



NEWS: With a team of 60 DJs already signed up, **TRUST THE DJ** has hired Matthew Bannister as CEO

News 4



NEWS: Sony UK's rollout for the new **MANIC STREET PREACHERS** album is to focus on European territories

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ROCK: With US rockers dominating the singles top five, how much further will the **ROCK REVIVAL** run in the UK?

Rock 28

ROUGH TRADE: THE FIRST 25 YEARS - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 24 FEBRUARY 2001 £3.60

musicweek

EMI and London finally merge

by Alex Scott

Warner Music UK chairman Nick Phillips finally ended months of speculation last week by formally announcing the merger of WEA Records and London Records.

The merger, which is understood only to have been signed off by Warner worldwide chief Roger Ames last Monday, will effectively marry WEA's marketing and sales departments with London's promotions team, plus A&R, creative and press staff from both companies. As expected WEA managing director John Reid – who himself worked at London in the mid-Nineties – will oversee the new operation, which will consist of A&R imprints including WEA, Eternal, Blanco Y Negro, London and ffr.

London managing director Laurie Cokell is leaving the company, while other departures include London marketing director Nina Frykberg – who resigned last month to take up an international position

at independent – the remaining WEA promotions team and WEA A&R executives Mickey D and Jonathan Dickinson.

Overall around 20 people are expected to lose their jobs, although a handful of positions are still to be resolved. Both companies previously had a large number of posts vacant because of the impending merger, which has been under discussion since the end of last year. The remaining London staff will now relocate temporarily to WEA's Kensington Church Street office, while London's Chelsea offices are overhauled to house the combined team.

London chairman Tracey Bennett will play a key A&R role in the new set-up, while other leading members of the A&R team will include Steve Allen (Eternal), Geoff Travis (Blanco) and Phil Faversham (who currently works at ffr). Pete Tong and Mike Peden will both be A&R consultants in the new set-up.



Reid: seeking to create powerhouse

Promotions will now be headed by The Partnership's Billy Maledon and Matthew Austin and their team, with the addition of two regional radio pluggers from WEA. Tony McGuinness's team will oversee marketing and Jeff Beard's sales, while the creative department will draw from both companies and be headed by Alan Parkes.

In a statement Phillips says, "The combined operations of both companies will create a power-

house of breaking new acts."

Reid adds, "I really believe these changes will make this company a very attractive place for artists to be."

A key task for the united company will be to develop new hit acts. It is understood that both companies together have around 25 acts on their books, a total that is likely to be reduced by around a quarter in the near future. New signings in recent weeks include Sticky featuring Mass Dynamite's Boom ragga single and guitar band Mui Historical Society.

Cokell, who was offered various posts in the new set-up and is currently exploring new options, says, "I have been at London for 13 years and now it has effectively been closed just felt this was the end of the record company I grew up with. London always had a unique character and I just felt the time was right to move on and do something else."

Universal closes gap with EMI in publishing share

Universal Music Publishing is moving ever closer to taking EMI's annual market share title after losing out on the 2000 crown by the smallest of margins.

A year ago EMI beat Universal by just 0.9 percentage points to take the prize and now the gap has narrowed even further with Peter Reichardt's team edging home in 2000 by a mere 0.7 percentage points. EMI took 47.5% on the combined figures for the year compared with Universal's 16.8%. Warner/Chappell finished third with 15.5%.

Bob The Builder more than played his part in EMI's victory as the company produced its best performance during the year on singles, claiming 20.4% to runner-up Universal's 18.2%. On albums it only managed third spot with Warner/Chappell leading with 16.6% and Universal second with 15.7%. The top independent overall was again Zomba, which took 21.8% of the combined indie market.

HMV chief Brian McLaughlin (pictured), it seems, remains a wanted man. His huge popularity across the UK record industry was underlined beyond doubt last Tuesday when many of the UK business's present and past executives gathered at the Axis restaurant in central London to mark his departure as HMV Europe managing director to become chief operating officer at HMV Media Group. Tributes to him were delivered on the night from friends and colleagues in person and in an extensive "Life of Brian" film, including from Universal chairman/CEO John Kennedy who said, "We as a record industry are indebted to you." To mark his departure from HMV's Wardour Street head office in London he was given an authentic 1914 HMV gramophone as a present from staff and the retailer's board of directors. See Dooley, p39



Industry lobbyists welcome EC Copyright Directive vote

The most-lobbied directive in the history of the EC finally achieved its place on the legislative last week, signalling the end of the legal stalemate on developing new online entertainment business models.

The Copyright Directive, which has been generally well received by music industry lobbyists, will now face approval by the Commission and from each member state government. There are no indications at this stage that it will face any disruption at member-country level.

IFPI chairman Jyr Berman welcomes the adopted version of the directive as a "workable proposal". Although the IFPI was ultimately unsuccessful in persuading MEPs to tighten the directive's definition of private copying exactly as it wanted, opposing broadcaster attempts to secure automatic online licensing also failed.

IFPI Brussels chief Francois Moore says the legislation should now pass seamlessly into UK law, which UK record companies can soon begin working with digital businesses "within a clear legal framework". Organisations including the BPI, British Music Rights and the MPA have also welcomed the outcome.



Martin: championing artists' rights

Beatles producer Sir George Martin (pictured) led the final lobby push last Tuesday – the day before MEPs were due to vote on the new law. Invited by EMI Recorded Music's senior vice president Rupert Perry to participate as a figurehead for British interests, Martin argued that although he welcomed the internet as a forum for emerging artists to showcase their music freely and find an audience, artists should have recourse to demand payment for online uses of their music if they wished.

Meanwhile, the IFPI is continuing to trial its anti-piracy technology with UK record companies. This will allow copyright owners to use a search engine application to identify infringers across the internet.

LG Wood – a founding father of the industry – dies aged 90

LG – Leonard George – Wood, one of the founding fathers of the modern music business, has died aged 90.

Wood devoted his working life to EMI and was at its helm during its most successful and influential period – the birth of rock'n'roll and The Beatles.

Born in west London in 1910, he joined The Gramophone Company in 1929 as a salesman. In 1931 EMI was created through the merger of The Gramophone Company and The Columbia Graphophone Company and Wood moved "upstairs" to the

sales department in 1936.

He recently recalled his days on the road, "I was under instructions that when you walked into a dealer's shop, you must take your hat off. In colder weather you were expected to wear gloves and one thing you always had to do was to offer the dealer a cigarette and smoke one yourself."

After a stint in the war reserve police he became home sales manager for the company's three main labels, HMV, Columbia and Parlophone, in 1946. In 1959 he

was made managing director of EMI and during the next seven years navigated the company to loan status by signing The Beatles and a host of other ground-breaking acts including Cliff Richard. Wood also appointed one of the now legendary team of in-house producers, including George Martin and Norrie Paramor.

Martin says, "Len Wood was one of the great executives of the British recording industry."

Wood, awarded a CBE in 1978, was also instrumental in forming the BPI, serving as chairman from 1980.

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Schmidt seeks legal model as Napster loses court case

by Mary-Louise Harding
Bertelsmann eCommerce Group (BCEG) CEO Andreas Schmidt says his company will 'redouble its efforts' to file a legal Napster model in the wake of a US court decision last week which signalled the likely imminent death of the free service.

Tellingly, Schmidt has not reiterated his previous claim that the company is "a couple of weeks away" from obtaining agreement from record companies to agree to cooperate in its proposed new model for Napster following last week's US Ninth Circuit of Appeals judgment. Its ruling effectively upholds last year's RIAA injunction to close down the service pending trial.

Schmidt's repeated attempt to record companies to secure the "one off" opportunity to get millions of music fans' looks increasingly weak.

Parlophone is following its massive Beatles retrospective - with a Wings (pictured) double-CD best of to coincide with a new TV documentary, Wingspan, which will be released in the UK in early May, will feature 40 tracks from Paul McCartney's post-Beatles band, while the two-hour Beatles Anthology-style film of the same name will cover the inside story of the group. The documentary, which has taken three years to compile, will include extensive interviews with McCartney, never-before-seen home movie footage and rare concert film. The MPL-created film has been bought for screening by ABC TV, which will broadcast it in the US and plans to air it with BBC1 and ITV about airing it in the UK. The album's release will be supported by the release of videos and promotional films and a worldwide marketing campaign which will include significant online activity.

TOTP plans return to TV Centre in autumn

Top Of The Pops is returning to the heart of the BBC this autumn with a move back to west London's Television Centre.

The long-running programme will vacate its present home at BBC Elstree in Hertfordshire at the end of April after 10 years to go temporarily to Hammersmith's Riverside Studios before making the permanent switch back to TV Centre. As a result of the relocation, one of TV Centre's studios will be transformed into an exclusive outlet for TOTP, which was previously based there before moving to Elstree.

Executive producer Chris Cowey says he is very excited at the prospect of returning to what he calls "the best of British television is born". "This is a springboard to move to the next stage of development and become essential and definitive music TV," says Cowey, who adds plans for TOTP's new studio at TV Centre are at an advanced stage.

TOTP's move fulfils Cowey's aim to return the programme to the centre of London to make it more accessible for music industry executives to attend recordings.

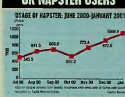
now that the other majors look likely to succeed in claiming significant damages at trial.

Neither BCEG nor Napster appears so far to have come up with a legitimate alternative business model, according to major record company heads. After hailing Bertelsmann's deal with Napster late last year epoch-making, analysts are now becoming increasingly sceptical of its chances of success. Jupiter analyst Mark Mulligan says Bertelsmann will now only be able to offer at best a devolved service, "its gamble looks in danger of not paying off," he says.

However, Bertelsmann and Napster confirmed "progress" had been made on the construction of a secure solution for file-sharing with Bertelsmann DRM subsidiary Digital World Services.

The key point within last week's

UK NAPSTER SHARE 2000-JANUARY 2001



38-page ruling that Napster "knowingly encourages and assists in the infringement of copyrights" means that Napster's main non-liability defence has been dismissed. The court also upheld last year's District Court ruling that evidence submitted by the RIAA showed Napster's deleterious effect on album sales and its likely effect as a barrier to developing legitimate online digital sales.

The RIAA responded to the court's

call for a more specific definition of record and publishing company copyrights infringed by Napster by submitting a "modified preliminary injunction" late last week. If approved the court will hand over the details to Napster with an order to remove all offending files from the system.

Beyond official statements welcoming the court's judgment, record companies are remaining tightlipped about settlement possibilities, though a BMG spokesman says, "BMG will work with BCEG and Napster in developing industry-supported services that bring fans closer to their favourite artists."

Meanwhile, the original Napster service remains alive and more popular than ever. According to the latest Netvalve figures, unlike Napster users in the UK have broken the 1m mark for the first time (see graph).

Shearer in unexpected departure from Emap

Emap Performance Network's Dave Shearer has left the company after only five months in his job as head of music of its Big City Network.

A 13-year Emap Radio veteran, Shearer was promoted to the position after holding the programme director's post at the network's flagship station Joy 103, and Piccadilly Radio in Manchester. Pop managing director Trevor Dann informed him of Emap's decision on February 22.

Emap issued a statement saying, "The Emap Performance Network and Dave Shearer mutually agreed to terminate their working relationship with immediate effect."

Shearer's exit comes after the last set of Rajar figures for Emap's Big City Network revealed a quarter-on-quarter dip in audiences.



Pias takes stake in Nude for creative partnership

Play It Again Sam has taken an undisclosed equity stake in Nude Records as part of a long-expected new partnership deal with the independent.

The alliance, which comes around a year after Nude's deal with Sony's Sine division ended, will see the company's physical UK distribution switching from Pinnacle to Pias-owned Vital from March 5, with the Pias network handling distribution throughout Europe and Australia. Pias will also work with Nude to find North American licensees on an agency basis, while jointly exploring deals in South East Asia. Sire will continue to handle UK sales.

Nude chairman Saul Galpern, who set up the company in 1992, says he was attracted to Pias because it shared Nude's culture and values. "There are a lot of creative minds there," he says. "It's a young company and it's on the cusp of something with the whole network Mike [Heneghan] is setting up and it's very exciting to be part of that. I think they can sell a lot of records for us."

The first Nude release being han-



Deal (from left): Hartley, Galpern, Nude financial & business affairs director Mechell Dool and Heneghan died under the new deal will be Lowgold's debut album Just Backward Of Square, which received strong reviews around its release last Monday, while there will also be releases this year from Gloss, Black Box Recorder and King Lotus. Suede, Nude's first act, remain with Sony for the world outside the UK.

Pias UK Group president Mike Heneghan, who now joins the Nude board as a director with his commercial and financial director Nick Hartley, says, "The deal is a great example of what we're trying to build. What we're looking to build is an independent network that has clout and has music at the centre of it."

Ocean venue brings top acts to East End

Organisers behind the soon-to-be-launched Ocean venue in Hackney are hoping it will put East London back on the capital's music map.

Around £23m has been spent on the state-of-the-art venue and education centre, which will be opened on March 15 with an industry party where the reformed Soft Cell will be playing. The band will then play gigs to the public on the following two days, while Fun Lovin' Criminals will perform for three consecutive dates at the 7,000-capacity venue from March 18.

The construction and launch fund for Ocean - which has been converted from the Central Methodist Hall - has come from Arts Council, Lottery and Hackney Council funds. The project, hatched five years ago, is designed as a bid to ramp up music entertainment and educational services in London's East End.

Executive director Mike Higham says, "We have scheduled a diverse range of music to appeal to a wide audience. The East End is home to a rich multi-cultural spread - essentially a ready-made audience."

The venue is expected to start turning a profit in three to five years' time.

newsfile

ENEMEN JOINS BRITS LINE-UP

The Brits has confirmed that Interscope/Rykodisc's Enimem will perform at the 2001 Brit Awards at London's Earl's Court on February 26 alongside the previously-confirmed lineup of Patophonia's Coldplay, EMI/Chrysalis's Robbie Williams, Columbia's Destiny's Child, Weststar's Craig David, RCA's Westlife, Universal Island's U2 and Senoia/Universal Island's Sonique.

STING SHORTLISTED FOR OSCAR

Sting is shortlisted to land Disney with a second Oscar after winning a UK songwriter after his composition My Funny Friend And Me was shortlisted in this year's contest. The song, co-written with David Matley and taken from the movie The Emperor's New Groove, has been nominated in the best original song category, where it faces competition from artists including Bob Dylan, Randy Newman and Björk. Stig's nomination at this year's ceremony, which takes place on March 25 in Los Angeles, comes a year after Phil Collins won an Oscar with 'You'll Be In My Heart from Disney's Tarzan.

RIVERHOSE MOVES TO 3M

Robin Godfrey-Cass's Riverhose label has signed a UK distribution deal with 3m following the ending of his deal with Sony's Music division. Godfrey-Cass says the first release under the deal will be Rory's second single Garage Gits. He also plans to re-release the London-based pop/guitarist's Summer Of Love in Europe. "There's a lot of different labels to distribute it."

AIM HOLDS SCOTTISH SURGERIES

The Association of Independent Music is holding two days of surgeries at the MCPS/MU offices in Glasgow at 11am and 5pm this Thursday, offering advice to members of Aim. New Music In Scotland and the Scottish Record Industry Association or any label wanting to know more about the organisation. One of the sessions at 11 Sandyford Place will be hosted by chief executive Alison Wenham, the other by legal adviser Helen Smith. They will cover topics including the MCPS, PPL and the Internet. To book an appointment ring Aim's Alex Papisimos on 020 8994 5599 or MCPS's Duncan McCrone on 0141 204 4030.

RUSSELL EXPANDS GLOBAL SONY ROLE

Sony/ATV Music Publishing chairman Paul Russell has taken the additional title of Sony Music Entertainment senior VP. In the newly-created role he will join the company's senior management executive team, reporting to Sony corporate executive VP Bob Bowlin. As a result, Sony Music Europe president Paul Arguer will now report directly to Sony Music International president Rick Dobbs.

CAPITAL PROMOTES ANDREWS

Capital Records has promoted 105-4FM managing director David Andrews has been appointed to the newly-created role of regional marketing director to oversee marketing for all of Capital's 12 stations nationwide in London. He will head a team that will be responsible for brand management and the development of strategic marketing plans, research and analysis.

MUSIC COMMENT

ROUGH TRADE'S PLACE IN HISTORY

Entering the hallowed portals of Rough Trade's old Kensington Park Road shop for the first time in 1980/81 was a harrowing experience. The bloke behind the counter was understandably singularly unimpressed by the teenager desperately trying to appear cool by flicking through a pile of fanzines while staring at the record sleeves plastered all over the wall. Even a request for singles by the Blue Orchids and long-forgotten Scottish act The Visitors – debuted the night before by John Peel on his Radio One show – did little to impress him.

That I can remember the details of that afternoon so many years later underlines what a special place that shop was – and what a special role Rough Trade has played in the history of the UK music scene for a quarter of a century. Seeing some of the photos of the shop and the sleeves lining its walls that are contained in the anniversary supplement we publish with *Music Week* this week brought the memories flooding back.

The amazing feature of the shops today is not so much the fact that they are still going strong 25 years after that first outpost launched, but that they are still stuffed with an even more bewildering range of musical goods. Above all, then as now, the overriding impression that hits anyone who steps inside is passion about music. That is something which is all too easy to forget. Let's hope that Rough Trade is offering passion and inspiration for another 25 years.

Last week's news about Napster and the EC Copyright Directive comes as a welcome tonic just days after the announcement of the OMF's inquiry into music. But it is worth keeping it in perspective.

While it is a positive step that a US court upheld the previous ruling that Napster effectively legitimised copyright theft, the story is by no means over. As dotcom after dotcom comes crashing down to earth there is a temptation to underplay the importance of the internet for reaching music fans. But the possibilities of peer-to-peer networks remain as exciting (and worrying) as ever. Now is the time, more than ever, to explore ways of harnessing that potential – within the law. *Alex Scott*

TILLY

THE DAMAGE THE CD INQUIRY WILL DO

It seems unbelievable that we are yet again faced with not one, but two, enquiries into CD prices. Why does this issue keep rearing its ugly head? Last week it was stated on radio news that it is believed the seven top music companies have been operating a cartel to keep CD prices artificially high. The damage done to the industry by statements such as this is incalculable. As I've said before, everything in the UK is now more expensive than in the rest of Europe and the US, not just the poor old CD. I do hope once and for all these bureaucrats realise how much investment is needed to produce our music and how much joy and income we bring back into the country through this investment.

Let's hope this is the last time we have to discuss this issue. The industry is on its knees already – more investigations into CD pricing won't help.

Congratulations, I think, are in order to Dido and Arista for achieving that coveted number one spot with her debut album. I think praise should also be bestowed on my old buddy, Mel Medallie and his old colleagues at Cheeky for recognising her talent and taking it to a level which allowed one of the big guns to fire the silver bullets.

A&R still does, and always will, start with the small independent ones.

At the HMV reception last week to celebrate Brian Auger's rise to dizzy new international heights, every industry bigwig and their dog was in attendance. It was a sign of how well-respected and liked Brian is, of course.

However, one senior industry figure pointed out that Brian seemed to have attracted as many, if not more, chairmen and managing directors to his bash than were at the dinners in honour of Arnet Ertegun, George Martin or John Barry. They are all great and key figures, but it begs the question: who is more important, the creator of the music or the guy who sells it?

Vivendi Universal on track with strong start

Vivendi Universal chairman/CEO Jean-Marie Messier is reporting strong growth prospects for his company as it moves into its first full year of operations.

His confidence comes on the back of figures announced last week revealing the media group's turnover for the year to December 31, 2000 rose by 36.5% to stand at a provisional €41.7bn (£26.1bn) with €13.3bn (£8.3bn) of the total coming from its media and communications business.

The figures only include 23 days trading from Universal Studios and Universal Music Group to cover the period from when Vivendi Universal acquired its music operations along with generating revenues of €0.5bn (£0.3bn). For the full financial year this rises to around €6.6bn (£4.1bn). Strong performances are reported in Europe, North America and Japan, with 67 albums selling more than 1m units and five albums more than 5m during the year.

Music schemes prepare bids in new competition for Dome

It could yet be third time lucky for the music industry to take over the Millennium Dome since the front runner, Legacy, fell at the last fence.

Legacy blew open the competition to buy and develop the site when it lost its preferred-bidder status last Thursday after the Government became unconvinced of Robert Bourne's £125m plan to turn the Dome into a new media business park. It was the second time the Government, which has been trying to find a new use for the Dome since March 1999, has lost a potential buyer since Japanese bank Nomura abandoned its first £150m bid.

English Partnerships will invite interested parties to bid in a third competition. Among the bids are at least three music industry-backed schemes. They are:

• Experiences Consortium, which is backed by property developers the Pilton Group and is mounting a

£135m scheme to create a world-class pop and rock concert venue for between 35,000 and 55,000;

• Ministry of Sound and former Dome chief executive Pierre-Yves Gerbeau, who plan a visitor attraction and sports and concert venue;

• Four property consortiums, including the Duke of Westminster's Grosvenor and involving Harvey Goldsmith, the BBC and Madame Tussaud's.

The consortium involving Goldsmith also includes backing from developer Legacy. Goldsmith will not reveal detailed plans, but it is understood the bid will use his experience to create a new venue complex to rival the Royal Albert Hall and Wembley, Goldsmith says. "This is great news for the music industry."

Ministry chief James Palumbo and Gerbeau were locked in negotiations last Friday.

Bannister joins Cosgrave as Trust The DJ launches

by Paul Williams

Former Radio One controller Matthew Bannister is pinning his future on the dance sector after joining forces with Lynn Cosgrave to head the multi-tier DJ-based company she is launching.

Bannister has been taken on as chairman and CEO of Trust The DJ, which Sony's one-time dance division head Cosgrave and her business partner Tammy Strindberg are publicly unveiling in May or June. The company, which comprises three strands covering management, the internet and recordings, has already signed up 60 DJs including Brandon Block, Goldie, the Dream Team and Gilles Peterson and aims to push dance music worldwide.

The company plans to offer everything from DJ-based websites featuring content, including exclusive mixes, to compilation albums and staging dance events. Although it has a strong online focus, it expects most of its initial revenue



Bannister: 'killer applications'

to come from offline activities such as traditional compilations. Its main financial investor is Lynx New Media Ventures, which is backed by US bank Bear Stearns, while individual backers include AOL International president Michael Lynton, Primedia CEO Tom Rogers and NBC European vice president Ed Scanlon.

Bannister, who quit the BBC after 22 years at the end of last year, says, "The killer application is that

the digital rights of the DJs are all exclusive and, in addition, we have deals with some of them to release albums. We also manage some of them. We're going to provide them all with home pages and through these sites exclusive and non-exclusive music and sell albums in the US market. We also have a booking agency which will be a one-stop shop for booking DJs."

Cosgrave, who worked at Ministry of Sound before she left abruptly to join Sony, says the company's compilation releases will be deliberately targeted at the US to capitalise on the growing dance music there. She adds that the company is avoiding the UK because the market here is already saturated with "everybody fighting with themselves".

"The time is now for dance in America," she says. "It reminds me of dance 10 years ago in this country. The internet there has allowed kids to tell each other how much they love DJs so it's the right time."

Rock and dance emerge as winners in ABCs

ABCs: THE UPS AND DOWNS

Title	July-Dec 2000	July-Dec 1999	% Change
Mixmag	106,111	83,466	+27.1
Ministry	90,235	43,606	+81.1
Muzik	43,748	43,606	+0.3
Q	204,014	213,229	-4.6
Moj	85,010	80,692	+5.3
NME	70,003	76,079	+8.6
Smash Hits	53,932	50,220	+6.0
Kerrang!	47,004	43,116	+8.9
Top Of The Pops	305,122	368,700	-17.2
Smash Hits	222,023	241,530	-8.2
TV Hits	201,655	205,372	-1.7
Live & Kicking	116,225	163,720	-29.8
Source: Audit Bureau of Circulation			

is to be now broadening its range of music. "We've done a hip-hop special and Postans will be on the cover next week, which broadens the coverage and attract new readers."

Emap Performance chief executive Tim Schoonmaker attributes *Mixmag's* 47.1% year-on-year growth to the "strong editorial proposition", although it is notable that it and other dance titles are

Old rockers and clubbers made an unlikely pairing in hopes to boost the circulation of rock and dance titles during the second half of last year.

New Audit Bureau of Circulation figures for July to December 2000 show *Emap's Kerrang!*, *IPC's Uncut* and *Emap's Mojo* all registered year-on-year increases alongside *Emap's* club-oriented *Mixmag*, *Ministry of Sound's Ministry* and *IPC's Muzik*. However, the picture from the pop titles such as *Emap's Smash Hits*, the BBC's *Top of the Pops* and *Live & Kicking*, and more youthful rock titles like *Q (Emap)* and *NME (IPC)* showed a disappointing drop in sales.

IPC publishing director Robert Thame says that with the recent closure of *Select* and *Melody Maker* he expects to turn around the 8.0% fall in the *NME's* circulation shortly. "We've had a very strong start to this year," he says, adding that the

CD:UK magazine launches into teen market with £2.5m

by Steve Hemsley

Competition in the teen press market lives up this week as Atic Futura unveils CD:UK magazine backed by a marketing investment of more than £2.5m.

The first issue is published this Friday and the launch will be supported over the next few months by a substantial in-store retail campaign, cover-monts and will be cross-promoted with the Saturday morning TV show which attracts more than 2m viewers a week.

"The teen pop market has always been and will continue to be hugely competitive, but we are offering an editorial proposition which covers pop as well as the edgier end of the charts with artists such as Eminem and bands like Ash and JJJ7. The title will mirror the TV show so there will also be a large celebrity content," says publisher Mary McCormack.



CD:UK magazine: 350,000 print run

The print run for the first issue will be around 350,000, but Atic Futura has told music industry advertisers it expects monthly sales in the first year to settle down at only around half that

at 180,000. This would put the title at number four in the market, ahead of BBC Worldwide's Live & Kicking magazine but behind the BBC's market-leading Top Of The Pops magazine. Emag's Smash Hits and its own TV Hits (see latest ABC figures on p4).

Rob Lyman, analyst at media buying agency Mediacom EMG, says the conservative sales forecast is a strategic marketing move and that up to 70% of CD:UK magazine's readership will be girls so it can also expect to attract readers from teen magazines such as Bliss and J17.

Lyman says, "CD:UK magazine is expected to have a readership age of 14 to 15 years old, compared with an age of 10 for Top Of The Pops and 12 for Smash Hits so it will be serving a slightly older teenage girl market where there is currently not a magazine that is predominantly focused on

music." He adds, "The sales prediction is in line with the Atic Futura tradition to play it sensible so that if a magazine does underperform, the company does not have to renegotiate with advertisers."

Covermonts are key to winning sales in this sector and CD:UK magazine will give away gifts and an eight-page poster featuring two artists seen on the TV show with every issue. The debut issue has Westlife and the TV show's presenters Ant and Dec on the cover and includes a free denim rucksack.

The February issue of the market-leading Top Of The Pops magazine published last week includes a free Westlife poster magazine, a pop note pad and T-shirt stickers.

Top Of The Pops publisher Alf Lewis says the BBC is not planning any additional marketing of advertising to counter the CD:UK launch.

Pepsi extends student sound booth roll-out

Pepsi is rolling out three more of its music sound booths to universities around the country after the sales promotion concept was originally tested at Liverpool during January.

The deal agreed between the soft drinks brand and the National Union of Students Services' (NUSS) creative solutions agency Leisurehouse sees the 2.8m-long and 1.5m-high Pepsi Sound Booths installed at Kingston, Nottingham and Surrey Universities this month.

A spokesman for Leisurehouse says the booths do not vend product but are designed solely to be used by record companies to promote new albums or tours. A state-of-the-art sound system is installed in the booths which can accommodate three students who can listen to six CDs chosen by the local NUS Ents representatives.

Acts featured in the Liverpool booth include Ash, Shed Seven and Orbital, who have recently played gigs at the university.



Virgin Records' Innocent label is targeting singer/songwriter Jonathan Wilkes (pictured) at the broadest audience it can and has secured significant early promotional coverage before the release of the artist's debut single Just Another Day on March 5. The label's regional plugging team has just completed a nine-day tour of regional radio stations for Wilkes, who is a former presenter of BBC Choice's youth show Hope where he worked with Radio One's Emma B. He has had appearances on terrestrial and satellite TV music shows have been confirmed including on MTV today (Monday), Live & Kicking and T4. Following a retail preview at the label's Woolworths and HMV sites, he agreed to host in-store signings during the week of release while PR company GPHR has secured press coverage ranging from the middle-market Mail On Sunday's Night & Day magazine to pop title Smash Hits (out this Wednesday (February 21)) as well as interviews for Star, OK!, Heat, Now, The Sunday Times, Elle and the new CD:UK magazine (see story above). Innocent product manager Sara Freeman says a national poster campaign will break the week before release and the artist will take part in a live web chat on March 5. An album will follow later in the year.

Virgin commits to live music

Virgin Radio's much-heralded marketing campaign will begin in early March and emphasise the station's commitment to live music.

Full details of the £5m strategy will be unveiled later this week but it will stress Virgin's new "Real Music" message which will be used to promote numerous initiatives this year.

The company has completed negotiations again to be the official radio station of the V2000 Festival from August 18-19. Last year it broadcast more than 19 hours of live coverage featuring 40 bands and this year there will be more live sessions from inside its VIP tent based at the Oxfordshire site.

Virgin is also increasing the number of live acoustic Zoo Sessions at its headquarters in London. Among the acts to already appear in this slot are Mansun, Paul Weller and Sade.

The station launches a new feature this week called Guest List Only where it will host exclusive gigs at intimate venues where bands played



Ocean Colour Scene: Virgin gig

before they were famous. There will be six events this year with the first taking place tomorrow (Tuesday) when Ocean Colour Scene play at the 100 Club in London's West End.

Marketing activity this year will also include the Virgin Radio World Tour where listeners can win tickets for gigs around the world. This week the promotion will offer a chance to see the Manic Street Preachers in Berlin.

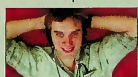
"Live music will be an integral part of our summer programme," says deputy programme controller Nick Goodman.

HMV and BTInternet come together to reap fruits of online co-operation

HMV has agreed to distribute more than 2m BTInternet sign-up CDs containing music through its 125 high street stores as part of a joint online and offline marketing initiative between the two brands.

The discs will be available from April and BTInternet is obtaining music through music website Playdour.com, which is handling the internet rights for XL Recordings, 4AD and Mushroom, although negotiations with its other partner labels are still ongoing.

The discs will contain rights-protected CD-quality music downloads from two acts, My Vitrol (Mushroom) and Kristin Hersh (4AD) that consumers can only access once they register their e-mail address with BTInternet. There will also be video clips and links to the BTInternet music site and to HMV.co.uk, which receives banner advertising space as part of the deal.



Drury: BTInternet strategist

Consumers can sign up for three internet access packages as well as the BTInternet Broadband facility. BTInternet world head of music Ben Drury says, "The aim is to get people to register for BTInternet and to visit the portal's music channel. BTInternet is making a play to have the UK's strongest music channel on BTInternet."

HMV e-commerce director Stuart Rowe says the tie-up will be heavily supported in-store and will promote the HMV.co.uk website. "There are lots of synergies between the two brands," says Rowe.

HAYNES TAKES CIN POST
CIN has taken on Simon Haynes, formerly marketing manager at Business Design Centre Events, as its first brand manager. Haynes will oversee the development and implementation of an international brand strategy for CIN to ensure its charts are represented consistently and effectively across all media.

HEART 106.2 GETS £2M CAMPAIGN
Chrissy's Radio begins a £2m marketing campaign for its London station Heart 106.2 today (Monday). There are five creative treatments illustrating the message The Right Song. Right Now and the promotion includes a £1m TV campaign on Carlton, LWT, Channel 4 and Channel 5, 96- and 48-second radio spots and ads on London Underground stations. Chrissy's has also branded 50 London taxis.

HOUSE ADS HELP EMIH WEBSTE
Emag Digital Music's Q4Music website will be heavily promoted across other Emag platforms during the next six months. Ads will appear on QTV, Kiss TV and The Box as well as on the media group's Big City radio network and in Emag's specialist music titles such as Q, FHM, Heat, Mixmag and The Face. The creative for the ads features a house band of frustrated musicians called Q4Music while the site will run a competition each month.

PRE-BRITS SHOW ON THE BASE
Music TV show The Base, which replaced Videotech and is shown on Thursday nights in the Carlton, Central and Westcountry regions, will air a pre-Brits special on Thursday (22). Artful Dodger and Radio One's Chris Moyles will discuss Brit Award nominees and present videos from Colby, David Gray and Britney Spears while the show will give away five pairs of tickets for the event.

PEPSI CHART IN NEW DEAL
Music Innovations and Endemol Entertainment UK companies Initial and Gem have announced a new partner to work with them on the overseas production of the Pepsi Chart. Sportswear Media Group will now handle International production of the show to all markets around the world.

THIS WEEK'S BPI HONOURS
BPI Albums awarded with a platinum disc includes Pink's Can't Take Me Home and Antastic's Not That Kind.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week's (000s)	% change
Popstars (Sat 21.15)	12,301	n/a
Top Of The Pops (Sat 18.45)	11,247	n/a
Top Of The Pops*	4,514	-1.7
Top Of The Pops 2*	4,449	-1.0
CD:UK*	2,221	13.9
SNV†	2,075	-8.0
The Pepsi Chart	1,289	n/a
Top Of The Pops Plus 1.278	n/a	n/a
Live And Kicking	1,107	-16.7
Popworld	470	n/a
The Base	424	n/a
Smash Hits TV (Sat)	189	n/a
Smash Hits TV (Sun)	189	n/a

*combined totals
Source: Mediacom EMG for w/c February 5 2001.

chartfile

Roll-out for Eurovision album focuses on European territories

● U2 have another beautiful week across Europe as **Beautiful Days**' follow-up **Stuck In A Moment You Can't Get Out Of** debuts at two on the Spanish sales chart while climbing 53 on the fono survey of the biggest UK-issued tracks on European radio. The album, *Universal/Int'l-Island release*, now only behind **Robbie Williams** and **Texas**, is one of seven **Universal tracks** on the **Top 20**, with the other four indie releases, three from **BMG**, two each from **Sony** and **Virgin** and one apiece from **EMI** and **Warner**.

● Parlophone's **Coldplay** edge over closer to achieving their first number one in a key overseas territory as **Parachutes** rises a further notch to two on the Australian albums chart. The continuing progress of the album, which sits behind the **Coyote Ugly** soundtrack on the **Top 10** in the UK, as the band's **Yellow** rises 84 on the singles chart to replace **Craig David's 7 Days** as the highest-ranked UK-issued track. In Europe, the way for the group with **Trouble** the highest new entry at three on the singles chart.

● Only one single in London Records' **Sugababes** are already popular enough in Germany to gain the second highest new entry slot on the album chart with **One Touch**. Their debut album entered there last week at number seven as the single **Overload** held at five on the singles chart while moving 76 on airplay. To complete their capture of the GSA region, the group also debuted at eight and nine in Switzerland and Austria respectively with their album on the back of the **Overload's Top Five** success in the two markets.

● **Masspup?** Quite a lot for WEA UK's **Etienne** label in France at present as the rapid progress of the **Wassup** track by **Da Hutz** continues, it now stands at number three on the French sales chart after climbing 17 places in just a week. In a market notorious for being about the slowest in Europe, the single's chart progress so far has been 58-27-20-3. It is also now winning the weekly airplay top place on the **Top 50** airplay chart where it enters at 41.

● **Didi's** Angel makes swift progress into the Australian **Top 20** with the **Arista**-issued album rising 31-33 in only its second week on the chart. The album, which held its place at eight last week on the Canadian chart, continues to gain popularity across Europe, including rising 25-3 in Germany, 25-15 in the Belgian Flanders chart, 17-15 in France and 31-18 in Switzerland while holding at two in Finland and Sweden.

● It is now nowhere to be seen on the UK **Top 75** albums chart, but the **Virgin**-issued **The Very Best Of UB40** is continuing to register excellent success in parts of the continent. Its big story this week is debuting at number two in Denmark while climbing a **Top 20** figure in the Netherlands. Moreover, Denmark also gives a warm reception to another seasoned UK act, **East West's Simply Deep**, which rises 12-8 with its **Only Love**.

by Paul Williams
Sony UK's international department is plotting with renewed vigour for its latest **Manic Street Preachers** project having made a long-awaited overseas breakthrough with the band's last album.

The 1998-issued **This Is My Truth Tell Me Yours** became the first of the group's five studio albums released so far to make any real impact globally, selling around 1m copies outside the UK and reaching number one in Finland and Sweden as well as the **Top 20** in Australia, Denmark, New Zealand and Norway.

For Sony that progress has opened up the possibility of taking the band even further internationally with their next album **Know Your Enemy**, which was set to be launched in spectacular fashion last Saturday with a concert in Havana. The performance, taking place in



Manics: aim to top 1m album sales

front of a crowd of 5,000 people in the **Karj** Marx Theatre, was due to make them the first western rock act to play a gig in the communist country. It was being filmed by **Int'l Film** and **TV** and will be screened on **Channel 4** in the UK, while **Sony** is also looking for it to be placed with broadcasters internationally.

The band's **Cuba** trip comes on the back of intense preparations for **Sony's** international campaign for the new album - released worldwide

around March 26 - which included the company's **UK** international vice president **Catherine Davies** and manager **Marin Hall** undertaking a tour of **Sony's** European offices in January. "We talked them through the plan and we played tracks," says Davies, "it helped that their last album had made major inroads internationally with sales approaching 1m for Europe compared to 300,000 everywhere for the previous album [Everything Must Go]."

Continental Europe will be initially the main focus for the band internationally, starting with a performance at the **Danish Grammy Awards** on March 3, the week after the single **So Real** is released internationally. Unlike in the UK, it will not be accompanied by a second single. The **Manics** will also be playing the **UK Music Awards** in Prague on March 17,

while a visit next month to Germany - where they will appear on the **March** cover of alternative rock magazine **Visions** - will include an appearance on the country's version of **Top Of The Pops**. Their European schedule will also take in Sweden, where this **150** units.

Meanwhile, the band are also expected to play a series of festivals across Europe this summer as well as undertaking a European tour in the autumn, though details of both are still being finalised. Davies is further looking at undertaking some promotion this year in Australia and Japan, where the last album reached the **Top 10** of the international chart. However, there are no plans as yet for the US, where their last album failed to enter the **Billboard 200** chart despite an attempted new push by switching record companies from **Sony** to **Virgin**.



Former **One Little Indian** singers **Sneaker Pimps** (pictured), who are currently out of the date, have won the backing of two dotcoms to support them financially on a European support slot with **Placebo**. The group will be added on the 23-date tour by encryption software developer **Digibox.com** and virtual jukebox company

Musicaatch.com, both of whom also funded pre-Christmas showcases in New York and Los Angeles. In addition, the two dotcoms have made five years of the group's new material which is available on their sites and allows their fans to provide feedback on the tracks. **Sneaker Pimps** manager **Caroline Butler** says that, with no label to provide tour support, the slot with **Placebo** has only been made possible by the dotcoms' ongoing backing. "You don't encounter much altruism in the industry but the two companies would appear to be motivated by genuine admiration for the band and a real desire to assist," she says. The tour starts in Dresden on March 25, running through April 25 in Luxembourg. **Butler** adds discussions about a new record deal are underway with "very sizeable" labels and she expects to reach a conclusion in the next month or so.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	Artist	Label
1	1	Supreme Robbie Williams (Chrysalis)	
2	2	Inner Smile Texas (Mercury)	
3	3	Stuck In A Moment... U2 (Universal/Int'l-Hot)	
4	4	Washing Away Craig David (Warner)	
5	5	Gods Tell You Santana (Mercury)	
6	6	Here With Me Olke (Cheeky/Arista)	
7	7	Stay Sober Sade (Epic)	
8	8	Overload Sugababes (London)	
9	9	Chase The Sun Planet Funk (Mercury)	
10	10	7 Days Craig David (Warner)	
11	11	Touch Me But Don't Silver Ball (Cassidara) (Arista)	
12	12	If That Were Me Melanie C (Virgin)	
13	13	Shining Light Ash (Infectious)	
14	14	Use It A Follower Simon Keenlyng (Polygram)	
15	15	It Feels So Good Seaweed (Mercury/Int'l-Hot)	
16	16	Dancing In The Moonlight Jet (Polygram)	
17	17	The Way You Make Me Feel Ronan Keating (Polygram)	
18	18	I Lay My Love On You Wendie Ren (Epic)	
19	19	So Why So Sad Manic Street Preachers (Epic)	
20	20	Back Home BMG (Arista)	

Chart shows the 20 most popular UK airplay tracks on Europe's best-selling 100 territories (UK, France, Germany, Italy, Spain, Switzerland, Belgium, Austria, Greece, Portugal, Ireland, Luxembourg, Benelux, and other EU countries) on 02/27/00. Source: Music & Video.

GAVIN US RADIO TOP 20

UK	US	Artist	Label
1	2	Love Don't Cost A Thing American Lopez (Epic)	
2	1	Again Laurie Kneff (Virgin)	
3	4	He Loves You Not Dream (Red/Int'l-Hot)	
4	3	Independent Women Destiny's Child (Columbia/CYG)	
5	9	Angel Shaggy (MCA)	
6	6	If You're Gone Matchbox Twenty (Atlantic/Lava/Warner)	
7	5	Wishin' Myself Shaggy (MCA)	
8	7	Don't Tell Me Melanie C (Mercury/Int'l-Hot)	
9	12	Crazy Clay Aiken (Jive)	
10	8	Of The Era Mya (Interscope)	
11	13	Buttery Crazy Tina Turner (Columbia/CYG)	
12	10	Wasn't Meant To Open Crowded House (Mercury)	
13	14	You Make Me Feel Rick (Arista/Arista)	
14	11	Crazy For You Shirley Bassey (Jive)	
15	11	My Jackson Destiny's Child (Columbia/CYG)	
16	20	Nobody Wants To Be Lonely Keyshia Cole (Columbia/CYG)	
17	18	Jack'd Aesop Rock (Mercury)	
18	15	My Everything Big Dippers (Universal)	
19	19	Around The World Phish (Columbia/CYG)	
20	16	Kryptonite Boyz n the Banda (Universal)	

Chart shows the 20 most popular US radio tracks on the US's best-selling 100 radio stations (US, Canada, Mexico, Puerto Rico, and other territories) on 02/27/00. Source: Music & Video.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	Peak	Weeks
AUSTRALIA	single U2 Beautiful Days (Parlophone)		6	3
	album Parachutes Coldplay (Parlophone)		2	3
CANADA	single South Side Mya (MCA)		10	4
	album I 180 The Beatles (Apple/Parlophone)		7	7
FRANCE	single Wassup Da Hutz (Epic)		3	20
	album No Angel Didi (Arista)		15	17
GERMANY	single Overload Sugababes (London)		5	5
	album I 180 The Beatles (Apple/Parlophone)		2	2
ITALY	single Stuck In A Moment... U2 (Universal)		3	1
	album I 180 The Beatles (Apple/Parlophone)		3	1
NETHERLANDS	album I 180 The Beatles (Apple/Parlophone)		12	13
	album Sailing... Mark Knopfler (Mercury)		2	2
SPAIN	single Stuck In A Moment... U2 (Universal)		2	2
	album I 180 The Beatles (Apple/Parlophone)		4	5
US	single Thank You Didi (Cheeky)		23	28
	album I 180 The Beatles (Apple/Parlophone)		2	4

Source: Music & Video. Single/EP: 100,000 copies; Album: 100,000 copies. Chart based on 100 territories. Source: Music & Video.

AMERICAN CHARTWATCH

by ALAN JONES

Shaggy continues atop the albums chart with **Hotshot**, which increased sales to the fifth week in a row and enjoys its second week at number one. **Hotshot** sold precisely 245,778 copies last week - just 100 more than the week before. With nothing new to take it on the highest new entry is a **Grammy's** compilation of artist 29), **The Beatles' 1** bounces 4-2 with sales of 151,000 to bring its first three months' sales to an impressive 6,296,000 units. With shipments running ahead of sales, it has actually been identified septuple platinum, an honour bestowed by only six other **Beatles** albums. By a statistical fluke, although the **Beatles** are now four places ahead of the next highest ranking **Beat**, compared to two a week ago - **Didi** holds at six - she is in reality drawing closer to the **Fab Four**, as her album **No Angel** increased sales last week by 7,000 to 94,000, while 2 dipped by 8,000. Joining them in the **Top 10** again, **Sade's** **Lovers Rock** bumps 11-9 after selling a further 90,000.

Long-time pals **Rod Stewart** (pictured) and **Jeff Beck** were ones in the same group and collaborated on the 1973 hit **I've Been Drinking...** and if they were drinking last week it was probably to drown their sorrows after their new albums received lukewarm reactions in America. **Stewart's** **Human**

debuts at number 50, 31 compared to a number 44 debut for his last album, **1998's** **When We Were The New Boys**. **Rod's** 27th chart success, it will be **Stewart's** Album unless it improves. Meanwhile, **Beck's** **You Had It Coming** makes an even softer landing at number 110, compared to the number 99 peak of **Who Else?** two years ago.

Coldplay's **Parachutes** continues its steady climb, improving for the eighth week in a row to reach a new peak of number 57. The band's profile is now set to climb even further as **Yellow** - already a big modern rock hit - is set to be added to **CHR** **Top 40** stations this week. Meanwhile, **Grey's** **White Ladder**, which peaked at number 35 a fortnight ago, has now risen to 14.

On the singles chart, **Joe's** **Stutter** rises to number one, confounding those who expected **Shaggy's** **I Wasn't Meant To Be On The Top** following its full commercial release. The **Shaggy** jumping 9-7. The fuel for **Didi's** increasing album sales comes from **Here** acts on the slide except **The Corrs**, who after one British and Irish **Breathless**. Finally, **S Club 7** edge closer to their **Hot 100** debut with **Never Had A Dream Come True** expanding its airplay base massively again and remains at number 10 on the **Bubbling Under** chart. Their album 7 gets a bullet but remains at number 160.

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CRAIG DAVID:
DAVID MATHER OF WILDSTAR/TELSTAR

MADONNA:
TONY MCGUINNESS OF WARNER MUSIC UK

ROBBIE WILLIAMS:
PAUL FLETCHER OF EMI-CHRYSALIS

TOPLOADER:
JASON GUY OF S2

BEST MARKETING CAMPAIGN (GENERAL)
ATLANTIC 252'S DANCE YOUR TITS OFF CAMPAIGN; PERNILLE KOLD & RICHARD HAMMOND OF SPIRIT ADVERTISING

KERRANG! RE-LAUNCH:
PAUL REES & ANDY BOOTHROYD

TRIBAL FUTURES CD:
LIBERTY BOLLEN OF SURVIVAL INTERNATIONAL

PR AWARD

BLOODHOUND GANG:
AMANDA WILLIAMS

DAVID GRAY:
PETER HALL OF EAST WEST

GABRIELLE:
SUNDRAJ SREENIVASAN OF POLYDOR

KYLE:
MURRAY CHALMERS OF PARLOPHONE

LIMP BIZKIT:
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The Beatles power albums to new heights, but it looks goomy for singles

By Mary-Louise Harding

Album shipments smashed their way to new levels in last year's quarter four as the recording period once again proved to be the real performance test for record companies.

BPI figures show a record 89.0m albums were shipped to the trade in the last three months of the year, representing 40.6% of sales for the sector for the entire year and a strong 9.4% improvement on the equivalent period the previous year. CD album sales showed an even greater jump with 45.2% more units shipped in the period compared with quarter four 1999, while rising 9.3% in value to £429.6m.

The situation was helped, of course, by a wealth of reliable releases, including Westlife's *Coast To Coast*, Texas's *The Greatest Hits* and the Beatles' 1, which managed to become the biggest-selling album of the year with 1.8m over-the-counter sales despite only being released in mid-November.

However, against the continuing rise of CD album sales, the poor performance of other formats, particularly cassette and singles, produced a total value increase only marginally better than 1999's fourth quarter 1.1% improvement, with quarterly sales lifting year on year by 2.8% to £461.2m.

For the year as a whole, the combined value of singles and album shipments rose by 3.3% to stand at a new record level of £1.17bn. Despite the rapid decline of tape and MiniDisc slumps, album shipments reversed the downward trend of 1999 to record a healthy increase by 9.3% in units to 216.5m for the year, although value only increased around half as much as units to £1.04bn.

"Albums reached their highest level ever in 2000 - 216.5m units were shipped by UK distributors," says BPI research manager Chris Green. "The market value is at an all-time high and is the third consecutive year of positive growth and ahead of RPI inflation increase of 2.6%."

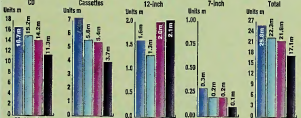
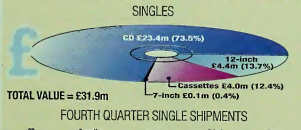
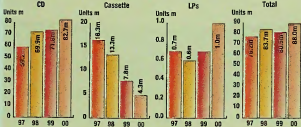
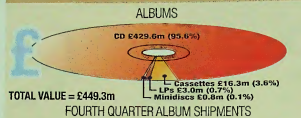
He adds that although the total value rise for the year of 3.3% appears low, it should be put in the context of continuing difficult market conditions. "When measured against other international markets, where data is available, and taking into account the strength of sterling - which has attracted European imports to the domestic market, this is a notable achievement," he says.

High concentration of sales in the fourth quarter has become the expected norm over recent years as record companies find it hard to break the habit of saving their best until last and aggressively competing for Christmas market share.

However, this was slightly less the case last year than in 1999, with record companies reporting at least partially to heed retailers' cries for a more consistent year-round release schedule of big-name titles. Summer albums which outperformed even the most bullish expectations included *Don't Do It* by Wildstar's award-winning newcomer Craig David and Parashade's *Parashade's*. Mercury Music Prize nominee Coldplay, Arista's Whitney Houston and Jive's Britney Spears boosted the second and third quarter schedules to make it arguably the best pre-fourth quarter quarter of big-name releases since 1997 when Olly Murs, Paddy and the Roadshow all enjoyed substantial summer sales. There were also big albums ahead of the fourth quarter last year from the likes of East West's *The Corrs* and Polydor's Ronan Keating.

However, the names could not prevent a continuing slide in cassette sales as well as the failure of MiniDisc to capitalise on the

HOW 2000'S FOURTH QUARTER TRADE DELIVERIES SHAPED UP



Pie charts show value of fourth quarter trade deliveries. Bar charts show unit sales of formats during the fourth quarters of the past four years. Source: BPI

encouraging, albeit small, gains the format had made in the previous year. Shipments of MiniDisc in the fourth quarter slumped by 56.0% compared with the same period 12 months earlier to register only 72,000 units. This contributed to a 31.9% drop during the year to 0.2m units and £2.8m in value, illustrating that as the year progressed the drop in sales became more extreme. Its decline in 2000 came against what had been a promising lift the previous year in the format, having then doubled for the year to 0.4m units, while rising in value from £1.8m to £3.1m in value.

Meanwhile, as increasing numbers of cassette players, particularly in cars, were replaced by CD players, fourth quarter tape sales dropped by 45.5% to 4.2m units and registered 38.2% for the year to 11.4m units to stand as the format's worst showing since BPI started recording trade deliveries in the Seventies.

Total fourth quarter album shipments and value increases were of similar proportions to the year figures - with units adding 9.4% to 89.0m, while value only increasing by 5.0% to £429.6m, suggesting even the premium pre-Christmas sales period was subject to heavy discounting.

Perhaps the most notable performance in the fourth quarter, and indeed during the year

overall, was the continuing return of vinyl. Vinyl records in the fourth quarter were up by a hefty 41.4% to 976,000 units, while the format's new perception as a luxury and specialist item meant value increased at an even better 65.1% to £3.0m.

Twelve-inch vinyl singles for the year also saw a surge in shipments, up by 22.3% to 8.5m with a corresponding value increase of 19.7% to £18.0m. That contrasted with a continuing slump in seven-inch sales, down 36.3% to 0.1m units and 59.4% in value to £0.1m for the fourth quarter, while falling in units by 22.7% to 0.5m and in value by 29.8% to £0.5m for the year. Dance weekly magazine 7 editor Damien Morris attributes the increase for 12-inch here to promo vinyl releases of dance remixes of artists such as Whitney Houston being sold ahead of their full commercial releases.

"Labels seemed to be putting a lot more upfront monies in stores last year with some cool Dutch housey remix of records like Touch Me or the Fragma release, which would shift 5,000,000 copies to hardcore DJs ahead of the commercial single release," he says.

He adds the surging popularity of R&B, UK garage and, to a lesser extent, hip-hop has helped independent labels sell up to 15,000 12-inchers on a single release.

The story for CD singles was significantly

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Units)

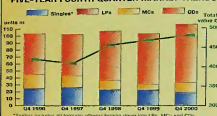
	Q4 '98	Q4 '99	Q4 '00
Budget	10.3%	9.3%	8.9%
Mid Price	7.2%	6.0%	7.2%
Full Price	82.6%	84.7%	82.9%

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Value)

	Q4 '98	Q4 '99	Q4 '00
Budget	4.1%	4.2%	4.6%
Mid Price	5.3%	4.3%	4.4%
Full Price	90.7%	91.6%	91.1%

Source: BPI

FIVE-YEAR FOURTH QUARTER MARKET TRENDS



*Figures include all formats unless otherwise stated (LPs, MiniDisc and CD). Source: BPI

BIGGEST SELLING SINGLES - 2000

Rank	Title/Artist	Sales
1	NEW REIX IT... Bob The Builder	853,151
2	PURE SHORES - All Saints	695,343
3	IT FEELS SO GOOD - Scorpions	642,001
4	WHO LET THE GOOD GO? - Sade & M-Boyz	617,578
5	ROCK IT! - Robbie Williams	576,925
6	STAN - Eminem	544,280
7	TICKS N' BRASS - Fragma	530,742
8	GROOVY FEEL OF THIS AIN'T LOVE! - Saffie	523,242
9	NEVER HAD A DREAM COME TRUE - S Club 7	491,948
10	FILL ME IN - Craig David	485,106

Source: CMO

BIGGEST SELLING ALBUMS - 2000

Rank	Title/Artist	Sales
1	1 - Beatles	1,600,161
2	SING WHEN YOU'RE WINNING - Robbie Williams	1,600,160
3	THE MARSHALL MATHERS LP - Eminem	1,585,333
4	COAST TO COAST - Westlife	1,374,323
5	PLAY - Moby	1,302,823
6	BORN TO DO IT - Craig David	1,330,345
7	HOW THAT'S WHAT I CALL MUSIC 47 - Various Artists	1,238,086
8	THE GREATEST HITS - Oasis	1,162,151
9	PEACHECKERS - Coldplay	1,104,213
10	THE GREATEST HITS - Whitney Houston	1,001,008

Source: CMO

less rosy. In a year which saw CMO report only nine singles topping 500,000 sales for the year - with Bob The Builder's Christmas number one grabbing the top single sales of the year with 0.85m units - compared with 20 in 1999, total unit shipments of the format dropped by 17.6% to 43.5m, with a corresponding 14.2% drop in value to £98.5m. Contrasting with 1999's lift in single shipments overall by 0.9% to 80.1 units, single sales over all formats fell by 12.2% to a little over £121.2m, with the lowest level since 1996, while unit sales fell to 66.1m. This represented a 17.5% loss and the lowest annual total since 1954, although there were still some big-selling singles acts during the year, including Westlife, Eminem, Craig David, S Club 7 and Britney Spears, who all sold more than 1m units over the counter.

The BPI's Green attributes the slump to fewer singles retailing at £1.99 in their week of release and a reduction in the number of individual big-selling acts during the year. The closing gap between the markup price of singles and albums will also have seen many singles buyers switching their allegiance to the more value-for-money album format. Overall, it was certainly a fall fourth quarter for album sales thanks to The Beatles and also but will need more than Bob The Builder to fix it for the singles sector during 2001.

CLASSICAL NEWS

by Andrew Stewart

MOUSKOURI MAKES A PITCH FOR CLASSICS

Saturday night television during the late Sixties and Seventies was the natural home to Nana Mouskouri (pictured), the Greek chanteuse whose black-rimmed specs and soulful voice inspired millions of MOR fans and supplied impersonators with abundant ammunition. The passing of Mouskouri's television years did little to diminish her UK fan base, which has remained faithful to her occasional concert appearances and preserved a healthy appetite for new recordings.



Philips Classics has revisited the 65-year-old singer's archive to compile a 21-track album for release today (Monday) as Nana Mouskouri At Her Very Best. The disc rolls out in time for her tour of the British Isles, which opens in Dublin's National Concert Hall on April 17 and takes in 24 other venues, including Edinburgh's Festival Theatre, Birmingham's Symphony Hall and the London Palladium. Advanced sales for the tour point to big audiences, which Philips is hoping to target with a television and radio advertising campaign, press marketing and chat show appearances by Mouskouri herself.

Mark Wilkinson, head of Philips Classics UK, believes that the album's repertoire merits its inclusion in GIN's classical chart. He points to the contents and says that more than half of the tracks are classical in origin. Mouskouri's very best includes offerings of arrangements of the Barcarolle from Offenbach's opera *The Tales of Hoffmann* set to the words Fields of Love and Schubert's *Ave Maria*. The disc also contains the Habanera from Bizet's *Carmen*, the Humming Chorus from Puccini's *Madame Butterfly*, *Vai Pensiero* from Verdi's *Nabucco* and a version of the slow movement of Rodrigo's *Concierto d'Aranjuez* with added voice part. Many of the

tracks have never been released in the UK before.

"I can see no reason why this disc should not be eligible for the classical chart," says Wilkinson. "Here's an artist who has sold more than 300m records after 40 years in the business and who can sing in an unexpected range of styles."

GROC NOTCHES UP 250,000 SALES

Great Recordings Of The Century, the EMI Classics mid-price catalogue line launched in September 1998, has achieved UK sales approaching 250,000. A sixth batch of recordings appears this month to take the GROC series to 80 titles, placing such genuinely great recordings as Giulini's 1963 account of Verdi's *Requiem* and Sir Thomas Beecham's stereo anthology of Dellore orchestral works within the budget of cost-conscious collectors.

Worldwide sales for GROC titles have risen beyond 1.5m, matching the success of Deutsche Grammophon's acclaimed Originals series and contributing to a growing impression that classical fans have never had it quite so good. Although several specialist retailers have questioned the wisdom of selling EMI's family jewels at a discount price, the company's catalogue business has been given a much clearer focus since the introduction of the GROC range.

"Within the company this was the first time we actively reduced our great recordings down to mid-price," says Theo Lap, marketing vice-president of EMI Classics. "Because of the success of these releases, we're now not so sensitive when it comes to the issue of reducing price. By keeping the number of releases down to just 20 or so a year, we never run the risk of saturating the market and affecting the overall value of the catalogue."

Andrew Stewart can be contacted by email at AndrewStewart@compuserve.com

ALBUM of the week

INSPIRATION: Works by Phaulong, JS Bach, Mozart, Beethoven, Vivaldi, Catalani, etc. Kennedy, Janis Kelly, Dale, Bonell, London Metropolitan Orchestra, etc. (Camp Fabulous CF8017XC). This thoughtfully produced, beautifully performed compilation should do very good retail business for Camp Fabulous.



Barrington Phaulong's choice of repertoire, which includes his Inspector Morse theme and classics such as the finale of Beethoven's *Pastoral Symphony* and Mozart's *Magic Flute* Overture, offers a broad range of fine music. The composer notes that finding the right mix of popular classics contributed to the 1m UK sales of his *Virgin Records Morse OST*.



REVIEWS

For records released up to March 2001



DEBUSSY; DUTILLEUL; RAVEL: String Quartets. Belcea Quartet. (EMI Classics Debut 6 74002 2). The Belcea Quartet's contribution to EMI's admirable Debut series, recorded in collaboration with BBC Radio Three, is distinguished by rhythmic precision and energy, expressive phrasing and a beguiling alertness to the rapidly changing moods and tonal contrasts of these works from the trio's programme.

VERDI: Sacred Pieces; Ave Maria from Otello; Libera Me from the Messa Per Rossini, etc. Remigio; Choir & Orchestra Of The Accademia Nazionale Di Santa Cecilia/Chung. Deutsche Grammophon 469 075-2. Myung-Whun Chung has managed to impose tight musical discipline on his Santa Cecilia performers without sacrificing their natural flair for dramatic extremes and grand vocal gestures. The conductor achieves a rare intensity in Verdi's *Te Deum*, produced by excellent recorded

sound and a wide dynamic range.

ZIMMER: Hannibal OST. (Decca 467 696-2). Hans Zimmer's soundtrack is rich in Grand Guignol horror, supported by big orchestral soundscapes, thinly disguised echoes of Mahler's *Adagio* and Strauss's *Blue Danube Waltz*, and the haunting sounds of boys' voices. Zimmer's *Gliadiator OST* proved the fifth best-selling classical album of 2000, prompting a heavyweight campaign from Decca to run in harness with marketing for the movie.

A WHITE ROOM: Works by Judith Weir, Piers Hollowell, Philip Cashian, Sally Beamish, Roxanna Panufnik, Gerald Barry, etc. The Schubert Ensemble, (NMC Recordings NMC D075). South Bank Award-winning composer Judith Weir's irresistible *Arise, Arise! You Slumbering Sleepers* opens this anthology of 20 new works commissioned for young and amateur musicians as part of the Schubert Ensemble's Chamber Music 2000 project. It is backed by specialist advertising and a Schubert Ensemble concert at London's Wigmore Hall on March 23.

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SINGLE of the week

GORILLAZ: Clint Eastwood (Parlophone CDRR6552). Murdoch, 2-D, Noodle and Russell follow their debut EP *Tomorrow Comes Today* with another jaunty portion



of music-hall hip-hop. A striking two-step overhaul from remixer of the moment, Ed Case has helped win the track a Radio One A-list placing, which should help this Damon Albarn/Dan The Automator project's chart fortunes. The striking animated video by Tank Girl artist Jamie Hewlett and Pete Dinklage is also well worth seeking out.

SINGLE reviews



RECOMMEND JONATHAN WILKES: Just Another Day (Imocant SINC25).

The man known up until now as Robbie Williams' best mate debuts with this strong introduction to his career, which is set to see with a string of outstanding tracks. Judgement Day and Borrowed Wings. This uplifting track is C-listed on Radio One, B-listed on Radio Two and A-listed on Capital, with a strong TV plot to follow.

AEROSMITH: Jaded (Columbia 6709312). Taken from the forthcoming album, *Just Push Play*, this single successfully platforms the group's authentic rock sound. With the obligatory guitar riffs and distinctive Tyler vocals, this infectious track sees the band moving towards their fruitful early sound.

ARTIFUL DOGGER FEAT. MICHELLE ESCOFFERY: Think About Me (London FDC0394). Stretching the realms of garage, this R&B-tinged project uses a uniquely haunting piano accompaniment and the fresh vocals of co-writer Escoffery to full effect. Taken from the gold-selling album, *It's All About The Stragglers*, the single puts Escoffery's talents to the fore.

MC LUCK & DJ NEAT: Piano Loco (Universal Island CID773). The duo's first major label release features a Latin groove squeezed onto a two-step-style pattern. The result is nowhere as immediate as their breakthrough, *A Little Bit Of Luck*. A B-listing at Radio One should help its chart potential.

TERRIS: Yesterday's Lunacy (Blance Y Negro NEG13000). Awarded brightest new hope at last year's A&M Premiers, Terris deliver an exciting, powerhouse of a single. Topped by a delicious rasping vocal by Gavin Goodwin, the band release their debut album *Learning To Let Go* on March 19, coinciding with an eight-date UK tour.

MOUSE ON MARS: Actionist Respoke (Domino RUG122CDP). This taster for the Düsseldorf duo's seventh album idiology reveals the band in all cruncky electronic glory. The virtually impenetrable two lead tracks will win them no new fans, but the final offering *DI Collapse* — featuring the UK's Matt Herbert — is a wiffully playful gem.

RADIOACTIVE MAN: The Uranium EP (Rotters Golf Club RCG03MCD). In their release on Andrew Weatherall's new label finds his Two Lone Swordsman partner Keith Tennison in rude form. Funk-infested electro fused with unhealthily low

bass make this four-song package an essential for those with slightly more esoteric taste in dance music.

RECOMMEND PRESSURE DROP: Warrior Sound (Columbia XPCD1327). Reinterpreting Mikky Dread's 1981 dub classic *Warrior Style*, Pressure Drop's first offering from the forthcoming album *Tread* features vocalists Martin Fishley and Skibadee. It has been getting heavy spot plays from DJs such as Radio One's Gilles Peterson and Steve Lamacq.

ADD N TO (X): The Poker Roll (Mute CDNUTE 258). The second single from the recent *Add Insult To Injury* album sees the band in typically playful form. A collision of analogue technology and off-kilter melodies, it is backed by new tracks including a collaboration with Jon Spencer and the controversial video for *Plug Me In*.

FLYING STEPS: In Da Arena (Pepper 9230432). This German breakthrough crew unleash their debut single which sees them operating in a similar arena to the Bombfunk MCs. The track uses a cheeky sample from Yazz's *Situation* and the package includes remixes from Krafty Kutz and the Besshears.

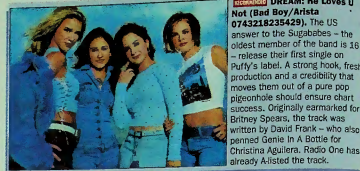
ROMINA JOHNSON: Into You (R2 R2002). The female garage vocalist has already scored a club hit with this soulful two-step tune. Now boosted by fresh mixes from Club Asylum and Zed One, it could cross over into the mainstream yet.

WOOD: Stay You (Columbia 6709442). Signed to Columbia in the US, this UK five-piece are enjoying rave notices *Statewide* and picking up healthy sales for their *Songs From Stamford Hill* album. *Stay You* is a timeless, beautiful acoustic-guitar driven ballad with a towering chorus and is included on the million-selling Dawson's *Rock* soundtrack album.

TRICKBABY: Devotion (Cha Cha Man TRK78602). This eclectic mix of beats and chant is involved and beautiful. Working in the same territory as Joli, it deserves as wide an audience as possible.

BM DUBS PRESENT MR RUMBLE FEAT. BRASSBROT & KEE: Whoomp...Bass There It Is (Incentive INCENT16CDS). This catchy Tag Team remake originated out of the two-step scene on white label. After early support from the likes of the Dream Team, the video has been getting rotation on the Box and Kiss debuts with an impressive melting pot of UK urban influences, making *Independent's* first venture into garage a credible move. It

LIONEL RICHIÉ: Tender Heart (Mercury



5728464). Another smoochy number from classic balladeer Richie, this time with co-writers Paul Barry and Billy Lawrie, and production by Brian Rawling and Mark Taylor. This third single from the *Renaissance* album and is backed by remixes of *Don't Stop The Music* and *All Night Long*.

REGULAR FRIES: Eclipse EP (JBO SOFTCD1). The Eclipse EP was recorded at Dave Friemann's (Mercury Rev, Mogwai) studio in a glorious mess of ideas, taking in swaggering skunk rock and blissed-out bluesy eyed soul. The band are currently recording a new mini-album for their own imprint *Sort City Recordings*.

ALEXKID: What!DidOnMyHolidays (F Communications FL31). Alexkid returns with an EP which highlights his emerging talent. The tracks here range from jazzy house to electronica to downtempo, and all are an easy charm.

MAX TUNDRRA: QY20 (Domino RUG120CD). The QY20 of the EP's title refers to a device which allows the composer to compose and record music while on the move. Max Tunndra utilises this to create music which veers from reckless electronica to jazzy noodling, employing abrupt changes in tempo to great effect.

REPRESENT: Dirty Beats (Talkin Loud 5728462). Romi Sze's outfit release the second single from their well-received in *The Mode* album. More accessible than its title suggests, it boasts a fierce rap from MC Dynamite underpinned by a catchy string line and driving breaks. A strong remix package from DJ Katim, Wookies, Shiz and Butswacks should give it wide appeal. It is B-listed at Radio One.

SOUTH: Paint The Silence (MC Wax MWR134CD3). South have a chance of breaking into the mainstream with their forthcoming album *From Here On In*. *Paint The Silence* is a strong indication of their appeal: dreamy vocals surging towards a chorus topped with beat-scattered production by ball boss James Lavelle.

CHARLES WEBSTER: Simpletone EP (Sound Of Barclay). France's Sound Of Barclay offers this four-track EP from the man behind *Presence*. Deep string-soaked house is the order of the day, with Webster serving up some tasty flavours throughout.

BLACKOUT: MR DJ (Independiente ISOM48MS). Producer Merlin and 19-year-old gospel singer UK debut with an impressive melting pot of UK urban influences, making *Independent's* first venture into garage a credible move. It

is B-listed at Radio One.

NATHAN HAINES: Earth Is The Place (Chilli Funk CF032). New Zealand's Haines links up with Ladbroke Grove's Phil Asher for this second single from his *Soundtracks* album. Featuring soulful vocals from Verna Francis, it includes a mix by France's Gregory & Julian Jabre.

RECOMMEND SEMISONIC: All About Chemistry (Universal Island 112501-3). The third Semisonic album marks a distinct leap in the band's sound. Featuring dreamy department. This is particularly evident on the ballads *Act Naturally* and *She's Got My Number* and the quirky first single, *Chemistry*. The set, the follow-up to the platinum *Fooling Around* *Strangely Fine*, features a writing collaboration with legend Carole King on *One True Love*. The Brit Award-winners have just finished support duties on Texas' mammoth UK jaunt.

GUANO APES: Don't Give Me Names (Supersonic 74321752232). As the German female-fronted group continue their dominance of rock in mainland Europe, this album is likely to entice the UK rock fraternity that have previously overlooked their uncompromising sound.

THE PIXIES: Complete B-Sides (4AD GAD2103). 4AD release some highly valuable back catalogue in the form of these B-sides from seminal out indie rockers the Pixies. This long-heralded mid-price compilation does exactly what it says on the tin — it gathers together the 19 hidden gems from across the B-Sides of *The Pixies' 3* UK singles (plus the US).

MY VITROLI: Finelines (Infectious Infect196CD). Echoing the best — and eschewing the worst — a days of UK indie rock, four-piece My Vitrolis are set to breathe life back into homegrown guitar pop (see *Rock Supplement*, p228). The single, *Always Your Way*, previously released as a limited-edition single through rock indie label Org, sets the tone for an album full of driving guitars but with tip-top melodies. My Vitrolis play a headline tour this month and later support the Manics in London.

JELICICE: As Brave as We Could Be (Do Little DO009CD). Placebo and Sonny Youth are the all-too-obvious reference points for this debut album from north London three-piece Jelicice, but this does not mean they do not faint flashes of inspiration that are

RECOMMEND THE SERVANT: With The Invisible (Antenna ANTUN111). Mesmeric frontman Dan Black — a mad mix of David Byrne, Lee Evans, Elliott Gould and body-popping — leads his funky quartet through six slices of 21st century schizoid pop. With a stunning live set, this act is a much needed antidote to a moribund scene and is on course to produce a strong debut album. Black is also set to appear on future Planet Funk material.



RECOMMEND WESTLIFE: Uptown Girl (RCA 7432184252).

The record-breaking five-piece seize the golden opportunity to release an uptempo track, which is a feat in itself for the ballad-heavy group. Their gigantic fanbase should power this all the way to the top — aided by a C-listing at Radio Two. The band are currently on a 52-date UK arena tour.



RECORDS **TURIN BRAKES:** *The Optimist LP* (Source SOURCD 023). Solid polished songwriting is at the heart of this accomplished debut. Childhood friends City Knights and Gale Paricharian have been perfecting their repertoire touring with Kathryn Williams and Doves. The result of this extended dues paying is a sublime collection of songs which come across as instant classics. **C**

their own. They also brings to mind Ash, which is not a bad thing since they recently proved there is a top 10 market for indie. **THIRD EYE FOUNDATION: I Poopoo On Your Jaju** (Domino WIGCD91). This is a round-up of hard-to-find mixes and collaborations from Bristol maverick Matt Elliot. His work is a twisted blend of drum & bass and nightmarish ambience. High points include a wistful mix of a classic and a warped collaboration with Chris Morris. **C**

DAVE TYACK'S DAKOTA OAK: Am Deister (Twisted Nerve TN022). The first album from Twisted Nerve since Brady Drawn Boy's debut last year is bound to draw comparisons. It has the same pastoral quality in its intricate and meandering melodies. However, Dave Tyack's mainly instrumental work has a charm all of its own and is well worth exploring. **C**

EXPERIMENTAL POP BAND: The Track Suit Trilogy (City Slang 2010-1/2). A welcome return for the enduring Bristol outfit who wrap up influences ranging from surging grunge to shimmering disco and top them off with Davey Woodward's deadpan vocals. The Track Suit Trilogy contains the

recent single Bang Bang You're Dead and is produced by John Parish (PJ Harvey).

RECORDS **SNOW PATROL: When It's All Over, We Still Have To Clear Up** (Jepster JPRCD012). Snow Patrol's second album showcases some strong songwriting and finds the band mixing exuberant psychodelic-flecked pop (as on the former single Ask Me How I Am) with more wistful material (as on the title track). **C**

BELASCO: Simplicity (Splendid Music SPL0010D). This "solo-core" album is the first release for Haydn Williams and Simon Morgan's new label, Splendid Music. It is at times a little too fragile and introspective for its own good with a tendency for many of the songs to build through to an inevitable climax – a weakness shared by JJ72, though Belasco manage to keep their histrionics the right side of cliché. **C**

ALBUM of the week

VARIOUS: *Mute CDs Of Rough Trade Shops* (25 CDS/DTUMM191). Ever the arbiters of indie good taste, the staff



of the Rough Trade shops, which celebrate their 25th birthday tomorrow, have selected four CDs (56 songs) of the finest clearable tracks from a quarter of a century of independent music to mark the occasion. Everyone from The Congos to Lemon Jelly is featured, via Cabaret Voltaire, Lee Perry, Nick Cave (pictured), The Pixies, Joy Division, Lambchop, the Fall and the Smiths. Indispensable moments abound. **C**

VARIOUS: Pop Hits Ima Reggae Vol. 2 (Jostar JSPHCD002). In time-honoured reggae tradition, the material on this covers album ranges from the sublime to the downright strange as leading lovers rock artists tackle recent and not-so-recent pop and soul hits. A staple for the core reggae market, this is also picking up coverage in the specialist and pop teen press. Phoebe One's version of Knockin' On Heaven's Door is particularly effective. **C**



RECORDS **SKITZ: Countryman** (Robin RIDD002). Top UK independent hip-hop producer Skitz recruits the cream of homegrown MC talent for his debut long-player. Featuring guest spots from Roots Manuva, Rodney P and MC Dynamite among others, it is a varied album that includes the 1998 classic Fingerprints Of The Gods. **C**

BLU: Phases 1972-1982 (Afro Strut STRUTCD 004). This Nigerian three-piece created a distinctive sound fusing

psychedelia, funk and hi life that has never been equalled. Tracks such as Chant To Mother Earth, Trace Of Suicide and Get That Groove In make this a collectable set. **C**

SNOOZE: Going Mobile (SSR SSR228). Snooze re-emerges with a quirky set of melodic house and downtempo grooves. With Atlanta singer Deborah Brown featuring on standout track Quiet Alone, this has a jazzy edge which stands out from its peers. **VARIOUS: Miss Money Penny's Glamorous Grooves** (Beechwood MONEYCD1). The Birmingham dub follows in the footsteps of Cream and Getcrasher by releasing a themed compilation, this time focusing on the funkier end of house. With tracks from the usual suspects such as Modjo, Joy Negro and Datt Punk, it may struggle to compete in a crowded market. **C**

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

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CHART COMMENTARY

by ALAN JONES

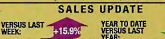


Singles sales topped the million mark last week – the first time they have done so this year – and for the second week in a row the top two singles were Atomic Kitten's *Whole Again* and Teenage Dirtbag by Wheatas. The Atomic Kitten single is the first single to increase its sales for two weeks in a row while at number one since Cliff Richard's *Millennium Prayer* in December 1999, and overtook Rui da Silva's *Touch Me* to become the biggest-selling single of 2001, on Sunday. Although Teenage Dirtbag retains runners-up position, its sales slipped last week by nearly 11% to a still healthy 72,500.

Boy band behemoths *Backstreet Boys* bettered by BBMac: enough alteration already – the fact is that the Backstreet Boys have registered their 13th straight Top 10 hit with *The Call*, which debuts at number eight this week, a record for an American group. Meanwhile, BBMac register their first ever Top 10 hit with *Back Here*, which



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

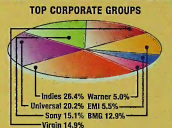


debuts at number five after selling more than 42,500 copies. BBMac's chart entry seems a clear vindication of Telstar's

SINGLE FACTFILE

Number one for the third week in a row, *Whole Again* by Atomic Kitten is the first single to break the 100,000 sales barrier this year, shifting nearly 102,000 copies last week to bring its cumulative sales to 255,000 (it sold 69,000 copies on its first week on release, and 85,000 on its first two). In the next couple of days it will surpass the total sales of all four previous Atomic Kitten singles added together. The introductory *Right Now* has

sold 102,000, while *See Ya* sold 81,000, *I Want Your Love* sold 72,500 and *Follow Me* sold 32,000. The current single, co-written and produced by Wise Buddah's Bill Padley and Jim Geoffrey, reflects the more "sophisticated" direction the trio (including new member Jenny Frost) are now pursuing. Like their previous singles, it is included on their debut album *Right Now*, which is currently being repackaged with new material (see A&R, p10).



singles chart – following their initial disappointing debut in the UK.

Back Here, written by the band with producer Phil Thornalley, was number one in the Woolworth's chart last week – the fourth week in a row that the store has got its charts prediction badly wrong. It started with misjudgements of two innocent releases, first by placing *Martine McCubbin's* *On The Radio* at number one on its list when it entered the CIN chart at number seven, and following up by charting Atomic Kitten at number 14 instead of number one.

Dave Lee aka Joey Negro's comfortable clothing and goatee may not give him the appearance of the King of cool, but his discarded hits have rained on the chart in a variety of disguises. The latest is *Jakatta's* *American Beauty*, based around the movie *American Beauty*, which is this week's highest new entry at number three, beating off a strong challenge from Dido's *Here With Me*, which debuts behind it at number four.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	1st distributed
1	NEW	THE CALL	Backstreet Boys	Jive	9/25/00 (P)
2	1	STUTTER	Joe feat. Mystikal	Jive	10/26/00 (P)
3	NEW	ALWAYS YOUR WAY	My World	Infectious	INFECT 96/00 (M)
4	3	SHINING LIGHT	Ash	Infectious	INFECT80/00 (M)
5	2	SYNAESTHESIA (FLY AWAY)	Thrillseekers feat. Sheryl Deane	See	NEED01 05/0 (V)
6	4	THE WAY YOU MAKE ME FEEL	Steps	Jive	9/20/02 (P)
7	6	WHY	Mis-Teeq	Inferno	CDREN 35 (M/V)
8	5	OH NO	Miss De'Nata Dugg/Pharosha	Rawkus	RWK 302 (P)
9	10	CAN WE FIX IT	Bob The Builder	BBG Music	WMS300/02 (P)
10	8	YOU ALL DAT	Baha Men	Edel	012485 (R/V)
11	7	SNOW	JJ72	Lakota	LAK 010/02 (M)
12	9	BUCK ROGERS	Feeder	Echo	ECSSK 106 (P)
13	NEW	WINNING A BATTLE, LOSING THE WAR	Kings Of Convenience	Source	SOURCE05 018 (V)
14	12	WHO LET THE DOGS OUT	Baha Men	Edel	011945 (R/V)
15	18	SANDSTORM	Danade	See	NEED00 03 (V)
16	19	OVER THE RAINBOW	Eva Cassidy	Blix	Straes/Net 0176 (HOT)
17	17	TOUCH ME	Rui Da Silva feat. Cassandra	Arista	742182/00 (BMG)
18	11	THE CRYSTAL LAKE	Grandaddy	42	PVP 5015/00 (M)
19	16	BUSTED & BACKWARDS BITCH	Gunslers	Tidy	Tax Tidy 1471 (ADD)
20	NEW	YOUR LOVIN'	Electric Tease	Automatic	AUTO201 (ADD)

All charts © DM

PEPSI Chart

This	Last	Title	Artist	Label	1st distributed
1	1	WHOLE AGAIN	Atomic Kitten	Infectious	9/25/00 (P)
2	2	TEENAGE DIRTBAG	Wheatas	Columbia	9/25/00 (P)
3	3	AMERICAN DREAM	Julianne	Virgin	9/25/00 (P)
4	4	HERE WITH ME	Dido	Cherrytree	9/25/00 (P)
5	5	BACK HERE	BBMac	See	9/25/00 (P)
6	6	ROLLIN' (Live)	Bob Dylan	See	9/25/00 (P)
7	7	DANCING IN THE MOONLIGHT	Toploader	See	9/25/00 (P)
8	8	THE CALL	Backstreet Boys	Jive	9/25/00 (P)
9	9	LAST RESORT	Papa Roach	Drumhead/Polygram	9/25/00 (P)
10	10	DANCE WITH ME	Cashout Morgan	Arista	9/25/00 (P)
11	11	LOVE DON'T COST A THING	Jazzie Travenco	Epic	9/25/00 (P)
12	12	CASE OF THE EX	Ally	Infectious/Polygram	9/25/00 (P)
13	13	CHASE THE SUN	Primo Park	Virgin	9/25/00 (P)
14	14	STUCK IN A MOMENT...	32	Universal/Island	9/25/00 (P)
15	15	IT WASN'T ME	Shaggy	MCA	9/25/00 (P)
16	16	EVERYTIME YOU NEED ME	Regina Lee	MCA	9/25/00 (P)
17	17	INNER SMOKE	Isis	Mercury	9/25/00 (P)
18	18	MS. JACKSON	Sade	LaFace/BMG	9/25/00 (P)
19	19	TOUCH ME	Rui Da Silva feat. Cassandra	KingsIsland	9/25/00 (P)
20	20	DON'T TELL ME	Melanie	Maverick/Universal	9/25/00 (P)

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24 FEBRUARY 2001

CHART COMMENTARY

by ALAN JONES



Just as Atomic Kitten's *Whole Again* became the first single to sell more than 100,000 copies in a week in 2001 last week, so No Angel by Dido did likewise on the album chart. And like the Atomic Kitten single, the Dido album increased its sales for the second week in a row on its third week in pole position. No Angel sold more than 101,000 copies last week, an increase of more than 22,000 (28%) over the previous frame, and an especially impressive feat given the fact that the album's first hit single *Here With Me* sold nearly 63,000 copies and would obviously have cannibalised some of No Angel's potential sales. No Angel has sold more than 430,000 copies to date, and is the biggest seller of 2001, with 325,000 of those sales taking place this year.

Not that kind by Anastacia continues at number two after registering an almost equally impressive 27% hike in sales. The 48,000 copies it sold last week left it

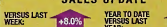
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales. Not reported: group shares by % of total sales, and the Top 25 artist albums.

SALES UPDATE



overall sales past the 200,000 mark. The remainder of the top five increased sales too, all beating the overall expansion in the

ALBUMS FACTFILE

Although many of the tracks on Roy Orbison's *Love Songs* album are latter period remakes of his classic sixties hits, the album has become the impressive beneficiary of Valentine's Day gift-giving. The album debuted at number 19 a fortnight ago, then climbed to number 11. It checks in this week at number four to become Orbison's biggest posthumous success since his then current album *Mystery Girl* reached number two in

February 1989, a couple of months after his death. Orbison catalogue has timeless appeal, with some 75,000 of his albums selling last year, including nearly 30,000 copies of a Sony 'best of' entitled *Pretty Woman*. *Love Songs* sold more than 28,000 copies last week alone, an 88% increase week-on-week. It was on course to more than double its sales – but like all other *Love Songs* albums it lost some impetus after Valentine's Day.

Saturday (10th February) and attracted some negative press but it worked like a charm for his album *Sound Loaded*, which soars 53-14 to beat the number 16 peak it reached on its chart debut last November. The album increased sales by more than 300% last week to 16,000, and has now sold more than 200,000 copies. The self-titled Ricky Martin does even better, soaring 179-62. The 1999 predecessor of *Sound Loaded* was a number two album and has sold 475,000 copies to date.

Dolly Parton is in town promoting her back-to-basics bluesy album *Little Sparrow*, which responds to appearances on *Five Live's* Nicky Campbell show and TV's *Parkinson* by flitting into the Top 75 for the first time, a month after it was released. The album debuts at number 71 and is the Nashville veteran's sixth chart album. Excluding his compilations though, it's only her second ever chart success, the first being her 1998 NCA release *Hungry Again*.

COMPILATIONS

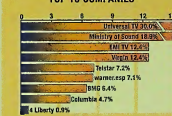
The compilation market has enjoyed four weeks of growth, and some 652,500 albums were sold in the sector last week, an increase of 52% over the low level they reached just a month ago. For the second week in a row, the Ministry Of Sound's *Chillout Session* takes the prize, earning its title by expanding its sales by nearly 60% in the week to more than 49,000. Featuring less than frenetic mixes of favourites like Barber's *Adagio For Strings* by William Orbit, it also includes tracks by artists who aren't normally associated with dance compilations – Buddy Drawn Boy (The Shining) and World Party (Is It Too Late?) among them. In early trading it was comprehensively overwhelmed by the WSM/Universal compilation *Passion*, which was aimed fairly and squarely at the

Valentine's Day gift buying crowd and consequently suffered a slight collapse after the big day. In the week as a whole, however, *Passion* enjoyed an 80% hike over its previous week's tally, eventually selling more than 46,500 copies, and falling by just 2,500 to match *The Chillout Session*.

Deerwalkers' soundtrack *Almost Famous* – containing music from the Cameron Crowe movie which follows the fictional adventures of a Rolling Stone journalist – is striking a blow for seventies rock, and climbs 64-40 on the compilation chart, with sales up by 85%. The album's stellar line-up includes Simon & Garfunkel (America), Led Zeppelin (*This Is The Way*) and the Beach Boys (*Feel Flows*) as well as *Silverwater* – the bogus band whose fate is intertwined with the journalist's in the movie.

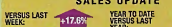
MARKET REPORT

TOP 10 COMPANIES

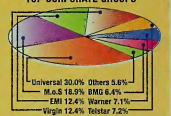


Figures show top 10 companies by % of total sales. Not reported: group shares by % of total sales, and the Top 25 artist albums.

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 73.2%
Compilations: 26.8%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Inches/Tracks)
1	SONGBIRD	Eva Cassidy	Blix Street/Mat C21045 (HMV)
2	JUST BACKWARD OF SQUARE	Lovellgood	Nude NUDE 17CD (DNOPT)
3	JUZ2	JUZ2	Lakota LAK CD0017 (SMPV)
4	STEPHEN MALKMUS	Stephen Malkmus	Domino WINDO 90 (V)
5	PLAY	Moby	Mute CSD2194 (V)
6	THE HOUR OF BENDERBEAST	Buddy Drawn Boy	XZ Recordings 7XNCD 133 (V)
7	PERFORMANCE AND COCKTAILS	Stereoponica	V2 VWR 100452 (SMPV)
8	LITTLE SPARROW	Dolly Parton	Sanctuary SANC004 (P)
9	TIME AFTER TIME	Eva Cassidy	Blix Street G 210273 (HMV)
10	THINGS WE LOST IN THE FIRE	Low	Tugboat TUGCO 627 (V)
11	BUZZ	Steps	Real/Live 9051172 (P)
12	WORD GETS AROUND	Stereoponica	V2 VWR 100450 (SMPV)
13	SOFTWARE SLUMP	Gravelady	V2 VWR 101252 (SMPV)
14	IT'S THE NEW LOW	Kings Of Convenience	Source SOURCE019 (V)
15	GOOD TO GO	Terraviva	Papillon PFTVCD 0111 (P)
16	HALFWAY BETWEEN THE CUTTER AND THE STARS	Fatboy Slim	Skin BRASSIC 20CD (DMPV)
17	SHOWBIZ	Muse	Mashroom MUSIC 59CD (DMPV)
18	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11CD (SMPV)
19	OPPS! I DID IT AGAIN	Britney Spears	Jive 922202 (P)
20	BLACK AND BLUE	Backstreet Boys	Jive 922112 (P)

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MUSIC WEEK 24 FEBRUARY 2001THE YEAR SO FAR...
TOP 20 ALBUMS

Wk	Label	Artist
1	12	ARISTA
2	5	INVERSCOPE/POLYDOR
3	2	MERCURY
4	3	PARACHUTES
5	1	APPLE
6	4	INVERSCOPE/POLYDOR
7	8	SONY S2
8	NOT THAT KIND	EPIC
9	5	CHRYSLIS
10	7	MUSIC
11	15	MAVERICK/WARNER BROS
12	11	ISLAND
13	11	WALDSTAR
14	13	EAST WEST
15	3	POLYDOR
16	10	SEA
17	10	INVERSCOPE/POLYDOR
18	14	COLUMBIA
19	16	JIVE
20	18	LAFACE/ARISTA
21	20	DREAMWORKS/POLYDOR

© DMC. Last week's position (in parentheses) chart from three weeks ago.

24

feb

2001

THE OFFICIAL CHARTS


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 singles


1 **WHOLE AGAIN**

- | | | |
|----|---|--------------------|
| 2 | TEENAGE DIRTBAG Wheatus | Innocent |
| 3 | AMERICAN DREAM Jakatta | Columbia |
| 4 | HERE WITH ME Dido | Rolin |
| 5 | BACK HERE BBMak | Cheeky/Arista |
| 6 | ROLLIN' Limp Bizkit | Teistar |
| 7 | DANCING IN THE MOONLIGHT Toploader | Interscope/Polydor |
| 8 | THE CALL Backstreet Boys | SZ |
| 9 | LAST RESORT Papa Roach | Jive |
| 10 | DANCE WITH ME Debelah Morgan | Dreamworks/Polydor |
| | | Atlantic |



- | | | |
|----|---|--------------------|
| 11 | EI Nelly | Universal |
| 12 | CAN'T KEEP ME SILENT Angelic | Serious |
| 13 | STUTTER Joe feat. Mystikal | Jive |
| 14 | THE NEXT EPISODE Dr. Dre feat. Snoop Dogg | Interscope/Polydor |
| 15 | CASE OF THE EX Mya | Interscope/Polydor |
| 16 | POP YA COLLAR Usher | LaFace/Arista |
| 17 | EVERYTIME YOU NEED ME Fragma feat. Maria Rubia | Positive |
| 18 | AIRHEAD Girls @ Play | GSM |


1 **NO ANGEL**

- | | | |
|----|--|--------------------|
| 2 | NOT THAT KIND Anastacia | Cheeky/Arista |
| 3 | THE GREATEST HITS Texas | Epic |
| 4 | LOVE SONGS Roy Orbison | Mercury |
| 5 | ONKA'S BIG MOKA Toploader | Virgin |
| 6 | CHOCOLATE STARBUSSH AND THE HOT DOG Limp Bizkit | SZ |
| 7 | LOST SONGS 95-98 David Gray | Interscope/Polydor |
| 8 | ALL THAT YOU CAN'T LEAVE BEHIND U2 | East West |
| 9 | PARACHUTES Coldplay | Island/Un-Island |
| 10 | THE MARSHALL MATHERS UP Eminem | Partphone |
| | | Interscope/Polydor |



- | | | |
|----|----------------------------------|-------------------------|
| 11 | INFEST Papa Roach | Dreamworks/Polydor |
| 12 | 2001 Dr. Dre | Interscope/Polydor |
| 13 | The Beatles | Apple |
| 14 | SOUND LOADED Ricky Martin | Columbia |
| 15 | BORN TO DO IT Craig David | Wildstar |
| 16 | WHITE LADDER David Gray | IHT/East West |
| 17 | STANKONIA Outkast | LaFace/Arista |
| 18 | SONGBIRD Eva Cassidy | Blue Street/Blue Street |



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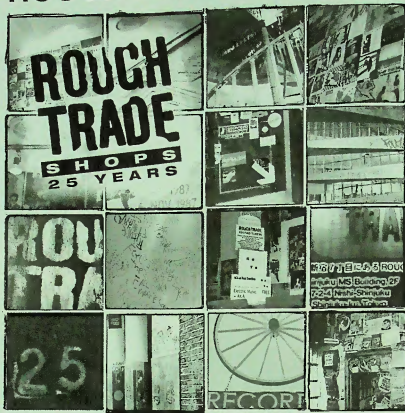
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ROUGH TRADE

25 years @ the cutting edge of music

There is some corner of west London that is forever indie. There's a basement in Covent Garden about which you could say the same thing, and two outposts in the foreign fields of Tokyo as well. Born a quarter of a century ago on the eve – and the doorstep – of punk, the Rough Trade brand has been one of the few constants in the British independent record industry ever since. And the Ladbroke Grove shop which bears the name is the only unbroken line in the loose family of eponymous companies whose collective influence can be detected to this day, both at the top of the charts and deep down into the grass roots.

Founded in 1976 by afro-toting Cambridge graduate Geoff Travis and confederate Steve Montgomery, the original Rough Trade made its home on Kensington Park Road at a time when WHI was a far-from-golden postcode, and Notting Hill was best-known for its carnival and race riots. The Clash wandered down from the Westway that

year for a taste of active insurgent service, at around the time that Travis found himself at a loose end with a large pile of records, picked up in a post-university tour of the States.

"People forget that in the Seventies that part of west London was a marginal area, with lots of bomb sites hemmed in by corrugated iron and whole streets filled with squatters," says former NME journalist and cultural commentator Jon Savage. "It was all quite bleak – and among it all was the store."

Harbouring a mixture of reggae and the kind of US proto-punk imports Travis had unearthed in his travels, the shop rapidly became a standard-bearer for the racially- and socially-inclusive spirit of the changing times. Figures such as Savage, film-maker Don Letts, the Clash and the Sex Pistols were among the early customers.

The shop's stock selection wove together many of the musical ingredients which would make up the fabric of the music which was to define the punk genre.

"When I started DJing at the Roxy, I was playing 98% reggae, but I would go to the shop to pick up those original punk records by The Stooges, New York Dolls and the MC5," says Letts. "As a brother, I could relate to Geoff Travis's afro," he recalls.

With its multicultural inclinations and socialist co-operative aspirations, the shop acquired a reputation as a nest of hippies, but also as something of a

clubhouse, a discussion forum and a noticeboard for fans, journalists and musicians.

"They'd let you pin up a Top 10 on the wall and would happily stock your fanzine – it was all very interactive like that," Savage recalls. "Steve Montgomery was great, very outgoing and feisty. I can remember being in there with him discussing the merits of the Buzzcocks' What Do I Get? with Genesis P-Orridge (of Throbbing Gristle) and (Sounds writer) Jane Suck for hours, which was incredibly important."

With the music came the characters – the chancers, the scenesters, the intellectuals and the thugs. The Sex Pistols' Steve Jones was reputedly caught out attempting to sell stolen records to the shop's second-hand section. The Stranglers were slapped with a lifetime ban from the racks after Savage was attacked in a Hammersmith pub by the band's bass player, Jean-Jacques Burnel.

Pete Donno, who joined the staff in 1979, recalls the colourful nature of the times. "I just remember being thrust into this petrifyingly scary



FEBRUARY 20 1976..... OCTOBER 1976..... JANUARY 1978..... OCTOBER 1978.....

First Rough Trade shop opens



Release of The Damned's New Rose on Stiff Records – hailed as the first punk single

Release of first Rough Trade single, Paris Marquis by Metal Urbain. Over the next 13 years, the label will record bands and artists including Wire, Pere Ubu, the Fall, Swell Maps, Cabaret Voltaire, Scritti Politti, Robert Wyatt, the Go-Betweens, Aztec Camera, Jonathan Richman, Sandie Shaw, the Smiths, Mazy Star, James, Carter USM and the Bushy Surfers.

Release of first Rough Trade album, Inflammable Materials by Stiff Little Fingers. It hits #14 in the UK albums chart.



working environment. You didn't know if you were going to get some enormous rasta asking you to play the latest selection of pre-release singles, or John Lydon coming in and offering you a slug of Napoleon brandy at 10 o'clock in the morning. The next minute, you would be throwing out some group of glue-sniffing skinheads because they were incessantly asking you to play Adam & The Ants records."

Out of the record shop grew an initially modest distribution and mail order operation, which ran from the back room. In 1978, the label was born, based above the store, fired by a utopian vision of a wholly independent record company and armed with an open mind and a devotion to music for its own sake. Whereas the shop's contribution to posterity during the brief explosion of punk had been largely circumstantial, Travis now moved into an active A&R role, with auspicious success. Even the earliest releases on Rough Trade continue to echo down the years, with artists such as Augustus Pablo, the Swell Maps, Cabaret Voltaire, Scritti Politti, Siobhán Fingers and the Raincoats taking the first steps into what would variously be highly influential, varied and long-lived careers.

Rough Trade's philosophy during the late-Seventies and early-



Eighties is summed up in David Cavanagh's Creation Records Story as "a unique ideological marriage of music, comradeship and debate". On the label side, it is fair to say that chart success was not a priority. The first Rough Trade single, Paris Marguin by French punks Metal Urban (catalogue number RT001), was released in January 1978. But it was not until May 1984 that a significant chart success, when the Smiths' Heaven Knows I'm Miserable Now (RT156) gave band and label their first Top 10 hit.

Scott Pierling, who worked at Rough Trade in the late Seventies, claimed to have been responsible for overturning the label's early policy of refusing to send out press copies of new releases.

But while the label was disinclined to woo the press and, in the early years at least, almost phobic in its avoidance of the charts, its dealings with its artists bordered on the philanthropic. In the case of some of the more niche releases, the shop itself was the distributor's main client, and commercial concerns were seldom the bottom line where A&R was concerned.



SUMMER 1981

The Rough Trade label and distribution operation move out of the Kensington Park Road shop and into offices in Blenheim Crescent



JANUARY 1983

The Rough Trade shop breaks away from the label and distribution company and in August moves to 130 Talbot Road



FEBRUARY 1985

The Smiths' third album, Meat Is Murder, tops the album chart, the first 'indie' album to do so



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"I first heard about Rough Trade through (reggae writer) Vivian Goldman, because we'd gone to this Brian Eno art event and I met Geoff Travis there," says Robert Wyatt, who released the Nothing Can Stop Us and Old Rotterdam albums through the first incarnation of the label. "I'd been having a few problems and wasn't sure if what I was doing was even relevant anymore. Geoff told me about the store and the label and offered to do some singles. It was all extremely liberating in that post-punk way, everyone connected to it was very amiable and supportive. That's how I was able to do tracks with no instruments like Stalin Wasn't Stalling."

While the label grew, the store acted appropriately enough, as a shop front for the company's wares and those of like-minded DIY independents such as Sulf, Factory, Beggars Banquet and Mute, whose founder Daniel Miller had gained his first experience of the record industry as an artist on Rough Trade Records after handing a tape in at the counter. Miller in turn was first introduced to Depeche Mode in the shop, although he confesses to snubbing them at first sight, believing they were "spotty new romantics". Rather more portentously, in 1982, Morrissey and Marr handed a demo of *Hand In Glove* across the counter to Travis with the words, "This is not just another tape."

In 1983, with the fast-expanding distribution company and label having already moved to new offices at nearby Blenheim Crescent, Rough Trade decided



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to close the shop down. Donne, in company with co-workers Nigel House and Judith Crichton, successfully pitched for the right to carry on trading, and bought out the stock. If not the premises.

"I think they were hoping someone would want to carry it on," says Donne. "But they had the tenancy to the shop in Kensington Park Road, not us, so the landlord came round and said we could either pay a lot more rent or go."

The shop briefly became a Saturday stall on the pavement in front of the old building while the Talbot Road premises round the corner were being fitted out. Operating as a wholly retail-focused business for the first time, the shop embarked on an expansion programme. A skateboarding equipment and clothing section, Slam City Skates, was added in 1985. Headed by a new fourth partner, Paul Sanman, it was so successful that it moved to its own shop



In Covent Garden two years later, the synergies between the two were greater than they may appear.

"Slam City Skates were big supporters of what I was doing with Mo Wax and they suggested I speak to Rough Trade," says Mo Wax managing director James Lavelle, who himself started out working behind the counter at

AUGUST 1985

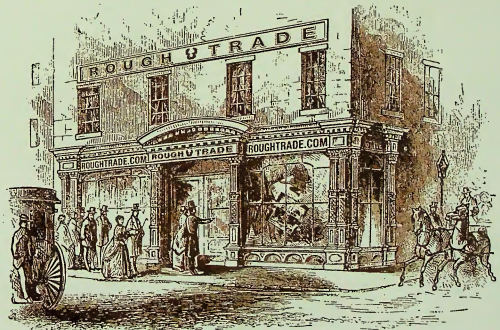
AUTUMN 1988

FEBRUARY 1991

Slam City Skates opens in the basement of the Talbot Road shop. It will move to Covent Garden two years later, and will ultimately house a second UK Rough Trade shop in its basement

Pete Dinklage, Nigel and Paul found Wija Records, which will release albums and singles from artists such as Sivorfish, Terminal Cheesecake, Therapy?, Huggy Bear, Free Kitten and Comereshop before being sold to Beggars Banquet in 1999

Collapse of the Cartel, the Rough Trade distribution network, taking Rough Trade Records with it. In the same month, Rough Trade opens a shop in Tokyo. A second will follow in June 2000.



ROUGH TRADE
 The best in alternative music since 1854*



Congratulations

* or thereabouts

Honest Jon's just round the corner up Portobello Road. "Their help was invaluable, because in understanding the importance of new music they were able to help a lot of people discover DJ Shadow, Money Mark and loads of our other releases, which all went towards breaking them. They're an A&R man's dream."

24-02-01
musicWeek

In 1991, the shop was approached by an expatriate Canadian living in Tokyo who had money to invest and saw a gap in the market for a record shop like Rough Trade. Between them, they thrashed out a franchise agreement from first principles, and the first overseas Rough Trade shop came into being.

"The measure of a franchise is always the same, I suppose," says Donne. "You have to be satisfied that the person doing it is not going to ruin your name, and they have to be satisfied that the person they are paying for the name is going to add something to your business."

Flushed with success, a second franchise deal was struck in 1993 for a store in Paris. The experience was less than glorious, as the shop went down after four years, at a cost to Rough Trade of £200,000.

"It took us a couple of years to recover from that," says Donne. "Fortunately, because we have got a bit of cushion with Slam, and some sympathetic bankers, we have always survived."

At around the same time, financial caution also put paid to the shop's second foray into the recording business. Willija – named by Jude Crichton in honour of the Talbot Road shop's postcode, W11 1JA – was launched in 1989 and

capitalised on the nascent Camden scene of the early Nineties. Bands such as Huggy Bear, Cornershop, Free Kitten and Bikini Kill enjoyed moderate success in the weekly music press, although not in the charts.

The label was sold to Beggars Banquet in 1996 after it became too much of a drain on the shop's limited finances. Donne convincingly claims to have been genuinely pleased when Cornershop's *Brimful Of Asha* stormed the charts the following year – the only song about a Bollywood actress ever to go to number one – and probably the only one to include the word "bosom".

"People say, 'You must be really pissed off,' but it would never have happened if we hadn't sold the label," he says. "We just thought it was great to have been involved in it."

For some time, there has been talk of a further franchise in Brighton, "but the trick is really in finding the right person to run it," says Donne. In recent years, the shop's long-standing mail order operation has gone online to become by far the most successful recent extension of the Rough Trade Shops' brand, with a turnover of £250,000 in 2000.

All the while, however, the shops themselves – and particularly the Talbot Road headquaters – continued to serve what will always be their most valued function, by providing gathering points for music and the people who crave it. Kurt Cobain's liner notes to *Incesticide* detail his pilgrimage to the Ladbroke Grove Rough Trade in 1992, in search of records by the Raincoats. They haven't got any, but the woman behind the counter tells him that the band's former singer works down the road; he finds her, and she sends him one. St Etienne's Sarah

OCTOBER 1993.....

APRIL 1998.....

DECEMBER 1999.....

FEBRUARY 2001.....

Rough Trade shop opens in Paris, only to close four years later

The Rough Trade shop sets up For Us Records, a (very) limited-edition vinyl label which will offer releases from Lambchop, Echoboy, Sparmint and Rosita, among others

Rough Trade Records relaunched by Geoff Travis. The first single is The Time Is Now by Terry

Rough Trade shop celebrates its 25th anniversary with a programme of events including a series of gigs – featuring artists such as the Tindersticks, Echoboy, Evan Dando, Beth Orton, the Raincoats, Mark Mulcahy and Job Loy Nichols – and the release of a four-disc compilation box set through Mute, showcasing 25 years of Rough Trade shop favourites (please pictured right)



CELEBRATING 25 YEARS OF ROUGH TRADING

ROUGH TRADE SHOPS 25 YEARS

Fri 23 February
OPENING PARTY SPECIAL GUESTS
Victoria & Albert Museum SW7
6.30pm - £3.00

Sat 24 February
SHIFTY DISCO 50 SPECIAL
RoTa NHAC W11
6pm - Free

Sun 25 February
THE TINDERSTICKS (GIVE US) LINCOLN PLUS SPECIAL GUESTS
The Tabernacle W11

Mon 26 February
JED LOY NICHOLS GRAND DRIVE
Ref: Jan 7/17 (Powers Tumb) A21
Cargo EC2
6pm - £3.00

Mon 26 February
EVAN DANDO PLUS SPECIAL GUESTS
U&U WCH
7.30pm - £10.00

Tue 27 February
JANUARY ACTION TIME HEADSHIPPER
Purities E2
Cargo EC2
6pm - £3.00

Wed 28 February
APPLAUNCE / PILATE KARRASLOW / CYLOR JANEK SCHAEFER NAK TUNDRA
Cargo EC2
6pm - £3.00

Wed 28 February
THE SEA AND CAME PRAY BROUCCHE
Underworld NW1
7pm - £10.00

Thu 01 March
TREMBLING BLUE STRAS RUSKAL STOPS SINTY SHERREY BAND
Bayer A21 / Park & Hill A21
Cargo EC2
6pm - £3.00

Thu 01 March
MARC ETZEL ROSA ALBERT STUBB SHIBASHY ECHOBAY / HISS OF BABBY
Union Chapel N1
8pm - £10.00

Fri 02 March
THE BEES / SHAWN LEE TUPPER FLU
L1 and L2 (L1) / L2 (L2) / L3 (L3) / L4 (L4) / L5 (L5) / L6 (L6) / L7 (L7) / L8 (L8) / L9 (L9) / L10 (L10) / L11 (L11) / L12 (L12) / L13 (L13) / L14 (L14) / L15 (L15) / L16 (L16) / L17 (L17) / L18 (L18) / L19 (L19) / L20 (L20) / L21 (L21) / L22 (L22) / L23 (L23) / L24 (L24) / L25 (L25) / L26 (L26) / L27 (L27) / L28 (L28) / L29 (L29) / L30 (L30) / L31 (L31) / L32 (L32) / L33 (L33) / L34 (L34) / L35 (L35) / L36 (L36) / L37 (L37) / L38 (L38) / L39 (L39) / L40 (L40) / L41 (L41) / L42 (L42) / L43 (L43) / L44 (L44) / L45 (L45) / L46 (L46) / L47 (L47) / L48 (L48) / L49 (L49) / L50 (L50) / L51 (L51) / L52 (L52) / L53 (L53) / L54 (L54) / L55 (L55) / L56 (L56) / L57 (L57) / L58 (L58) / L59 (L59) / L60 (L60) / L61 (L61) / L62 (L62) / L63 (L63) / L64 (L64) / L65 (L65) / L66 (L66) / L67 (L67) / L68 (L68) / L69 (L69) / L70 (L70) / L71 (L71) / L72 (L72) / L73 (L73) / L74 (L74) / L75 (L75) / L76 (L76) / L77 (L77) / L78 (L78) / L79 (L79) / L80 (L80) / L81 (L81) / L82 (L82) / L83 (L83) / L84 (L84) / L85 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...What happened next...

The Rough Trade name was reputedly inspired jointly by the title of a pulp fiction paperback and an obscure American rock group, but no-one could dispute the fact that a group of British independent music fans has got rather more wear out of it over the years.

After the break with the shop in 1983, the Rough Trade label continued to introduce the world to some of the best music it would hear that decade, discovering the Smiths and releasing records by the Fall, the Sundays, Mazzy Star and the Butthole Surfers. The distribution arm handled countless large and small indie labels. The company also maintained a publishing operation, Rough Trade Music, and a booking agency, Rough Trade Management.

way in which the business had been handled.

At the end of the following year, Geoff Travis (pictured below in 1978) was still fighting for the rights to the Rough Trade name when another stalwart of the independent scene of the late-Seventies and Eighties lost its own fight for life.

Within a few years of corporate movement, the recorded catalogue which had defined much of the independent scene of the Eighties had ended up in the

omnipotence companies such as Factory and Rough Trade had originally set out to defy.

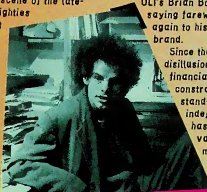
Travis himself briefly worked with One Little Indian, which bought the Rough Trade name at auction, before falling out with OLI's Brian Bonner and saying farewell once again to his legendary brand.

Since then, disillusioned with the financial constraints of a stand-alone independent, he has launched a variety of major- and mini-major-funded

Travis and the shops are not the only ones keeping the name alive, however. On

the collapse of the group, Rough Trade Music general manager Cathi Gibson and Rough Trade Records director Peter Walmsley set up Rough Trade Publishing, despite the fact that Complete Music had been allowed to pick up the Rough Trade Music catalogue at auction. Today, Rough Trade Publishing handles a roster which includes Smog, the Intersticks, Tortoise, Godspeed You! Black Emperor, Jim O'Rourke and Jon Spencer Blues Explosion.

"Even now, 10 years on, American



In February 1991, the recession bit and the Rough Trade group collapsed into receivership - despite the independent sector's earnest efforts to save it. Dozens of jobs were lost, amid considerable bitterness over the

major labels,

and the next generation of home-grown "indie" talent would, for the most part, be indie in name only, funded through credible nursery labels by those multinationals whose

hands of

imprints - notably Blanco y Negro within the Warner network, but also Banana, through V2, and Trade 2, through Island. In recent years, he has been able to reactivate the Rough Trade name and is finding success with bands such as Terrie and the Strokes.

bands know the Rough Trade name and we get a very good response," says Gibson. "We have tried to run our company in what we understand to be the spirit of Rough Trade, and I think for that reason we have managed to sign a lot of bands who are very wary of majors and all who sail in them."



ROUGH TRADE

1976 - 2001



1976 - PROBABLY ONE OF THE MOST SIGNIFICANT YEARS IN THE HISTORY OF MUSIC.

It started as a record shop.



It turned into a revolution.

Congratulations to Rough Trade on 25 years of success.

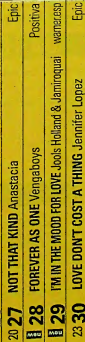


WARNER MUSIC GROUP

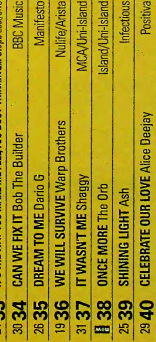
An AOL Time Warner Company



- 15 21 TOUCH ME RU DA SILVA feat. Cassandra Kismet/Arista
 16 22 THINGS I'VE SEEN Spooks Aramis
 12 23 CHASE THE SUN Planet Funk Virgin
 17 24 WHAT MAKES A MAN Westlife RCA
 10 25 STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 Island/Int-Island
 22 26 STAN Eminem Intarscope/Polydor
 20 27 NOT THAT KIND Anastacia Epic
 28 28 FOREVER AS ONE Vengaboys Positiva
 29 29 I'M IN THE MOOD FOR LOVE Boots Holland & Janninquinai warnaz.csp
 23 30 LOVE DON'T COST A THING Jennifer Lopez Epic



- 31 31 ALWAYS YOUR WAY My Vexivol Infectious
 21 32 ON THE RADIO Marianne McCuncheon Innocent
 24 33 IT'S THE WAY YOU MAKE ME FEEL/700 BUSY THINKING... Steps Epic/Int-Island
 30 34 CAN WE FIX IT Bob The Builder BBC Music
 26 35 DREAM TO ME Dario G Manifesto
 19 36 WE WILL SURVIVE Weap Brothers Nullifer/Arista
 31 37 IT WASN'T ME Shaggy MCA/Int-Island
 38 38 ONCE MORE The Orb Island/Int-Island
 25 39 SHINING LIGHT Ash Infectious
 29 40 CELEBRATE OUR LOVE Alice Deejay Positiva



- 5 20 MUSIC Madonna Maverick/Warner Bros
 16 21 SING WHEN YOU'RE WINNING Robbie Williams Christy's
 34 22 MY WAY - THE BEST OF Frank Sinatra Reprise
 18 23 HYBRID THEORY Linkin Park Warner Brothers
 20 24 ROMANZA Andrea Bocelli Philips Classics
 22 25 J10 JJ72 Lakota
 17 26 J10 Jennifer Lopez Epic
 28 27 COAST TO COAST Westlife RCA
 26 28 7 S Club 7 Polydor
 32 29 GOLD - GREATEST HITS The Carpenters A&M/Polydor
 27 30 THE SLIM SHADY LP Eminem Intarscope/Polydor
 31 31 BUZZ Steps Epic/Int-Island
 25 32 PLAY Mobay Nude
 33 33 JUST BACKWARD OF SQUARE Lowgold Columbia
 31 34 THE WRITING'S ON THE WALL Dastiny's Child Columbia
 40 35 THE 50 GREATEST HITS Elvis Presley RCA
 38 36 ROMAN Roman Keating Polydor
 23 37 A DAY WITHOUT RAIN Enya WEA
 37 38 THE GREATEST HITS Whitney Houston Arista
 46 39 RESTLESS Xhibit Epic
 39 40 WESTLIFE Westlife RCA

© CIN. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

compilations

- 1 THE CHILL OUT SESSION Ministry of Sound
 REAL GARAGE MIXED LIVE BY MASTERSTEEZ
 2 PASSION Def Soul
 THE LUCK - PRESENTED BY TREVOR NELSON
 3 I LOVE 80'S EMI/Virgin/Universal
 NOW THAT'S WHAT I CALL MUSIC 47
 4 CLUB MIX 2001 EMI/Virgin/Universal
 5 DANCE MASTERS Virgin/EMI
 BRIT AWARDS 2001 - ALBUM OF THE YEAR
 6 BRENDAN - BEST BEST OF EUROPE DANCE Universal TV
 THE NO.1 MOTOWN ALBUM
 7 RELOADED 2 Virgin/EMI
 8 THE NEW LOVE ALBUM Universal TV
 9 LOVE UNLIMITED Virgin/EMI
 10 STEVE WRIGHT'S SUNDAY LOVE SONGS Universal TV
 THE DREAM TEEM IN SESSION
 11 8 FOR YOU Columbia
 12 19 A FRENCH AFFAIR Virgin/EMI
 13 17 DEEP & CHILLED EUPHORIA Intarscope TV/EMI
 15 16 THE DREAM TEEM IN SESSION Intarscope TV/EMI
 16 18 FOR YOU Columbia
 17 19 A FRENCH AFFAIR Virgin/EMI
 18 20 THE DREAM TEEM IN SESSION Intarscope TV/EMI
 19 21 A FRENCH AFFAIR Virgin/EMI

peoplesound.com top10chart

LAST WEEK THIS WEEK

5	1	9-58	Down To The Boulevard
1	2	Monc	And The Circle Sing
6	3	Morrah	Free-son
NEW	4	26th Featuring Kym Muraah	Heaven In Your Eyes
NEW	5	Alisha's Attic	Push It All Aside
6	6	Mariah	They Don't Know
16	7	Natalie Dawn	Fubberneck
NEW	8	Beam Strategic	Shimmer
2	9	Empire State	Body (Club Mix)
17	10	Sarafin	High

Featured artist: 26th Feat. Kym Muraah (From TV's Popstars)
www.peoplesound.com/kymuraah

peoplesound.com

THE OFFICIAL UK CHARTS SPECIALIST

24 FEBRUARY 2001



CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	THE VOICE	Rustal Watson	Decca 0402752 (U)
2	2	THE CELTIC TENORS	Celtic Tenors	EMI Classics CDD57962 (E)
3	4	VERDI	Andrea Bocelli	Philips 494002 (E)
4	3	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CDD57602 (E)
5	5	SACRED MUSIC	Andrea Bocelli	Philips 442002 (U)
6	6	RICHARD FLEMING	Richard Fleming	Decca 04029 (U)
7	7	WE'LL CARRY A WELCOME	Bryn Terfel	Deutsche Grammophon 480232 (U)
8	9	GIFT COLLECTION	Lesley Garrett	Sally Strassery SILVAD061 (KQ)
9	11	PAYAROTTLODOMINGOCARRERAS	Pavarotti/Domingo/Carreras	Emporio EMT18420 (DISC)
10	8	BARBERKORRWORKS/VOL.2	Villena/RDNGarratt	WEA 394285/2 (TEN)
11	10	LESLAY GARRETT	Lesley Garrett	BBC/RMG Conifer 736951382 (BMG)
12	12	PLAYS BACH	Wendy Ong	EMI Classics CDD57012 (E)
13	13	PIECES IN A MODERN STYLE	Kenneth Ciba	WEA 394285/2 (TEN)
14	13	VOICE OF AN ANGEL	Charlene Church	Sony Classical SK 5067 (TEN)
15	18	I WILL WAIT FOR YOU	Lesley Garrett	BBC/RMG Conifer 736951382 (BMG)
16	16	HICZART: HERIQUES	Nadia Dessay	Virgin Classics VCS4542 (E)
17	14	FAIREST ISLE	Barbara Bonney	Decca 046122 (U)
18	16	CHARLOTTE TITANIC	Charlene Church	Sony Classical SK 5063 (TEN)
19	15	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics CDD57962 (E)
20	17	THE VOICE OF A STAR	Nicola Catalano	BMG TV Projects 732182292 (DISC)

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	2	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 047062 (U)
2	1	MASSIVE CLASSICS	Various	Decca 047062 (U)
3	4	RELAX MORE	Various	Classico FM CMCDD2 (BMG)
4	3	THE CLASSICAL ALBUM 2001	Various	EMV/Virgin/Universal Classics 001
5	5	CROUCHING TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical SSK931 (TEN)
6	7	ONLY CLASSICAL ALBUM YOU'LL EVER WANT	Various	Conifer Classics MFD0593322 (BMG)
7	6	THE ALL CLASSICS	Various	Crisson MID993008 (EUK)
8	8	THE 100 GREATEST CLASSICAL ALBUM	Various	Columbia SONYV95CD (TEN)
9	9	UPDATING CLASSICS	Various	Emporio EMT18X19 (DISC)
10	10	ULTIMATE CLASSICAL COLLECTION	Various	EMI CDE1500407 (EUK)
11	11	MOST PEACEFUL CLASSICAL ALBUM IN THE	Various	VirginEMI 57423308 (U)
12	13	RELAX...	Various	Classico FM CMCDD2 (BMG)
13	12	HALL OF FAME 2000	Various	Classico FM CMCDD2 (BMG)
14	17	THE PIANO (OST)	Michael Nyman	Decca 047262 (U)
15	14	BRASSED OFF (OST)	Grimebarrow Colliery Band	RCA Victor 0922667572 (BMG)
16	15	VIVA VERDI: 1813-1901	Various	Decca 047262 (U)
17	16	100 POPULAR CLASSICS	Various	Castle Music MBS0351 (P)
18	16	TITANIC (OST)	James Horner	Sony Classical SK 5023 (TEN)
19	18	BRAVEHEART (OST)	LSD/Orphea	Decca 046262 (U)
20	19	CLASSICAL HEARTSTRINGS	Various Artists	Crisson CRIMCD258 (EUK)

JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	EASTBOUND	St Germain	Blue Note 825012 (E)
2	2	RIDING WITH THE KING	Various	Jazz FM JAZZFMC031 (U)
3	3	KIND OF BLUE	Elk Klug & Eric Clapton	Reprise 193247832 (TEN)
4	4	DOT COM BLUES	Miles Davis	Columbia CK 64395 (TEN)
5	4	MISUNDERSTOOD	Jimmy Smith	Blue Thumb 543782 (U)
6	6	WORKS FOR ME	Nina Simone	Recall 2CD SMO03278 (P)
7	5	SKETCHES OF SPAIN	John Scofield	Verve 845092 (E)
8	8	A PORTRAIT OF	Miles Davis	Legacy C05612 (U)
9	9	CLASSICS IN THE KEY OF G	Kenji Miz	Musica Collection gmc03002 (DISC)
10	10		Kenny G	Arista 092219082 (BMG)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DANCE WITH ME	Darleah Morgan	Alliance AT 0007CD (TEN)
2	2	EI	Nipahy	Universal MCST0 40249 (U)
3	1	STUTTER	Joe feat. Mystikal	Jive 5251832 (P)
4	4	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 487402 (U)
5	2	CASE OF THE EX	Mya	Interscope/Polydor 487472 (U)
6	3	POP YA COLLAR	Usher	LaFace/Arista 7432182662 (BMG)
7	5	THINGS I'VE SEEN	Spooks	Artemis 670672 (TEN)
8	10	MIS JACKSON	Outkast	LaFace 7900624522 (Impar)
9	7	STAN	Eminem	Interscope/Polydor 487410 (U)
10	8	LOVE DON'T COST A THING	Jam'N Feat Lopez	Epic 670728 (TEN)
11	9	WHY	Mis-Teeq	Inferno CF0635 (OMV)(P)
12	8	OH NO	Mo'Nique Feat(Dave Dogg)/Pharosha Monch	Bawkus BAWK 382 (P)
13	12	YOU MAKE ME SICK	Peri Gilman	LaFace/Arista 7432182602 (BMG)
14	11	YOU ALL DAT	Bahya Men	Eidit 0124855 FRR (U)
15	13	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 679502 (TEN)
16	14	GRAVEL PIT	Wu-Tang Clan	Loud/Epic 6705182 (TEN)
17	16	ALL HOOKED UP	Al Sanits	London LONCD 456 (TEN)
18	18	WALKING AWAY	Craig David	Wildstar CKW0125 (BMG)
19	17	911	Wyclef feat. Mary J Blige	Columbia 6706125 (TEN)
20	15	GET A LHA	Rae & Christian feat. Bobby Womack	IK7 K 796000 (U)
21	19	I JUST WANNA LOVE U (GIVE IT 2 ME)	Jay Z	Def Jam 52785 (U)
22	25	COULD IT BE	Shirley	WEA 918679130 (Impar)
23	27	INCOMPLETE	Jam'N Feat Lopez	Def Soul 5727941 (U)
24	28	BLAST	Tech Know & CJ Hi	Bawkus BAWK2942 (P)
25	23	FORGOT ABOUT DRE	Dr Dre feat. Eminem	Interscope/Polydor 487402 (U)
26	24	SHAKE YA ASS	Mystikal	Jive 5251832 (P)
27	21	BOMBS OVER BAGHDAD	Outkast	LaFace/Arista 7432182592 (BMG)
28	22	(HOT S**T) COUNTRY GRAMMAR	Nelly	Universal MCST0 40242 (U)
29	33	BIG PIMPY	Jay Z	Def Jam 5262833 (U)
30	26	BODY B'D	Samartha Mumba	Wild Card/Polydor 5077732 (U)

ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	INFEST	Papa Roach	Demomworks/Polydor 4403182 (E)
2	1	CHOCOLATE STARFISH AND THE HOT DOGS	Ling Bit	Interscope 490752 (E)
3	2	PARCHUTES	Delirious?	Parlophone 527732 (E)
4	4	HYBRID THEORY	Lindis Park	Warner Brothers 5004768 (EUK)
5	5	HUMAN ALY	Various	Columbia 6706125 (TEN)
6	6	THE SPIRIT OF ONE	Various	Maverick/Warner Bros 535247492 (TEN)
7	9	THE MATRIX (OST)	Various	Various 536245032 (TEN)
8	7	WAINING	Green Day	Reprise 536245782 (TEN)
9	10	DOOKIE	Green Day	Reprise 536245782 (TEN)
10	14	WHY HOOD	Marilyn Manson	Nothing/Polydor 4403182 (E)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AMERICAN DREAM	Jakarta	Relin ROLIN 151 (OMV)(TEN)
2	2	MENT TO GIVE	Phunk feat. Robert Downes	Sci-Fi/Relin 151 (EUK)
3	2	CAN'T KEEP ME SILENT	Angelic	Serious SER1 0237 (U)
4	1	SYNTHESIASTHIS (FLY AWAY)	TheIscapes feat. Sheryl Deane	Neo NED12 650 (V)
5	5	FORMAT/DIRECT	Total Science/Divide Carbone	Industry 12ND001 (U)
6	6	POP YA COLLAR	Usher	LaFace/Arista 7432182661 (BMG)
7	7	STUTTER	Nelly	Universal MCST 40249 (U)
8	8	DANCE MORE	Joe feat. Mystikal	Jive 525183 (U)
9	2	CASE OF THE EX	The Orbs	Island/Uni-Japan 1215 747 (U)
10	11	NEPAL	Mis-Teeq	Gekko GKKR1 (V)
11	12	WHY	Mis-Teeq	Inferno/Telstar TFE8N 35 (OMV)(P)
12	13	MY DESIRE	Amira	VC Recordings/Silp n Sila VCR7 71 (E)
13	2	COMING HOME	Warren K feat. Lee O	FTY 1103 (EUK)
14	9	ROOM SELECTION	Garnie Cro	Infective CMT 177 (OMV)(TEN)
15	12	BUSTED & BACKWARDS BITCH	Guns'n	Tivity Tex 1107 1447 (ADD)
16	16	DANCE WITH ME	Darleah Morgan	Alliance AT 0087 (TEN)
17	10	WE WILL SURVIVE	Wu Brothers	NuLife/Arista 7432183221 (BMG)
18	11	ALL ID	Cleptomaniacs feat. B Chambers	Delated EFFECT 2/8 (OMV)(TEN)
20	9	PLAYED A LIVE (THE BONGO SONG)	Safu Duo	AM.FM/Serious 12AMP.M 141 (U)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REAL GARAGE MIXED LIVE BY MASTERSTEEZ	Various	Ministry Of Sound - M05MC 16 (OMV)(TEN)
2	5	STANKONIA	Outkast	LaFace/Arista 7308260721 - (BMG)
3	2	MIS JACKSON	Outkast	LaFace/Arista 7432182591 - (Impar)
4	4	DJ'S PRESENTS ROCK PARTY BREAKS 2	Various	Great Street/Parlophone 49
5	1	THE CHILL OUT SESSION	Ministry Of Sound - M05MC15 (OMV)	Bawkus 2261311 - (TEN)
6	6	LYRICIST VOLUNTEER 2	Various	Epic 4889131 - (TEN)
7	7	RESTLESS	Xhibit	Epic 4889131 - (TEN)
8	8	THE MARSHALL MATHERS LP	Eminem	Interscope/Polydor 4806231/4806234 (U)
9	9	MUSIC	Madonna	Maverick/Warner Bros 536247451/536247454 (TEN)
10	10	WHO IS JILL SCOTT?	Jill Scott	Epic 4886251 - (TEN)

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

TW	TV	Title	Label Cat. No.
1	1	VARIOUS ARTISTS: Hip Hop Concert In In Smoke	
2	1	BARBICAN SPEARS: In Hawaii	Jive 520675
3	2	DEWLIFE: Coast To Coast	RCA 1421810103
4	2	STEPS: Live At Wembley	Jive 520675
5	5	ROBBIE WILLIAMS: Rock DJ	Cyrus 620273
6	16	VARIOUS: Death Row	Yan 91810201
7	1	VARIOUS: 2001 - DVD Of The Year	SIM/Columbia 2013369
8	8	ROBBIE WILLIAMS: Where Egos Dare	Cyrus 620273
9	1	CLIFF RICHARD: Countdown	Video Collection VCL152
10	13	SRANA TWAIN: The Platinum Collection	Universal Video 378803

MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CASIS: Familiar To Millions	Big Brother RKA05025	Universal Video 3788123
2	7	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Various	Eagle Vision ECE 81
3	15	TINA TURNER: Her Last Show	Various	Warner Music Video 853520120
4	10	THE CORRS: Live At Lansdowne Road	Various	SIMV Columbia 520422
5	6	THE OFFSPRING: Huck It	Various	Universal Video 3788123
6	12	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Various	Warner Bros 536247451/536247454 (TEN)
7	18	LEZ 2PAC: Song Remains The Same	Mising In Action 024002	WV 012403
8	24	2PAC: Thy Intentional	Various	Universal Video 3788123
9	17	RONAN KEATING: Live At The Albert Hall	Various	WV 012403
10	20	SHANIA TWAIN: Live	Various	Universal Video 3788123

24 FEBRUARY 2001

COOL CUTS CHART

as featured on **Tai! Tai!** Saturday night show on **Mus 100** and **Esq** City Network

- FLESH Jax Johnson** Perfectio
- MUZIKUM X-Press 2** Skint
- FLY AROUND Vincent De Moor** WC Recordings
- DAYS GO BY Dirty Harry** presents Steve Smith while label
- VISION Mario Piu** presents Arabesque BXR
- GONNA WORK IT OUT H-He** Incentive
- HAPPINESS Sound Design** NuLife
- FUNNY BREAK (ONE'S ENOUGH) Orbital** Defected
- FATHI Annette Taylor** Fluenital
- BLOOD Sissy Heat** MC Dynamite
- DANCE NAKED Aaron Carl** Kickin'
- GHOSTS Tenth Planet** Nebuta
- ROSE RIDGE SI German** Blue Note
- TRANCE Various** TCR
- NEED LITTLE Green Men** Incentive
- WACKASS MF RhythmixKilaz** Feralis
- CLARKNESS Dave Kane** Plastic Fantastic
- SQUILLON TOR** Spot On
- UNITED GORGE Junior Sanchez & Christian Smith** Cube

URBAN TOP 20

- STUTTER Joe Fead** Mystikal Jive
- DANCER (BEER SO LONG) Mystikal** feat. Kweza Jive
- COULD IT BE Johnson** Divine M1/Warner Bros. Loud/Epic
- X-Zibill feat. Snoop Dogg** Loud/Epic
- It's Nolly** Universal Island
- SPACE RIDER Shaun Escoffery** Defected
- DARLIN' Bob Sinclair** Defected
- MRS. JACKSON Owhstak** LaFace/Arista
- CASE OF THE EX (WHATGASS GONNA DO) Mya** Polydor
- NAME Marissa Angiano** Black Kat
- EVERYBODY (GIVE THE HELL) Michael McDeane** Defected
- POP YA COLLAR Duder** LaFace/Arista
- IT WASN'T ME Shaggy** MCA
- BONNIE & SHYNE Shyne** Bad Boy/Arista
- GIRLS DEW SUGAR Beente Man** feat. Mya Virgin
- SHIT ON YOU D12** Interscope/Polydor
- KEEP IT UP India T** Dome
- 3WAYS COME BACK TO YOUR LOVE Samantha Mumba** Wild Card/Polydor
- WHEN I LOOK INTO YOUR EYES Masego** Mercury
- AFER PARTY Kofee Brown** Arista

CLUB CHART TOP 40

- | Pos | Track | Label |
|-----|---|-------------------|
| 1 | MY LOVE Kluyster feat. Ron Carroll | Scorpio Music |
| 2 | AMERICAN DREAM Jakatta | Rufin |
| 3 | DELIVER ME Sister Bliss | BXR UK |
| 4 | THE VISION Mario Piu presents DJ Arabesque | Black & Blue |
| 5 | 3 MY BEAT Blaze feat. Palmer Brown | Inferno |
| 6 | MON AMI Giesse | Inferno |
| 7 | THINK ABOUT MEWHAT YOU GONNA DO Arnie Duder feat. Michael Escoffery/Doug Dady | Multity |
| 8 | LET ME LOV U X-He | Multity |
| 9 | LIVIN' FOR LOVE Natalie Cole | Elektra |
| 10 | TIMEWARP Boys | Incentive |
| 11 | BEAUTIFUL STRANGE Bedrock | Bedrock |
| 12 | SEA OF BLUE Technolife | Slinky |
| 13 | I WANNA BE U Chocolate Pama | Cream |
| 14 | DIAMOND BACK Mekka | Wild Card/Polydor |
| 15 | ALWAYS COME BACK TO YOUR LOVE Samantha Mumba | Pepper |
| 16 | IN DA AREA Flying Steps | Positiva |
| 17 | FREE AT Last Limb | V2 |
| 18 | 900 DEGREES Ian Paoley | Inferno |
| 19 | CHILLIN' Modjo | Sound Of Barcity |
| 20 | POW WOV WOW Fantasia feat. Darryl D'Bonneau | Strictly Rhythm |
| 21 | 4 GEMINI Nelson | Xtravaganza |
| 22 | 7 LOST VAGUENESS Utah Saints | Echo |
| 23 | 5 I CAN CAST A SPELL Disco Tex presents Clubstrut | Absolution |
| 24 | SHOW ME ASS MF Rhythm Killaz | Incentive |
| 25 | 2 SHOCK ME THE MONEY Architects | Go Beat/Polydor |
| 26 | THE JOURNEY Citizen Cane | Inferno |
| 27 | STANLEY Airhead | AM-PM |
| 28 | 4 SPACE RIDER Shaun Escoffery | Oyster |
| 29 | 4 GEMINI Luellen Fort | Sonic City |
| 30 | 15 HOUSE SOME MORE Lock 'n' Load | Pepper |
| 31 | 5 SCHAAL Elektrochicago | Fuel/Infir |
| 32 | 6 NINE WAYS DJ | Infir |
| 33 | 4 CONTACT (WE GOTTA CONNECT) Modern | Substance |
| 34 | 6 CAN'T KEEP ME SILENT Angelic | Serius |
| 35 | 3 HERE WITH ME Dido | Wendy/Arista |
| 36 | 25 MILES 2001 Three Amigos | Clubmix |
| 37 | 4 NO MORE AT | Tuff |
| 38 | SALSOU NUGGET (IF U WANNA) M&S presents... | Additive |
| 39 | 2 UNDER A FOUR 15C+ | Island/Universal |
| 40 | 29 3 PIANO LODO DJ Lusk & MC Neat | Island/Universal |

CLUB CHART BREAKERS

- HAPPINESS Sound De-Zign** NuLife/Arista
- JOY Mark 'Ruff' Ryder** Releasense
- FOREVER AS ONE THE PLATINUM MEGAMIX/SKINNYDIPPIN'** Vengaboys Positiva
- DANCE NAKED Aaron Carl** Kickin'
- HELLO KITTY Myxsters** F2
- SHOW ME (YOU LOVE ME) Soda Club** Concept
- PARADISE RUSH Rocco & Heist** Noeep
- STARCHILD BMR/Level 42** Peppermint Jam
- STRANGE LOVE Addition Supreme Beings Of Leisure** Palm Pictures
- SO DO GOOD Electric J** WEA

Trackers are the 10 records within the Top 40 which have registered the most improved DJ charts. The Club Chart Top 40 (including records, Urban, Pop and Soul) club charts can be obtained from www.djradio.com. To receive the club charts in July by fax contact Brian Plaine-Jones on Tel: (020) 7040 856

CHART COMMENTARY

by ALAN JONES

Kakatta's American Dream comes as close to spending two weeks at number one as any record in the past three months, although only to number two a mere 3% behind the new chart topper, My Love by Kluyster. The latter disc put in a late spur to grab pole position after being serviced on a second 12-inch, featuring excellent mixes from Bob Sinclair and Junior Jack. Meanwhile, Sister Bliss is only a further 5% behind in third place with her upcoming single 'Deliver Me', which is grooved by the vocals of the 52-year-old Scottish folk-rocker/blues legend John Maclyn. On the Pop Chart, A1 shade it from Samantha Mumba, with no more becoming the third straight Pop Chart-topper from their current album. Both of the others went on to reach number one on the Club chart too. Meanwhile, although it has failed to set the Club chart alight, Vengaboys' Forever As One maintains the Dutch-based multinational group's record of reaching the Top Five of the Pop Chart with each of its releases to date. It jumps 12-4 this week. After a slight dip in the past two weeks, Joe's Sister is stronger than ever and spends a fifth consecutive week at number one on the Urban Chart, with labelmate (and guest rapper on Stutter) Mystikal following in second place with Danger (Been So Long). The highest new entry of the year on the Urban Chart follows at number three in the form of Could It Be, the debut single from 22-year-old newcomer Jakatta, who hails from New Jersey. A sampler of his album Ghetto Love has been in the Urban Chart recently, and Could It Be has been the most-reported track by D.Js. The sampler is still getting support and is currently just outside the published chart at number 22. Jayme is signed to Divine Mill, a new imprint owned by Jay Gee - a member of the veteran East Coast Trap crew Naughty By Nature, not the similarly-named M-Gez, of All Saints fame.... Finally, having taken the Club Chart by the scruff of the neck on previous occasions, French funkster Bob Sinclair proves his versatility by turning on the R&B style for Darlin', which seemed like an afterthought when placed on the end of his album Champs Eyebats, but which is showing real strength on urban dancefloors, and debuts at number seven.

POP TOP 20

- NO MORE AT** Columbia
- ALWAYS COME BACK TO YOUR LOVE Samantha Mumba** Wild Card/Polydor
- MON AMI Giesse** Inferno
- FOREVER AS ONE THE PLATINUM MEGAMIX/SKINNYDIPPIN'** Vengaboys Positiva
- PARADISE RUSH** Caribbean
- THINK ABOUT MEWHAT YOU GONNA DO Arnie Duder** feat. Michael Escoffery/Doug Dady
- DELIVER ME Sister Bliss** Multity
- LET ME LOV U X-He** Multity
- CHILLIN' Modjo** Sound Of Barcity
- HOUSE SOME MORE Lock 'n' Load** Pepper
- THE LADY WHO IS MINE The Stunnamasters** East West
- THE GALL BACKstreet Boys** Jive
- SHOW ME (YOU LOVE ME) Soda Club** Concept
- SEA OF BLUE Technolife** Slinky
- 25 MILES 2001 Three Amigos** Clubmix
- I CAN CAST A SPELL Disco Tex presents Clubstrut** Absolution
- SPACE RIDER Shaun Escoffery** Oyster
- MY LOVE Kluyster feat. Ron Carroll** Scorpio Music
- LIVIN' FOR LOVE Natalie Cole** Elektra
- CAN'T KEEP ME SILENT Angelic** Serius

GREAT CONTROVERSY
A FUTURE NO.1 ALBUM FROM THE WORLD'S NO.1 REGGAE STAR
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POP HITS INNA REGGAE
TOP TEN TUNES GIVEN A STUNNING REGGAE MAKEOVER VOL. 2



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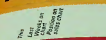


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THE MOST ANTICIPATED REGGAE ALBUM FOR 2001
OUT NOW

24 FEBRUARY 2001



HERE WITH ME

Pos	Weeks on Chart	Artist	Title	Label
1	2	Shaggy	IT WASN'T ME	MCA
2	1	MS. JACKSON	STUCK IN A MOMENT YOU CAN'T GET OUT OF	LaFace/Arista
3	1	U2	LOVE DON'T COST A THING	Universal Island
4	1	Jennifer Lopez	CHASE THE SUN	Epic
5	1	Planet Funk	CASE OF THE EX (WATCHA GONNA DO)	Virgin
6	1	Mya	AMERICAN DREAM	Interscope/Polydor
7	1	Jakatta	DANCING IN THE MOONLIGHT	Ruffin
8	1	Toploader	BACK HERE	S2
9	1	BM&K	INNER SMILE	Teletar
10	1	Texas	TOUCH ME	Mercury
11	1	Roi De Silva feat. Cassandra	NOBODY WANTS TO BE LONELY	Kismet/Arista
12	1	Ricky Martin With Christina Aguilera	DON'T TELL ME	Columbia
13	1	Madonna	INDEPENDENT WOMEN PART 1	Maverick/Warner Bros
14	1	Destiny's Child	SO WHY SO SAD	Columbia
15	1	Manic Street Preachers	I'M LIKE A BIRD	Epic
16	1	Nelly Furtado	THE NEXT EPISODE	Dreamworks/Polydor
17	1	Dr. Dre feat. Snoop Dogg	SHUT UP...AND FORGET ABOUT IT	Interscope/Polydor
18	1	Dane Bowers	SUPREME	Arista
19	1	Robbie Williams	POP YA COLLAR	Chrysalis
20	1	Usher	EVERYTIME YOU NEED ME	LaFace/Arista
21	1	Fragma feat. Maria Rubia	WHOLE AGAIN	Positiva
22	1	Atomic Kitten	TEENAGE DIRTBAW	Innocent
23	1	Wheatust	WALKING AWAY	Columbia
24	1	Craig David	THE VISION	Nikeiuz
25	1	Mario Pts DJ Arabesque	CAN'T FIGHT THE MOONLIGHT	Curb/London
26	1	LeAnn Rimes	THINGS I'VE SEEN	Artemis/Epic
27	1	Spooks	ROLLIN'	219 - 25
28	1	Limp Bizkit	ALWAYS COME BACK TO YOUR LOVE	Interscope/Polydor
29	1	Fan Lovin' Mumba	LOCO	Polydor
30	1	Fun Lovin' Criminals	CAN'T KEEP ME SILENT	Chrysalis
31	1	Angelic	WHY	Series
32	1	Mis-Teq	ET	Inferno/Teletar
33	1	Nelly	FEELS SO GOOD	Universal
34	1	Melanie B	LADY (HEAR ME TONIGHT)	Virgin
35	1	Medio	MUSIC	Sound Of Barclay/Polydor
36	1	Madonna	ROCK DJ	Maverick/Warner Bros
37	1	Robbie Williams	GROOVEJET (IF THIS AINT LOVE)	Chrysalis
38	1	Spiller	I'M OUTTA LOVE	PosiOva
39	1	Anastacia	ON THE RADIO	Epic
40	1	Martine McCutcheon	STAN	Innocent
41	1	Erin	STUTTER	Interscope/Polydor
42	1	Joe feat. Mystikal	CLINT EASTWOOD	Jive
43	1	Parlophone	NOT THAT KIND	291 +160 20.80 +31
44	1	Epic	THE LIVES U NOT	1153 -5 20.19 +4
45	1	Bad Boy/Arista	CHEMISTRY	795 +1 19.66 -3
46	1	MCA	I WANNA BE	361 +44 18.56 -2
47	1	Cream	NOBODY WANTS TO...	483 +4 18.34 +/-
48	1	Columbia	AMERICAN DREAM	387 +4 18.24 +/-
49	1	Columbia	NOBODY WANTS TO BE LONELY	387 +4 18.24 +/-
50	1	Stereophonics	EVERYTIME YOU NEED ME	322 +27 18.22 +23

Cheeky/Arista 2020 +9 72.20 +12

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39	1	Anastacia	ON THE RADIO	Epic
40	1	Martine McCutcheon	STAN	Innocent
41	1	Erin	STUTTER	Interscope/Polydor
42	1	Joe feat. Mystikal	CLINT EASTWOOD	Jive
43	1	Parlophone	NOT THAT KIND	291 +160 20.80 +31
44	1	Epic	THE LIVES U NOT	1153 -5 20.19 +4
45	1	Bad Boy/Arista	CHEMISTRY	795 +1 19.66 -3
46	1	MCA	I WANNA BE	361 +44 18.56 -2
47	1	Cream	NOBODY WANTS TO...	483 +4 18.34 +/-
48	1	Columbia	AMERICAN DREAM	387 +4 18.24 +/-
49	1	Columbia	NOBODY WANTS TO BE LONELY	387 +4 18.24 +/-
50	1	Stereophonics	EVERYTIME YOU NEED ME	322 +27 18.22 +23

BIGGEST INCREASE IN AUDIENCE

Pos	Weeks on Chart	Artist	Title	Label
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2	1	MS. JACKSON	STUCK IN A MOMENT YOU CAN'T GET OUT OF	LaFace/Arista
3	1	U2	LOVE DON'T COST A THING	Universal Island
4	1	Jennifer Lopez	CHASE THE SUN	Epic
5	1	Planet Funk	CASE OF THE EX (WATCHA GONNA DO)	Virgin
6	1	Mya	AMERICAN DREAM	Interscope/Polydor
7	1	Jakatta	DANCING IN THE MOONLIGHT	Ruffin
8	1	Toploader	BACK HERE	S2
9	1	BM&K	INNER SMILE	Teletar
10	1	Texas	TOUCH ME	Mercury
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49	1	Columbia	NOBODY WANTS TO BE LONELY	387 +4 18.24 +/-
50	1	Stereophonics	EVERYTIME YOU NEED ME	322 +27 18.22 +23

HIGHEST TOP 50 CLIMBER

Pos	Weeks on Chart	Artist	Title	Label
1	2	Shaggy	IT WASN'T ME	MCA
2	1	MS. JACKSON	STUCK IN A MOMENT YOU CAN'T GET OUT OF	LaFace/Arista
3	1	U2	LOVE DON'T COST A THING	Universal Island
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49	1	Columbia	NOBODY WANTS TO BE LONELY	387 +4 18.24 +/-
50	1	Stereophonics	EVERYTIME YOU NEED ME	322 +27 18.22 +23

BIGGEST INCREASE IN SALES

Pos	Weeks on Chart	Artist	Title	Label
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2	1	MS. JACKSON	STUCK IN A MOMENT YOU CAN'T GET OUT OF	LaFace/Arista
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9	1	BM&K	INNER SMILE	Teletar
10	1	Texas	TOUCH ME	Mercury
11	1	Roi De Silva feat. Cassandra	NOBODY WANTS TO BE LONELY	Kismet/Arista
12	1	Ricky Martin With Christina Aguilera	DON'T TELL ME	Columbia
13	1	Madonna	INDEPENDENT WOMEN PART 1	Maverick/Warner Bros
14	1	Destiny's Child	SO WHY SO SAD	Columbia
15	1	Manic Street Preachers	I'M LIKE A BIRD	Epic
16	1	Nelly Furtado	THE NEXT EPISODE	Dreamworks/Polydor
17	1	Dr. Dre feat. Snoop Dogg	SHUT UP...AND FORGET ABOUT IT	Interscope/Polydor
18	1	Dane Bowers	SUPREME	Arista
19	1	Robbie Williams	POP YA COLLAR	Chrysalis
20	1	Usher	EVERYTIME YOU NEED ME	LaFace/Arista
21	1	Fragma feat. Maria Rubia	WHOLE AGAIN	Positiva
22	1	Atomic Kitten	TEENAGE DIRTBAW	Innocent
23	1	Wheatust	WALKING AWAY	Columbia
24	1	Craig David	THE VISION	Nikeiuz
25	1	Mario Pts DJ Arabesque	CAN'T FIGHT THE MOONLIGHT	Curb/London
26	1	LeAnn Rimes	THINGS I'VE SEEN	Artemis/Epic
27	1	Spooks	ROLLIN'	219 - 25
28	1	Limp Bizkit	ALWAYS COME BACK TO YOUR LOVE	Interscope/Polydor
29	1	Fan Lovin' Mumba	LOCO	Polydor
30	1	Fun Lovin' Criminals	CAN'T KEEP ME SILENT	Chrysalis
31	1	Angelic	WHY	Series
32	1	Mis-Teq	ET	Inferno/Teletar
33	1	Nelly	FEELS SO GOOD	Universal
34	1	Melanie B	LADY (HEAR ME TONIGHT)	Virgin
35	1	Medio	MUSIC	Sound Of Barclay/Polydor
36	1	Madonna	ROCK DJ	Maverick/Warner Bros
37	1	Robbie Williams	GROOVEJET (IF THIS AINT LOVE)	Chrysalis
38	1	Spiller	I'M OUTTA LOVE	PosiOva
39	1	Anastacia	ON THE RADIO	Epic
40	1	Martine McCutcheon	STAN	Innocent
41	1	Erin	STUTTER	Interscope/Polydor
42	1	Joe feat. Mystikal	CLINT EASTWOOD	Jive
43	1	Parlophone	NOT THAT KIND	291 +160 20.80 +31
44	1	Epic	THE LIVES U NOT	1153 -5 20.19 +4
45	1	Bad Boy/Arista	CHEMISTRY	795 +1 19.66 -3
46	1	MCA	I WANNA BE	361 +44 18.56 -2
47	1	Cream	NOBODY WANTS TO...	483 +4 18.34 +/-
48	1	Columbia	AMERICAN DREAM	387 +4 18.24 +/-
49	1	Columbia	NOBODY WANTS TO BE LONELY	387 +4 18.24 +/-
50	1	Stereophonics	EVERYTIME YOU NEED ME	322 +27 18.22 +23

RECOMMENDED CATALOGUE
NEW RELEASES



DARYL HALL & THE JOY Boys Of Camden
74321828
 (882) Daryl Hall & the Joy Boys have made some fine records and this nicely-packaged mid-price compilation includes 11 of their 16 hits among its 18 tracks. The absence of 'She's Gone' (an Atlantic release) must be regretted but there is plenty of good stuff here, including the sprightly Maraca, the faisceto delight that is Sara Smile (once sampled by Top Short) and perhaps their best dance record, 'I Can't Go For That, which has been sampled on even more rap records.

FRANCOISE HARDY: The Vogue Years
 (Camden) **74321822**
74321822
 Considered the most underrated of St Etienne's Bob Stanley, this superb double album contains 50, mostly self-penned, songs recorded by the estimable Francoise Hardy between her 1952 debut and 1967. And what a debut. Tous Les Garçons Et Les Filles was a delicate, subtle but powerful song which even managed to become a belated British hit at the height of Beatmania. Hardy actually looked to Britain and America for a lot of her influences, with various tracks mirroring contemporary British soloists and American girl groups.

DION & THE BELMONTS: The EP Collection
 (See For Miles)

SEC2723 See For Miles has made an effort of presenting collections of EPs as latter-day albums, often adding those difficult tracks which somehow escaped the EP compilers' attention. This is one of 57 EP Collections it has released and is the best, bringing together 28 dynamic rock 'n' roll tracks, many with a doo-wop edge, from Dion's career both solo and with the Belmonts.

LOVE: Changes
 (Elektra/Rhino) **812573572**

The 1966 self-titled debut album by the Westcoast folk-rock/psych/folk merchants Love was hardly a runaway success at the time - it peaked at number 57 in America and 24 in the UK - but it, and to a lesser extent, the next two Love albums, have since been recognised as classics. If you look at Colin Larkin's top 1,000 Albums Of All Time, as selected by prominent music industry figures and journalists, Roger Changes ranks as number 40. This release adds seven demos, alternate mixes, outtakes and a magnificent 24-page booklet.

Alan Jones

ALBUMS

FRONTLINE RELEASES

- 101 **THE STANLEY PLANET** **Planet** **USA** CD **WIGO 8776 07**
- 102 **THE STANLEY PLANET** **Planet** **USA** CD **WIGO 8776 07**
- 103 **A GREAT REVENUE** **CD** **REVENUE** **USA** **WIGO 8776 07**
- 104 **THE STANLEY PLANET** **Planet** **USA** **WIGO 8776 07**
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DISTRIBUTORS

ABC - American Band	2 - Capitol	101 - Mercury	102 - Mercury	103 - Mercury	104 - Mercury	105 - Mercury	106 - Mercury	107 - Mercury	108 - Mercury	109 - Mercury	110 - Mercury	111 - Mercury	112 - Mercury	113 - Mercury	114 - Mercury	115 - Mercury	116 - Mercury	117 - Mercury	118 - Mercury	119 - Mercury	120 - Mercury
ABC - American Band	2 - Capitol	101 - Mercury	102 - Mercury	103 - Mercury	104 - Mercury	105 - Mercury	106 - Mercury	107 - Mercury	108 - Mercury	109 - Mercury	110 - Mercury	111 - Mercury	112 - Mercury	113 - Mercury	114 - Mercury	115 - Mercury	116 - Mercury	117 - Mercury	118 - Mercury	119 - Mercury	120 - Mercury



Queens Of The Stone Age: 60,000 UK sales and building



Green Day: US success has transferred to the UK

ROCK: STILL FIGHTING ITS WAY BACK INTO THE MAINSTREAM

Last week rock records held three of the top five single positions. So is the rock revival more than just a phase? Hamish Champ reports

Alex Jones is a typical 11-year-old living with his parents on the outskirts of Manchester. Along with Harry, his seven-year-old brother, Alex is a keen music fan, and is often to be found sitting in his bedroom listening to his favourite records.

But not for him the likes of Steps, Westlife, Atomic Kitten and Five. Nor is he likely to buy anything by Inner Vision when it finally sees the light of day. Instead Alex and Harry listen to bands such as Slipknot, Limp Bizkit, The Offspring, and Green Day. Despite their tender years — both are far too young to yet attend a 'knot gig — they claim to have seen through the pop fare of today. They say they want "real music".

There is a sentiment echoed by a growing number of kids of all ages across the country, according to Mary Anne Hobbs, presenter of BBC Radio One's Rock Show. "These kids are bored shitless with the

manufactured pop music of today and, crucially, they are wising up to what's going on thanks to things like Popstars," she says. These audiences are fiercely loyal, but they want to be thrilled, stimulated and challenged and not patronised, believes Hobbs.

The mainstream record industry is in danger of underestimating both the ambition and intelligence of its consumer base, she adds. Passionate about the music she loves, Hobbs says she and her producers nudged the BBC "for years" to reinstate the Rock Show, which began broadcasting again in September 1999. "I'd like to think we are important in that we give a lot of

support to a range of UK and US acts. In my view there's certainly been a sea-change in terms of what kids want from their music," she says.

The core rock audience has never gone away, but predictably, many in the rock business blame the music industry's short-term budget-driven obsession with pop for rock's current situation. Certainly, overall sales of rock music are down. According to the IFPI, rock music in the UK accounted for 48.9% of sales in 1991, while in 1999 — the latest year for which data is available — this figure had fallen to 22%, making rock's contribution to UK recorded music sales

worth £395.5m.

Is this a commercial disaster? Not necessarily. It may be tougher for rock acts to shift units in a market as pop-dominated as the UK, but this does not mean that achieving success is akin to searching for the Holy Grail. While UK rock act Pitchshifter may have been dropped by MCA in the US in response to what the label described as "disappointing record sales", others are finding success easier to come by. There are those who suggest that US rap 'n' rollers Limp Bizkit are not "real" rockers, but their recent double-header, topping both the UK singles and albums charts — selling a combined total of 695,000 units — suggests that fast, furious and aggressive music has its place once more.

And frontman Fred Durst and his colleagues are not alone in cracking the UK market in recent months. Slipknot's

"These kids are bored shitless with the manufactured pop music of today and, crucially, they are wising up to what's going on thanks to things like Popstars" — Mary Anne Hobbs, Radio One

while other music titles die or wither away,

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- 80% buy CDs on the basis of reading a review or listening to a track on rock sound's free CD each month
- 50% read no other rock title

"I love your magazine and I especially love your music with attitude CDs, you probably have made HMV a ****ing fortune because I will hear a song on your free CD and then go out and buy the album"
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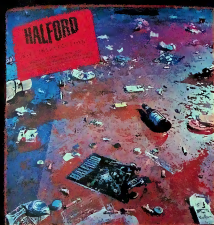
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LIVE INSURRECTION

MISDD007

Release date : 26-March-01

HALFORD

Featuring 27 Tracks of Pure Metal from the Metal God, recorded during the Resurrection World Tour. Features 3 previously unreleased tracks plus live & backstage shots from the tour. This is the essential live Metal album of the year!

A DOUBLE ALBUM AT A SPECIAL PRICE

UNHOLY TERROR

MISCD/BX005

Release date : 02-April-01

Available on CD and special limited edition 'bible pack'

WASP are back with a powerhouse album packed full of provocative and vitriolic statement and their trademark high octane Rock 'n Roll.

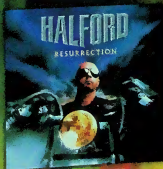


Popes & Politicians, Disaffected Youth & Dictators all come under the WASP microscope as the band come out fighting with Unholy Terror, one of their most accomplished albums to date.



THE HOSTESS
BLACK SABBATH

RAWDD/LPI45



MISCD/LP001



MISDD/LP002



MISCD004

SALES EXCEEDING 1 MILLION UNITS AND COUNTING

BE PREPARED... MAY 14th... THE BRAND NEW MEGADETH ALBUM

Metal-Is Records is a label of Sanctuary Records Group Ltd. Distributed by Pinnacle - Telesales: 01689 873144



Anathema: northern rockers at the vanguard of the UK scene

► eponymous album has sold more than 135,000 units. Green Day's *Warning* more than 100,000 copies. Blink 182's *Enema Of The State* has notched up 200,000 sales and Queens Of The Stone Age's *Rated R* has hit the 60,000 mark. Last week, Papa Roach's *Last Resort* single entered the chart at number three — a position which would not disgrace most pop acts — and looked likely to stay in the Top 10 as *Music Week* went to press.

Yet while these numbers indicate that a

healthy-enough rock market exists for bands of a certain type, there is considerable debate as to whether there will be any knock-on effect for homegrown talent. "The Bizkit's success is already making a difference for [US] bands like Papa Roach, hed (planet earth), Amen and Linkin Park," says Karen Simmonds, marketing manager Polydor/associated labels. "But it is hard for UK acts to reproduce that level of success." The reason, Simmonds believes, is simple. "A lot of British kids want to get



Dog Fashion Disco: bizarre and clown-like

into the whole Americana thing, including the newer blend of rock and hip-hop and rock. Bands like Cradle Of Filth have got a lot of recognition here but few UK acts can really cut the mustard," she adds.

"For kids looking for a musical identity, Limp Bizkit's success is as much a response to the fact that nothing else is going is going on," says Mark Steadman, HMV rock and pop catalogue manager. The problem for UK rock acts is that many of the US variety look more attractive, believes

Steadman. "A lot of kids here are buying into the Bizkit dress style, the skate culture, the MP3 thing, styles which aren't appropriate for many UK acts," he adds. Others agree. "There are a lot of UK names being bandied about at the moment in terms of competing with US bands," says Mark Palmer, general manager of Roadrunner Records UK. "They may build up a following here but in international terms you can pretty much forget it."

Part of the problem, according to Rod ►

ROADRUNNER RECORDS

2 0 0 1

SEPULTURA



'NATION'

LIMITED ED. DIGIPACK CD/CD
RR 8560 5/2
19.03.01

DOWNER



'DOWNER'

INTRO-PRICE CD
RR 8584 2
09.04.01

FEAR FACTORY



'DIGIMORTAL'

LIMITED ED. DIGIPACK CD/CD
RR 8561 5/2
23.04.01

JUNE: ILL NINO - JUNE: ANYONE - JULY: SLIPKNOT - AUGUST: MACHINE HEAD - SEPTEMBER: COAL CHAMBER - SEPTEMBER: 36 CRAZYFISTS - OCTOBER: GLASSJAW

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Org Records: an unsung breeding ground for UK rock

Thanks to US acts such as Limp Bizkit and Papa Roach, it seems the UK record business is slowly waking up to rock signals. But anyone suggesting that the music itself had been dozing during the past few years would be sorely mistaken. An underground rock scene has been quietly building for at least the last four years, according to Sean Worrall, founder of independent metal label Org Records. Indeed, the lack of mainstream record company interest has resulted in bands discovering the do-it-yourself ethic of gigging and promotion, harking back to the punk days of the late Seventies, believes Worrall.

"The new rock scene has been building as these bands have reverted to doing everything themselves, arranging gigs, ways, promotion and so on," says Worrall. "In fact it's the lack of exposure that has helped them, ironically." Org, which began life as a fanzine in the mid-Eighties, is widely acknowledged as having been hugely instrumental in pushing a wave of new bands to the forefront of the metal scene in the UK.

Acts such as Raging Speedhorn, now signed to Green Island/ZTT, and My Vitrol, now signed to Infectious Records, first appeared as limited-edition releases through the label. The lack of exposure generally — and record business interest in particular — has definitely helped create a new momentum for the new rock acts, says Malcolm Dome, a DJ on Internet radio station TotalRock.

"Because there is no hype the bands and the fans are building up the interest themselves. The media, even the specialist rock mags, have actually done these bands a favour by ignoring them until they become too noisy to ignore anymore," he adds.



Raging Speedhorn, Papa Roach and Limp Bizkit (clockwise from left): the latter two US bands have paved the way for the UK acts

But even as rock begins to grab the interest of bigger record companies once again, observers maintain they will continue to miss the point. "There has been a knee-jerk reaction by a lot of the record industry to the new rock phenomenon," says Xfm DJ/MTV2 presenter Ian Camfield. "But just because they know Limp Bizkit doesn't mean

they'll understand the new rock that's emerging here in the UK."

Org's Worrall agrees and says few A&R men take the trouble to call him. "Given the growing interest in this stuff, that's rather puzzling. But most of them don't understand what the music is."

Some do understand what is going on, however, and getting an act to build a

following by live work is step number one. "When we signed Raging Speedhorn [via a 50:50 deal with ZTT] we put them into a van told them to hit the road but stay outside the M25," says Andrew Carter, head of promotion at Green Island. "They've since played 230 shows in the UK in 20 months. They'd play anywhere, with anyone, at any time."

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Rock magazine sector expands to meet growing demand

After a market of modest, albeit fast-growing proportions, the rock and metal scene seems to boast more specialist magazines per fan than just about any other.

Along with Emap Performance's weekly *Kerrang!*, regarded for years as the metal bible, there is a raft of monthlies, including *Freeway's* *Rock Sound*, which targets the 18- to 24-year-old market; Future Publishing's *Metal Hammer*, capturing a marginally older audience; and *Classic Rock*, another Future

about guitar music.

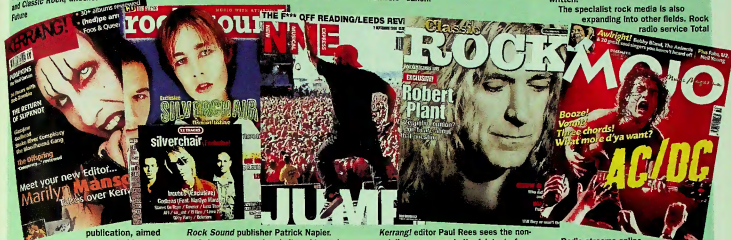
Before its collapse at the beginning of the year, and since its terminal relaunch in early 2000, *Melody Maker* had been conclusively moving to borrow some of the colour of the nu-metal movement in particular – some might say to leave its coverage of a dreary indie scene.

"*Melody Maker* was having all kinds of people on the front cover that they wouldn't normally have had, but I don't think they were very successful," says

By The Trail Of Dead – to be a natural element of its core coverage, and it dips into more outrageous waters – Limp Bizkit, Marilyn Manson and recent NME Caring Premier Tour participants Amen, for example – with what the specialist press regards as a distinctly touristic fascination. Even *Mojo* recently gave its cover to AC/DC, in recognition of the fact that there are some prototypical rock bands which now number among the "classic" canon.

"Traditionally, *Kerrang!* has always been bought by a very high percentage of readers every single week," says Rees, who allows that not everyone may survive when the mainstream demand for rock music begins to wane once again. "I think the good stuff will always out. There is a tendency for people to run around launching all kinds of things, and the ones which will succeed are the ones which are knowledgeable and well-written."

The specialist rock media is also expanding into other fields. Rock radio service Total



publication, aimed at the unreconstructed older rock fan who refuses to go quietly. Emap will next month add another title, *Kingsize*, initially as a bi-monthly, to service ex-*Kerrang!* readers who have a love of modern, hybrid rock music.

In fact, during the past year, the rock scene has been an expansion target for just about every magazine ever to write

Rock Sound publisher Patrick Napier. Select attempted a similar wide-angle approach to the musical spectrum and it too failed to take any significant share of the hardcore rock market before it expired in December.

NME considers some of the more psychedelic and punk-inspired rock bands – including Queens Of The Stone Age, At The Drive-In and ...And You Will Know Us

Kerrang! editor Paul Rees sees the non-specialist press as only the faintest of threats. *Kerrang!*'s readership circulation was audited at 47,004 from July to December 2000 – a rise of 11.8%, a growth beaten only by *Mixmag* in the music sector – and has been building further since its relaunch – with Marilyn Manson as guest editor – at the end of last year.

Radio streams online and, as of December, via the Astra satellite, giving it access to more than 35m continental households. Sanctuary has also made significant inroads with its Metalis site and online radio station. Traditional media are also getting in on the internet act, with *Metal Hammer's* website taking 4m hits in January.

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➤ using street teams handing out stickers and flyers in cubs." Palmer says Roadrunner began pre-promoting Slipknot six months before the band's debut album was released in the UK last year and the response was "phenomenal". What's more, the use of the internet by fans is increasing by the week, Palmer adds.

"Fans love using the internet because it means they go actively searching for their favourite bands," says MFV's Richardson. "Plus we work with other sites, such as Vitaminic, to offer downloads of our artists such as Cradle of Filth."

Others have been using traditional flyers — against the grain — for years with some success. "Our recent Garage showcase was sold out, advertised purely by flyers and word of mouth," says Org Records' Worrall. The old methods, such as flyers and the internet bud and maintain the underground buzz, but the specialist music press also plays its part, often working with retailers to promote new artists. HMV does regular

"We have the audience but not the infrastructure. Rock is definitely back, if it ever went away, but it needs a media presence beyond merely that of transatlantic cool" — Simon Carver, Koch International (UK)

mounts with *Metal Hammer* and Roadrunner, while Virgin Retail has its own cover mount deal with *Kerrang!*

Once again, the role of the record company is crucial with this sort of marketing strategy, although some are better than others, say observers. "Roadrunner knows how to work this area, in that they let you have tracks and don't stop you from using videos as well," says Metal Hammer editor Chris Ingham. "But when it comes to the majors a typical tactic



Sunlounger: a cross between The New York Dolls and early Blue Oyster Cult

is to block stuff from being used," Ingham finds this a bizarre strategy. "If they don't ask people what they think of an act [using these methods] then they won't find out," he says.

Encouragingly, an already healthy live scene in the UK this year is set to give rock

a further boost with a number of key gigs. "You've got AC/DC headlining at the Milton Keynes Bowl, the possible return of Donington, and Reading may well turn into a metal festival," says Ingham. "It could be the summer of rock."

But not every festival has to entertain

tens of thousands of punters to be a success. TotalRock, the internet rock radio station set up by ex-Radio One producer Tony Wilson and Andy King and which boasts VH1 rock VJ Tommy Vance as a director/partner, is hosting TotalFast 1 at the King's Head pub in Fulham, capacity 200. The event, this Friday and Saturday, (February 23 and 24), will feature five up-

"To be a rock musician requires talent and it's hard for rock to thrive when the local industry ignores it in favour of manipulative rubbish. Homegrown rock is not happening in the UK because there is no long-term view" — Rod Smallwood

and-coming bands each night, including Raging Speedhorn, Earthtone 9 and Defenestration.

TotalRock DJ Malcolm Dome believes the line-up is representative of the strongest new UK rock scene since the likes of Iron Maiden and Def Leppard broke through 20 years ago. "We're sure this event will make people sit up and take notice of what's been going on in this area," Echoing Org's Sean Worrall, Dome believes the lack of media interest has, ironically, done these and other bands on the bill such as Brutal Deluxe, Charger and Hangnail a considerable service by pushing them into going it alone and building up a hardcore fanbase. "We hope this event will focus on this movement," says Dome, "and in a year's time there will be 50,000 kids claiming they were at the King's Head this coming weekend."

While Manchester's 11-year-old Alex Jones may not be old enough to claim he was there, it is surely only a matter of time...

Hamish Champ is managing editor of *MBI*

Top 5 UK rock acts to watch



My Vitriol: hotly-tipped UK rockers set for Manics support slot

RAGING SPEEDHORN

(Green Island/ZTT)

Album: *Raging Speedhorn*

With the catchiest of catchphrases — "Sniff Glue, Worship Satan" — these five boys from Corby were influenced more by AC/DC than Limp Bizkit. Their very noisy debut album has notched up a respectable 10,000 sales so far.

ANATHEMA

(Music For Nations)

Northern rockers currently recording with Nick Griffiths the follow up to their critically-acclaimed Judgement album.

SUNLOUNGER

(Org)

Album: *Some Is Good, More Is Better, Too Much Is Just Right*

A gem from the Org Records stable, Sunlounger eschew comparisons but nevertheless sound like the New York Dolls-meets-early Blue Oyster Cult.

MY VITRIOL

(Infectious)

Album: *Finesse*
Another super-Org seedling, now with Rupert Murdoch-owned Infectious, My Vitriol support the Manic's London dates and their debut album is released on March 5.

VEZ ZEP

(1 Am/Virgin)

Album: *tbc*
One of the hottest young metal bands in the UK, the Aidershot-based band sent legendary producer Ross Robinson a demo and the rest, as they say, will prove to be history.

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RETAIL FOCUS: TOWER

By David Balfour
Tower's newest store in Southampton opened in October of 2000 and attracts local shoppers as well as visitors from far and wide who use Southampton as a regional shopping centre. In a town which already boasts a Virgin Megastore, an HMV and a Kustop, Tower store manager Vincent Barnett has been greatly encouraged by the public's reaction to the store, which he opened in the new city centre. "It's been a busy and exciting few months," he says. "This is the first big new store that I have opened in several years and I'm really encouraging when you consider that shoppers in the area have a considerable amount of record shops which they can visit." Located in the heart of Southampton's downtown shopping district, the store can be found in the newly-built West Quay Shopping Centre and attracts a healthy mix of serious record shoppers and passers-by. "We get quite a lot of students and young shoppers who are currently buying a lot of metal



Tower: tempting shoppers with wide catalogue

and rock releases," says Barnett. "There's definitely a resurgence of metal going on at the moment, led by US acts such as Limp Bizkit and Slipknot. As you'd expect, young people are accounting for most of our rock sales." "While rock and chart titles are popular with young customers, the store attracts many older shoppers and accordingly stocks a wide range of catalogue and classical titles. "We get a good

LOOKING TO NEW TECHNOLOGY

Tower Southampton is leading the way in introducing customers to new forms of music distribution. "We've introduced a downloading booth where shoppers can choose titles to be recorded on to CD or an MP3," says Barnett. "At the moment there are about 100 non-licence catalogue items to choose from, though we hope to radically expand the range of titles once we've forged the necessary licensing agreements." Though CDs and vinyl still still the way in terms of sales, Barnett says, reaction to the download booth has been very enthusiastic.

number of older, financially-comfortable customers and they tend to buy lots of classical, jazz and easy-listening titles," says Barnett. "I'd like to think that we're much braver with our catalogue than many other stores and we have some very interesting speciality titles." Barnett believes that one of the best ways to maximise sales is to make the atmosphere in-store inviting and comfortable. "We want to

encourage people to stay here as long as possible," he says. "With this in mind we've got lots of listening posts with cosy sofas, as well as an in-store café which is very popular."

The ground floor of the store is dedicated to chart and new release titles, with Dido's No Angel the standout seller of the week. Expectations are also high for the upcoming single releases from Shaggy and Outkast, both of which are selling well in import.

While new releases are selling well, there is also plenty of income to be made from the shop's vinyl department. "We sell an amazing amount of vinyl — not only dance releases which are very popular with young shoppers, but also reissues of classic albums from bands such as ELO and Rainbow," says Barnett.

Looking into the future, Tower Southampton hopes to gain council approval to transform an in-store PA opportunity for local bands, as well as continuing to invite local dance DJs to visit and mix live on Saturday afternoons.

Tower, West Quay Shopping Centre, Above Bar, Southampton, Hampshire SO1510D, tel: 02380 820 700.

IN-STORE NEXT WEEK (from 26/2/01)

Andys RECORDS
Windows — Vengaboys, A1, "2001 Chart Cuts" compilation; In-store — Ricky Martin, Paradise Lost, A1, Manics, Fun Lovin' Criminals, Leonard Cohen, Straw, Vengaboys, Wheatst, Anastacia, JT Bukem, Abstract Funk Tribe, Sven Veth, Pump Djs, Mansun, Creed, JJ72, Lowgold, Yes, Gary Newman, Samuel Barber, Celtic Tenors, Andy's 2004 Chart Cuts

ASDA
Single — A1; Albums — Brit nominees for £5.97, Valentine's promotion

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

BORDERS
In-store — two for CDs for £22 including Dido and Stephen Malkmus, three CDs for £18, two CDs for £10; Listening posts — Moloko, Nitin Sawahy, Radiohead, U2

Red's
In-store display boards — Arab Strap, Rae & Christian, Dave Yacks, Dakota Oak, Slims vs UNKLE, Kilkus, Life Without Buildings, Goldfrapp, R25

HMV Singles — Nelly Furtado, Shaggy, Manic Street Preachers, Ricky Martin & Christina Aguilera, Divine Comedy, Mario Plu presents DJ Arabesque, Kaci, Caprice; Press ads — Divine Comedy, PJ Harvey, King Adora, Jill Scott, Nelly Furtado, Kaci; Windows — 2 for £22

Impulse Singles — Shaggy, Manic Street Preachers, Divine Comedy, Beaty Furtado; Albums — Rae & Christian, Drugstore, VA Blues & Soul, S. Garmain, John Digweed; In-store — Brits 2001 promotion, Fun Lovin' Criminals, Alice Cooper, Abyss DVD; Windows — Monkees, WWF, Manic Street Preachers

MVC Windows — www.mvc.co.uk website promotion; In-store — Wheatst; Listening Posts — Leonard Cohen, Matchbox 20, Goldfrapp, Shiveare, Rae & Christian, Arab Strap, Drugstore, The In Crowd

ourprice **V SHOP** Singles — Ricky Martin & Christina Aguilera, Manic Street Preachers; In-store — Kaci, Caprice, Nelly Furtado, Divine Comedy, Windows — Shaggy, Divino Comedy, Mario Plu presents DJ Arabesque

Pinnacle Network Selecta listening posts — Drugstore, January, A Quiet Revolution, Broadway Rush & Optical; Mojo

recommended retailers — Dolly Parton, Pleasant Grove, Jah Wobble, Sean McDonald, Ted Hawkins, The In Crowd

TOWER Single — Divine Comedy; Listening posts — Stephen Malkmus, Photek, Magnum Opus, Bollywood Breaks; Press ads — Lina, Fun Lovin' Criminals; Outdoor posters — Fun Lovin' Criminals, Claret, "Pick 'N' Mix" sale

Virgin Windows — Brits nominees, Divine Comedy, Manic Street Preachers, Nelly Furtado, Ricky Martin & Christina Aguilera, Shaggy; In-store — Caprice, Fun Lovin' Criminals, Goldfrapp, Ian Pauley, Kaci, Laydron, Manic Street Preachers; Press ads — Aerosmith, Alice Cooper, Divine Comedy, Human Nature, Kaci, Pressure Drop, Roni Size/Reprazent, Terris, U2

WHSmith Singles — A1, Outkast, Semisonic; Albums — TOPP 2001; Wheatst; In-store — Dolly Parton, Pepsi Chart

WOOLWORTHS Singles — Caprice, Manic Street Preachers; In-store — Caprice, Manic Street Preachers, Fun Lovin' Criminals, A1, Dane Bowers, Savage Garden, Outkast, The Monkees, Kaci single with free cassette, CDs for £7.99, four CDs for the price of three; Press ads — Dido, Limp Bizkit, Dane Bowers, Savage Garden

ON THE SHELF

MIKE LEWIS,
store manager, MVC,
Redhill, Surrey



ON THE ROAD

DEL SAWERS,
Pinnacle Sales Force rep,
South East

"We're a completely new store so we've been running promotions and weather giveaways to launch the shop, and we've also invited some DJs from local radio to come and play in-store for us and spread the word about our opening. This week we're fully up and running. Dido's album No Angel is absolutely flying out of the shop and the new Papa Roach's latest album is also just out and selling well, as are the Limp Bizkit album and single. We stock a wide range of pop and rock titles, but we also aim to attract all age ranges to the store and we've been doing really well with classical releases. The Naraya budget classical label is proving especially popular with older buyers right now.

On the compilations front, Virgin/EMI's I Love the 80s is definitely the biggest seller of the week. We stock the Top 40 singles in-store and

Atomic Kitten's Whole Again is continuing to sell — we had some problems getting hold of more stock of that single but it has arrived now and is still selling well. We also have some good deals on this week. We're running a mid-price promotion where we're running three albums and get where you can buy. This covers a lot of great one free. This includes Led Zepplin. The catalogue titles including Led Zepplin, a clash and Jeff Buckley. We've also got a three-CDs-for-£10 budget promotion which includes titles by Louis Armstrong and includes titles by Louis Armstrong and Dean Martin. We keep a balance between our chart and catalogue titles since our customer base is so varied, so we run deals to attract everyone. The DVD is becoming ever more popular with customers. There are no really strong musical titles out just now — the Oasis DVD musical titles are sold well, but most of was great quality and sold well, but most of the DVD business is still films rather than long-form music titles, as you'd expect."

"One title that's selling really well this week is a compilation called **The In Crowd** Castle. It's a history of Northern Soul featuring 50 tracks, inspired by the book of the same title by Mike Rickson and Stuart Russell. It's not just a great retrospective but also a great collection of classic songs. There's also a new series, Blues & Soul, that Connoisseur have put out together with Blues & Soul magazine taking a look at the history of soul from 1960 to the present day. The first three releases in this series are selling well and I expect the upcoming releases will also prove popular. In general, I tend to deal with a lot of catalogue titles but on the new release side the new Frank Black album is selling well, making a definite return to form for him after some time of being relatively low-profile. The second album in **Dolly Parton's** Bluegrass trilogy, Little Sparrow, has also

proved to be a runaway success which is still selling strongly. We've also been very encouraged with sales of the new **Terrorvision** album and we're also looking forward to the release of Clem Burke's new album on **Cookin' Vinyl**. They're a New York band with shades of Pavement in their sound — good stuff. In terms of campaigns, we've been running a promotion for 24 **Pinnacle** titles, retailing at £5.99. This is still selling really well — in fact a lot of stores with they had ordered more. The top seller on this deal would have to be **Parhousie Monch's** album Internal Affairs on **Rawkus**; a couple of Bjork albums are also doing well. We're also looking forward to the release of the new **Tool** album in April — there's already plenty of demand for this one. We've recently released a boxed set of their catalogue material and it's been a definite success."



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It is anticipated that interviews will take place week beginning March 19th.

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The ideal candidate will be computer literate with a good working knowledge of Word, Excel and the internet. Office experience is desirable as is a reasonable level of fluency as we do have some heavy lifting & shifting of stock. A knowledge of dance music would be a distinct advantage.

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APPOINTMENTS

PRESS & PROMOTIONS

Independent record company requires an experienced person to set up and run Press & Promotions department for its house dance labels.

Requirements:

- Must have relevant experience and extensive knowledge and contacts within the dance scene.
- Should be outgoing, self reliant and highly motivated.
- Most importantly must have a good sense of humour to cope with an often chaotic work environment.

Please forward your CV and covering letter with details of current salary to:

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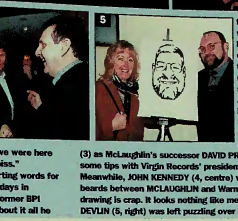
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Some described it as an epic somewhere along the lines of *Star Wars*. It was more the case of the Long Good Friday as the great and the good from the UK record industry gathered at Axis in London last Tuesday to salute (and insult) HWV's man for all seasons BRIAN MCLAUGHLIN. In what the *Guinness Book of Records* has now confirmed as the longest tribute in history to a man dedicating to Minehead, friends and colleagues in person and on film recalled their favourite McLaughlin tales as they officially marked his promotion from HMV Director to the group's worldwide seat. Fellow HMV veteran JIM PEEL probably summed it up when he told the gathering, "You thought we were here to pay tribute to him. We're not. We're here to take the piss." Meanwhile, Universal's JOHN KENNEDY had a few comforting words for the bearded one about not having to spend his working days in Minehead: "At least it's closer to Ascot and Logaland." Former BPI director general JOHN DEACON (1, left) was so excited about it all he



(3) as McLaughlin's successor DAVID PRYDE (right) managed to get some tips with Virgin Records' president PAUL CONROY looking on. Meanwhile, JOHN KENNEDY (4, centre) witnessed another battle of the beards between MCLAUGHLIN and Warner's JEFF BEARD (right). This drawing is crap. It looks nothing like me." A sobriety-soaked JIMMY DEVLIN (5, right) was left puzzling over it all with his missus LZ.

though, could not work out whether to laugh or cry as they heard affectionate descriptions of him ranging from "a genius" to "a pushy little shit". Pictured (left to right) are his former secretary ERMA ALLEN, his son JAMES, daughter LOUISA and her husband JOHN NICOLL, wife SUE and former HMV operations director STEVE KNOTT. Pryde really does come before a Paul

up with the brilliant suggestion of reuniting last year's prize fighters Brandon Block and Ronnie Wood to present an award. However, if it doesn't come off John Prescott and Chumbawamba are understood to be waiting in the wings...Can't wait to hear a recorded tune from those Popstars lot? Fear not because the good folk at peoplesound.com are proud to boast

Remember where you heard it: Although the merged WEA-London was described as such to its staff, no such name appears in the press release. Dooley can only speculate as to why the two technically still seem to remain apart...Meanwhile, a quick web search revealed that, as of Thursday night, the WEA-London.com and associated URLs had not been registered either. Ever honourable, Dooley resisted the temptation to make a quick buck...Forget the rumours of possible discussions with Universal and BMG - outgoing London boss Laurie Cokell should take up a new career as a clairvoyant. He left for a skiing holiday in La Plagne at the weekend, one day after the public confirmation of the WEA-London merger. But this was no last-minute jaunt - he says it was booked five months ago...Talk about a spanner in the works. One plugger was in such haste to get to a meeting at Savile Row last week that he suffered the embarrassment of his car running out

CUSTOMER CARELINE
If you have any comments or queries arising from this issue of Music Week, please contact Alex Scott at e-mail - ascott@subintertainment.com fax +44 (020) 7407 7094; or write to - Music Week Feedback, Four Floor, 8 Montague Close, London SE1 9UR.

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of fuel and grinding to a halt. Outside Radio One. At least he insists no one has got the photographic evidence... Could it be that a national newspaper is snooping on the offices of one of the UK's leading record companies? One executive within the company's walls has got so paranoid that he could get caught up in some kind of Watergate, he ordered a BPI meeting due to take place there last week to transfer to another location...If some bright spark gets his way, it may well be a case of block on wood at next Monday's Brits. Someone has come

Country music darling DOLLY PARTON is living up to her name playing the country doll in London last week with ubiquitous coverage on Radio Two, a slot with look-alike Gloria Hunniford on Channel Four, and appearances scheduled for this week on London Tonight, This Morning and Graham Norton's Channel Four programme. She was also signing away last Friday at HMV's 150 Oxford Street above an further promotion for her debut Sanctuary album Like A Sparrow. She also found time to take up a perch on the steps of Sanctuary Music group CEO ANDY TAYLOR and label CEO JOE COKELL, who anticipate her to be one of their biggest hits of the year.

For direct line, dial (020) 7940 plus the extension you require. For example, to see Alan Smeaton, Project Editor, Alan Smeaton (020) 7940 1000. Editor, Alan Scott (020) 7940 1001. News Editor, Paul Williams (020) 7940 1002. Chief Executive, Alan Scott (020) 7940 1003. Chief Production Officer, Duncan Halliday (020) 7940 1004. Senior Designer, Stephen Fyfe (020) 7940 1005. Sub Editor, David Bland (020) 7940 1006. Head of Information Services, Chris de Whalley (020) 7940 1007. Chief Editor, Simon Ward (020) 7940 1008. Sub Editor, David Lawrence (020) 7940 1009. Database Programmer, Simon Gray (020) 7940 1010. Editor, Andrew Cunniff (020) 7940 1011. News Editor, John Breen (020) 7940 1012. Sales, General Advertising, Victoria and Andy (020) 7940 1013. Advertisement, Colin Bore (020) 7940 1014. Classifieds, David Jones (020) 7940 1015. Classifieds, David Jones (020) 7940 1016. Classifieds, David Jones (020) 7940 1017. Classifieds, David Jones (020) 7940 1018. 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