABBA	69
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72	ABBA	72
73	ABBA	73
74	ABBA	74
75	ABBA	75

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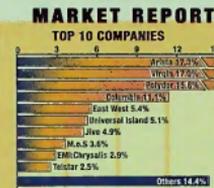
3 MARCH 2001

CHART COMMENTARY

by ALAN JONES



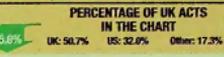
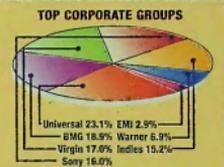
Having already thwarted the number one ambitions of U2's *Stuck In A Moment You Can't Get Out Of* and Teenage Dirtbag by Wheaties, Atomic Kitten's *Whole Again* now abstracts *OutKast's* much-fancied Ms. Jackson, which has to settle for runners-up slot after selling more than 85,500 copies last week. Although it is certain to lose pole position next week to *It Wasn't Me* by Shaggy, the Kittens' four week reign proves that the chart's top slot doesn't have to be an ever-revolving door. It's a measure of their achievement that the last five number one hits to reign longer in the last five years are Wannabe by the Spice Girls, Candle In The Wind 1997 by Elton John, It's Like That by Run-DMC Vs. Jason Nevins and Believe by Cher. Samantha Mumba's impressive start to her singles career continues, with *Always Come Back To Your Love* becoming her third straight top five hit. Debuting at number three, it follows her number two debut



SINGLE FACTFILE

For the fourth week in a row, Atomic Kitten are number one with *Whole Again*. The Liverpool band's single continues to strengthen, with sales once again increasing last week. The record sold 69,285 copies when it debuted at number one, 85,295 copies in week two, 101,911 copies in week three and a best-yet 113,090 copies last week. It is the first single to stay at number one for four weeks since *Westlife's* *I Have A*

Dream/Seasons In The Sun some 14 months ago, and the first number one to increase sales for three weeks in a row since 1995, when Michael Jackson's *Earth Song* progressed 116,467-149,549-150,739-261,951. It speaks volumes for the quality of the Kitten single that both the Westlife and Atomic Kitten singles were Christmas hits, while Atomic Kitten have managed to build their sales during a respectively flat midwinter market.



Gotta Tell You and the number five follow-up *Body II Body*. Despite her singles success, Mumba's debut album only topped the

60,000 sales mark last week, although it has been making excellent progress in the last few weeks, climbing 148-110-77-59.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	2	STUTTER	Jive feat. Mystikal	Jive 8251632 (P)
2	1	THE CALL	Backstreet Boys	Jive 8251702 (P)
3	NEW	DANGER (BEEN SO LONG)	Musical Youth	Jive 8251722 (P)
4	NEW	HOUSE SOME MORE	Mykell 'n' Lead	Pepper 8230422 (P)
5	NEW	CONVERSATION INTERCOM	Soulwax	Pias Recordings PIAS 04620 (V)
6	NEW	BEYOND TIME	Blank & Jones	Gang Go 0124115 GAG (V)
7	6	THE WAY YOU MAKE ME FEEL	Staps	Jive 8291222 (P)
8	3	ALWAYS YOUR WAY	My Vario!	Infectious INFECT 36CDSX (DMV/P)
9	8	CAN WE FIX IT	Bob The Builder	BBG Music WMS56372 (P)
10	NEW	THE DOOR	Tina Treaks	Source SOURCES 004 (V)
11	7	WHY	Mis-Teeq	Inferno COFERM 35 (DMV/V)
12	4	SHINING LIGHT	Ash	Infectious INFECT36CDSX (DMV/P)
13	NEW	BLUE ANGEL	Gee Motion feat. Rebekah Rain	4th/Perfecto SPECIFICOS (DMV/P)
14	5	SYNAESTHESIA (FLY AWAY)	Thrillseekers feat. Sheryl Deane	Neo NEOCD1 050 (V)
15	NEW	HORNBY DRUM MACHINE	South East Flyers	Tappell TRX TRAX 070CD (V)
16	8	OH NO	Mae Del'Nate Dagg/Parasole Monch	Rawkus RAWK 302 (P)
17	NEW	ONE LAST TIME	Quaver	VC Recordings VCRTX (E)
18	NEW	QUESTIONS	Futuroshock	Fuji FLUKEDJ (ADD)
19	NEW	SEX LIFE/LET OUT	Cub Cavalier	YZK YK021CD (V)
20	12	RICK ROGERS	Feeder	Echo EC35K 106 (P)

This Week	Last Week	Title/Artist	Label
1	1	WHOLE AGAIN Atomic Kitten	Virgin
2	2	MS. JACKSON OutKast	LaFace/Arista
3	NEW	ALWAYS COME BACK TO YOUR LOVE Samantha Mumba	Pepper
4	4	TEENAGE DIRTBAG Wheatus	Capitol
5	NEW	FEELS SO GOOD Melissa B	Virgin
6	NEW	NO MORE	Capitol
7	7	HERE WITH ME	CherryLane
8	8	AMERICAN DREAM Jakuts	Blue
9	NEW	SHUT UP...AND FORGET ABOUT IT Ene	Arista
10	NEW	THE LADYBIRD IS MINE The Saturdays	East West
11	11	DANCING IN THE MOONLIGHT The Roots	Capitol
12	12	IT WASN'T ME	Mercury
13	13	BACK HERE	Blue
14	14	LOVE DON'T COST A THING Junior Lopez	Epic
15	15	CASE OF THE EX	Interscope/Polygram
16	16	STUCK IN A MOMENT... U2	Universal
17	17	DANCE WITH ME Deegan Hughes	Arista
18	18	INNER SMILE Tovee	Mercury
19	19	SUPREME	Capitol
20	20	INDEPENDENT WOMEN	Capitol

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MWA:01

TOP 75



3 MARCH 2001

Wk	UK	Title	Artist (Producer)	Label/Cat	Distrib
1	1	NO ANGEL ★2	Cheesy Artists 742182242 (EMG) 34018074 (EMG)	EMI	13
2	2	NOT THAT KIND ★	Anastacia (Roger/Mer)	1	1
3	4	SONGBIRD	Bliz Street/Hot 6210045 (HOT) 6410045 (J)	1	1
4	3	ONKA'S BIG MOKA ★2	S2 4947802 (TEN) Topolator (Ernie/Craig/Chris/Steve/Foster) 4947804/9410046/947803	1	1
5	5	CHOCOLATE STARSHINE AND THE HOT CHOC.	1	1	1
6	4	THE MARSHALL MATTERS LP ★4	3	1	1
7	NEW	WHEATIES	1	1	1
8	3	PARACHUTES ★4	1	1	1
9	11	INFEST	1	1	1
10	10	ALL THAT YOU CAN'T LEAVE BEHIND ★2	3	1	1
11	11	THE GREATEST HITS ★5	2	1	1
12	7	LOST SONGS 95-98 ★	East West 857389532 (TEN) David Gray (Gray/McCune/Palson/Del Vies)	1	1
13	4	WHITE LADDER ★3	1	1	1
14	14	ZOO!	1	1	1
15	23	MUSIC ★4	4	1	1
16	20	BORN TO DO IT ★5	2	1	1
17	17	STANKONIA	1	1	1
18	27	HYBRID THEORY	1	1	1
19	11	HOT SHOT	1	1	1
20	21	SING WHEN YOU'RE WINNING ★1	2	1	1
21	4	LOVE SONGS	1	1	1
22	15	1 ★7	7	1	1
23	NEW	GOLD - THE HITS COLLECTION	1	1	1
24	28	7 ★2	1	1	1
25	14	SOUND LOADED	1	1	1
26	25	JJ72 ●	1	1	1
27	20	RJEST	1	1	1
28	16	COAST TO COAST ★5	2	1	1
29	11	BUZZ ★2	1	1	1
30	1	LITTLE SPARROW	1	1	1
31	5	JLO ●	1	1	1
32	27	MY WAY - THE BEST OF 2 ★2	1	1	1
33	4	WORLD LIFE ★4	2	1	1
34	7	THE WRITING'S ON THE WALL ★3	1	1	1
35	RE	THE JOSHUA TREE ★5	1	1	1
36	16	PLAY ★5	3	1	1
37	8	THE SLIM SHADY LP ★	1	1	1
38	14	ROMANZA	1	1	1
39	NEW	AT HER VERY BEST	1	1	1
40	15	THE BARRY WHITE COLLECTION ★5	1	1	1
41	22	IN BLUE ★2	3	1	1
42	13	GOLD - GREATEST HITS	1	1	1
43	41	THE GREATEST HITS ★4	3	1	1
44	RE	CAN'T TAKE ME HOME ★	1	1	1
45	57	AFFIRMATION ★3	1	1	1
46	RE	MY NAME IS JOE	1	1	1
47	RE	ACHTUNG BABY ★2	1	1	1
48	5	COUNTRY GRAMMAR	1	1	1
49	85	CALIFORNICATION ★1	1	1	1
50	31	PLAYING MY GAME	1	1	1
51	19	SANTS & SINNERS ★	1	1	1

52	47	THE HOUR OF BEWILDERBEAST ★1	1	1	1
53	58	OPPI! IT'S OUT AGAIN ★2	1	1	1
54	69	THE BEST OF 1990-1991 ★2	1	1	1
55	54	IT'S ALL ABOUT THE STRAGGLERS	1	1	1
56	19	BLUR: BEST OF 2	1	1	1
57	14	A DAY WITHOUT RAIN ★	1	1	1
58	34	THE 50 GREATEST HITS ★2	1	1	1
59	RE	GOTTA TELL YOU	1	1	1
60	30	RONAN ★4	1	1	1
61	72	SIGNIFICANT OTHER	1	1	1
62	RE	BLACK AND BLUE	1	1	1
63	NEW	FOREVER CHANGES	1	1	1
64	RE	ON HOW LIFE IS ★4	2	1	1
65	RE	BIG CALM ★	1	1	1
66	4	SIOSOS VUL	1	1	1
67	13	CONSPIRACY OF ONE	1	1	1
68	15	LOVERS ROCK	1	1	1
69	RE	RATTLE AND HUM ★4	1	1	1
70	RE	NIMROD	1	1	1
71	33	JUST BACKWARD OF SQUARE	1	1	1
72	RE	THE LIST	1	1	1
73	RE	ALL SAINTS ★5	1	1	1
74	NEW	HANNIBAL (OST)	1	1	1
75	RE	GREATEST HITS ★6	1	1	1

Wk: 1=first week only, 2=second week only, 3=third week only, 4=fourth week only, 5=fifth week only, 6=sixth week only, 7=seventh week only, 8=eighth week only, 9=ninth week only, 10=10th week only, 11=11th week only, 12=12th week only, 13=13th week only, 14=14th week only, 15=15th week only, 16=16th week only, 17=17th week only, 18=18th week only, 19=19th week only, 20=20th week only, 21=21st week only, 22=22nd week only, 23=23rd week only, 24=24th week only, 25=25th week only, 26=26th week only, 27=27th week only, 28=28th week only, 29=29th week only, 30=30th week only, 31=31st week only, 32=32nd week only, 33=33rd week only, 34=34th week only, 35=35th week only, 36=36th week only, 37=37th week only, 38=38th week only, 39=39th week only, 40=40th week only, 41=41st week only, 42=42nd week only, 43=43rd week only, 44=44th week only, 45=45th week only, 46=46th week only, 47=47th week only, 48=48th week only, 49=49th week only, 50=50th week only, 51=51st week only, 52=52nd week only, 53=53rd week only, 54=54th week only, 55=55th week only, 56=56th week only, 57=57th week only, 58=58th week only, 59=59th week only, 60=60th week only, 61=61st week only, 62=62nd week only, 63=63rd week only, 64=64th week only, 65=65th week only, 66=66th week only, 67=67th week only, 68=68th week only, 69=69th week only, 70=70th week only, 71=71st week only, 72=72nd week only, 73=73rd week only, 74=74th week only, 75=75th week only, 76=76th week only, 77=77th week only, 78=78th week only, 79=79th week only, 80=80th week only, 81=81st week only, 82=82nd week only, 83=83rd week only, 84=84th week only, 85=85th week only, 86=86th week only, 87=87th week only, 88=88th week only, 89=89th week only, 90=90th week only, 91=91st week only, 92=92nd week only, 93=93rd week only, 94=94th week only, 95=95th week only, 96=96th week only, 97=97th week only, 98=98th week only, 99=99th week only, 100=100th week only.

TOP COMPILATIONS

Wk	UK	Title	Artist (Producer)	Label/Cat	Distrib
1	1	THE CHILL OUT SESSION	1	1	1
2	NEW	THE NEW PEPSI CHART ALBUM	1	1	1
3	4	CLUB MIX 2001	1	1	1
4	NEW	TOP OF THE POPS 2001 - VOL 1	1	1	1
5	3	DANCE MASTERS	1	1	1
6	11	REAL GARAGE - MIXED LIVE BY MASTERPZT	1	1	1
7	5	BREAKDOWN - VERY BEST OF EUPHONIC DANCE	1	1	1
8	15	BRIT AWARDS 2001 - ALBUM OF THE YEAR	1	1	1
9	3	I LOVE 80'S	1	1	1
10	NEW	HARD ENERGY	1	1	1
11	7	RELOADED 2	1	1	1
12	14	NOW THAT'S WHAT I CALL MUSIC 47	1	1	1
13	NEW	NUKLEUS PRESENTS HARDOUSE ANTHEMS 2001	1	1	1
14	5	THE LICK - PRESENTED BY TREVOR NELSON	1	1	1
15	13	THE GREATEST NO 1 SINGLES	1	1	1
16	4	PASSION	1	1	1
17	NEW	CORROSION	1	1	1
18	17	DEEP & CHILLED EUPHONIA	1	1	1
19	10	STEVE WRIGHT'S SUNDAY LOVE SONGS	1	1	1
20	3	THE DREAM TEEM IN SESSION	1	1	1

ARTISTS A-Z

A1	CAVITIS	70	MARCA LONE
A2	AMERICA	54	MARTIN RUBY
A3	ATRIPE BODICE	2	MERU
A4	BACKSTREET BOYS	10	MICROBE
A5	BABY DANNY BIRD	76	MILY QUINN
A6	BELLES	14	MISIA
A7	BELLES	14	MISIA
A8	BELLES	14	MISIA
A9	BELLES	14	MISIA
A10	BELLES	14	MISIA
A11	BELLES	14	MISIA
A12	BELLES	14	MISIA
A13	BELLES	14	MISIA
A14	BELLES	14	MISIA
A15	BELLES	14	MISIA
A16	BELLES	14	MISIA
A17	BELLES	14	MISIA
A18	BELLES	14	MISIA
A19	BELLES	14	MISIA
A20	BELLES	14	MISIA
A21	BELLES	14	MISIA
A22	BELLES	14	MISIA
A23	BELLES	14	MISIA
A24	BELLES	14	MISIA
A25	BELLES	14	MISIA
A26	BELLES	14	MISIA
A27	BELLES	14	MISIA
A28	BELLES	14	MISIA
A29	BELLES	14	MISIA
A30	BELLES	14	MISIA
A31	BELLES	14	MISIA
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A35	BELLES	14	MISIA
A36	BELLES	14	MISIA
A37	BELLES	14	MISIA
A38	BELLES	14	MISIA
A39	BELLES	14	MISIA
A40	BELLES	14	MISIA
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A72	BELLES	14	MISIA
A73	BELLES	14	MISIA
A74	BELLES	14	MISIA
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A85	BELLES	14	MISIA
A86	BELLES	14	MISIA
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A88	BELLES	14	MISIA
A89	BELLES	14	MISIA
A90	BELLES	14	MISIA
A91	BELLES	14	MISIA
A92	BELLES	14	MISIA
A93	BELLES	14	MISIA
A94	BELLES	14	MISIA
A95	BELLES	14	MISIA
A96	BELLES	14	MISIA
A97	BELLES	14	MISIA
A98	BELLES	14	MISIA
A99	BELLES	14	MISIA
A100	BELLES	14	MISIA

3 MARCH 2001

CHART COMMENTARY

by ALAN JONES



Girl Power: With Dido enjoying her fourth straight week at number one with No Angel, Anastacia's Not That Kind holding firm in runner-up position for the third week in a row and the late Eva Cassidy exploding 18.3 with Songbird, female solo artists rule the top three for the first time since 21st October 1989, when Kylie Minogue's Enjoy Yourself, Tracy Chapman's Crossroads and Tina Turner's Foreign Affair turned the summit into a no-go area for men. Dido's album, already the biggest-seller of 2001, sold a further 84,000 copies last week to take its overall sales past half a million, and its 2001 tally to more than 400,000.

Anastacia's album sold about 40,000 to jump 8.4 in the 2001 rankings with 189,000 copies. Cassidy's Songbird was the most impressive of the three, however, enjoying a 65% expansion in sales while the market as a whole shrunk by 4%. Songbird sold a best-yet 24,500 to boost its total sales to more than 167,000.

July 21 to 40

COMPILATIONS

As the sector which benefits most from Valentine's Day gift buying, compilations contract further and faster than any other once the day has passed, and this year is no exception, with compilation sales shrinking by 15% last week from 652,500 to 525,500. One album which remains exempt from the fallback is the Ministry of Sound compilation *The Chillout Session*, which is number one for the third straight week, with sales of just over 49,000 representing a downturn of just 247 in the week. The album, which includes subdued versions of Barber's Adagio For Strings by William Orbit, Heart Of Asia by Watergate and Is It Too Late Now? by World Party, is joined in the Top 10 by two other Ministry Of Sound albums, the Masterstepz mix

collection *Real Garage* jumping 11.6, and *Hard Edge* debuting at number 10. In each of its three weeks at number one, *The Chillout Session* has triumphed by only a small margin, narrowly beating off *Passion* for the first two weeks, and ending up just a couple of thousand ahead of new challenger *The New Peppi Chart Album* this week.

Passion's fate, by the way, is typical of that of 'love songs' albums in the post-Valentine's Day period, as it slumps 2.16. Further evidence of a similar kind is provided by the budget sector, where *Love Power Volume 2*, *Love Hurts* and *Classics For Lovers* gave a distinctly soppy look to the top three last week but now fall to 31, 33 and 34 respectively.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Artist/Genre)
1	1	SONGBIRD	Eva Cassidy	Blax Street/Net CD1045 (RPT)
2	3	JJ72	JJ72	Lakota LAK CD0017 (DMP)
3	4	MY NAME IS JOE	Joe	EMJ 17433 (P)
4	8	LITTLE SPARROW	Dolly Parton	Sanctuary SANC074 (P)
5	5	PLAY	Moby	Mute COSTUMES 172 (VI)
6	2	JUST BACKWARD OF SQUARE	Lowlight	Nude NUDE 11CD (DMP/VI)
7	6	THE HOUR OF BEWILDERBEAST	Baddy Drown Boy	XL Recordings TXNLCD 133 (VI)
8	NEW	LET'S GET READY	Myrkal	Jive 921342 (P)
9	7	PERFORMANCE AND COCKTAILS	Sharephonics	V2 VWR 100482 (DMP/VI)
10	20	BLACK AND BLUE	Backstreet Boys	Jive 921112 (P)
11	9	TIME AFTER TIME	Eva Cassidy	Blax Street G 21003 (JHOT)
12	NEW	STANDARDS	Tortoise	Warp WARP001 (VI)
13	17	SHOWBIZ	Muse	Mushroom MUSIC 98CD (DMP/VI)
14	4	STEPHEN MALKMUS	Stephen Malkmus	Domino WIGGCD 98 (VI)
15	19	OOPS! I DID IT AGAIN	Brinley Spears	Jive 921032 (P)
16	NEW	THE BEST OF	Black Sabbath	Merai Is RAW00143 (P)
17	11	BUZZ	Steps	EMJ/Jive 920112 (P)
18	12	WORD GETS AROUND	Sharephonics	V2 VWR 100438 (DMP/VI)
19	NEW	THINGS TO MAKE AND DO	Motiko	Echo ECHOCD 31 (P)
20	14	QUIET IS THE NEW Loud	Kings Of Convenience	Source SOURCE019 (VI)

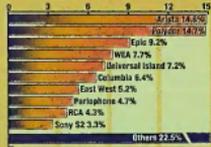
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MUSIC WEEK 3 MARCH 2001

ALBUMS FACTFILE

Despite having just one hit single to their credit to date, Wheatas are this week's highest album chart newcomers, entering at number seven with their self-titled debut. The album, which reached number 76 in America last autumn, sold more than 19,500 copies here last week, spurred on by the introductory hit single Teenage Dirtbag, which has sold 223,000 copies in the last three weeks. Wheatas are nothing if not succinct, fitting the 10

tracks on their debut album into less than 34 minutes, making it the shortest album in the chart, with a playing time less than half those of many of its competitors, including Dr Dre's 2001, Eminem's Marshall Mathers LP and the Beatles' 1. Given its brevity, it is surprising the album doesn't contain 11. Never Write A Song About You, a track on the Dirtbag single which would have added a further 3.38 minutes.

MARKET REPORT

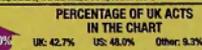
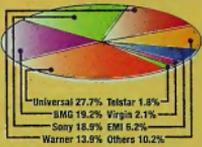


Figures show top 10 companies by % of total sales, independent groups share by % of total sales, of the top 75 titles alone



It may not have been such a female-dominated top three had James A. Johnston's *World Wrestling Federation*

TOP CORPORATE GROUPS



Volume 5 – The Music not been disqualified from the chart. The album, which features Johnston's renditions of 'entrance themes'

of fighters like 'The One Billy Gunn' and 'K-Kwik', also features Motorhead and Slick Rick, was as high as number two in early sales. It was subsequently ruled out, however, as it infringes chart regulations which forbid the inclusion of hyperlinks, including two in its enhanced section.

Another woman making strident progress up the chart is Dolly Parton, whose 'back to basics' bluesgrass album *Little Sparrow* soars from its debut position of 71 to 30 this week, while *God – The Hits Collection* debuts at number 23. Parton is currently in the UK, and her media blitz has given her massive exposure, resulting not only in her having two albums in the chart simultaneously for the first time but also giving her the highest ranked hits and regular studio albums of her career, her previous peaks being number 24 for the 1978 compilation *Both Sides Now*, and number 41 for the 1998 studio album *Hungry Again*.

MARKET REPORT



Figures show top 10 companies by % of total sales, independent groups share by % of total sales, of the top 75 titles alone



TOP CORPORATE GROUPS



THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	IRL	THAT'S WHAT I CALL MUSIC #1	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
1	1	HOW THAT'S WHAT I CALL MUSIC #1	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	19	BREAKDOWN - VERY BEST OF EUROPEAN DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
3	3	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
4	2	CLUBBERS GUIDE TO 2001	VARIOUS ARTISTS	MINISTRY OF SOUND
5	5	PASSION	VARIOUS ARTISTS	WGM/UNIV TV
6	6	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
7	7	RELEASED 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	7	THE NEW LOVE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
9	1	I LOVE IT'S	VARIOUS ARTISTS	VIRGIN/EMI
10	20	STEVE WRIGHT'S SUNDAY LOVE SONGS	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	12	DEEP & CHILLED EUPHORIA	VARIOUS ARTISTS	BMG/TELSTAR TV
12	NEW	THE LICK - PRESENTED BY TREVOR NELSON	VARIOUS ARTISTS	DEF SOUL
13	NEW	DANCE MASTERS	VARIOUS ARTISTS	VIRGIN/EMI
14	14	R&B MASTERS	VARIOUS ARTISTS	COLUMBIA
15	5	HITS 2001	VARIOUS ARTISTS	BMG/SONY/TELWGS
16	18	THE NO 1 MOTOWN ALBUM	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	6	CREAM ANTHEMS 2001	VARIOUS ARTISTS	VIRGIN/EMI
18	8	THE CLASSICAL ALBUM 2001	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
19	19	HARD HOUSE EUPHORIA	VARIOUS ARTISTS	BMG/TELSTAR TV
20	9	MUSIC OF THE MILLENNIUM - 2	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL

© MCN Last week's position represents chart from three weeks ago

3
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2001

singles



1 WHOLE AGAIN

1	Atomic Kitten	Innocent
2	MS JACKSON Outkast	LaFace/Arista
3	ALWAYS COME BACK TO YOUR LOVE Sammie Mumba	Wifid/Cap/Polyor
4	TEENAGE DIRTBAG Wheatus	Columbia
5	FEELS SO GOOD Melanie B	Virgin
6	NO MORE AI!	Columbia
7	HERE WITH ME Dido	Creeky/Arista
8	AMERICAN DREAM Jakkata	Rulin
9	SHUT UP AND FORGET ABOUT IT Dane	Arista
10	THE LADYBOY IS MINE Stuntnmasterz	East West

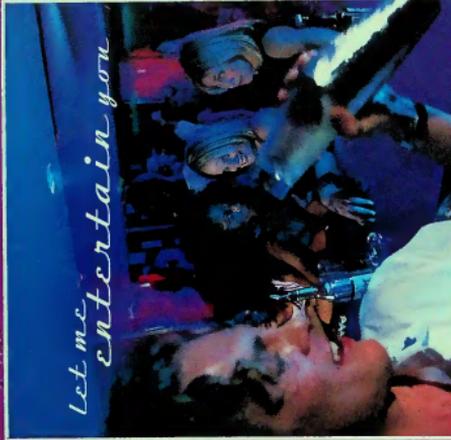


6	11 ROLLIN' Limp Bizkit	Interscope/Polydor
7	12 DANCING IN THE MOONLIGHT Toploader	SZ
5	13 BACK HERE BBMak	Telstar
9	14 LAST RESORT Papa Roach	Dreamworks/Polydor
10	15 DANCE WITH ME Debelah Morgan	Atlantic
8	16 THE CALL Backstreet Boys	Jive
24	17 WHAT MAKES A MAN Westlife	RCA
14	18 THE NEXT EPISODE Dr. Dre feat. Snoop Dogg	Interscope/Polydor
13	19 STYLER 3rd feat. Mya/Rob	3rd

THE OFFICIAL CHARTS

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THE OFFICIAL UK CHARTS
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1 NO ANGEL

1	Cheeky/Arista	
2	2 NOT THAT KIND Anastacia	Epic
18	3 SONGBIRD Eva Cassidy	Blix Street/Hot
5	4 ONKA'S BIG MOKA Toploader	SZ
6	5 CHOCOLATE STAMPSH AND THE HOT DOG... Limp Bizkit	Interscope/Polyor
10	6 THE MARSHALL MATHERS LP Eminem	Interscope/Polyor
11	7 WHEATUS Wheatus	Columbia
9	8 PARACHUTES Coldplay	Parlophone
11	9 INFEST Papa Roach	Dreamworks/Polyor
8	10 ALL THAT YOU CAN'T LEAVE BEHIND U2	Island/Uni-Island



3	11 THE GREATEST HITS Texas	Mercury
7	12 LOST SONGS 95-98 David Gray	East West
16	13 WHITE LADDER David Gray	IHT/East West
12	14 2001 Dr. Dre	Interscope/Polydor
20	15 MUSIC Madonna	Maverick/Warner Bros
15	16 BORN TO DO IT Craig David	Wifid/star
17	17 STANKONIA Outkast	LaFace/Arista
23	18 HYBRID THEORY Linkin Park	Warner Brothers
41	19 HYPER STATE Shoggy	MCA/Urban Island

THE OFFICIAL UK CHARTS SPECIALIST LIST



3 MARCH 2001

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	2	PLAYING MY GAME	Lena Marlin	RCA 742155182 (BMG)
2	3	THE BEST OF	M People	Elektra 8367472 (EMI)
3	5	TRACY CHAPMAN	Tracy Chapman	Maverick 836219125 (TEN)
4	8	MATRIX (OST)	Various	Regista 836287992 (TEN)
5	6	HINOCIO	Green Day	RCA 742133552 (BMG)
6	4	GREATEST HITS	Take That	143/Lava/Atlantic 78679880 (RCA)
7	7	UNPLUGGED	The Corrs	Regista 836248202 (TEN)
8	9	DOOKIE	Green Day	Caplan/Parade 8411266 (E)
9	12	APPETITE FOR DESTRUCTION	Guns N' Roses	Warner Bros 8235616 (TEN)
10	11	RUMOURS	Fleetwood Mac	Virgin CDVUS184 (E)
11	10	RELATIONSHIP OF COMMAND	At The Drive In	Polydor 5300182 (U)
12	20	BACK TO FRONT	Lionel Richie	Higher Ground/Hand Hands Hancock (TEN)
13	15	LEFTISM	Leftfield	Virgin CDV763 (E)
14	17	GALBRE	Kiray MacColl	Duck/Regista 83626022 (TEN)
15	18	UNPLUGGED	Eric Clapton	Independent/SONICMO (TEN)
16	13	GOOD FEELING	Travis	Adelphi 769129122 (TEN)
17	19	FORGIVEN NOT FORGOTTEN	The Corrs	London 39421932 (E)
18	16	ALL SAINTS	All Saints	Virgin CDV2862 (E)
19	14	THE HEAVY HEAVY HITS	Madness	Vertigo 824992 (U)
20	10	BROTHERS IN ARMS	Joe Strummer	

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	4	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 3511462 (U)
2	5	THE VERY BEST OF	Buddy Holly	MCA/UK-Iland MCD B1935 (BMG)
3	9	WHISKEY IN THE JAR	Various	Spectrum 5259192 (E)
4	10	THE BEST OF	The Mamas And The Papas	MCA MCD B1951 (EUK)
5	12	CLASSIC ROCK ANTHEMS	Various	Crimson CR1008 (EUK)
6	8	DESTINATIONS	Various	Globe Underground GUS18400 (V)
7	7	SOARING THE HEAVEN TOGETHER - THE BEST OF Dr Hook	Dr Hook	EMI Gold CDBL10151 (E)
8	6	BEST OF THE SIXTIES	Various	Crimson CR1003 (EUK)
9	11	THE PICK OF THE '70S	Various	Crimson CR1001 (U)
10	13	THE MUSIC STILL GOES ON	Albie	Spectrum 5511092 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MS JACKSON	Outkast	LaFace/Arista 742130882 (BMG)
2	2	FEELS SO GOOD	Melvin B	Virgin 7421302 1787 (E)
3	3	SHUT UP AND FORGET ABOUT IT	Dane	Arista 7421302 1833 (BMG)
4	1	DANCE WITH ME	Deborah Morgan	Atlantic AT 008202 (TEN)
5	3	STUTTER	Joe feat. Mykyl	Jive 9251622 (P)
6	5	BETWEEN ME & YOU	Jai Rule feat. Christina Milian	Def Jam 5727492 (U)
7	4	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 4917492 (U)
8	2	ANGEL	Nelly	Universal 4917492 42626 (U)
9	6	ANGER (BEEN SO LONG)	Mykyl	Interscope/Polydor 4917472 (U)
10	5	THE CASE OF THE EX	Usher	LaFace/Arista 742130882 (BMG)
11	6	POP VA COLLAR	Mya	Interscope/Polydor 4917472 (U)
12	7	THINGS I'VE SEEN	Spokane	Artemis 610622 (TEN)
13	3	STAN	Eminem	Interscope/Polydor 4917478 (U)
14	10	PLAYA NO MO'	Lena	Atlantic AT 094901 (TEN)
15	10	LOVE DON'T COST A THING	Jennifer Lopez	Epic 610282 (TEN)
16	11	WHY	Mis-Teeq	Inferno CD/PERN 35 (SMM/V)
17	12	OR NO	Mos Def/Nate Dogg/Pharrells Monch	Ravshaw RWK 302 (P)
18	13	YOU MAKE ME SICK	Pink	LaFace/Arista 742132870 (BMG)
19	15	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 670532 (TEN)
20	14	YOU ALL DAT	Baha Men	Eat 670485 (EUK)
21	17	ALL HOOKED UP	AF Sains	London/SONICMO 456 (TEN)
22	16	CRABZ! FT	Wu-Yang Clan	DefJam/Epic 6105182 (U)
23	18	WALKING AWAY	Craig David	Wilderstar CDW10135 (BMG)
24	22	COULD IT BE	Jahneé	Jive (Import)
25	20	SHAKE YA ASS	Mykyl	Jive 9251552 (P)
26	21	I JUST WANNA LOVE U (GIVE IT 2 ME)	Jay-Z	Def Jam 5727451 (U)
27	23	INCOMPLETE	Sitoo	Def Soul 5727541 (U)
28	25	FORGOT ABOUT DRE	Interscope/Polydor 4917492 (U)	
29	27	BOMBS OVER BAGHDAD	LaFace/Arista 742132824 (BMG)	
30	19	911	Wyclef feat. Mary J Blige	Columbia 6706125 (TEN)

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TW	LW	Title	Label Cat. No.
1	1	VARIOUS: Hip Hop Concert Up In Smoke	Epic Vision 63E155
2	6	VARIOUS: Death Row	Viral VLS1033
3	2	BREITNEY SPEARS: In The Zone	Jive 922035
4	7	WESTLIFE: Coast To Coast	RCA 7421302 1915 (E)
5	4	4 STEPS: Live At Wembley	Jive 922365
6	5	ROBBIE WILLIAMS: Rock DJ	Crysalis 495373
7	7	VARIOUS: Brits 2001 - DVD Of The Year	SMM Columbia 202379
8	16	PPAC: This Inevitable	Musiq In Action 349300
9	8	DAVID GARY: Live	Wassier Music Vision 65785932
10	5	CLIFF RICHARD: Countdown	Video Collection 925152

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	LITTLE SPARROW	Dolly Parton	Sanctuary SANC074 (P)
2	2	COME ON OVER	Sheddi Twain	Mercury 720012 (U)
3	4	THE WOMAN IN ME	Shania Twain	Mercury 522882 (U)
4	5	FAITH & INSPIRATION	Doreen D'Oonnell	Ric R12BCD 717 (BMG/U)
5	3	STONE IN LOVE WITH A GUY	Johnny Cash	Ric R222088 (BMG/U)
6	6	AMERICAN III - SOLITARY MAN	Dominic Monaghan	Columbia 500882 (TEN)
7	8	RED DIRT GIRL	Emilyna Harris	Grapevine GRACD 13 (BMG/U)
8	7	WILD & WICKED	Rhonda Vincent	RWP RWP01123 (BMG/U)
9	10	HOUSTON CITY	Shirley Dymally	Sugar Hill SHC0190 (DIR)
10	11	BREATHE	Faith Hill	Warner Brothers 247322 (Import)
11	10	TIMELESS	Danielle D'Oonnell & Mary Ford	Caplan/Parade 8411266 (E)
12	12	SITTING ON TOP OF THE WORLD	Lekann Fikes	Caplan/Parade 8411266 (E)
13	9	LOVELY GRILL	Dave Dickes	Jive 495152 (E)
14	13	FLY	Dick Dickes	Jive 495152 (E)
15	16	WIDE OPEN SPACE	Dick Dickes	Jive 495152 (E)
16	16	I'LL BE	Reba McEntire	MCA Nashville 170942 (U)
17	17	I AM SHELBY LYNNE	Shelby Lynne	Jive 495152 (E)
18	19	WHEN SOMEBODY LOVES YOU	Alan Jackson	Arista Nash/Dreagline 7422101170 (BMG)
19	18	SONGS OF INSPIRATION	Daniel O'Donnell	Ric R12BCD 701 (BMG/U)
20	20	GRASS IS BLUE	Dolly Parton	Sugar Hill SHC0290 (DIR)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	INFEST	Papa Roach	Dreamworks/Polydor 490222 (U)
2	2	WHEATUS	Wheatus	Columbia 429662 (U)
3	2	CHOCOLATE STARBUSS AND THE HOT GOD...	Limp Bizkit	Interscope/Polydor 490752 (U)
4	3	PARACHUTES	Goldplay	Parlophone 571762 (E)
5	4	HYBRID THEORY	Limp Bizkit	Warner Brothers 52647552 (E)
6	5	VARIOUS	Various	Columbia 3192212 (TEN)
7	10	FOREVER CHANGES	Love	Elektra 81227532 (TEN)
8	10	NIMROD	Green Day	Reprise 33624932 (TEN)
9	6	CONSPIRACY OF ONE	The Offspring	Columbia 496812 (TEN)
10	9	DOOKIE	Green Day	Reprise 33624932 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AMERICAN DREAM	Jakarta	Route 91/151 (SMM/V/TEN)
2	2	NINE WAYS	JDS	Hit 391 (TEN)
3	3	MS JACKSON	Outkast	LaFace/Arista 742130882 (BMG)
4	4	THE LADYBOY IS MINE	East West EW 2281 (TEN)	
5	5	HONRY DRUM MACHINE	Trippoli Trax TTRAX 0708 (U)	
6	6	DANGER (BEEN SO LONG)	Mykyl feat. Christina Milian	Jive 9251720 (U)
7	7	BETWEEN ME & YOU	Jai Rule feat. Nivea	Def Jam 5727492 (U)
8	8	CALL KEEP ME SILENT	Angie	Seirus SEBR 8237 (U)
9	9	MUSHROOMS	Marshall Jefferson/Noosa Heads	Airplay AIR 011 (U)
10	5	FORMAT/DIRECT	Total Science/Davide Carbono	Infinity 1201001 (V)
11	10	STANKER HUMANOID	Humanoid	Jumpin' & Pumpin' 12107 03 (SMM/TEN)
12	12	SEX LIFE/GET OUT	Club Cavair	Y&K Y2K0219 (U)
13	14	COMING HOME	Warren K feat. Lee O	FTL FTL0130 (S)
14	10	CASE OF THE EX	Nelly	Interscope/Polydor 4917472 (U)
15	7	EI	Nelly	Universal MCMC 42429 (U)
16	2	MINE TO GIVE	Phoxek feat. Robert Owens	Scene 067X (E)
17	10	ONE LAST TIME	Quiver	VC Recordings VCRTA (E)
18	10	10 08	Moving Shadow SHAD0W108 (S)	
19	12	WHY	Mis-Teeq	Inferno/Telstar TFERN 35 (SMM/V)
20	15	BOOM SELECTION	Genika Cruz	Incentive CENT 177 (SMM/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REAL GARAGE MIXED LIVE BY MASTERSTEPZ	Various	Ministry Of Sound - M0S16 16 (SMM/TEN)
2	5	THE CHILL OUT SESSION	Various	Ministry Of Sound - M0S1615 15 (SMM/TEN)
3	7	RESTLESS	Xabli	Epic 4981311 - (TEN)
4	2	WHO IS...JILL SCOTT?	Jill Scott	Epic 4981311 - (TEN)
5	10	STANKO	Outkast	LaFace/Arista 74005202121 - (BMG)
6	6	SOUL HEAVEN - MIXED BY BOBBY & STEVE	Various	Defected - J - (SMM/TEN)
7	8	ANOTHER LATE NIGHT	Various	Azuli ANLNP01 - (SMM/TEN)
8	8	LETS GET READY	Mykyl	Trade - Trade J (TRADE)
9	9	HARD HOUSE	Various	Trade - Trade J (TRADE)
10	10	MY NAME IS JOE	Joe	Jive 9222911 - (P)

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MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)
1	1	AT IN THE PICTURE	11 21	SMV Columbia 305272
2	12	ORIGINAL CAST RECORDING: Jesus Christ Superstar	12 12	Universal Video 079333
3	13	TINA TURNER: Rite Less Show	13 13	Eagle Vision 116148
4	17	LED ZEPPELIN: Song Remains The Same	14 17	Warner Brothers 500139
5	15	THE OFFSPRING: Huck It	15 15	SMM Columbia 520087
6	6	ROBBIE WILLIAMS: When Eggs Dare	16 6	Crysalis 495303
7	14	THE CORRS: Live At Lansdowne Road	17 14	Warner Music Vision 851363103
8	16	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor...	18 16	Universal Video 079333
9	11	OASIS: Familiar To Millions	19 11	By Brother 0904505
10	20	BACKSTREET BOYS: A Night Out With	20 20	Jive 951232

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3 MARCH 2001

COOL CUTS CHART
As featured on the Pop TV Saturday night show on Kiss 100 and Easy 96 City Network

1	AERODYNAMIC Doh Pank	Virgin
2	FLY AWAY Vincent De Moor	VC Recordings
3	FLESH Jan Johnson	Parade
4	8000 SILENT MC Dynamite	JKSC
5	FATH Annette Taylor	Faustella
6	FUNKY BREAK (ONE'S ENOUGH) Oh My	Inf
7	INTO SPACE Play Thing	Manifisto
8	MUSIC IS MOVING Cortina	Nakizee
9	THE SUN ROLLED Glaze presents Digital Pimpz	R&S
10	GHOSTS Tenit Planet	Nabela
11	I'M SATISFIED Full Intention	Detention
12	CLARKSON Dave Kine	Plastic Fantastic
13	THE BEZ ORGANIC Audio	Spunk! Spunkz
14	FELINE Maurice	Disinctive
15	DISCO SOUL Kings Of Soul	Bois
16	RESERVATION Brethren	Fire Records
17	THE HACIENDA M&S BE REBUILT Sound 5	Intergrove
18	CRIMSON Circulation	Circulation
19	NARCIS Tourists Slams vs Uncle	Soma
20	LOOK ME UP Spuk	White Label

URBAN TOP 20

1	IT WASN'T ME Shaggy	MCA
2	DANDER (BREN SO LONG) Mystikal feat. Keava	Jive
3	COULD IT BE Ashealim	Divine M&M/Warner Bros
4	STUTTER JOY Feat. Mystikal	Jive
5	STRAIGHT UP Chante Moore	LaFace/Arista
6	MS. JACKSON Outkast	MCA
7	5 & I Nelly	Universal Interscope
8	DARLIN' Bob Sinclair	Defected
9	4 X Kizabi feat. Snopy Dogg	Love/Kick
10	POP, UP COLLAR Usher	LaFace/Arista
11	EVERYBODY AMAZING Davin Hobbie feat. Michael McDonald	Sony
12	A LONG WALK Jai Smith	Epic
13	910 Caste of the EX (WHATCHA GONNA DO)	Wya
14	BONKIE & SHYNE Shyne	Ball Boy/Kickstart
15	DON'T TALK Jon B	Epic
16	GIRLS DEM SUGAR Beenie Man feat. Mya	Virgin
17	SHIT ON YOU D12	Interscope/Polydor
18	SPACE RIDER Shaun Escoffery	Oyster
19	I CAN CAST A SPELL Don T presents Chardust	Dyler
20	KING OF SORROW Sade	Toll Call/Polydor

CLUB CHART TOP 40

1	FREE AT LAST Simon	Positiva
2	WANNA BE U Chocolate Puma	Cream
3	POW POW POW Fontana feat. Darryl D'Bonneau	Strictly Rhythm UK
4	CHILLIN' Modjo	Sound Of Barclay/Polydor
5	DELIVER ME Sister Bliss	Multiply
6	THE JOURNEY Citizen Ced	Serious
7	MY LOVE (Kiefer feat. Ron Carroll)	Scorpio Music
8	SALSOU Nugget (If U Wanna) M&S presents The Girl Next Door	Tyr
9	SEA OF BLUE Technation	Silky
10	HAPPINESS Sound De-Zip	NuLife/Arista
11	THINK ABOUT ME NEVA YOU CANA DO Artful Dodger feat. Michelle Escottley/Caly David Jr	Releaseth
12	JOY KAR! 'Ruff' Ryder	Incentive
13	WACK ASS MF Rhythm Killaz	Foni/Fire
14	SCHALL Elektrochemie LK	Black & Blue
15	GHOST BEAT feat. Palmer Brown	Rolin
16	AMERICAN DREAM Jakarta	BXR UK
17	THE VISION Mario Pili presents DJ Arabesque	Inferno
18	MON AMI Gresse	MCA
19	STRAIGHT UP Chante Moore	Wonderboy
20	25 MILES 2001 Three Amigos	Distinctive Breaks
21	FELINE Maurice	Inferno
22	HEY PARADISE Flikman	Elektra
23	LIVIN' FOR LOVE Natalie Cole	Perfecto
24	ANIMAL Lost It Com	Multiply
25	LET ME LUV U X-ite	Bedrock
26	BEAUTIFUL STRANGE Bedrock	VF2
27	900 DEGREES Ian Pauley	Perfecto
28	DIAMOND Back Meeka	Palp Pictures
29	STRANGE LOVE ADDICTION Supreme Beliefs Of Leisure	Go! Beat Records
30	STRANGE LOVE The Music Architects	Champion
31	FREE AT LAST Soul Deluxe	10 Kilo
32	THE PHANTOM Versions Excursions	Jive
33	THE CALL Backstreet Boys	Incentive
34	TIMEWARP Boyz	Neo
35	PARADISE Rush Rocco & Heist	Positiva
36	LOVING YOU Marc Et Claude	Ho! Choons
37	RELEASE Medway	Cur/London
38	I NEED YOU LeAnn Rimes	AM-PM
39	STAY ME Straight Airheadz	Concept
40	SHOW ME (YOU LOVE ME) Soda Club	

CLUB CHART BREAKERS

1	IT WASN'T ME Shaggy	MCA
2	BASS, BEATS & MELODY Brooklyn Bunch	Epic
3	BURNIN' UP Bini & Martini	Azuli
4	HELLO KITTY Myxterz	F2
5	MY OWN KIND OF STYLE DJ Garry	Crescendo Music
6	DANCE NAKED Aaron Clark	Motoko
7	MY OWN KIND OF STYLE DJ Garry	Kickin
8	TRUE LOVE NEVER DIES Filip 'n' Fifi feat. Kelly Liorena	Bello Disco
9	DARLIN' Bob Sinclair	Defected
10	MR DJ Blackout	Independiente

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 50 (including mixes, Urban, Pop and Cool Cuts charts can be obtained from www.danceuk.com. To receive the club charts in a big fat format contact Pierre-Joseph on tel: (020) 7460 0669

CHART COMMENTARY
by ALAN JONES

The unimpeachable dance record to sample Martin Luther King's classic civil rights speech. Free At Last by Simon scuttles to the top of the Club Chart this week finding just enough juice to squeeze past I Wanna Be U by Chocolate Puma. The tracks have an identical number of DJs playing them but the Simon single scores about 3% more under our system, and demonstrates that while its historically important acts like the Vongobas and Alice Deejay may be on the slide, the Postiva hit machine continues to churn 'em out... Meanwhile, last week's number one, My Love by Kizart featuring Ron Carroll, slips to number seven. The funky French house record is the second number one in recent times to sample Carol Williams' Salsoul classic Love Is You, the first being Spiller's If This Ain't Love. Further illustrating that Salsoul samples are still in vogue, the highest climber in the chart - soaring 30 places - is Salsoul Nugget (If U Wanna) by M&S presents The Girl Next Door, which uses Double Exposure's Every Man. Finally given a full service in excellent mixes by M&S themselves and DJ Lottie, this has been highly sought-after for months and has maintained an uninterrupted presence in the Top 100 of the Club Chart since last October, moving 8522-54-36-40-49-57-53-49-33-68-71-52-40-28-64-38-8, with fluctuations due primarily to the limited number of copies hitherto feeding through to DJs... Junior Vasquez mixes have been of variable quality recently, to say the least, but he is back on top form with Chante Moore's Straight Up, his funky house mix transforming the track from a soulful groove into an exciting storm. It debuts at number one on the Pop Chart and number 19 on the Club Chart, while the more traditional mixes power it to a number five debut on the Urban Chart... After five weeks at the top of the Urban Chart, Joe's Stutter slips to number four. His Jive label-mate Mystikal continues at number two for the third straight week, however, as Shaggy's It Wasn't Me soars 13-1 to take the title by a margin of nearly 20%.

POP TOP 20

1	STRAIGHT UP Chante Moore	MCA
2	CHILLIN' Modjo	Sound Of Barclay/Polydor
3	DELIVER ME Sister Bliss	Multiply
4	SEA OF BLUE Technation	Jive
5	NO MORE AT 11	Columbia
6	I NEED YOU LeAnn Rimes	Cur/London
7	SHOW ME (YOU LOVE ME) Soda Club	Concept
8	THE JOURNEY Citizen Cede	Serious
9	ALWAYS COME BACK TO YOUR LOVE Samantha Mumba	Wild Card/Poly
10	MON AMI Gresse	Inferno
11	IT WASN'T ME Shaggy	MCA
12	25 MILES 2001 Three Amigos	Wonderboy
13	HELLO KITTY Myxterz	F2
14	LOVING YOU Marc Et Claude	Positiva
15	BASS, BEATS & MELODY Brooklyn Bunch	Epic
16	I CAN CAST A SPELL Don T presents Chardust	Bello Disco
17	TRUE LOVE NEVER DIES Filip 'n' Fifi feat. Kelly Liorena	Papper
18	HOME SOME MORE Lock 'n' Load	Cur/London
19	PARADISE Kaci	

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3 MARCH 2001

CHART COMMENTARY

by ALAN JONES

Here With Me by Dido stretches its lead at the top of the airplay chart after an excellent week which saw it increase its audience by a massive 26% to 90,62m. That's the highest audience earned by any record in any week so far this year, and comprehensively beats off the former growing threat posed by Shaggy's It Wasn't Me. Shaggy remains at number two, and increases his own support by more than 18% - but the gap between the two widens from just over 5m to nearly 12m. Outkast (third with Ms. Jackson), U2 (fourth, Stuck in a Moment You Can't Get Out Of), Mya (fifth, Case Of The Ex) and Jaakatta (sixth, American Dream) also register strong growth, although none is near to matching the increases registered by either Dido or Shaggy, and all therefore fall further behind. Red Da Silva's Touch Me is another record

AIRPLAY FACTSHEET

Despite remaining atop the Atlantic 252 most-played list with a heady 94 plays last week Anglo/Swedish/Italian house hit **Chase The Sun** by Pinaut funk bumps 6-30 on the overall chart, the biggest gainer from the Top 10 for over a year. Its main problem is the desertion of Radio One, which aired the song 41 times a fortnight ago, but less than a dozen last week.

Having shunned the current number one by Atomic Kitten prior to release, Radio One is making no such mistake with next week's chart topper **It Wasn't Me** by Shaggy. The record arrives atop the station's most-played list a week early, with 35 spins - enough to give it the title ahead of Outkast's Ms. Jackson.

which managed to increase its audience last week. Radio One was the main cause of that, increasing its support from a 12-week low tally of 25 plays to 30. In that time, it has raised the track a massive 41.5 times. We have been logging its immense popularity with the station for weeks, and were amused when the station's Mark Radcliffe and Lard started making sarcastic comments about its ubiquity on the station's airwaves. Too, they outdoor themselves last week with Radcliffe trailing a play by saying "I am looking forward to hearing this...I've heard a lot of good things about it". A couple of minutes after playing it, he played the intro again, commenting that he was "making sure it's as good as I thought it was...sometimes it's hard to tell the first time you hear a record".

In its fourth week at number one on the

singles chart, Atomic Kitten's Whole Again continues to climb the airplay chart, jumping 23-15. It was aired nearly 1,500 times last week and, better still, is number eight on both the RL1 and Radio 2 most-played lists. What, as Anne Robinson might say, is holding it back? Who is the weakest link? Undoubtedly Radio One, where it is still getting plays in single figures, with fewer spins than tracks such as Line's Playa No Mo', which sold 5,026 copies while debuting at number 45 on the singles chart this week, compared to Atomic Kitten's sales to date of 370,000. Whole Again is no longer the number one sales hit with the lowest airplay peak in 2001 however. That dubious honour now belongs to Limp Bizkit's Rollin', which spent a fortnight at number one but reached only number 21 on the airplay chart. Like Whole Again, Wheatus' Teenage

Dirtnag continues to make belated strides up the airplay chart. It jumps 24-14, therefore moving from a place behind the Kittens to a place ahead of them.

Toplander's Dancing in the Moonlight reached a new peak on both sales and airplay charts last week. It falls 7-12 on the former list but continues to improve its radio performance, climbing 9-8 on its 22nd week in the airplay chart, adding a further 91 plays and upping its audience more than 3m. Among the stations giving it best-yet support is Capital FM, where it tops the most-played list with 66 plays.

Stuck In A Moment You Can't Get Out Of by U2 is Radio Two's most-played record for the fifth week in a row. It was played on the station 25 times last week, which provided slightly more than a third of its total audience of 60m.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES

Company	Share (%)
Virgin	12.2%
EMI	11.8%
Capitol	11.5%
Mercury	10.2%
Parlophone	9.8%
Island	9.5%
Real Gone Music	8.7%
Capitol	8.5%
Mercury	8.2%
Capitol	7.8%

TOP CORPORATE GROUPS

Group	Share (%)
EMI	27.2%
Capitol	17.8%
Mercury	16.5%
Island	15.2%
Capitol	14.8%
Mercury	14.5%
Capitol	13.8%
Mercury	13.5%
Capitol	13.2%
Mercury	12.8%

Share based on MusicScan by full purchase of the Top 30, single-figure group (100%) % of total market of the Top 30

MTV

- | Rank | Artist | Title |
|------|--------|--------------------------|
| 1 | 6 | IT WASN'T ME Shaggy |
| 2 | 2 | MS JACKSON Outkast |
| 3 | 3 | HERE WITH ME Dido |
| 4 | 7 | BUCK ROGERS FEEDBACK |
| 5 | 1 | TEENAGE DIRTNAG Wheatus |
| 6 | 10 | THE CALL Backstreet Boys |
| 7 | 9 | ONE MORE TIME Dido |
| 8 | 4 | OUTCAST Mya |
| 9 | 5 | ROLLIN' Limp Bizkit |
| 10 | 8 | CASE OF THE EX Mya |

Most played videos on MTV UK/Media Research Ltd w/e 1/3/2001
Source: MTV UK

THE BOX

- | Rank | Label | Title/Artist |
|------|-------|--------------------------------------|
| 1 | 1 | UPTOWN GIRL Westlife |
| 2 | 3 | IT WASN'T ME Shaggy |
| 3 | 2 | TEENAGE DIRTNAG Wheatus |
| 4 | 4 | ROLLIN' Limp Bizkit |
| 5 | 5 | WHOLE AGAIN Atomic Kitten |
| 6 | 7 | THREE TIMES A LADY AT |
| 7 | 6 | HE DOESN'T LOVE YOU Human Nature |
| 8 | 8 | STAN Eminem |
| 9 | 9 | THE BEST THING SAVAGE DANCE |
| 10 | 10 | I ALWAYS COME BACK... Samantha Mumba |

Most played videos on The Box, w/e 24/2/2001
Source: The Box

STUDENT TOP 10

- | Rank | Label | Title/Artist |
|------|-------|---|
| 1 | 1 | MS JACKSON Outkast |
| 2 | 4 | HERE WITH ME Dido |
| 3 | 3 | TEENAGE DIRTNAG Wheatus |
| 4 | 6 | FEVER Staxxator |
| 5 | 6 | LOCO FUN LOVIN' Criminals |
| 6 | 7 | PLUG IN BABY Muse |
| 7 | 2 | SHINING LIGHT Ash |
| 8 | 10 | CONVERSATION INTERCOM Soulwax |
| 9 | 5 | LOVE WHAT YOU DO The Divine Comedy |
| 10 | 10 | SO WHY'D YOU SAD Manic Street Preachers |

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

CD UK Performances

CD UK **CD UK** **CD UK** **CD UK** **CD UK**
Dancing in the Moonlight
Toplander: Nobody Wants to Be Lonely Ricky Martin & Christina Aguilera; Always Come Back to Your Love Samantha Mumba; Show Me The Way to Your Love New Boy
Video: Don't Panic Outkast; Whole Again Atomic Kitten
Final lineup 24/2/2001

THE PEPSI CHART

Performances: Think About Me Artful Dodger live; Michelle Escoffery; Selling Out The End Of The World Stone; No More Mr. Nice Guy
Interviews: DJ Luck & MC Heat; Shaggy; Aerosmith; Rina Sawayama
Final lineup 4/3/2001

TOP POPWORLD

Performances: Whole Again Atomic Kitten; Ms Jackson Outkast; Always Come Back to Your Love Samantha Mumba; Fergie So Good Hitman B; No More Mr. Nice Guy
Do Not Forget About It Dime Dola; This Year's Love David Gray
Draft lineup 2/3/2001

THE BASE

Performances: I Don't Care
Video: Beeth Gorbett; A Place Called Home P Diddy; It Wasn't Me Shaggy; Plane Loco DJ Luck & MC Heat
Interviews: Manic Street Preachers; David Gray; Aerosmith; Sway
Draft lineup 3/3/2001

RADIO ONE PLAYLISTS

A-LIST The Next Episode Di Dre feat. Snoop Dogg; Pop Ya Colla Usner; Case Of The Ex Mya; Touch Me Red Da Silva feat. Casandra; Here With Me Dido; Ms Jackson Outkast; Shut Up...And Forget About It Dime Dola; He Loves U Not Dream; I'm Like A Bird Nelly Furtado; American Dream Jaakatta; So Why So Sad/Plaid That's What I Said; Producers: The Vision
B-LIST Mya presents DJ Accolade; It Wasn't Me Shaggy; Clint Eastwood (Ed Case Music); Gorillaz; Plug In Baby Muse; Mr. Walker; Synchronicity; I Wanna Be U Chocolate Puma; Don't Panic Outkast; Redwaxxxxx Gung David; Plane Loco DJ Luck & MC Heat

B-LIST Stuck In A Moment You Can't Get Out Of U2; Think About Me Artful Dodger feat. Michelle Escoffery; Girls Don't Sugar Beebees Man feat. Mya; A Place Like Home P; Always Come Back to Your Love Samantha Mumba; Danger (Rem) So Long Mystical feat. Nelly; Inevitable Liar Dept At The Drive-Ins; My DJ Deck; This Year's Love David Gray; Straight Up Charlene

RADIO TWO PLAYLISTS

A-LIST Back Home BBM&J; I'm Like A Bird Nelly Furtado; Nobody Wants to Be Lonely Ricky Martin & Christina Aguilera; Tender Heart Lionel Richie; New Girl Mya; I Need U Head Nelly; Push It Asi Aulike; Asha is Ash; Just Another Day Jonathan Wilkes; Upstet Get Westlife

B-LIST Whole Again Atomic Kitten; Selling Out The Edge Of The World Stone; Chemistry Samantha; This Year's Love David Gray; Stuck In A Moment You Can't Get Out Of U2; You're Nobody's 'King Of Snowm' Side; 'The Storm is Over Now K Ray

BIG RADIO 1

A-LIST Dirty Beats Rion Size Reprasant; Show Me The Money Architects; Sleaz U The Avanchaz; Butterfly Crazy Town; Wack ass MF Rhythmicz; Salsoul Nugget (Of The Waves) M&S presents The Girl Next Door; 'Want You Bad The O'Jays; Last Resort Papa Roach; Only For A While Toplander

C-LIST Feels So Good Melania B; Sufastate King Amara; No More AI; Whole Again Atomic Kitten; Teenage Dirtnag Wheatus; X Xabiz; Deliver Me Stateless (Lama) Duff; John Mayer; Nobody Wants to Be Lonely Ricky Martin & Christina Aguilera; Just Another Day Jonathan Wilkes; 'Oh My Freak On Missy Elliott'; 'Seven Days In The Sun Fender'; 'Bow Wow (That's My Name) Lu' Bow Wow; 'What It Feels Like To Be A Girl Madonna'; 'Aesop's Fable Duff'; 'Upstet Get Westlife'

R1 playlist for week beginning 26/2/2001
© British Auditions

BIG RADIO 2

A-LIST The Girl Who Fell In Love With The Moon Skyler; O'Jay Redner; So Why So Sad Manic Street Preachers; Need To Be Next To You LeAnn Rimes; Little Sparrow (Lama) Duff; Farhat; To Remona Shabaz; Lohan; Love Fun Lovin' Criminals; Melodie Collins; Rough Riders; I'm In The Mood For Love Stewart; 'Comin' Down In The Rain Dusty Montford

R2 playlist for week beginning 26/2/2001
© British Auditions

MTV UK

PLAYLIST ADDITIONS
Panic! At The Beach; Outkast; CN'ers; 'Wierd'; No More AI; East Thing Savage Garden; What You Bad The O'Jays; Now; Always And Forever: It Wasn't Me Shaggy

POP ALBUMS OF THE WEEK: Sound Loaded Ricky Martin; All About Chemistry Samantha; Who Nelly Nelly Furtado

CAPITAL RADIO

ADDITIONS DJ of Beach Gorbett; Chiller
capitol
in Modo

VIRGIN RADIO

ADDITIONS I Can't Deny It Rod Stewart
virgin
radio
in Modo

CLASSICAL news

by Andrew Stewart

DE BOOSTS CROSSOVER CREDENTIALS

Deutsche Grammophon's classical crossover credentials are about to be strengthened with the March 19 release of *Anne Sofie von Otter Meets Elvis Costello*, an album of jazz and pop ballads produced, arranged or newly-written for the Swedish mezzo-soprano by the musically adventurous rock star.

"Anne Sofie actually asked if I would consider producing a record," says Costello. "I think she may even have used that dreadful word 'crossover', but I don't think of it like that. Once we started to talk about it, I told her that I really believed she could do something different from what had been achieved before with a classically-trained singer performing popular repertoire."

Costello's choice of covers ranges widely, from virtual standards such as the Beatles' *For No One* and the Beach Boys' *You Still Believe in Me*, to less familiar tunes such as Tom Waits' *Broken Birds*, Paul McCartney's *Junk*, and Ron Sexsmith's *April After All*. The final track, *For The Stars*, was written by Costello for him to perform as a duet with von Otter and with at least half an eye cast towards release as a single.

"Clearly, it's not what one might immediately expect the company to be releasing," says Mark Wilkinson, head of Deutsche Grammophon UK. "But we've got to play the balancing game these days and we believe that this record has both commercial as well as artistic value."

Marketing for the disc in the UK will concentrate on reaching the artists' distinct fans bases, with an e-card campaign set to target regular visitors to the several unofficial and official Costello websites in the week before release. "National and specialist press advertising in *The Guardian*, *The Times*, *Mojo*

and *Classic FM Magazine* will bring details of the release to a broader audience, helped by the screening on March 18 of a South Bank Show devoted to the making of the record. *For The Stars* will also be promoted to radio.

MAJORS TRIUMPH IN GRAMMYS

This year's Grammy Awards returned good results for Universal Classics, Warner Classics and Sony Classical. Universal captured the best classical album for Deutsche Grammophon's recording of the complete Shostakovich String Quartets with the Emerson Quartet, which was voted to be the best chamber music performance. The yellow label also took best small ensemble performance (with or without conductor) for Shapiro Dancers, a collection of Stravinsky miniatures performed by the conductorless Orpheus Chamber Orchestra. Cecilia Bartoli's *Vivaldi Album* brought Decca a Grammy for best classical vocal performance.

The Warner Classics stable of classical labels received best opera recording for Busoni's *Doktor Faust* (Erato) and the best instrumental soloist performance (without orchestra) for guitarist Sharon Isbin's album *Dreams Of A World* (Teldec).

Steven Epstein was named as producer of the year, classical for five releases on the Sony Classical label. Sony also added best classical crossover album to its awards list for Appalachian Journey, best instrumental soloist(s) performance (with orchestra) for Joshua Bell's impassioned performance of the Nicholas Maw Violin Concerto and best pop instrumental album for Joe Jackson's *Symphony No.1*.

Sir Simon Rattle's Gramophone Award-winning account of Mahler's Tenth Symphony with the Berlin Philharmonic received the best orchestral performance Grammy.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM of the week

ROBERTO ALAGNA - FRENCH ARIAS: Including works by Massenet, Chérubini, Grétry, Berlioz, Gluck, Méhul, etc. Alagna; London Voices; Orchestra of the Royal Opera House, Covent Garden/De Billy. (EMI Classics 5 57012 2). The repertoire choice for this album perfectly suits the clear, lyric tenor sound of

Roberto Alagna, allowing his expressive singing style to register without any hint of strain. In addition to such familiar arias as *O Souverain*, *O Juge*, *O Pere* and the entrancing *Pays Merveilleux*, the album offers a richness of neglected treasures. Marketing includes Po8 posters and full-page ads in *Gramophone*, *BBC Music Magazine* and *International Record Review*, while Alagna is cover star of the April edition of *BBC Music Magazine*.



REVIEWS

For records released up to March 12 2001



R STRAUSS: *Sonata in E flat Major Op.18*; **STRAVINSKY:** *Diverimento*; **BARTOK:** *Romanian folkdances*. Repin, Berezovsky. (Erato 8573-85769-2). There is

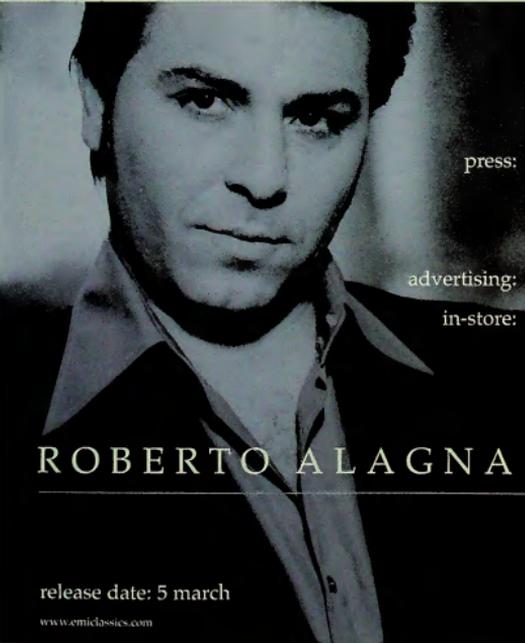
overt passion balanced with classical poise in the way Vadim Repin and Boris Berezovsky tackle these three contrasting works for violin and piano. The chemistry between violinist and pianist is immediately obvious and is sustained throughout the disc. The album is advertised in the classical press and released to coincide with Repin's performance of the Brahms Double Concerto at London's Royal Festival Hall on March 19.

GILLIAN WEIR - ORGAN MASTER SERIES: Works by Jongen, Willan, Hindemith, Reubke, Weir. (Priority PRD 751). Dame Gillian Weir's recent organ recital at the Royal Festival Hall attracted a capacity audience. The New Zealand organist was also the subject of a South Bank Show feature in January. This Priority release is the

first in a trio from the artist in which she plays on organs designed or renovated by her late husband, Lawrence Phelps. The crowning performance of Reubke's *Sonata* on the 94th Psalm is his amazing

J S BACH: *St Matthew Passion*. Fink, Goerne, Henschel, Prégardien, Röschmann, Christine Schäfer, etc. Arnold Schoenberg Choir, Vienna Boys' Choir; Concentus

Music Wien/Harnoncourt. (Teldec 8753-1036-2). A key release for Teldec rolls out in time for Easter. In typical fashion, Nikolaus Harnoncourt stamps his mark on the music, using the composer's revised 1736 score and moving on from his earlier stark vision of the work on disc. This 3-CD set is heavily advertised in the specialist classical press. **CIRCUS SONGS:** *The Tiger Lillies*. (Warner Classics 8573-83921-2). Tiger Lillies vocalist and frontman Martyr Jacques proves he has lost none of his power to shock and confront in this wondrous, bitter-sweet collection. The Tiger Lillies are reviving their acclaimed Shockheaded Peter show at London's Piccadilly Theatre until April 28.

press: cover feature in bbc music magazine
 editor's choice in gramophone
 competition features on beeb.com
 & independent-on-line

advertising: gramophone, bbc music magazine, irr

in-store: national retail poster campaign

ROBERTO ALAGNA french arias

release date: 5 march

www.emiclassics.com

orchestra of the royal opera house, covent garden
 bertrand de billy



Robbie Williams: responsible for the best-selling DVD single to date



Underworld: Everything, Everything has been hailed as the "Sgt Pepper of DVD"

MUSIC RIDES THE DVD WAVE WITH THOSE LITTLE EXTRAS

Now is the time for music to become part of the fastest growing consumer electronics product to date, writes Paul Brindley

For a new entertainment format to take over from an existing one, it must offer considerable added-value benefits to consumers. DVD/Video offers a whole range of advantages over VHS. The sound quality is better than CD, with the potential for new surround sound mixes and the picture quality is much sharper. But DVD's unique selling point is the host of extra features that the additional capacity of the format makes possible. The improved sound and picture quality alone may be enough to drive further consumer take up, but it is the additional features that make the product so different from VHS.

While DVD/Video has been driven mainly by the film industry and music titles remain limited, the music industry finally seems to be beginning

to embrace the format. In most cases, as with so many films, this can mean simply transferring the same VHS package on to DVD, but it can involve much more. Everything, Underworld's live concert DVD, barely six months old, is already earning itself iconic status as the "Sergeant Pepper of music DVDs". A quick check list of the additional features shows why: there is an additional 50 minutes of video art, multiple camera angles, two bonus tracks, out-takes, subtitles in English, Welsh and Japanese

(well, obviously), 5.1 surround sound mix option, the ability to programme your own concert and DVD Rom features including interactive text and music installations, plus web links to constantly updated material. The format is clearly ideal for a band such as Underworld, who benefit from the combination of the technological wizardry of Rick Smith and the fact that the other band member, Karl Hyde, is also a director of interactive video art

collaborators Tomato. Everything, Everything shows just how much creativity and invention can go into the production of a music DVD. As Tim Clark from Robbie Williams management company, iemusic, puts it, "DVD offers a great creative opportunity for artists to explore all sorts of things. It is entirely different from video."

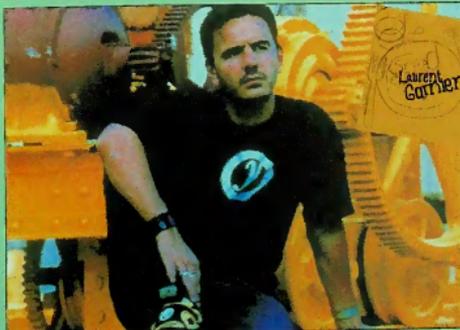
Laurent Garnier, the French DJ and electronic dance artist who releases his first DVD single *Greed* this week (see breakout below), welcomes the DVD format as an outlet for his stock of additional content. "Of course the track always comes first, but since I have so much video material and since I keep getting so many requests from fans at the website to see more of it, I thought it would be a good idea to try

"DVD offers a great creative opportunity for artists to explore all sorts of things. It is entirely different from video" — Tim Clark, iemusic

Laurent Garnier — Greed

- Record/video company: F Communications
 - DVD production company: TDK Mediative
 - Format: DVD single
 - Features: More than 30 minutes of extended video, live version of the single, 2 MP3 remixes by fans plus a remix by Avril (signed to F Communications). Rom alone offers ability to remix the track, Dolby 5.1 surround sound
 - Release date: February 29
- Laurent Garnier's experience with short films and the Internet makes him the ideal candidate for DVD. It is certainly an attractive package for the real fans, but then it ought to be, with a recommended retail price of £9.99. Not that Garnier, who also runs the F Communications label, expects the single to turn a profit. "No, I don't expect to make the money back at all. It just seems silly only to release a video now when you have DVD," he says.

For Garnier, the *Greed* DVD single



represents dipping a toe in the water before he enters into a bigger project. Garnier is now asking fans at his web site (www.laurentgarnier.com) what they want to see next. The DJ is particularly drawn to the liberating aspects of DVD. "You're not imposing as much with a DVD," he says. "The viewer can choose what they want to watch, or listen to, or they can make their own remixes of the track."

As someone who spends at least four hours each week responding to fans' questions at the website, Garnier ought to be well positioned to deliver the right content.

Greed represents TDK Mediative's first foray into DVD singles, having previously worked more closely with classical music. Another TDK release this week is the Scorpions and Berliner Philharmonic live Moment of Glory DVD, recorded live at Hanover Expo 2000 and featuring three video clips, plus additional behind the scenes interviews.

In the DVD Music world...

DVD
VIDEO

DVD
AUDIO



Introducing the protagonists (from left to right)

Vice President DVD Sales & Marketing Europe - PAUL CHESNEY
Vice President Security and Compliance - PETER WALLACE
Senior Vice President Marketing & Sales Strategy - HARVEY MAYBRY
President, Disronics USA - DAVE FORSYTH
Sales Executive DFS - ELAINE PROSSER
General Manager, Innovation & Technology - DR. GRAHAM SHARPLESS
Vice President, Customer Services - ANDREW DIXON
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General Manager, European Sales - SUE MACKIE
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www.disronics.com
www.dvd-audio.co.uk
Tel: +44 (0) 1403 739600



 **disronics** In a different league

TOP 20 MUSIC DVDS IN 2000



Williams: taking two of the top three position in music DVD sales

Position	Title	Artist	Label
1	Rock DJ	Robbie Williams	Chrysalis
2	Metallica	Madosona	Warner Music Vision
3	Where Egos Dare	Robbie Williams	Chrysalis
4	Ladies & Gentlemen – The Best Of	George Michael	SMV Epic
5	Familiar To Millions	Daisie	Big Brother
6	The Greatest Hits	Whitney Houston	Arista
7	The Video Collection	Melodrama	Warner Music Vision
8	Unplugged	The Corrs	Warner Music Vision
9	J&S&T Christ Superstar	Original-Cast-Recording	Universal Pictures
10	LIVE At The Royal Albert Hall	The Corrs	Warner Music Vision
11	Angels	Melodrama	Chrysalis
12	S&M	Metallica	Warner Music Vision
13	Cunning Stunts	Metallica	Universal Pictures
14	Hell Freezes Over	The Eagles	Direct Video
15	Live At Lansdowne Road	The Corrs	Warner Music Vision
16	Live In Concert	Cher	Warner Music Vision
17	Live	Saatchi Twain	Universal Pictures
18	Celebrate – The Best Of	The Turner	Eagle Vision
19	Sultans Of Swing – The Very Best Of	Dina Stratts	Universal Pictures
20	The Best Of	Blur	Fox

things out with a DVD single. You can be so much more creative with DVD and begin to start trying to break new boundaries," says Garner.

It is hardly surprising that dance acts are leading the way with extra features on DVD, given the genre's close relationship with technology. The music particularly benefits from genuine 5.1 surround sound mixes, as Rob Buzler, managing director of Strongroom, one of Europe's first 5.1 recording studios points out. "Bands like Underworld and the Orbital are really getting seriously into 5.1 mixes now and I think it really suits that kind of music," says Buzler. "We're now trying to encourage bands to think about 5.1 at the writing stage. It's fantastic when a band like Redhead comes in here to listen to it and their jaws just drop."

The improved sound and picture quality will probably suffice for some music genres. As Mary Kouba, new media director at EMI Classics says, "I don't think people will buy a classical CD for its added features." But the extras are clearly not confined to dance alone. Another particularly innovative music DVD-Video is Metallica's S&M, the video of the band's live collaboration with Michael Kamen and the San Francisco Symphony Orchestra. This features three audio tracks so you can also listen to the band and orchestra separately, together with

four multi-angle songs, a documentary and web links, all on top of the basic two-hour concert.

Extra camera angles can also prove a particularly attractive addition for teen bands. Five's Five Live DVD enabled viewers to watch only their favourite band member from a 16-camera shoot of the concert, while the package also included a backstage tour and a 25-minute BBC documentary called

Five Weeks With Five where the viewer can choose which week to go to.

But the extras can prove extremely costly, and it is not always the most obvious aspects, such as creating new surround sound 5.1 mixes, that can eat into the budget. Kristen O'Sullivan from the Pavement, one of the UK's leading DVD production companies (and Strongroom's collaborative partners), explains how it took nearly two weeks just to write the code to enable viewers to choose the running order of the tracks on the Everything, Everything DVD. Then there were the additional manufacturing costs incurred when it was discovered that the DVD would not play in

Sony's new Playstation 2 machine.

When asked about costs, Ron Todd, international product manager for V2 only comments, "From a production point of view it was a nightmare. The budget was extremely high." Fortunately for V2, due to a complex deal with JBO, the band put up money themselves to help see the project through to fruition.

While the astronomical costs of DVD production mean that it has largely been the majors who have led the charge, there are also a number of independent video companies ploughing their own furrow.

Recognition Media has released a series of dance DVD/CD packages through its D-Rom brand, featuring artists such as Danny Tenaglia, Nick Warren, David Morales and Sonique. These offer full-length DVD-Video, plus a CD version stuck directly on to the reverse of the disc. Established music video company Warnerworld is also unleashing music DVDs on to the market at a rate of around one a month, with recent releases including Marilyn Manson –

Demystifying The Devil, and seminal Seventies reggae movie Rockers.

Record company executives readily concede that, even for the majors, the production costs can be prohibitively expensive. In fact to watch the Eurythmics' Peace Tour DVD for which Dave Stewart produced a brand new 5.1 mix, Rob Wilson, BMG's head of music programming, says, "The cost was absolutely horrendous, although the sound is absolutely fantastic."

Even making everything link up seamlessly into the disc is a labour intensive task and therefore costly, although well worth the effort in Wilson's opinion, "There are short cuts, but short cuts will show. If you want something that's good, you have to put a lot of work in, and that costs," he says. Clearing all the additional rights for lyrics and extra video content for various territories can also prove extremely time-consuming.

Most contentious, however, is whether or not the extras actually drive further DVD sales. Wilson is realistic. "There is not really any evidence yet," he says. "But we're selling enough to justify the costs. And we do like to give the fans value for money when we can." As you would expect from a young format, sales volumes for even the biggest artists are

'There are short cuts, but short cuts will show. If you want something that's good, you have to put a lot of work in and that costs' – Robin Wilson, BMG

Westlife – Uptown Girl

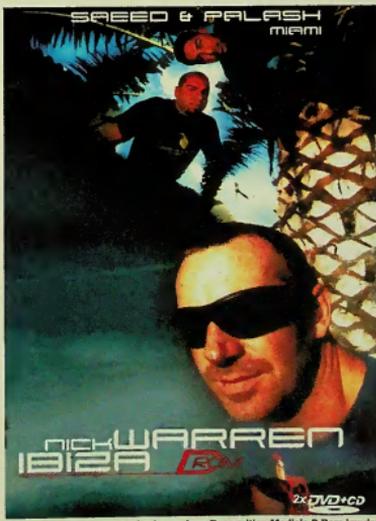


- Video/record company: BMG Music
- Programming
- Format: DVD single
- DVD production company: Abbey Road Interactive
- Features: Additional "making-of" video including out takes from original video, ROM web links to Comic Relief site, Dolby 5.1 surround sound option
- Release date: March 12 2001

Well, maybe it hasn't got all the bells and whistles. But it's all for a good cause and anyway, at

£4.99, it's almost a snip. The DVD, released a week after the CD, does include the additional feature of supermodel Claudia Schiffer in a DVD glory. The cast for the video also includes James Wilby, Ioan Gruffudd, Robert Bathurst, Crispin Bonham Carter and Tim McInnerny.

So what with all the outtakes, the Westlife photo gallery, the 5.1 surround sound option and all the profits going to Comic Relief, there is a compelling case for hardcore fans to get this as well as the CD.



Nick Warren-biz: progressive house from Recognition Media's D-Rom imprint

barely a shadow of those attained by CD releases. "If you sell more than 5,000, and I mean internationally, excluding the US, then you're doing quite well," says Tim Clark. Everything, everything has sold 6,000 combined VHS and DVD units in the UK, with the majority of sales coming from DVD, although it has notched up 35,000 units in Japan.

The biggest-selling UK music DVD title to date, selling more than 64,000 units, is Robbie Williams' *Rox DJ DVD* single. While the title certainly benefited from the fact that the full-length video was largely banned from television, given the nature of the video, the extra "making of" documentary makes a good companion piece. Williams' recent full-length *Where Eagles Dare* DVD, featuring highlights of the 1959 *Sine Castle* concert, has sold more than 40,000 units in the UK and offers a whole host of additional features including 3.40 minutes of extra video content, specially filmed Robbie links, and a bonus track and video where the viewer has to find Robbie with the multiple camera angles.

It can be something of a labour of love, but it is also an investment in time. Sam Harvey, creative director at Abbey Road Interactive, which has produced all three of Williams' DVDs to date, is in no doubt that the extras at least ensure that the DVD catches the reviewer's eye. "Though there's not much real evidence that extras increase sales, every single DVD review tends to concentrate on the extras as part of the disc," says Harvey. "If they don't have nice extras, they tend to can the disc."

This all assumes of course that artists possess sufficient additional content. Finding that content can prove quite demanding both for artists and for record companies, particularly when it comes to planning. "Sometimes you have to start filming months ahead," says Wilson. "You often have to film the same amount of material again as you would with a regular concert."

Wilson maintains that most artists do not require too much persuading to collaborate. Simon Heller, general manager at Warner Music UK, the current market leader in music DVD sales, agrees. "With the talent really gets involved and starts experimenting, I think we're going to see some very exciting stuff," he says.

But DVD extras do not have to be technically flashy to catch the eye. George Michael's 50-minute Michael Parkinson interview is a neat accompaniment to his *Ladies And Gentlemen - The Best Of... DVD*, and it is a real treat to be able to compare David Byrne's original story boards and notes with the actual scenes in Palm Pictures' re-issue of Jonathan Demme's definitive live music video from 1984, *Stop Making Sense*. Meanwhile, an intriguing September release from Palm is Jamie Catto (founder member of Faithless) and Duncan Bridgeman's *I Giant Leap DVD*, which brings together a host of musicians, artists, authors and filmmakers from across the world including Michael Stipe, Beavis Sposer, Linton Kwesi Johnson, Stewart Copeland and Basba Maal. Indeed, some extras can even save money. As Shelagh Hughes of NVC Arts observes, with opera videos it is normally too expensive to include a full libretto with the VHS, while the Rom content of a DVD such as Verdi's *Don Carlos* by the Theatre du Chatelet, enables users to print out the libretto themselves.

It is hard to say just how DVD is going to develop in the future. It is already the fastest growing consumer electronics product to date and it is well positioned to be the central physical format driving convergence in home entertainment, as the link between the TV, games platforms and the internet. Moreover, it is potentially more secure than CD.

Ultimately, it is Tim Clark who has the nail on the head. "DVD is all those things that eventually you'll have delivered to you by broadband," he says. "So it could be a half-way house between where we are now with the internet and where we will be with broadband. Or it might develop into a real art form of its own," he says. The more artists and the music industry begin to familiarise themselves with what is possible now, the better placed they will be to take advantage of the opportunities waiting around the corner.

David Gray – Live

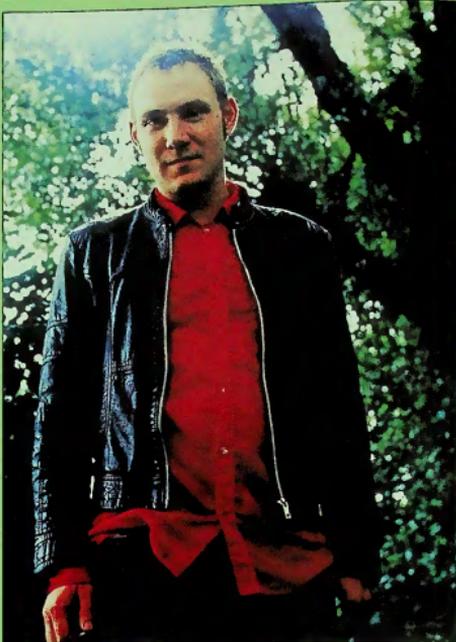
- Record/video company: IHT Records/Warner Vision Music
- DVD production company: The Pavement

● Format: Full-length DVD
 ● Features: 17 songs from a concert at The Point in Dublin, additional 60 minute documentary film "Up To A Point", multi-lingual subtitles, 5.0 surround sound mix option

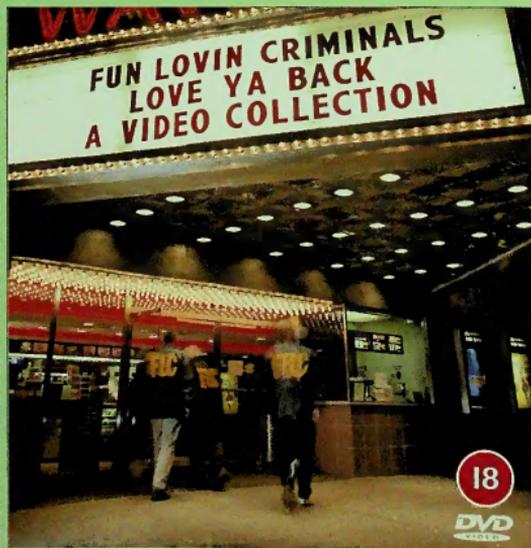
● Release date: February 19
 Again, this does not exactly offer whizz-bang technics, but what this DVD captures is a particularly interesting period in time in David Gray's career. It is a simple but stylishly assembled DVD and the documentary film "Up To A Point", multi-lingual subtitles, 5.0 surround sound mix option

It is clear that Gray is not the sort of person to play up to the cameras and it is equally clear that the project required sensitive direction to come up with the goods. So who better to direct than an old childhood friend, Kieran Evans. As Evans says, the one-man shoot on a single DV camera made it easier to film less intrusively, to create more of a natural observational feel. "There was some resistance to it," says Evans. "Basically David didn't want any fuss, he wanted to feel comfortable with it. Artists are always a bit wary of cameras at the start and it took a while to be able to blend into the background."

As more and more people showed interest in contributing to the documentary, the idea of creating more of a historical piece grew. "We thought there was a really good story in it – with the big over-the-here (in Ireland), but-over-here angle, to give some background information as to why it has happened like this." And since Gray did, after all, end up remounting his house to help finance the recording of White Ladder, this is a story with a happy ending.



Fun Lovin' Criminals – Love Ya Back



- Record/video Company: Chrysalis/DiFontaine Films
- DVD production company: Metropolis DVD New York
- Format: Full-length DVD
- Features: Additional short film, "making of" documentary, on the road piece, 5.1 surround
- Release date: April/May 2001

The DVD contains all eight FLC videos although it does not include the latest one, Loco.

The exclusive short film was scripted by the band themselves. They also star in it and each play several roles in a shocking exposé of the criminal underworld on an ordinary Hawaiian island.

This is a spoof of the likes of *Hawaii Five-O*, but is a lot more professionally executed than a madcap home movie.

The DVD also includes a "making of" about the movie. Then there is the exclusive on the road piece which includes footage from 1995 to 1999/2000.

This is a good example of what can be done with all those video extras that a band may have amassed over the years.

Ultimately it is a great pub entertainment that the real fans will not want to miss out on.

18

DVD

DVD: SATISFYING THE AUDIOPHILES

The CD still has its critics, but DVD-Audio and SACD should please even the most critical listener. By Adam Woods

The home video market is only now beginning to shed its analogue past, but no one can deny that it is doing so with some degree of style. Not only has DVD-video grown beyond all but the most optimistic of expectations - 823,000 players and 16.6m discs were sold in the UK alone last year according to the DVD committee of the British Video Association - but its sound quality and data capacity have set a standard for the audio market to match.

Audiophiles have long lamented the brittle sound of CD recordings. Neil Young feels so strongly about the inadequacies of the format that he has refused to allow several of his Seventies albums to be released in digital form until an alternative is found. In Japan and the US - and to some small extent in Europe - two promising new audio formats are already out of the traps. In the short term, DVD-Audio and Super Audio CD both offer a vastly refined sound, with 5.1 surround sound available in both. Both aim to satisfy the audiophile market in a way that CD has largely been unable to do in the 20 years since its launch.

Each of the two has its own fans as far as sound reproduction is concerned. Famously fastidious artists such as Ry Cooder and Young himself attest to the fact that DVD-Audio is a vast improvement on previous digital solutions. At a conference held earlier this year in Los Angeles for record

companies and hardware and software manufacturers, Young volunteered by video his opinion that CDs were a mistake from the beginning. "DVD-Audio is simply the best we've ever had for experiencing music in the home," he added.

A measure of the initial market for DVD-Audio can be derived from the fact that, while only a handful of discs are currently available either in the US or in Japan, Beethoven's symphonies have been released in full in two different versions. "Beethoven is huge on DVD-Audio," says Denis Powell, a Dublin-based sound engineer who edits the dvd-audioworld.com online newsletter. "He is the man at the moment."

Warner Music is the first major to have weighed into the DVD-Audio market with pop and rock product, with releases from artists including Neil Young, The Doors, Stone Temple Pilots and The Corrs. Deutsche Grammophon has also been quick off the mark, putting out a raft of classical DVD-Audio releases since the format launched in the US in July. All the majors, including Sony - which, alongside Philips, is responsible for developing the competing SACD format - have promised to add to the available DVD-Audio catalogue in the near future.

SACD, which is generally said to have the edge as far as audiophile opinion is concerned, has been touted by Sony Music Entertainment senior VP Paul Russell as "a



DVDs: offering a sound solution to the critics of CD

significantly upgraded technology which not only provides yet finer and more faithful sound reproduction, but also helps protect our rights in the battle against piracy."

The majority of the 150-or-so SACDs which have so far been released in the US fall within the genres of jazz and classical, with Sony taking the expected lead, alongside independents such as Hyperion, Vanguard Classics and Jazz specialist DMP. Employing a system known as Direct Stream Digital encoding, SACD offers an incredibly pure sound. What it lacks at this stage, however, is the ability to piggy-back on the penetration of another growing format. By contrast, DVD-Audio discs can be played on all newer DVD-Video players, penetration of which has grown seven times faster than VHS did at the equivalent point in its development, and three times faster than CD. While SACDs themselves are touted as being backward-compatible with CD players, this actually means that each disc offers built-in CD code as well as the SACD version.

Certainly, it is the availability of competitively-priced hardware which will push both formats forward. SACD players currently start at around £600 in the UK, while no dedicated DVD-Audio hardware has been brought to market as yet. In the US, not only is there a reasonable range of players in

both formats, but prices have already begun to fall fast. Last September, the International Recording Media Association (IRMA) bullishly predicted worldwide DVD-Audio production of 97m discs in 2002.

Distronics demonstrated the format at Midam in January, and Paul Chesney, vice president DVD sales and marketing, Europe, believes a buzz is starting to build.

"DVD has a long way to go to catch CD in terms of unit sales, but as record companies begin to release product this year, awareness is bound to grow," says Chesney. "We feel CD and DVD-Audio will complement each other. According to [research company] Understanding & Solutions, DVD-Audio is anticipated to take 18% of the total market in Europe by 2010, so there is a lot of life left in compact disc, along with an opportunity for something new."

In practice, suggestions of a deadly rivalry between SACD and DVD-Audio may be somewhat misplaced, since there are already said to be players in production which will be shipped to play both formats, as well as their more established cousins. "If you have a machine which will play CD, SACD or DVD-Audio, as well as DVD-Video," says Powell, "then you have really got something."

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Remember where you heard it: If the campaigners expected outside tonight's (Monday) Brits achieve their goal, then EMIem might well be the first to make use of a new facility set to feature at this year's ceremony's after-show bash. For knowing just what the party goers usually get up to, the organisers have thoughtfully added a **confessional box** to the party area, allowing guests to confess why they dashed on stage uninvited or decided to give a **visiting minister** an **impromptu shower**. Revellers will also be able to try out **motorised gondolas** with the Grim Reaper and Hunchback of Notre Dame on board, while the **specialty-created fire club** has the Artful Dodger DJing...U2 may be one of the **most spectacular bands** in the land but the prize for this year's **most spectacularly-located post-Brits party** may not be awarded to their label Universal, which is conveniently hosting its after-show party in the exclusive and **sumptuous surroundings** of, er, **Earl's Court Exhibition Centre**.



Meanwhile, **BMG** is hosting its "two thousand and won?" shindig further afield at Home House, while **EMI** will

of course be hoping that the **A-list** choose to attend its party at Dean Street's **Opium Bar**, where the house

It was serious stuff last week as the keenest and sharpest (alright, luckiest) drivers drawn from across the UK music industry gathered once again at the Daytona racetrack in north west London for the final of the **SONOPRESS/MUSIC WEEK** karting league. Heading over to the Harlesden/Park Royal borders (as an estate agent might describe it - take your pick depending on whether you are upwardly mobile or trying to keep it real) were the finalist teams drawn from **CAROLINE, BEGGARS BANQUET, ZOMBA, VIRGIN RETAIL, MUSHROOM AND SONOPRESS/MUSIC WEEK (1)**. With the winning prize of a Porsche Boxster at stake (OK, the loan of a Porsche Boxster for the weekend), some drivers tried to pick up on the tactics of other teams. Of course - when confronted, **Caroline's STEVE SPARKS (2, left)** denied engaging in such an underhand move to Mushroom's **TANYA DORIS (centre)** and **Sonopress's ANTHONY DALY**. Which in turn made Daly (3) all

LG Wood was quite simply a great music man. Known to most people as Mr Wood or affectionately known as "LG" throughout the world of EMI, he was a man who worked his way up through the organisation to become EMI Records managing director in 1959.

His background was sales, and in that respect he was a shining example to all UK sales people in those days that you could go on to become managing director. But he had an unbelievable knowledge of everything that it took to run a record company - manufacturing, distribution, sales, marketing, promotion and, even more importantly, the whole creative process.

During his time as managing director the EMI Records A&R team of Sir George Martin CBE, Norrie Paramor, Norman Newell and Walter J Ridley was truly remarkable. Their artist roster - including signings like Cliff Richard, The Shadows, Frank Ifield, Helen Shapiro, Gerry & The Pacemakers, Billy J Kramer, The Beatles and Dave Clark 5 - was like those of four major record labels as we know them today.

Of course, this was a time when there were two major record labels in England - EMI and Decca - and between them they had the artists and what were the licensed labels from the US. Here LG also made a name for himself, developing relationships with the heads of all the US major labels and key independents. He also battled endlessly with the senior record executives at Capitol Records in the Sixties to convince them that they should release *The Beatles* in the US - thank heavens he succeeded.

After his time as managing director of EMI Records, LG went on to play a key role as EMI's senior music executive worldwide. One of his main priorities was putting EMI into music publishing and he was responsible for setting policies for how the record business should be conducted within the world of EMI - many of these policies still stand today. He was also a driving force in the setting up of the BPI and was a major supporter of the IFPI.

It was LG who actually gave me a job at

LETTERS

DON'T FORGET ABOUT THE WORK OF MANAGERS

I read with interest Ajax Scott's editorial criticising Dave Rowntree for *Blurring the Issues* of copyright legislation (MW, February 17).

It starts by asking: "who represents artists?". Certainly not MW. Having asked the question of whether managers represent artists, and then failing to mention managers again in the article, Scott implies that the idea that managers represent artists is ridiculous, and that the Music Managers Forum, which has been running for nearly 10 years now, should either be ignored or dismissed as unrepresentative.

Since we have a seat at all the same Government meetings as Alm, where we invariably represent the artists' point of view - what's good for artists is generally good for managers - it is perverse to ignore the MMF and concentrate on the achievements of Alm and Impala which represent labels and publishers.

Both Alm and Impala have done great work, and it is unfortunate that the Musicians' Union is currently undergoing internal strife. However, ignoring the

EMI and I worked for him as his personal assistant for 18 months. This was truly an amazing experience for somebody new to the record business and it was the ultimate learning experience.

LG was a delightful man, he was a great businessman and he was a very fair man. He had very little ego and probably did not realise what a great music man he was. Even in his retirement he always read *Music Week* every week, and when I used to see him or talk to him on the phone he was constantly asking about EMI's chart share and which new acts were breaking.

work being put in by managers on behalf of artists betrays the bias that MW has towards record labels.

It is all very well asking the whole industry to pull together on the copyright issue - and I broadly agree with those sentiments - but a little more respect for artists and managers would not go amiss in that process.

Keith Harris, Chairman, Music Managers Forum, 1 Glenherton Mews, London

MW replies: The editorial in question never intended to suggest either that managers do not represent artists' interests, or that the MMF has not played an important role in meetings with the Government. Rather it was simply making the point that Government bodies seem to like dealing with organisations whose interests are narrowly defined. Therefore if there was a body that specifically represented artists, then this could compliment the work of the MMF, which represents both managers and artists, rather than compete with or overshadow it.

I count myself very lucky to have had the opportunity to work with this man, and to have access to his great wisdom and knowledge of the record business.

Rupert Perry CBE, Senior Vice President, EMI Recorded Music, 30 Gloucester Place, London

The first person I met in the UK music business was Len Wood. It was the late Fifties and I was 16, spending summer vacation in Cincinnati working for Syd

Nathan at King Records, whose catalogue licensed to EMI in the UK.

At least once a year Len Wood would travel across America visiting EMI's many indie licensees. He was extremely gracious and very caring - these attributes combined with a wry sense of humour gave him the unique ability to deal well with the likes of Syd Nathan, Al Bennett of Liberty, Ewart Abner at Vee-Jay, Berry Gordy at Motown and a wide range of American music moguls and indie pioneers.

Over the years I did several deals with LG, all of which were done on a handshake, and he was always true to his word. In 1966 when I started *Side Records*, I did my first sub-publishing deal with Ardmore & Beechwood Music directly with Len Wood. He put me in touch with executives at EMI like Ron White, John Fruin and Ken East. It was through LG that I also met artist manager John Reid, the 17-year-old who was sent to the airport on his first day working at Ardmore & Beechwood to bring me to Wood's office at EMI's headquarters out in Hayes. Several years later at a meeting in Manchester Square I met Rupert Perry, the last in a long line of Wood's PAC, who whom went on to enjoy great success.

LG was also an excellent judge of American music executives. For example, when, after a long stint running Shapiro & Bernstein, it was Len Wood who helped put Al Gallico in the music publishing business for himself. When Bell Records folded, Len was there to put Larry Ullal back in business with Private Stock Records, and yes, he was there for me, too.

I was very sad to learn of his recent passing; my lifelong obsession with Brit Rock and the UK music business began with Len Wood. He exemplified the best of Britain in the music business in the days when rock'n'roll was first beginning to take hold. He was a great international spokesperson for EMI. Seymour Steln, Chairman, London-Sire Records, New York



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