



NEWS: A huge uplift in sales has put **DIDO** on the verge of matching her US and UK success in Europe **International** 6



NEWS: Top names including David Bowie are lining up for the Pete Townshend-led **WHO** album Substitute **A&R** 8



A&R: West country trio **MUSE** reunite with producer John Lurie as their second album begins to take shape **A&R Focus** 9



MUSIC ONLINE MARKETING PROVES A HIT WITH FANS - P27

FOR EVERYONE IN THE BUSINESS OF MUSIC

17 FEBRUARY 2001 £3.00

MUSIC WEEK

ere we go again...

by staff reporters

The UK record industry has reacted with shock and dismay at the launch of another Government CD pricing investigation, which is expected to cost the business at least £1m as it prepares its case for the defence.

The Office Of Fair Trading confirmed last Friday that it has fired off formal notices to the five majors, Virgin Records and leading indie distributor Pinnacle after an initial probe raised "reasonable grounds" for suspecting record companies had taken concerted action to limit parallel imports. The key trigger appears to have been the decision by some UK record companies to release UK-only versions of albums with extra tracks in a bid to halt the flood of European imports.

The BPI has reacted with dismay at the investigation, which is expected to take six months, especially as the industry was given a clean bill of health by the Monopolies & Mergers Commission seven years ago and by the Office Of Fair Trading only last year. "It is difficult to imagine a product other than CDs for which there has been greater scrutiny of market characteristics during the past 10 years," it said in a statement.

"They're taking it very seriously.

THE MUSIC INDUSTRY AND THE CORRIDORS OF POWER

June 1994: Monopolies & Mergers Commission clears the UK music industry of anti-competitive practices in its report The Supply Of Recorded Music after an investigation which is estimated to have cost the industry £20m.

July 1997: BPI chairman Rob Dickins highlights at the organisation's AGM how far the industry has come in being recognised in Government circles as cabinet minister David Blunkett becomes the event's latest high-profile political speaker.

January 2000: Warner and EMI submit merger plans to EC, which spends most of the year weighing the implications, before it is withdrawn.

March 2000: The main provisions of

the Competition Act 1998 comes into force. European Community competition legislation has been influential in forming the new legislation.

June 2000: The UK music industry emerges with a clean bill of health on CD pricing after the DTI rules out an investigation by the Office of Fair Trading (OFT).

January 2001: The European Commission opens an investigation into illegal CD price-fixing following a probe the year before by the US Federal Trade Commission.

February 2001: OFT launches competition investigation into the supply of CDs over concerns record companies had taken concerted efforts to limit parallel imports.

it's as if they have decided that there has been a murder and now they are going to keep on looking until they find a body – even though there isn't one," says one senior record industry source, who estimates it will cost individual companies "tens of hundreds of thousands of pounds" to prepare their defence.

Another senior source suggests that it will be an unwelcome distraction at a time when the business is

itself being transformed. "Senior management are going to be working on this rather than working on new artists and selling records overseas. It will be very unproductive," he says.

The six companies that have received notices now have until February 23 to submit information requested by the OFT, which says other record companies and distributors may also be targeted as the



Byers: DTI welcomes investigation

inquiry receives information from retailers and wholesalers. In a statement Pinnacle said it was surprised to have been contacted since as "a mere distributor of third-party records we have no control over the price of records or the release format."

An OFT spokeswoman says the department is launching the inquiry following an initial investigation into "several complaints" received in the

run-up to Christmas. It is understood that at least one High Street retailer and one supermarket are among the complainants.

Meanwhile, Consumers Association principal policy advisor Phil Evans says the body and the Brussels-based The European Consumer Association have had several conversations with the UK Government and EC officials regarding the issue of CD pricing in Europe. The DTI, overseen by Trade & Industry Secretary Stephen Byers, has welcomed the investigation.

Barclay chairman Simon Wright says the renewed focus on CD pricing cannot be welcome from a retail perspective. "While we've got to offer the best product and fairest price and make sure everybody makes a 'life saver' in the face of deep discounting by their mass-market rivals, those contacted by MW say that they have no problem with the principle of added-value UK versions of CDs, so long as they can buy and stock whichever they choose.

MW COMMENT

One word sums up the commonest reaction across the industry to the news of the OFT's latest investigation into the music industry: why?

The music business, after all, must be one of the most often investigated industries in Europe. Here in the UK we have undergone separate inquiries by the OFT and MMC, followed more recently by a DTI investigation in the name of "Rip-Off Britain". Meanwhile, Brussels has examined the workings of companies across the continent as it cast its eye over the Universal-PolyGram, Warner-EMI and Universal-Vivendi mergers.

The feeling of persecution is understandable.

When it comes to the particular merits of the bonus CD tracks debate, MW's position has been clear in recent months. Just as retailers are quite free to buy cheaper CDs from Europe, so record companies

should be free to charge what they want for UK versions of albums which offer added value in the shape of extra tracks. It is then up to the retailer to choose which they want to stock, based on what they think their customers want. If it is low prices, then so be it. If it is decent extra tracks, then so be it – and if they are not worth the extra amount being charged then consumers will surely vote with their wallets.

Some retailers choose to stock just one version. Others rack both side by side, allowing customers to make up their own mind. It is their choice – and overall consumers have been choosing to buy more albums than ever, according to official data for the last quarter of 2000.

Retailers report that different labels have adopted different policies when it comes to extra tracks and discounts, with the result that some suffer from imports more than

others. This range of experiences just further underlines the fact that labels do not coincide on price.

For the OFT to investigate this industry once again – and at a time when prices are actually continuing to fall – suggests that it almost has a vendetta against music. At least early signs suggest that for once this is not a politically-motivated, vote-grabbing move in the run-up to the general election. But hundreds of hours of wasted management time and hundreds of thousands of pounds are the last things that record companies need right now.

Surely companies across the business should be devoting their focus and energy to developing artists and ensuring they are as competitive as possible in the international market place rather than spending their time with bureaucrats.

That the OFT appears to think otherwise is little short of a disgrace.

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Coming soon: Union Van Sales - the specialist dance service for London and the Home Counties.

Bernard Butler (pictured left) and Johnny Marr (right) teamed up with Bert Jansch (centre) for a one-off performance last Monday as the influential guitarist was honoured with a lifetime achievement award at the second Radio Two Folk Awards. Eleven awards were presented during the evening at London's Cumberland Hotel, including the folk singer of the year prize, which was given to Norma Waterson, who also performed. Mary Black, one of the night's other performers, handed the best group award to seven-piece Waterford cast Danu. John Tams featured twice among the honours, winning best album for Unity and best original song for Henry Stone, while the Radio Two roots prize went to Tal Marley and the good tradition award to 86-year-old Bob Copper, head of the celebrated Coppertones traditional music-singing family. Billy Bragg, Martin Carthy, Barbara Dickson and culture secretary Chris Smith were among those presenting awards, while Radio Two broadcast a recording of the event two nights later.



Beatles and Westlife drive album deliveries

Album unit shipments shot up by nearly 20% in quarter four as sales in the sector reached a record annual high.

The appearance of key titles such as The Beatles' 1 and Westlife's Coast To Coast helped to produce a 9.4% year-on-year lift in album sales in 2000's closing three months to 68.0m units with the figure for the whole of the year at 215.5m units. However, a gap continued to exist between the rise in units shipped and their worth, with value rising in the quarter by a modest 5.0% for albums and by 2.5% across all music sales. The overall value of sales for the year rose by 3.3% to £1.17bn.

Singles sales continued to suffer at the expense of discounted albums, with units falling 21.4% year-on-year during the quarter to 37.1m and value down by 20.0% to £31.5m.

newsfile

BEITELSMANN IN SHARE-SWAP DEAL

Beitelmann has made its first moves towards partial flotation after acquiring a further stake in media group RTL in a share-swap deal. The privately-owned company, which is still in merger talks with EMI, last week announced it had taken another 30% of RTL to add to its previous 37% share while giving RTL's Belgian owner Groupe Bruxelles Lambert (GBL) 25.1% of the German company. This gives GBL the option of floating its Beitelmann interest on the German stock exchange in around three years' time.

KINGFISHER ROLLS OUT BIG W STORES

Kingfisher has announced plans to step up its Big W supermarket expansion at the rate of one 8,500 sq m store opening per month for the "foreseeable future". The company - which recently announced plans to demerge its general merchandise sector, including Big W and Woolworths, as a separate plc - plans to open at least 60 stores by 2005.

MUSIC RIDES COMPLETE FOR DOME

The future of the Millennium Dome is due to reach another important stage this Wednesday when the deadline passes for the preferred bidder Legacy, which has planned to turn the building into a high-tech business park. Other proposals include the Harvey Goldsmith-backed Experience Consortium's bid to turn it into a concert venue, and Pierre-Yves Gebreau and Ministry of Sound boss James Palumbo's plan to keep the Dome open with a live venue attached.

BT GENIE NKS MTV DEAL

BT Genie has struck an exclusive deal with MTV to provide a platform for its mobile content offerings. It set to launch official services in April with initial reviews of news and charts. The tie-up follows BT Genie's appointment of former World Online UK executives Laurence Alexander and Babatunde Aderinola as managing director and UK head of music respectively.

Raphael takes reins at Epic as Stringer targets UK acts

by Paul Williams

Sony Music has finally ended weeks of speculation by officially confirming the appointment of Nick Raphael as Epic UK managing director.

Raphael, whose new job was only finalised last Friday because of drawn-out contractual negotiations between Sony and its previous employer BMG, starts in the role on February 26 as Epic gears up for the release next month of the sixth Manic Street Preachers album, *Know Your Enemy*.

Sony UK chairman/CEO Rob Stringer believes Raphael is the ideal candidate to succeed him at Epic because he has both A&R and marketing experience. "The fact is he's done both and he's the right guy to be in this position as he's still incred-

ibly hungry and he has had enough hit records. I know he will be good for Epic - there are not a lot of talented executives who can do A&R but you have to be able to because it's so expensive to operate these days," he says.

Raphael's longdelayed arrival in the post comes less than a year after he was appointed A&R director at Arista, a role which included overseeing the launch of Dave Navarro's NuLife Recordings and success for TrueStoppers. At BMG he previously set up Northwestside with Christian Lettierfeld, initially handling JayZ and achieving seven UK Top 10 singles and 900,000 album sales worldwide for Another Level. "I very much look forward to a great challenge within a truly global record



the arrival of two Manics singles, So Why So Bad and World That Soul. The Manics' new album will follow on March 26. However, he adds Raphael's main brief will be to bring in new acts as Sony aims this year to make up for its disappointing performance in 2000.

"We had a very poor year in comparison with the previous four years, but last week we had three records in the top six. Out of those records, though, only one of them was British. Toploader is going to be a huge record now but I want more British artists," says Stringer. "If you look at something like the Sade album it hasn't been given the credit it deserves but it's sold 5m worldwide and the fact is it's those albums that make up our bottom line."

Raphael (l) and Stringer: Epic plans company," says Raphael, who started his music industry career in 1987 as a nationwide club promoter. Stringer notes the new managing director joins at an exciting time for Epic with both Anastacia's *Nat* That Kind and Jennifer Lopez's *J.Lo* albums yesterday (Sunday) set for Top 10 places and March 5 marking

Supermarkets score coup in Christmas retail battle

Supermarkets were the main winners in the battle for album sales during Christmas and the new year as they bid to break the psychologically important £10 price barrier tempted even more consumers to buy music, according to new research.

The latest Audio Visual Track Data survey of 10,000 12- to 74-year-olds carried out by market research company Taylor Nelson Sofres estimates that 35.9% of this demographic bought a CD album in the 12 weeks to January 14, compared with 34.8% during the same period a year ago.

The pricing policy of chains such as Asda and Tesco to sell a selection of albums including Westlife's Coast To Coast for less than £10 helped the grocery chains increase their estimated market share from 10.2% to 14.4%. In contrast, music specialists such as HMV and Virgin Megastores saw their overall slice of total sales fall slightly from 53.7% to 51.1%, while general chains such as WH Smith and Woolworths were also down from 24.6% to 23.4% during the 12-week period.



Westlife: Christmas retail offers

Orders through the internet are estimated to have grown by 35% as websites took 3.4% of volume sales in the festive period, though this growth was from a tiny base of 0.8% the previous year.

"The supermarkets' decision to market some chart releases at £9.99 paid dividends for them and the £8 to £9.99 price band was the key growth area, accounting for 22.7% of Christmas sales. The performance of the internet is also better than some people would have expected at a time of year when the High Street traditionally does well," says TNS account director Tamlin Timpon.

Staff settles PPL case with Musicians' Union

Former session trumpeter Freddie Staff settled his long-running dispute with the Musicians' Union over how it distributed millions of pounds of PPL money to its members in the Nineties minutes after his case finally reached the High Court last week.

The case, brought by the 72-year-old and funded by the Commissioner for the Rights of Trade Union Members, centred upon what "accounting records" the MU was obliged to hand over to its members in order to justify how it issued the PPL payments. Under the settlement the union has agreed to hand over information about the points system upon which it allocated the PPL funds. The MU also agreed to pay 25% of Staff's legal costs.

John Sykes, senior partner at Staff's lawyers Charles Russell, says, "At last Freddie Staff has received the information he has been asking for and we can at last find out what has happened to all those millions."

MU assistant general secretary Andy Knight describes the deal as "amicable" and "pragmatic".

See Analysis, p10

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MUSIC COMMENT

ROWNTREE'S AD BLURS THE ISSUE

Who represents artists' interests? Managers? Their labels? Trade bodies?

It's a valid question, and one that has been particularly placed under the spotlight in recent weeks.

It has certainly been troubling Blur drummer Dave Rowntree, who has taken issue with the BPI's call for support from artists for its lobbying of the EC on the Copyright Directive. It has troubled him so much, in fact, that he has taken out an ad in this issue of *MW* urging artists not to support the record industry trade body.

Some of the general questions he raises in his ad are very valid (even if himself admits he has no beef with his own record company), but by attacking the BPI here he is aiming at the wrong target. The reason is that for once, when it comes to the Copyright Directive, everyone in the creative industries finds themselves on the same side when it comes to lobbying against the collective might of the telcos, ISPs and other forces ranged against them. That said, today there is a more urgent need than ever for someone to represent the – sometimes lone – voice of the artist. The rapid progress made by Aim in the UK and especially Impala in Brussels lobbying on behalf of independent labels has underlined how much value government officials place on the input they receive from such organisations. At this time of huge technological change it is more vital than ever that individual creators make their own views and perspectives heard. This is a role that the Musicians' Union could play here in the UK, but it is a responsibility it appears to have ducked. Unfortunately it seems to be more pre-occupied with internal politics and the legal case it was fighting last week against one of its own members (see analysis p10) than lobbying government on behalf of musicians as a whole.

If it does not take on the role, then it is surely time for someone else to do precisely that. As Rowntree says, artists need to have their own voice heard – it's the least they deserve.

Ajax Scott

WEBBO

VIRGIN: IT'S ALL GOLD AND OLD

As a sometime listener to Virgin Radio, I was very interested to hear about the potential revamp in its playlist. It is not rocket science to state that the target audience of 24- to 40-year-old (mainly) males is not particularly interested in film-fan manufactured pop bands or club grooves. And yes, they are probably into modern rock like Stereophonics and Coldplay. My beef is the fact that when they refer to tracks from "contemporary acts" and "heritage acts" as core to their listeners all they are referring to are obvious oldies. How often when they are playing their infamous 10 tracks in a row do you hear anything that hasn't been a hit single? I realise that other stations also adopt a similar policy, but Virgin was set up to be a rock station with wonderful promises of what they were going to play. Today that has all fallen completely by the wayside. It could have been great, but it's just a gold station. It was put there to add choice to our radio spectrum and has failed miserably. Radio Authority: do something!

One million Americans can't be wrong," screamed the flyposter around London recently. It is always a risky strategy to compare consumers in other countries (remember everyone was big in Japan and the cynicism that generated) but I have a message for BBMA's marketing person: your record may be excellent, but 1m Americans can be, and frequently are, wrong.

The service from internet companies is generally good and the pricing keen, but their packing charges leave something to be desired. It costs 57p to post a CD and about 3p for the packaging. So how come one leading exponent charges £4.74 for post and packing? Are they charging for putting it in a box? Perhaps they are using "packing" as a verb when putting CDs in a packet rather than a noun meaning the cost of the packet. Maybe bricks-and-mortar retailers should lower their prices, yet charge their customers for putting a CD in a bag.

Jon Webster's column is a personal view

Sony steps in to stem Manics Napster leak

Sony UK's eMedia division last week moved to stem the spread of the Manic Street Preachers' album *Know Your Enemy* on Napster – six weeks before its release date.

The major has employed the services of NePD tracking software, which was first used by Metallica to find and list users swapping their music on Napster last year. Head of Sony UK's eMedia division Tony Martin says the software was also used to limit online pirating of Sade's *Lovers Rock* release last year.

Martin says that Sony is re-acting responsibly to the situation, which was prompted after a hacker successfully logged into the major's computer system to retrieve four Manics tracks. "When it's a key release for the label you can't sit around and let this happen. In the same way that if someone was selling 5,000 bootlegged copies at a car boot sale, we would act to stop it," he says.

by Mary-Louise Harding

Hundreds of European artists including Sting, Ronan Keating and Westlife have written to the European Parliament in a last-ditch attempt by the IFPI to secure strict private copying controls in the Copyright Directive.

The move, supported by national record industry bodies including the BPI, comes ahead of MEPs voting on the directive in Strasbourg this Wednesday and follows the European legal affairs committee vote on amendments to it last Monday. The record industry has been lobbying for a stricter definition of private copying allowance than was passed.

IFPI European director Francois Moore says, "We want to build new services to provide consumers with access to the creative works of their choice, any time and any place at their convenience. The vote in the legal affairs committee doesn't help us to do this."

She believes that to be able to provide music in the digital environment, private copying must be kept truly open. "The definition of private copying (in the directive) is still to be agreed," she says.

The amended directive – the most

BMG opts for Tornado as retail download partner

BMG has become the second UK major to make digital distributor Tornado a preferred retail download partner in the UK since former pluggers and EMI UK managing director Neil Ferris became commercial director last November.

Tornado joins BMG's DRM partner Mags ahead of the record company's planned roll-out of digital downloads through selected online retailers in the UK. The major also plans to make downloads available from its own websites including the RnA retail site.

EMI became the first major to sign up the DSP as a preferred partner late last year, and the tech start-up recently added V2 to its trial partner list.

Meanwhile, Zomba has taken on Peter Gabriel's digital distributor DD2 and online marketing specialist Way To Blue to handle its pan-European online campaign around the interna-

tional launch of Steps' *Stomp* single and numeral signing (Hed Planet Earth).

Promotional downloads of Stomp are to be made available through entertainment and retail sites across 12 European countries including the UK, Germany, Italy and Spain, while Hed Planet Earth's Killing Time single is aimed at a mixture of mainstream, metal and extreme sports sites.

The promotion follows the independent's global online promotion with O3x on Britney Spears' *Oops... I did it Again* album launch last summer. Zomba has also worked with Liquid Audio, Reciprocal and Amplified on US download trials.

Independent labels Skint, Stray, Palm Pictures, Hospital, Outcaste and Crunch have teamed up with dotmusic to offer downloads to users in return for donations to Oxfam's Gujarat Earthquake relief appeal.

Stars end their weight in the BPI's copyright campaign

BLUR'S ROWNTREE HITS OUT AT BPI

Blur drummer David Rowntree has criticised the BPI's move to recruit artist support for the IFPI's lobbying over the Copyright Directive as arrogant and misleading.

Speaking through an ad in this week's *Musical Week*, Rowntree is calling upon fellow British artists to boycott the BPI/IFPI campaign, arguing the organisation does not represent artists' interests.

Rowntree says the BPI's letter does not explain the issues to

artists and just expects them to sign. He stresses his complaint is against the BPI's tactics, adding that there is no dispute between him or Blur and EMI.

BPI director general Andrew Yeates welcomes the letter, saying it stresses the "vital importance" of the Copyright Directive for all creative people. He adds that the BPI's initiative is aimed at ensuring the directive is improved for the benefit of everyone in the creative industries.

lobbed legislation in the history of the European Parliament – has been applauded, however, by the European Digital Media Association (EDMA) which represents digital media and technology companies.

EDMA has argued amendments proposed by record companies and other rights holders would lead to an "uncompetitive market place which gives 'control of online enjoyment of music and audio-visual works to a few rights holders'."

TV and web multi-channel broadcaster Music Choice CEO and EDMA board member Simon Bazalgette says the EU will not be the centre of innovation it strives to be a delicate

balance between rights holders and EDMA companies is not reached.

"If digital copyright legislation doesn't equal the freedoms allowed by the Digital Millennium Copyright Act in the US, online companies won't base their businesses in Europe," he says. "While it is important that copyrights are protected, if we make it illegal to carry out private copying allowed in the analogue world and in the US, European repertoire will suffer."

If a majority of MEPs fail to vote to pass the current form of the Directive on Wednesday, the already delayed and necessary legislation could be pushed back for a further three months during a conciliation period.

The Arrow targets 'poorly-served' baby boomers

Chrysalis Radio is looking to reach out to the disenfranchised baby-boomer generation with the launch of an analogue FM brand playing classic rock.

The Arrow, which has been submitted as the group's application for the new South and West Yorkshire regional licence, aims to target a audience of 40- to 52-year-olds with an "unmixed mix" of rock music spanning the past 40 years. It faces competition for the licence – likely to be awarded around June – from 15 other bidders. Including Capital Radio, Jazz FM and Saga, which this month won the West Midlands regional licence.

Chrysalis Radio regional manage-



Flanagan: going for classic rock
ing director Mark Flanagan says the output of the brand, which already figures in two of the group's digital operations, will comprise 80-90% classic rock by acts such as Steely Dan, The Who and Bruce Springsteen, but also include contemporary artists such as David Gray and Travis. "This kind of format

of adult rock and classic rock exists all over the world but in the UK what we call the baby-boomer generation are poorly served by music radio," he says.

Capital's bid for the licence, which will serve a potential adult audience of 2.5m, is branded Century Yorkshire and plans to offer a music service targeted at 25- to 44-year-olds. "We class this as pop rock," says director of strategy and development Sally Oldham. "It was a definition we came up with to encapsulate this market which wants contemporary music but great singer-songwriters, so we'll be featuring tracks by current artists such as Toploader and Travis."

New online music service to offer speed clearance for ad agencies

by Steve Hemsley
Advertising agencies, film companies, broadcasters and new media clients sourcing music for projects can now search a database of pre-cleared tracks using a new online service.

MusicState (www.musicstate.com) is being run by chief operating officer Maria Forte, former co-founder of V2 Music Publishing, and is owned by Alternative Investment Market-listed digital media content company Convergence.

Anyone registering for the password-protected service can search for tracks by genre, mood, tempo and instrumentation and the site allows users to store and listen to tracks which may be suitable for their clients.

Users can download 30-second edits or entire tracks in eight-bit mono format and when they have decided on a suitable song the licence is paid for using a credit card or corporate



How does it sound to be this happy?

MusicState: time and cost savings

account and the track is downloaded as a broadcastable MP3 file.

The cost is based on how the music will be used, the length of the licence term and the amount of music needed. MusicState will not authorise music for projects that flout its published code of conduct such as commercials promoting tobacco or films

containing sexually explicit material.

"Just as desktop publishing revolutionised the print industry 10 years ago, audio and visual production is transforming the entertainment industry today," says Forte. "As a result, buying patterns are changing and a wider choice of music is available to a broader media and marketing audience than ever before."

She adds, "We are offering considerable time and cost savings for businesses that want to use music because all the tracks listed have been pre-cleared with the labels while everything is internet-based from the searching to listening to tracks. Even the pricing structure is determined using a simple Q&A interface and an automatic pricing calculator."

The company, which tested the idea at the end of last year using media industry focus groups, expects the site to have 15,000 tracks available

by the end of 2001. Forte and head of content Simon Harris, former A&R manager at EMI Music Publishing, are currently negotiating with the majors over what content can be included.

Convergence is funding a strategic marketing campaign that will include full-page advertisements in business titles such as *Broadband* and *Campaign*, while 30,000 media industry executives have been mailed a promotional CD Rom containing details of the service with sample extracts from three tracks.

Dave Chiverton, new business manager at digital post-production house SVC, says the service is a convenient way of testing the suitability of different tracks. "I have to source showreel music and am usually working with a dozen showreels at a time. The search criteria will save time as I will not have to go through lots of CDs to find what I need," he says.

RULE IN RADICAL APPROACH

Paul Rutz, the former partner of dance promotions company PhutureTrax, who left the company in September, has formed his own company called Radical PR. He will be concentrating on radio promotions for labels including Harmless, Obsessive, Hed Kandi and warmstep. The company has long-term plans to launch a label, radio show and management company.

MAY FESTIVAL CONFIRMS LINE-UP

Ray Charles, Buddy Guy, Taj Mahal and Johnny Winter are among the acts lined up to play the fifth Bishopsstock Music Festival taking place at Bishops' Court Palace near Exeter during the May Bank Holiday on the weekend of May 26 to 28.

MELTER TAKES NEW COLUMBIA POST

Ronnie Melter, who joined Sony Music Germany as marketing director in August 1998, has been appointed to Sony Music Europe marketing vice president for Columbia. He takes responsibility for co-ordinating all marketing activities within Europe for Columbia-signed artists.

FRANKLIN JOINS HESTER SKELTER

Paul Franklin, previously a senior agent at Primary Talent, has joined Hester Skelter as a senior agent. The company, whose roster includes Coldplay, Dido, Eminem and Robbie Williams, was named International Booking Agency of the year at this month's Pollstar Awards in Las Vegas.

NINE WELCOMES NEEDHAM

Alex Needham, formerly features editor at *The Face*, has been appointed to the newly-created position of *NME* features editor. In the new role he oversees the publication's features content and will work closely with other section editors, photographers and designers.

RGB DEALS WITH EDGE

Irish independent label RGB Music, which has previously licensed its repertoire to different labels globally, has undertaken a deal with Edge to distribute its dance releases in the UK and Germany on new imprint Religion Music. The label's roster includes Agnelli and Nelson.

THE BPI HONOURS LIST INCLUDES...

This week's honours go to Savage Garden's *Affirmation* and Melanie C's Northern Star albums, which both achieve three-times platinum status, while Blur's *Best Of* compilation goes two-times platinum. Other albums to go platinum are Kylie Minogue's *Light Years* and Bady Drawn Boy's *The Hour Of Bewilderbeast*.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change on 2000
Popstars	8,808	n/a
Top Of The Pops*	4,345	-0.8
Top Of The Pops 2*	2,213	-4.2
SMTV	2,253	1.3
CD:UK*	2,038	11.3
The Poppi Chart	1,202	-12.0
Live At The Apollo	850	33.0
Top Of The Pops Live	849	n/a
Smash Hits TV (Sat)	140	n/a
Smash Hits TV (Sun)	129	n/a

*combined totals
Source: Media Research Ltd for w/c January 29 2001

Epic begins a week of national TV advertising on GMTV to promote the Gloria Estefan (pictured) Greatest Hits Vol II album out today (Monday). Marketing manager Neil Martin says the campaign for the album - which showcases Estefan's English language hit singles since 1993 including *Tum Be Beat Around* and *Heaven's What I Feel* as well as three new tracks - is aimed at a target market of mainly 25 to 44-year-old women and her traditionally large gay following. Retail promotions and co-op press ads in the *Mail On Sunday* and *The Independent* have been agreed with WH Smith and HMV. *Out Of Our Price* is also targeting the club market and promoting the album in fashionable restaurants. The label hopes that alipay for the single, *Out Of Nowhere* released on March 26 and one of the three new songs will help to sustain interest in the album. The video will be serviced to VH1 at the end of February. Gloria Estefan's *The Greatest Hits Vol II* was released in the early Nineties and has sold around 5.5m copies worldwide and more than 2m copies in the UK.



Blues & Soul to brand CDs

Specialist soul magazine *Blues & Soul* is adding its brand name to a series of compilations for the first time in its 35-year history.

The publication has joined forces with reissue label Connoisseur Collection for the release of 12 CDs titled *Blues & Soul - The Soul Years* with the tracklists based on the results of its annual year-end readers poll which it began to conduct in 1969, two years after its launch.

The series is being released three volumes at a time during the next four months starting on February 26 with Volume 1 (1966-69), Volume 2 (1970-1974) and Volume 3 (1975-1979). Further volumes will be out on March 26, April 30 and May 28.

"In the past it has not been appropriate to do more than a one-off," says *Blues & Soul* editor Bob Kilbourn. "We liked the emphasis of the series on our readers' poll because this gave us 12 representative albums of the life and times of soul music."



B&S enters the compilations arena

director Bob Fisher says, "The partnership enables a lot of music knowledge to be combined and contributors from the magazine over the years have penned the sleeve notes for each album."

The label has secured retail partners with HMV, vshop and Virgin Megastores, which is supporting the series on its in-store radio station. Radio advertising on Jazz FM and on internet station Soul247r are being considered.

Sledge and Westwood unite for mutual gain

Marketing and communication agency Sledge has added a music video production arm to its portfolio following the acquisition of Westwood Music.

Westwood owner Phil Griffin has agreed to integrate his client base, which includes EMI, Virgin Records, Zomba and Warner, into Sledge so he can expand into commercial and TV production work. Recent video projects the company has worked on include Atomic Kitten, Westlife and Biebe as well as a documentary on Diana Ross and VH1 *Dives 2000*.

"I will be a director of Sledge but the deal removes the pressure of running a business which means I can concentrate on the creative side using the extra resources available," says Griffin.

Marketing director Nic Cooper says music videos are a natural addition to its businesses. "This deal will bring in projects that may lead to documentaries or sponsorship opportunities," he says.

Play UK enlists Drem Team and nu-metal to reach target audience

Radio One presents *The Drem Team* are to appear on TV for the first time in one of two new programmes being launched by music and comedy channel Play UK.

Eight 30-minute shows called *The Drem Team Thing* have been put together by BBC Music Entertainment and produced by Barrie Kelly.

The show will be broadcast each Saturday from March 17 at 5pm and the series will include guests such as Artful Dodger, DJ Luck & MD Neat, The Architechs, Wookie, Damage and Mist-Tea.

Play UK has also commissioned BBC Music Entertainment to produce a series of nu-metal, nu-skaol punk, hip hop and rock showcases as part of its Play Loud strand.

The eight 30-minute programmes will include interviews with The Offspring, Marilyn Manson, Ash and Linkin Park. Among the features



The Drem Team: Play UK TV show

planned is a tour of Camden and a day in the life of *Kerangt*.

These latest projects follow the hip hop show *Westwood Presents* and DJ A-Trak's *Play UK* on BBC Music Entertainment produced for the channel last year.

Myfany Moore, channel editor at Play UK, says, "It is important to originate music programming and this demonstrates how passionate we are about supporting new genres. The Drem Team are perfect for our target 16 to 24-year-old demographic and their show will help promote the channel."

chartfile

Gassroots build for Irish folk band as album transforms into global smash

● Robbie Williams really is in a hurry to land an airplay smash in France with Supreme moving 39-137 on the radio and during the last three weeks while moving 24-38 on sales this week. The EMI/Chrysalis track remains at the top of Germany and Switzerland's airplay charts while also continuing to lead the week countdown of the biggest UK-sourced hits across European radio. Parent album *Sing When You're Winning* last week remained a Top Five fixture on the German chart, but declined 3-4.

● Wildstar's Craig David, being handled by Atlantic Records in the States, was in Los Angeles the other weekend to film the US promo for first single *Fit Me In*. The single has been lined up for a release there in May with the album *Born To Do It* scheduled to follow in July, around a year after its UK release. Meanwhile, he contributes two of the indie soul-to-rack tracks on the radio's Top 20 of European radio's biggest UK hits, a chart also including seven international releases, two each from BMG, V2 and Warner, and one each from EMI and Sony.

● Coldplay's debut album *Parachutes* is fast heading towards the number one spot in Australia on the back of a series of live dates the band played there. The Parlophone record, whose Australian schedule during January and early February included a series of Big Day Out performances — see their album move 7-3 to sit behind the Coyote Ugly soundtrack and the latest Limp Bizkit album. Yellow moves 14-8 on the singles chart, while in New Zealand *Parachutes* was last week a new entry at four while climbing 17-15 in Norway.

● Parlophone's UK roster took a firm grip on *Billboard's* internet album sales chart last week, supplying no less than four of the Top 20. The Beatles led the way at the top with 13 as George Harrison's renovated *All Things Must Pass* entered at 17. Coldplay's *Parachutes* led to 18, while the Beatles' *Revolver* arrived at 19. In total, the Top 20 included nine albums by UK or UK-signed acts, including David Gray, whose White Ladder is just around the overall US Top 40 but sat at nine a week ago on the internet chart.

● Westlife make two important chart gains in Germany as the track 1 *I Lay My Love On You* arrives at 47 on the airplay chart while parent album *Coast To Coast* gives them a presence in the Top 50 of the albums chart by leaping 59-34. A Top 10 *I Lay My Love On You* is also the airplay lead in Norway, while their second RCA album is having a superb run in New Zealand, last week climbing 3-2.

● All That You Can't Leave Behind's second single is off to a healthy start for U2 with *Stuck In A Moment You Can't Leave Behind* moving 10-11 in Ireland and Italy and entering the sales Top 20s of Finland (10), the Netherlands (13) and Norway (4). The Universal Island act's US tour begins in Miami on March 24.

by Paul Williams
Dido is on the verge of matching her platinum UK and US success across mainland Europe after a huge uplift in the sales for her debut album *No Angel*.

The Irish artist, who has sold around 1.7m copies of *No Angel* over the counter in the US, saw the same release make further gains on the continent this week, including moving 4-2 in Sweden, 12-7 in Denmark, 19-11 in Germany, 29-17 in France and 23-17 in the Netherlands. Its continuing progress on the continent occurs as the album was yesterday (Sunday) set to comfortably secure a second week at number one in the UK as worldwide sales stand around the 3m mark.

"It's really starting to fly," says Arista UK general manager Tim Delaney. "This time next month the



Dido: approaching 3m sales mark

whole landscape will have changed yet again because I believe we'll have a Top Five album in Europe and in most key territories around the world."

Dido's continental progress comes in the midst of a series of showcases she has been performing to the media and public in key European territories over the last fortnight, including at Meltweg in Amsterdam on February 2. The

shows, which also took in Dublin and Paris, were rounded off by appearances last Wednesday and Thursday at the Scala in London. "The way we've developed here and America has been organic and we wanted to mirror that in Europe so we chose intimate venues and have built up interest by word of mouth," says Delaney.

Spain will become the last key European territory to release the album next Monday (February 19), with Arista having decided to hold off in a bid to build up a pilot first, including at radio where the track *Here With Me* debuted this week at three on the airplay chart ahead of its commercial European release this week. "They didn't have access to her so we waited which has allowed us to have a much bigger story and allow us to go in at the top level when the album comes out,"

explains Delaney. Arista's European push is now happening in tandem with Dido's ongoing campaign in the US, where *No Angel* this week spends its fifth consecutive week inside the Top 10, hitting a new peak of six. Meanwhile, her *Staircase* single thanks You, which was not only sampled by Eminem on *Stan* but also gained exposure in the Gwyneth Altrow movie *Sliding Doors*, climbs 32-28 on the *Billboard* Hot 100. She will be undertaking further US promotion later this month, including performances on the Tonight Show with Jay Leno on February 19 and on Rosie O'Donnell four days later.

A European tour will take her through April, while promotional visits are also expected this year to Australia (where *No Angel* has just debuted at number 21), Japan and South East Asia.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	TIME/ARTIST (UK company)
1	1 Supreme Robbie Williams (Chrysalis)
2	1 Here Smile Train (Mercury)
3	13 Moving Away Craig David (Wakana)
4	4 Gotz Tell You Something Munka (Polygram)
5	18 Stick In A Moment... U2 (Island/Atlantic)
6	16 Say Something (Sire/Warner)
7	9 Here With Me Dido (Cherry/Arista)
8	7 Overload Sugababes (London)
9	13 Chase The Sun Planet Funk (Virgin)
10	8 All Kipped Up! All Saints (Gower)
11	10 You're Not Bad At Sex feat. Cassandra (Arista)
12	11 If That Were Me Melanie C (Virgin)
13	14 Days Craig David (Wakana)
14	13 I Feel So Good George Ginn (Atlantic)
15	15 Shining Light Ash (Polygram)
16	19 U2's Lie To A Forecaster Simon Keating (Polygram)
17	15 The Way You Make Me Feel Rowan Keating (Polygram)
18	18 Dancing In The Moonlight Thepadres (S2)
19	17 Back Home BMG (Riot)
20	16 Back Roads Feeder (Virgin)

Chart shows the 20 most played (tracked) on their radio in the week of 10/2-16/2 according to Music Connect. To subscribe to this, call Anne Smart on 0207 940 9895

GAVIN US ALTERNATIVE TOP 20

UK	TIME/ARTIST (UK company)
3	1 Buttery Crazy Tone (Columbia/RS)
4	3 Outragey Anne Lewis & Fred Fall (parlophone)
2	3 Hanging By A Moment Liveheads (Decca/Wakana)
5	4 One Step Closer (Mercury/RS)
6	6 Drive In (Innovative/Epic)
7	4 Heremogues Feet (Epic/Sony Music)
7	8 Yellow Calypso (Mercury/Capitol)
8	7 Warning Green Day (Reprise)
9	10 Knockout Of Fire Rage Against The Machine (Epic)
10	11 (Do I) Love Matthews Band (RCA)
11	15 Want You Bad The Offspring (Columbia/RS)
12	13 Lord 3 Doors Down (Republic/Universal)
13	12 Amel Gossens (Republic/Universal)
14	14 Rusty Lane Heidi (The Pressbox)
15	15 Last Resort Papa Roach (Globe/Wakana)
16	18 Digital Back Deltones (Mercury)
17	20 Voice Deftones (Globe)
18	15 Walk On U2 (Interscope)
19	17 First Aid Kit's Son Strait Up (Introspect)
20	19 Innocent Fall (Mercury)

Chart shows the 20 most played UK & US Alternative Top 40 for week February 1, 2003. Source: Gavin/Musicline

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Album	Days/Artist (UK company)	Chart UK
AUSTRALIA	single	7 Days/Robbie Williams	7
	album	13 Parachutes Coldplay	7
CANADA	single	16 Six Feet Under/Parlophone	4
	album	1 The Beatles (Apple/Parlophone)	2
FRANCE	single	10 I Lay My Love On You/Atlantic	13
	album	16 Play My Music	12
GERMANY	single	10 Operation... Public Enemy (Interscope)	4
	album	1 The Beatles (Apple/Parlophone)	2
ITALY	single	11 Stick In A... U2 (Island/Atlantic)	1
	album	1 The Beatles (Apple/Parlophone)	2
NETHERLANDS	single	11 Stick In A... U2 (Island/Atlantic)	1
	album	1 Sailing... Mark Knopfler (Mercury)	2
SPAIN	album	1 Here Smile Train (Mercury)	16
	album	1 The Beatles (Apple/Parlophone)	4
UK	single	10 Back On My Feet/Interscope	25
	album	1 The Beatles (Apple/Parlophone)	4

Source: Music Connect/Craig Miles/Chart First/Ange Top 100/Apple/EMI/Interscope/Parlophone/Sony/Sire/Wakana

AMERICAN CHARTWATCH

by ALAN JONES

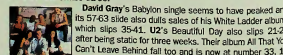
Senior Lopez's JLo has no staying power at the top of the *Billboard* albums chart and is surpassed by Shaggy's *Highest*. Shaggy's only previous chart album *Boombastic* peaked at number 34 in 1995 and that level of success seemed beyond Hotshot when it debuted at number 82 last August. It succumbed as far as number 137 before the release of it. Wasn't Me turned it around and it reaches number one six months after its debut. Hotshot has increased its sales four weeks in a row — an impressive feat at this time of the year, especially for an already hot album — and sold 245,000 units last week, a 31% hike over the previous frame and enough to bring its total sales to 2.8m units.

Shaggy can not pull off becoming the first Jamaican to simultaneously top the singles and albums chart, however, as it wasn't Me slides 1-3 on the Hot 100 to be replaced by Daughtry's *Me Against the Week*. But Shaggy's follow-up, *Angels*, jumps 29 this week to give him two singles in the Top 10.

The Beatles' 1 holds at number four, with a further 159,000 sales last week, and a 12-week sales total of 6,145,000. Dido draws ever closer to the Fab Four, with her debut solo album *No Angel* building 96 to achieve the highest position of its 38-week chart career. It sold a further 87,000 copies

last week, and is now well past 2m units sold. Dido's single Thank You continues to climb the Hot 100, moving 32-28.

Also climbing both charts are The Corrs. Their album *In Blue* improves 79-63 this week, as the single *Breathless* gets into its stride, moving 66-55 but one act whose tilt at the Hot 100 seems to have failed is Coldplay. *Parachutes* was down enough last week for the track to fall out of the Bubbling Under chart. Their album *Parachutes* manages only a minuscule increase in sales but still climbs 61-59.



David Gray's *Babylon* single seems to have peaked and its 57-63 slide also dials sales of his White Ladder album, which slips 35-41. U2's *Beautiful Day* also slips 21-25 after being static for three weeks. Their album *All That You Can't Leave Behind* fell from 8 to 9 and is now at number 33, 14 notches lower than it was a fortnight ago. The only notable movement for a British act this week is the 179-140 bounce of S Club 7's 7 album. It managed a 12% increase in sales last week, primarily because of the single *Never Had A Dream Come True* that's song the number 25 place on the Bubbling Under list. According to Mediabase, which monitors the output of 173 Top 40 stations in America, Never Had A Dream 1306 in the week ending Wednesday (February 7), making it the 39th most played record in the format. Around 85 stations are playing it, with Doyen's WOKF giving it most support, with 50 spins in the secondary survey period.

x

The BPI is currently circulating a letter to it's member companies about copyright law.

The letter is supposed to be signed by the companies' recording artists. and returned to the BPI. They will be used to support their arguments to the Council of Ministers of the European Union when they decide about changes to copyright law.

The BPI is an organisation representing record companies. It does not represent recording artists, and does not specifically campaign in their interests.

If you think the BPI has your interests at heart ask yourself:

“Why has record company never paid me a share of VPL money it has received?”

“ Why am I still paying packaging deductions on CDs?”

“ Why are the copyrights on my recordings never returned to me even if I recoup the costs through royalties?”

There are certainly problems with the proposed European legislation, but recording artists need to have their own voice heard.

Simply tagging along with the BPI will no longer do.

I would ask all recording artists not to sign the BPI's letter.

*David Rowntree
Drummer
Blur.*

*For more information contact me at
rowntree_david@hotmail.com
or Peter Horrey at **horrey@AOL.COM***

newsfile

TATE SEALS UNIVERSAL DEAL
Universal Music Publishing has signed DJ/producer/songwriter Darren Tate, whose numerous projects include Angelic, a collaboration with Amanda O'Riordan (aka Mrs Judge Jules), whose Radio One A-listed track "Can't Keep Me Silent" is released today (Monday) through Sireaus. Tate has also enjoyed Top 40 success as Incentive Records act Orion. Another of his tracks, Citizen Caned's *The Journey*, was signed last year by Sireaus and is scheduled for release on March 19. Tate's next singles are *See Me* and *Here Is Due* in May.

UNIVERSAL ISLAND WELCOME ALLSTARS
Universal Island last week signed Allstars, the five-piece pop act developed by Steps and A1 managers Tim Byrne and Vicki Blood. Their debut single *Best Friends* is planned for release on April 16, while their debut album — which was completed prior to being signed — will follow later in the year. As previously reported in *Music Week*, Allstars feature in the 13-part Cartoon TV series *STARSTRUCK*, which will be shown within TV's *SMILEY* slot from February 24.

ATOMIC TANK WORK WITH MUMBA INK
Wise Buddha Music writer/producers Bill Padley and Jim Godfrey are among the team currently working on debut material for Omera Mumba — Samantha Mumba's younger brother. Omera's deal has yet to be confirmed, although he is expected to follow his sister to Polydor. Padley & Godfrey co-wrote and co-produced the current Atomic Kitten hit, *Whole Again*, which was also their first A-side release. Fellow Innocent act Blue have also been working with the pair on tracks for their debut album.

TRICKY GOES TO HOLLYWOOD
Bristol artist Tricky has signed a worldwide deal with Disney-owned Hollywood Records. The deal excludes the UK, where he is signed to Eptah. His first album for Hollywood is due in July and is set to include collaborations with Alanis Morissette, Red Hot Chili Peppers and Ed Kowalczyk of Live. Tricky was formerly signed to 4th & Broadway/Island where he released five albums for the label, including 1995's critically acclaimed *Maxinquape*.

IMG APPOINTS A&R DIRECTOR
Andy Bailey has been appointed A&R director of indie publisher Independent Music Group in a restructuring prompted by its sale last month of Loosong Copyright Service. Other new appointments include Catherine Eastles as international director and Jacqui Brown as creative services director.

HW PLAYLIST
U2 — Elevation
(Island) Album track that rocked the Astoria last week deserves a revisit (album track, out now); Degassi — Soother (unsigned) London five-piece showing promise with their dancey melodic pop; Manic Street Preachers — Intravenous Agnostic (Epic) Proving their punk credentials are alive and screaming (album track, March 26); Varus — Additive 4 (Additive) The cream of progressive dance in one sleek, sexy sampler, too; Tony Stanghes — No More (WEA Sweden) The Swedish-Jamaican connection is finally to get a UK release (single, tbc); StarGate — Hot S*** Vol 1 (Telstar) Norwegian producers show they're not all pop with this hot urban mix (ampler).

Big names line up for Townshend's Substitute

by James Roberts

A stellar cast of artists including David Bowie, Stereophonics, Sheryl Crow, Pearl Jam and Paul Weller have all recorded tracks for a Who tribute album and been developed by band's guitarist Pete Townshend and set for release through indie Edel.

Each artist has recorded a Who track of their choice for the album, which will be titled *Substitute — The Songs Of The Who*. Further high profile acts are likely to be confirmed in the coming weeks.

The album is being developed in conjunction with Edel UK, which has signed it for the world. Edel UK managing director Daniel Lyett says, "This project has very wide appeal. Young audiences love the Stereophonics' track, while Bowie's track has obvious appeal for fans of his Seventies material." Bowie's version of Pictures Of Lily marks a return to his sound of his *Hunky Dory* era — and is likely to be one of the key tracks for promotional use, although a full single release is not planned at this stage. *Substitute* is also set to feature UnAmerican, a UK rock act managed by Robert Rosenberg, who also co-manages both The Who and Page & Plant (alongside Bill Cubisley through Tenfold Management). UnAmerican toured with The Who last year on their US arena tour. The fact that Tenfold Management is based in the same north London office as Edel is one of the reasons why the label originally became involved in the project. "Edel Europe managing director" David Hockman first discussed the project with Robert on the phone," says Lyett. "The album has been 14 months in development."

Manchester five-piece Proud Mary (pictured) have become the first signing to Noel Gallagher's new label venture Soar. Nash. The independently-owned and financed label has been set up in association with Gallagher's management company, Ignition. Gallagher has been working with the act at his own Wheeler End Studio in Berkshire producing tracks for their debut album, due later this year. Meanwhile, Gallagher revealed during the recent Rock In Rio in Brazil that Oasis have been completed writing enough material for their fifth studio album, although exact recording and release plans have yet to be confirmed. Oasis are also expected to tour the US this coming summer on a co-headline tour with Atlanta rockers The Black Crowes.



Bowie: to cover Pictures Of Lily

ment, its initial impetus being The Who's Shepherd's Bush reunion concerts in late-1999. The release was originally expected to tie in with this month's Grammy awards — at which The Who will be honoured with a Lifetime Achievement Award — but it is now expected later this spring, due to delays in some artists delivering their tracks. It is understood a TV special, based along the lines of Channel 4's themed nights, is currently under negotiation, which could include interviews with Who members along with retrospective footage. Plans are also afoot for a one-off live concert featuring a number of the performers featured on *Substitute*, footage from which is likely to be included in a TV special. The artists so far confirmed in the project are Stereophonics (Who Are You), Cast (The Szekeet), Sheryl Crow (Behind Blue Eyes), Pearl Jam (The Kids Are Alright), Paul Weller (Stones), David Bowie (Pictures Of Lily), UnAmerican (Naked Eye) and P!nk (5.15).

EMI:Chrysalis to launch imprint in bid to develop more leftfield artists

EMI-Chrysalis is to launch an "independent" imprint in April in a bid to develop more leftfield acts than those signed to its Chrysalis, Postiva/Additive, Heavenly and Cooltempo labels.

Named Wishakismo, the label's independent feel will be supported by independent distribution, press and promotion, although marketing will be kept in-house at this stage. "Hopefully it will be similar to what Miles [Leonard, A&R director] has done at Parlophone with Regal," says EMI-Chrysalis A&R Duncan Illings, who has been developing the imprint during the past few months. The first act signed to Wishakismo is Welsh four-piece Tetra Spindour, who release their debut for the label, *Mr Bish EP*, on April 9. The act have previously released the critically acclaimed limited-edition seven-inch on a local Welsh label. Tetra Spindour were originally known as Robots in The Sky, but changed their name due to similarities with London loft duo Robots In Disguise.

Tetra Spindour were the subject of A&R activity last year when a number of moves, including Columbia, were competing with EMI for their signature. Illings says Wishakismo was not started specifically as a home for the band, although he admits "things seemed to fall into place at the right time."

Explaining the wider focus of the imprint, Illings — who was previously an A&R scout for Ignition Management — says, "We're looking at a couple of other acts which are not necessarily 'fringe'. Wishakismo will incorporate everything from leftfield dance and best-oriented projects," says Illings.



PRODUCTION notes While Dave Eringa's production credits include Toploader, Idlewild and Kylie Minogue, he is best known for his long-standing partnership with the Manic Street Preachers. As Epic prepares for the release in March of the Manics' sixth studio album, *Know Your Enemy*, Eringa reflects on his relationship with the band and the significance of *Know Your Enemy*, both as a return to form for the act and as a watershed in his production career.

"My relationship with the band goes back all the way — from making the tape on Motown Junk to playing keyboards on Generation Terrorists. I then produced and played keyboards on *Gold Against The Soul*, I mixed *Australia* on *Everything Must Go*, produced one-third of this is *My Truth* and *Tell Me* and I've done everything on this new album. It would be fair to say the band fell out of love with this *My Truth*. Tell Me *Yours* very fast. Although it was successful, they realised they weren't being true to themselves any more and that they'd lost their edge. It was *Toploader* and *Gastbury* they realised — their performance was very professional but lacklustre.

When *Masses Against The Classes* went to number one I think they realised they could follow their muse and make an album they needed to make, which is what they've done. *Know Your Enemy* is a huge commercial step to the



Manic Street Preachers: revitalised

left. From the start of this album they were completely revitalised as a band. There were tracks where the finished take was only the third time they had played it together as a band.

The process of recording 27 tracks was very fast. Although it took a year to total we only did 12 weeks of recording and six weeks mixing over that period. From the week of demos done in Monnowley in November 1999, four of those original demos have made it straight onto the album. Really spontaneous tracks like *Intravenous Agnostic* and *Wattsville Blues* were first takes, while *Dead Marjays* was a second take, as was *His Last Painting*. There wasn't any fixed working method at all — some-

times the drums would go on last, sometimes we'd do it traditionally by building up the tracks. *His Last Painting* was completely live — the only overdubs were on the vocal.

We spent six weeks in El Cortico in Spain, and six weeks in Rockfield followed by mixing in RAK and Abbey Road. Without going to Spain, I don't think we would have got the disco track *Miss Europa Disco Dancer*. It was a beautiful setting and we had such a creative time there.

I love the fact that *Intravenous Agnostic* was recorded and mixed in one day. With Let Robert Sing, we recorded it before Mike [Heigies] came in and put a gospel choir on it and the sample in the middle of Paul Robertson speaking to the Who's miners the freedom train will come rolling down the track. It sends shivers down the spine every time I hear it.

Musically, they have made the album wanted to make and are really artistically satisfied. If it did stop here this album would book and their career nicely.

I worked on *Gold Against The Soul* when I was 23 and I feel up to the start of *Know Your Enemy* has been my apprenticeship. I've got new working methods and a new way of doing things. As of this Manics album I feel proper. I hope I will look back on this album as the turning point in my career — I had emancipated myself from trying to make every thing sound powerful and look for cool references."

IN THE STUDIO WITH MUSE

Leckie takes Muse back to basics as new album moves in new directions

by James Roberts

Psycho-acoustics, tuned animal bones, Liama's claws, wind chimes — not the staple studio tools of an average British guitar band, but then West Country trio Muse are proving to be anything but that.

Since the release of their 1999 debut *Showbiz*, frontman Matt Bellamy's metamorphosis from angst-ridden hopeful to bonafide rock hero has been speedy. Equally impressive has been the slow but relentless rise in the band's profile, which has taken them from being in *The City* contenders in 1998 to filling London's Astoria twice-over with ease last year — and selling 170,000 units of *Showbiz* in the UK along the way.

Supporting them abroad are separate licensing partners in key territories, among them Maverick (for the US), Motor (GSA), Naïve (France), PIAS (Benelux), Avex (Japan) and Mushroom (Australasia in addition to the UK and Ireland). It may appear a carefully-executed operation, but Saffa Jeffrey, a director of Taste Media, the UK management label that acts as the A&R connection with all the worldwide licensees, recalls otherwise. "It basically came about because every UK label turned them down. It wasn't until we signed to Maverick for the US when things fell into place," he says.

Despite the number of record labels involved, Bellamy enjoys a largely A&R-free creative process. "We've always had total freedom in that sense which is why we are with Saffa and Dennis [Smith, Taste Media co-director]. They have never seemed to want to interfere, leaving us to our own devices. Because we are working with people like John Leckie I think they just trust the situation," he says.

While Bellamy accepts input from his licensees when it comes to choosing singles, he claims they have yet to influence his commercial awareness. "I don't think there has been any business influence on the actual music. It has been more about making sure this record sounds like us and that I couldn't be anyone else, that's been the most important issue," he says.

The record in question is Muse's second album, which is currently being recorded at Bath's Real World studios with producer John Leckie, who produced the majority of *Showbiz*. While the behind the scenes set-up is similar, their sound is now bubbling with the experiences of two years on the road. "I wouldn't say we're heavier, but the album is more representative of what we are as a live band. When we did the first album we'd only done a few gigs in London, no major tours. We've learned so much about how we want to be from touring with Red Hot Chili Peppers and Foo Fighters because of the way they are on stage," says Bellamy.

The development is more obvious to Leckie than anyone else. "All the touring they've been doing has made them play a lot better and they're a lot more adventurous in terms of sound," he says. Indeed, the Leckie/Muse fusion has clearly been key to the band and its development is particularly apparent from an early listen to the sessions for the second album.

Muse drummer Dominic Howard says, "One of the reasons we are working with John Leckie is he always keeps it very real in terms of production." Bellamy also clearly enjoys the Leckie influence. "I'm always interested to learn from the producer's experience — mike positions, different ways of recording things. If it sounds different the



Muse (from left): Dominic Howard, Matt Bellamy and Chris Wolstenholme



John Leckie (left) on board at Real World



Bellamy: challenging arrangements

way you hear it makes you play drastically different," he says.

He adds, "I think it's easy to make the mistake of thinking 'we want to change our sound so let's go with a completely different producer.' The way we got on with John is so different now. Back then we didn't know him that well, but now we've got to know him much better. This is the first time we have worked completely alone with him."

Perhaps the biggest surprise on the new album is the range production techniques,

again inspired by the band's closer working relationship with Leckie and their growing self confidence. "Seeing Tom Waits in New York was a big influence on us trying out different vibes. A couple of the percussion tracks we have tried to use bits of old bones, metal, weird sounds and strange percussion," says Howard.

Bellamy sees the process as critical for distancing Muse from many of their contemporaries. "There are two or three songs that are acoustic-based and if we

recorded them in the way that other bands do I would be worried that it would sound the same as them," he says. "We've used odd shakers and wind chimes to set up entire backdrops to the song. Before recording a song we'd spend five minutes with bits of bones and Liama claws with Chris [Wolstenholme, Muse bassist] breaking bits of bubble wrap and we'd just be in a room building up an atmosphere, then record the song over that. It sounds much more atmospheric."

Muse's relentless quest for genuine production values is making them further ahead than they first anticipated. "We're going to a church tomorrow to record on a big organ, which is something I've always wanted to do," says Bellamy. Leckie — who jokingly complains of how difficult it is to find animal bones near the studio, let alone human bones as requested — was also involved in the long search for the right Cathedral sound. "We did a tour of local Cathedrals in Wells, Bath and Exeter and we found this church in Bath walked in and a guy was playing this organ that sounded great," he says. "A lot of the time you are not allowed to play them unless you are qualified — as it was the church asked for a copy of the lyrics to see if we were devout worshippers before they demand."

Somewhat apologetic at his devils, Bellamy adds, "It's psycho-acoustic, the psychology of knowing something is real makes the experience more enjoyable. It probably doesn't sound that that different to a sample, but it is a time when you can say that almost everything on this album is the real thing and not sampled. On things like the percussion atmosphere scenes, we decided to use the four of us with real objects and not just stick on some sound-effects CD."

Another production influence has been the simplicity of the sounds found on Rage Against The Machine recordings. Bellamy says, "They use one guitar, one bass and one drummer, one vocal but manage to make it sound more powerful than a band that uses way more than that. There's no double tracking of guitars and really raw techniques making the bass fill up a much wider space than it normally would."

Other cited influences include Deas, Soulaw and "a lot of Belgian stuff", while Bellamy says he has also been trying to introduce more synths. "There have been a few instances with lots of arpeggios, which remind me of music from when I was about five or six. It was a time when there were strange synth dance tracks; something about those sounds takes me back. I'm trying to incorporate that," he says.

Keeping one eye on the March release of single *Plug In Baby* is giving the band a commercial perspective on the current sessions. "If *Plug In Baby* goes well, it might be time to do something that's not obviously a single, maybe something a bit more challenging in its arrangement. There's only two or three songs on the new album that have obvious arrangements in the traditional sense of singles, fitting into that three-and-a-half-minute category," says Bellamy.

Not that that will be a problem. With *Plug In Baby* slated at Parlophone and a wealth of new tracks to choose from for future singles — including *Bliss*, *Sperminic*, *Origin Of Symmetry*, *Love Bleach*, *Shrinking Universe*, *Razor Song* — it is already looking likely Muse will be making that decision imminently.

MU secures a truce - for now

An 11th-hour settlement in a dispute with one of its members and an internal power struggle are keeping the MU under the spotlight

It is perhaps to be expected that Musicians' Union assistant general secretary Andy Knight would welcome his union's "farnable and pragmatic" 11th-hour settlement with session musician Freddie Staff last Monday - and that he should add that he hoped this would now be the "beginning of the end of the matter".

But there wasn't much sign of that, judging from Staff's reaction. "Contrary to what the MU is saying, it's a complete victory for us. What a waste of money. It's a disgrace. The fact that they have held back all this information for four years has only made us even more suspicious. The union's in turmoil," he says.

Certainly on the face of it, recent months do not seem to have been good for the MU. A damaging internal dispute has been brewing since November when relative unknown Derek Kay and incumbent Dennis Scard waged an acrimonious campaign for the post of general secretary. This followed the annulment of Scard's unopposed

the MU was deliberately holding back information for any suspicious reasons or whether it genuinely believed - as it insists - that it was merely following the letter of the law.

The roots of Staff's action lie back in 1988, when the Monopolists & Mergers Commission launched an inquiry into the operations of the PPL at a time of growing European pressure for equitable remuneration for performers. The PPL had been paying the MU a 12.5% share of its income since 1946 to compensate non-featured artists (musicians not directly contracted to the record company), for the broadcast and public performance of recordings upon which they played.

Previous to the MMC inquiry, the MU had used the PPL money for collective purposes, mainly for the promotion of music, subsidising a variety of campaigns and initiatives and handing out coupons and loans.

Following the MMC's ruling, the MU was

client's complaints. "The issue is that the MU has been really haphazard in the way that it has paid out money to performers. There appears to be no structural reason or order as to who gets what and on what basis," says Watt.

For its part, the MU concedes that its accounting procedures were far from "scientific" but maintains that it did its best to distribute the payments as fairly as it could, given the evident lack of accurate and verifiable records, particularly from some of the older recordings dating back to the Fifties.

Admitting that the distribution process led to some anomalies, such as members of the same orchestra who normally sat next to each other and who played on the same recordings sometimes receiving quite different sums, it claims that it has always done its best to resolve any complaints, comparing payments internally made to different musicians in order to judge whether an underpayment had occurred. While recognising the difficulties involved

Staff's right to funding from the Commissioner for the Rights of Trade Union members, John Sykes, from Charles Russell, is adamant that the total legal bill for the MU will run well in excess of £100,000.

Incoming general secretary Derek Kay says he is "very pleased" the Staff case has been settled, though he adds there will have been faults on both sides and wishes that it could have been settled without resorting to such costly legal battles. "It seems unfortunate it has taken the Union so long to reach this point. It does not create unity for the Union and its members to be opposing each other in this way," he says. And he continues to be outspoken about the way that the union has been "improperly run" under Scard. "It has not devoted enough of its enormous resources and efforts to representing the interests of all of its members," he says. "I've sought to become elected to represent the entire Union and I'm very much looking forward to the opportunity to clear my name."



Kay: currently on leave pending an internal appeal hearing

re-election after the discovery of ballot irregularities.

When the ballot was rerun, Scard was beaten by a slender margin of just eight votes - out of 8,075 polled - by Kay, only Kay himself immediately to be suspended by the chairman of the MU's executive committee for allegedly bringing the union into disrepute during a campaign which Scard described to *Music Week* at the time as "nasty and dirty".

Kay, who has enjoyed a 20-year career as a bassist, is now on leave pending an internal appeal hearing (see breakdown).

Meanwhile, 72-year-old Staff, a veteran trumpeter who has played on sessions for the likes of Tom Jones and Shirley Bassey, was continuing to pursue his long-running case against the union over its distribution of an estimated £32m in PPL money to its members.

Certainly Staff should now at least be able to make sense of information relating to more than 46,000 individual payments made by the union to session players in order to discover whether he was appropriately paid.

But the big question still being asked by a growing number of members - and in particular a small core of activists who have long been lobbying on the issue - is whether

instructed to distribute future PPL money directly to the performers themselves, the vast majority of whom were MU members. Finally, in 1996, following a European Directive on equitable remuneration, the MU set up the Performing Artists' Media Rights Association (Pamra) as a dedicated body to handle the subsequent money received from PPL.

Though fierce attention has also inevitably been cast upon how the earlier money was spent, the MMC had previously accepted the MU's right to spend the money it received up to 1988, rather than distribute it directly to performers. Staff's action therefore only concerned the money handed out by the MU itself between 1989 and 1996, the period between the MMC inquiry and the setting up of Pamra.

Though Staff had previously received both payments and information relating to the payments from the MU, his lawyers maintain that it was impossible to make sense of the information in the form in which it was presented, and therefore requested further details.

According to Laurie Watt, senior partner at Staff's lawyers, Charles Russell, it was the MU's reluctance to divulge sufficient details about the basis on which they distributed that income that lay at the root of his

in interpreting the information it had provided, the MU argued that the provision of further accounting records to Staff could have contravened the Data Protection Act, thereby breaking the confidentiality of other members. Acting on legal advice, it therefore refused to hand over to Staff's lawyers further details about payments made to other members, including members' correspondence.

Following the settlement, the union has now agreed to hand over the same information in a more usable format and has been ordered to release details of the points system upon which the payments were issued to Staff. Meanwhile, Staff has agreed only to show the information to his accountants, lawyers and the prosecuting authorities.

But despite the settlement, the MU remains vulnerable to the accusation that, by not settling earlier, it has squandered thousands of pounds of its members' money in order to prevent one of its own members seeing its records. Though the MU may have saved itself thousands of pounds more in legal costs by reaching the 11th-hour agreement, it must still fork out 25% of Staff's costs. And this comes on top of the MU's own costs, which include the loss of a judicial review last November based upon

DEREK KAY'S STRANGE PATH TO OFFICE

October, 1999: Dennis Scard re-elected unopposed as MU general secretary; election subsequently annulled following discovery of ballot irregularities.

November 13, 2000: Derek Kay elected MU general secretary by margin of eight votes after a new ballot. The previous week an unnamed MU member had made six complaints to Scard about Kay. It is agreed Kay will take up office on January 2.

November 14, 2000: Scard puts complaints before MU's London District Disciplinary Committee.

November 16, 2000: Kay writes to Scard complaining that he has no right to take this action. **December 20, 2000:** The MU's LDDC upholds three of six complaints against Kay, with penalties to be set in the New Year.

January 12, 2001: The convened hearing suspends Kay's membership for nine months and bars him from holding any union office for five years. **January 19, 2001:** Kay is notified by John Patrick, chairman of the MU executive committee, of his suspension from post of general secretary. **January 23, 2001:** Kay unsuccessfully seeks a High Court interim injunction to suspend his suspension from holding office. **January 25, 2001:** Kay lodges an appeal with the MU executive committee. **January 26, 2001:** Kay is put on "gardening leave" and effectively is barred from entering MU offices or performing duties of general secretary, though the employee's salary is paid. **February 7, 2001:** The executive committee forms an appeals committee. **February 26, 2001:** Date of appeal hearing.

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Though he refuses to elaborate on the allegations raised against him, Kay adds, "I believe that when the allegations come to light, members are going to have something to say about it."

One topic with which Kay has already taken issue against the union, is the generous remuneration the MU has been awarding staff and officials. Up until last year the MU gave all its staff and officials non-contributory pensions (to which it made all of the contributions), an increasingly rare practice nowadays. Though Kay again refuses to comment directly on the topic, he does say that he is "pleased to be the first employee of the MU to receive a contributory pension".

Clearly it is early days yet. Kay has still to assume the office to which he was elected, let alone collect his pension. But with the Staff dispute having centred so far merely on the provision of information about payments, the fear for the MU must be that he and other disgruntled members will not let the matter rest here.

That they should be asking this at a time when broader questions are being asked about the whole way in which the union is run, means that the MU looks set to continue to be under the spotlight for some time to come.

Paul Brindley

MUSIC WEEK FEBRUARY 17 2001

RETAIL FOCUS: DISQUE

by David Balfour

Disque's north London shop may only have been open for 18 months, but its combination of megastore values and superbly friendly customer service has already proven a winning formula with record buyers, so much so in fact that preparations are under way for the opening of a second store this year in Dublin. "Above all we're a friendly, happy shop," says co-owner Ed Davies. "We run like a chain in that we have coordinated marketing and a commercial sense, but we also aim to provide the kind of service that you won't find in a large store."

The Disque staff have considerable experience working at big retail chains, though they aim never to lose sight of the importance of looking after their customers as individuals. "We want to encourage people's enthusiasm for music," says Davies. "It's really important to us to show some love to our customers, to help them find what they want, and generally provide a pleasant and smiley place to shop for music."

Based in Islington's traditional Chapel



Disque: set to bring strong customer focus to Ireland

Market, Disque rubs shoulders with every imaginable kind of store and stall, and with the market running from Tuesday through Sunday, a wide range of customers pass through the doors, something which Disque reflects in its stocking policy.

"We stock a wide variety of music across the board on both vinyl and CD and we aim to provide a deep depth of catalogue," says

DISQUE IN-STORE PLAY CHART

I Got The Love Siffra (DM)
Low Hangover Touch (BBE)
Clubbed To Death Rob D (Mo Wax)
Dancing In Outer Space Atmosfear (Elite)
Just Kissed My Baby Meters (Reprise)
Capitol Collectors Series Louis Prima
(Capitol)
Sombra Guitars Daneros Inferno
(Counterpoint)
California Soul Marfona Shaw (Cade)
Super Beaks Vols. 1 & 2 Various (Ace)
Live On Mars Desert Wansel (Philadelphia International)

Davies. Vinyl sales account for a healthy 25-40% of Disque's turnover, something which Davies expects to continue in the near future. "Anyone who says there's no demand for vinyl is deluding themselves," he says. "The demand is there and I can't see that people are going to stop buying records any time soon."

Central to Disque's ethic of friendly customer-focused retailing is the desire to

introduce shoppers to new music, and the in-store sound system provides the perfect platform for showcasing the staff's favourite sounds. "We sell so much by playing it in the shop," says Davies. "It's not unusual to sell as much as 20 copies of a title in one day through playing it on our sound system." While Disque aims to help customers discover new music, it also aims to attract shoppers with competitive deals such as three-for-£20 on both vinyl and CD, something which could cause a stir when they open in the Irish market this year.

"Ireland doesn't have the same aggressive discounting that we see in the UK," says Davies. "Full-price albums are often as much as £12.49 so we're hoping to stir things up a bit when we open the new store in Dublin."

"One thing is for sure: while they may be running a business, Disque's staff are motivated by enthusiasm for music and people. 'I love coming to work,'" says Davies. "This is the best job in the world."

Disque: 11 Chapel Market, London, N1 9EZ, tel: 0207 833 1104, fax: 0207 278 4895, website: www.disque.co.uk

IN-STORE NEXT WEEK (from 19/2/01)

Andys RECORDS Windows - Vengaboys, A1; In-store - A1, Leonard Cohen, Vengaboys, Wheatus, Fun Lovin' Criminals, Anastacia, LTJ Bukem, Spooks, Abstract Funk Theory, Sven Wah Muns, Marsun, Creed, J172, Lowgold, Yes, Gary Newman, Samuel Barber, Celtic Tenors, Andy's 2001 Chart Outtas.

ASDA Singles - A1, Dane Bowers, Outkast, Samantha Mumba, Melanie B, Stuntmasterz, Lina; Albums - TOTP 2001, Pepsi Chart, Dolly Parton, Eva Cassidy, Wheatus, Nucleus Hard House, Nana Mouskouri, U2

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

BORDERS In-store - two CDs for £22 including Dido, Badly Drawn Boy, Fatboy Slim, Dido, Moloko, Björk, Belle & Sebastian, Goldfrapp, Grandaddy and Pink; Listening posts - Andrea Bocelli, Dido, Jennifer Lopez

In-store display boards - Stephen Malkmus, Block Party Breaks Vol. 2, Low, 1 Am Kool, Soulwax, Turn Bumps, Labradford, Studio One Rockers



ON THE SHELF

NIGEL HOUSE,
co-owner, Rough Trade,
London

"We have our 25th anniversary coming up at the end of the month so we're preparing ourselves for some celebrations. Not only have we got a host of special gigs coming up at the Union Chapel in north London, which will include Beth Orton, The Tindersticks, Evan Dando and Mark Eitzel, but we're also getting ready to release a special 56-track CD/Rough Trade box set in association with Mute. This will be a collection of our favourite sounds during the past 25 years, selling at a very reasonable price.

We're also running a Shifty Disco promotion at the moment, with singles for 50p and a four-CD set of all the Singles Club Asides for only £20. Also selling well this week are the Kings Of Convenience and Low albums and we also expect Stephen Malkmus to do well.

Our top-selling single at the moment by a long way is The Strokes who have been the best new guitar act I've seen in ages. We're looking forward to the release of the

MUSIC WEEK 17 FEBRUARY 2001

HMV Singles - Outkast, A1, Soulwax, Samantha Mumba, Semsionic, Lina Stuntmasterz, Melanie B, King Adora; Press ads - Semsionic, Outkast, Samantha Mumba, My Vitrol, Turn Bumps, Debatel Morgan

impulse Singles - Outkast, Stuntmasterz, Soulwax, A11, Mystikal, King Adora, Melanie B; Albums - Kelis, Lene Marlin, Lowgold, Dolly Parton, Fila Brazillia; In-store - Outkast, Badly Drawn Boy, Wheatus, Pepsi Chart

MVC Album - WWF Vol. 5; In-store - Brits Hard Energy, Listening posts - Leonard Cohen, Matchbox 20, Goldfrapp, Shvaree, Rae & Christian, Arab Strap, Tortoise, Jim White

ourprice Singles - Samantha Mumba, Melanie B; Windows - A1, Outkast, Marilyn Manson; In-store - Rule, Stuntmasterz, Lina

SELECTA Selecta listening posts - Druggstore, January, A Quiet Revolution, Broadway Project, Ed Rush & Optical; Mojo recommended retailers - Gary Moore, Michael Messer, Francois Breut, Peter Blegvad, Hugo Largo, Pendragon

TOWER Singles - A1, Outkast, Semsionic; Albums - A1, Outkast, Samantha Mumba, Stuntmasterz; In-store - Blank & Jones, Cosmic Rough Riders, Hard Energy, Ja Rule, Mystikal feat. Nivea, DJ Luck & MC Neat, Fun Lovin' Criminals, Ian Pooley, Ladytron, Lina, Mario Fu presents DJ Arabesque, Melanie B, Nelly, PJ Harvey, St Germain, Turn Bumps, Wheatus

Virgin Singles - A1, Outkast, Semsionic; Albums - A1, Outkast, Samantha Mumba, Stuntmasterz; In-store - Blank & Jones, Cosmic Rough Riders, Hard Energy, Ja Rule, Mystikal feat. Nivea, DJ Luck & MC Neat, Fun Lovin' Criminals, Ian Pooley, Ladytron, Lina, Mario Fu presents DJ Arabesque, Melanie B, Nelly, PJ Harvey, St Germain, Turn Bumps, Wheatus

WHS Singles - A1, Outkast, Semsionic; Albums - A1, Outkast, Samantha Mumba; In-store - Dolly Parton, Pepsi Chart

WOOLWORTHS Singles - A1, Outkast; Album - TOTP 2001; In-store - A1, Outkast, TOTP 2001, Hard Energy, Herd Garage, WWF Vol. 5, Dane Bowers, Savage Garden, Samantha Mumba single with free postcard, free WWF Vol. 3 with WWF Vol. 5, Press ads - Dane Bowers, Savage Garden, Dido, Limp Bizkit, WWF Vol. 5

"We have some strong dance releases on pre-sale this week - Fila Brazillia's Another Late Night compilation, which is released on February 19, mixes up lots of different styles, should prove very popular. We're also selling in Ministry of Sound's Hard Energy compilation which will get lots of TV, radio and press support so demand for that should also be high. Ministry's Real Garage and Chillout Sessions compilations are also continuing to sell well from the car, as are the most recent album releases from J172 and Grandaddy.

The current singles from Lowgold and Ash are also continuing to stir up some interest even after the first week of charting, and Lowgold's debut album, Just Backward Of Square, released this week, is much anticipated.

We're in the middle of a special mid-price dance campaign called "Sure Beats Worin'" - all the leftfield dance releases of the past

ON THE ROAD

JACK GROVES,
3MV rep for London and
the South Coast



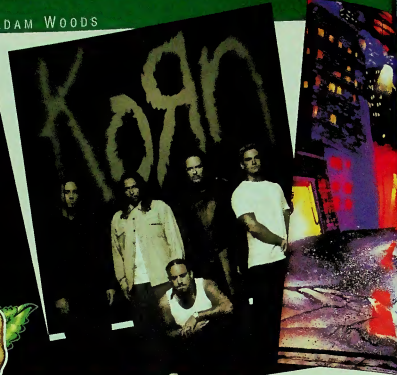
12 months or so from the 3MV roster are going at more than £10 each so Indies in particular are taking the opportunity to stock up. Albums from Bent, Alpinestars, Cut La Roc and Bonobo are selling well under this offer, as are several Skint releases.

We also have some very strong dance singles on the horizon. Jakatta's American Dream looks like it will be huge, and Lonyo's Sargit - Girls and a Big Sister will be... The T is singles are both coming soon.

On the rock front we have new Muse and Stereophonics singles and albums coming up, as well as a My Vitrol album in March. Ash's new album, Free All Angels, will be out in April and will put them firmly back on the map. We've also got a new single and album from Brighton-based Electrelane on the horizon.

"On another note, I'll be leaving 3MV in two weeks' time to spend time travelling, so best wishes to everyone I've worked with."

EMINEM



CAN US BANDS HA MERCHANDISING

Merchandisers are predicting a change this year as up-and-coming U

New for 2001 – walls of sound

How parents groan to see their children's walls smothered in posters of their favourite pop stars. So imagine the outcry when they discover the posters can also sing.

GB Posters sales and marketing director Sorrel Dryden spotted these questionable items at the autumn NEC trade show. "Online toy retailer Yaboom had posters with music chips in them that play the artist's record," she says. "There was a Britney Spears one and various others. But they are very expensive: an A4 poster is £11.99 and full size is £18.99 so I'm not sure they will catch on."

Thankfully, there are other, less potentially annoying new ideas around such as compressed T-shirts. "You can compress them into any shape you want – a mobile phone, a CD, into a little tin," says Backstreet managing director Andy Allen. "The T-shirt just has to be a certain weight – a slightly lighter weight than ordinary T-shirts."

When it comes to clothes, trends are a little more conservative, with fashions following the lead set by the big US rap and rock acts. The retro look is popular whether it's old school, Run DMC-style Eighties' track suits, basketball tops or caps.

Blue Grape managing director Wayne Clarke says shirts with set-in sleeves –

"like a long sleeve inside a short sleeve" – windbreaker jackets and hooded sweats will continue to be popular. Favourite clothing colours overall for men are black and navy blue, followed by earth tones – olive, brown, denim blue or green. Girls' clothing is a bit more adventurous, with pink and fuchsia dominating and detail in the neckline such as slashing. Allen says: "There is such a range of colours, sizes and cuts now that you

could not get hold of before that makes it easier to come up with different things."

T-shirts remain the staple fare and prices have not changed greatly for some time. Short-sleeved shirts are currently selling for £12-£15; long-sleeved T-shirts range between £15 and £20; while £15-£25 will buy you a sweatshirt; and special lines such as applique or other techniques can push the price up to £35 or more. Poster prices have also held steady at £3.99 and £4.99 in touristy London.

Clarke says, "T-shirts have been at a standstill for quite a few years, partly due to the fact cotton prices have not gone up. Prices depend on where you sell. At concert halls they take a 28% plus VAT concession, which makes quite a difference."

Limp Bizkit recently cemented their UK crossover success with simultaneous albums and singles chart number ones. The fact that the controversial nu-metal acts were the first US band to do the double since 1979 makes it all the more striking that American acts have long been number one in the merchandising stakes. Industry estimates put the value of the worldwide merchandising market at more than \$600m. In the UK, sales are characterised by the current British fondness for American rock and metal bands. UK

merchandisers report that, in some instances, US bands can shift as much as 70% more clothing and accessories to an equivalent UK act. Indeed, GB Posters reports that leading US acts such as Limp Bizkit, Korn and Slipknot sell from 10 to as many as 20 posters for every one sold by their biggest UK counterparts.

The trend is one which lends itself to theorising. The most likely explanations are the colourful nature of these bands, their perceived shock value, and the fact that their audience demographic fits neatly with one of the key age groups for merchandise in general.

"Foreign bands do sell more than UK bands, especially the American rock acts," says Backstreet International Merchandise managing director Andy Allen. "Bands from the States have a high profile with kids. It is sometimes because they are not around that often and there is not so much opportunity to buy their merchandise."

Merchandise companies compete fiercely for the top acts. "We are an independent UK company and we're expanding our copyright," says GB Posters sales and marketing director Sorrel Dryden. "We had a

battle to get our roster with Big Tours. They are the agents for Eminem, All Saints, Robbie Williams and many others. So we were quite excited – we see this as a big push into music. The Big Tours deal could tip the balance back towards UK acts as far as we are concerned. We have got a couple of new Robbie Williams posters that should do well."

The dominance of US bands over UK acts in the merchandising industry has not happened overnight. Clothing, posters and other merchandise licensed from US acts have been

"Foreign bands do sell more than UK bands, especially the American rock acts. Bands from the States have a high profile with kids. It is sometimes because they are not around that often and there is not so much opportunity to buy their merchandise" – Andy Allen, Backstreet International Merchandise

selling more than the merchandise of their UK counterparts for at least 10 years, and many bands have held their sales throughout that time. Veteran rockers Sapultra

license their merchandise to Blue Grape. "They have done very well for a long time, for example with Brazilian retro soccer shirts," says Blue Grape managing director Wayne Clarke.

The US underground is a mainstay of the merchandising industry. Posters and clothing are very popular with followers of underground American rock, rap and metal acts which have yet to break into the mainstream. This merchandising sells well ahead of records in some instances.

"Posters are one of the first products to begin to sell and we will often sell hundreds of thousands before the band is well-known," says GB Posters licensing director Rob Edwards. "The Linkin Park album recently climbed into the Top 20 for the first time, but we had already sold lots of posters."

The ratio of foreign product to UK goods clearly varies according to the size and





Eminem (far left) currently shares 60% of the poster market with Britney Spears, while merchandise by American rock bands such as Korn, Slipknot and Limp Bizkit are the biggest sellers in the UK — sometimes by as much as 10 to 20 times what a UK act can achieve

ANG ON TO THEIR STRANGLEHOLD?

UK bands challenge the supremacy of American acts, says Sarah Davis

shape of the merchandiser's roster. "Overseas product probably accounts for 30%-40% of our market," says Allen, whose company licenses rights to Fatboy Slim, Roni Size, Supergrass, Starsailor and the Dum Dums, as well as a host of US acts. "A lot of it is underground bands. Bands like Sick Of It All, Supersuckers, Clutch, 3 Doors Down and Grandaddy come to us. When you look at the charts you don't always see bands in there that are popular out in the street."

There are a few UK acts that have come close to matching sales of US bands. Robert Graves, managing director of poster firm A Bigger Splash, says, "Oasis had tremendous merchandise sales to compare with anything that metal can come up with. There are more US than UK bands, so by the law of statistics they'll sell better collectively, but Oasis — and the Spice Girls — did proportionately just as well."

GB Posters deals with well-known acts such as Eminem, Britney Spears, Steps, 5 Club 7, Westlife, Craig David, Radiohead and Tupac Shakur, among others. It reports that Eminem, whose clothing is carried by Bravado International Group, and Spears, currently have a vast 60% of the poster market between them.

Those two are topping our sales charts at all major stores around the UK," says Dryden. "They did particularly well during the Christmas period. We have also got The Beatles and Pink Floyd who still sell well." The level of difference between overseas acts and UK acts also depends on whether the goods are sold at retail or when the band is on tour. "US bands probably account for 70% of our retail sales," says Clarke. "However, the biggest retail band is

Cradle Of Filth, who are British and are very popular in Europe. If we are talking about on-tour sales, the ratio is 50:50 as US bands are obviously not here as often as UK ones."

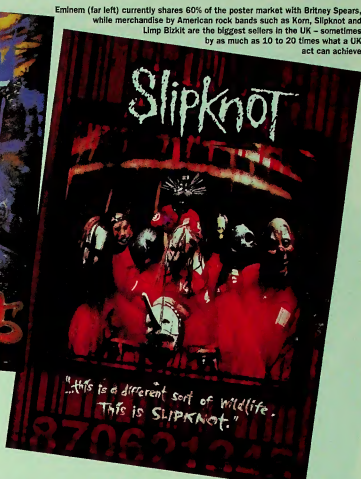
Having an American connection is extremely useful for licensing the lucrative US acts. Blue Grape has two US offices — one in San Francisco and one in New York — while Backstreet International is expanding overseas. The company already exports worldwide through its other company, Great Days Entertainment, and reports that rock products are still most popular.

"We're not affiliated with anyone in the US but we do work with a couple of American companies," says Allen. "We're working on setting up our own office over in New York and we will be up-

and-running in a couple of months. We have a deal with a lot of American bands who are not happy with their merchandisers over there and they have shown a lot of interest in us. We can tap into a network over there."

GB Posters deals with most big UK companies with US connections. "We work with Bravado, Wintertand, Giant — they have all got relationships with companies in the US," says Edwards. "Pyramid did deal with Limp Bizkit. We are the exclusive licensor for the Eminem posters through Bravado. We did a deal with Wintertand for Slipknot which starts in March."

Recent developments at San Francisco-based Wintertand are a reminder that the market can still be a harsh one. Last month, the company, which was one of the pioneers of the merchandising sector in the mid-Seventies, filed for tactical bankruptcy after experiencing cashflow problems. >



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'We had Moby on the road nearly all last year and he was logging on [to our site] and approving or making comments while on the tour bus. It's nice to work with people who know what they want' — Wayne Clarke, Blue Grape

➤ No staff were lost, and business is expected to continue as normal in the US and at the firm's UK branch.

Merchandisers manufacture or print the stock themselves. They either get the artwork direct from the band, the band's management or the record label or they will be asked to come up with ideas.

These will be worked on by the

merchandise's art department and passed back to the artist, management or label for approval. Sometimes there will be a theme to stick to — perhaps being tied to the album artwork — or, in the case of T-shirts, for example, the album artwork does not lend itself to the medium so the merchandiser will have to come up with other ideas or ways, such as different colour combinations, to carry the effect of the original artwork across into the merchandise.

All merchandisers complain of delays experienced in getting a band or band representative to approve designs, artwork and

samples when sending them back and forth across the Atlantic, so much so that sometimes the merchandise becomes pointless.

"The sources of the artwork are usually specific for the UK," says Dryden. "Britney Spears will do a photo shoot, but we won't get the artwork for six months. When she toured last year, we thought we were never

going to get them in time. It is usually up to the artist's discretion and some are more sensitive than others."

In fact, GB missed out altogether at one stage. Edwards recalls, "Britney goes through Sony Signature in the States. We did a chromalin of Britney and they sent it to her manager and he gave it to her. It all took so long we missed out on the Dogs... album as we didn't get the artwork until three months after the record came out. But they still wanted their advance."

New technology is revolutionising this approval process, particularly for overseas artists as they can now approve e-mails or web designs of artwork. Blue Grape has spent a lot of time developing its website and has links with many of the artists it licenses. Clarke explains, "We keep adding bands to our site all the time. It's also useful as a retail tool — retailers can look online and see our range of merchandise. Bands can log on and give their approval. We give them a password and they can have a look at ideas. We had Moby on the road nearly all last year and he was logging on and approving or making comments while on the tour bus. He did really well because he's got these little idiot characters so, for example, we developed a festival idiot for when he played festivals. He's very proactive, it's nice to work with people who know what they want."

Interestingly, there is little difference between the tastes of the average UK and



A selection of Moby posters

US fan, a few details aside. In America, they prefer extra large T-shirts while in the UK, medium size is the norm, while we are prepared to pay more money for quality garments. Both countries are keen on posters, but in the US there is a greater demand for stickers.

Will US bands maintain their dominance?

It seems assured that they will always hold on to a healthy share of the market but their supremacy is being threatened by a wave of up-and-coming UK artists.

"Now the UK is starting to develop its own 'good rock bands again,'" says Clarke. "With bands like JJJ2, The Manic Street Preachers, My Vitriol and Coldplay starting to come through, things will change this year."



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Chapter & verse: Bought the record? Now buy the book

Once an artist begins to sell records in significant volumes, it should only be a short step from the album chart to the bestseller list. Big-name music titles can sell hundreds of thousands of copies and publishers such as Chrysalis Books, Random House imprints Ebury and Sanctuary, Virgin Publishing, Omnibus (a division of Music Sales) and Carlton tout it out to publish books on the back of hit artists. "Whenever there's a major pop figure, a book is never far behind," says Ebury marketing executive Dawn Burnett.

One of the biggest music book successes at the end of last year was the official autobiography of Ronan Keating, entitled *Life Is A Rollercoaster* (Ebury Press). The book, written with Eddie Rowley, exceeded expectations by selling 160,000 copies and is still selling well. "We hoped to sell 100,000 copies," says Burnett. "It's bigger than music. It's a biography of a major star and that's what separates it."

Marketing is planned and co-ordinated with the record company whenever possible when publishing books by superstars. One of Virgin's most successful books is Daniel O'Donnell: *My Autobiography*, due in part to his massive fan base and an effective marketing job. "Working with record companies is important for cross-promoting books with CDs, but timing is crucial," says Jake Stavrinides, Virgin marketing executive, music. "We were lucky with the Daniel O'Donnell book because we sold it together with the record. But timings don't always fit together, so we sometimes have to set up other things. The Virgin branding is powerful, and we do a lot of promotion on the internet. For the recent Steps book, *Steps in Private*, we did competitions and webchats with the band."

Keating's *Life Is A Rollercoaster* was cross-promoted with the album and video as one package. Burnett says, "We worked with the label in marketing it and there was a huge campaign with the CD, video and the book. It was an all-out effort to push Ronan Keating up, to move him on from Boyzone."

There are only a handful of superstars and it is the official, and unofficial, fan-based books that are the modest, if steady, sellers. Hardback prices run at around £16.99 and the paperback version, which generally comes out around a year later, retails at £5.99 or £4.99 through supermarket chains. Ebury has done well with books on Catatonia and

Slipknot, while former *NME* scribe and erstwhile Gold Blade frontman John Robb's book on the Stone Roses has been a consistent seller. "It was originally published about four years ago and it has sold more than 10,000 in the UK alone," says Burnett. "We're going to put out a smaller edition later this year."

Traditionally, the big-selling music books have been mass market, celebrity biographies. But distributor Lasgo Exports believes it has come up with a sales formula to generate high yields from niche titles and cult novels. Lasgo is currently conducting a trial in record shops, supplying pre-prepared pallets stacked with discounted titles—typically 20 copies of each of 12 books.

"All the retailer has to do is unwrap it and put it on the floor," says joint managing director Nick Lassman. "It sells itself as long as you set the titles at the right price point."

Inspired by the ongoing front-of-house discount CD offers



Strong sellers: Ronan Keating, Daniel O'Donnell, The Beatles and Slipknot (l-r)

which have worked so well for multiple retailers in the music sector, Lasgo and its trial stores have identified £3, £5 and £10 as the most effective price points. The average purchase from the test has been £15 for three books, compared to the average traditional book store shopping basket of £9. The discounts entail retailer and distributor taking a reduced cut from the sale, but Lassman stresses that each book turns a profit in its own right, and not all of its books are heavily reduced. The distributor has sold 30,000 copies of the Beatles Anthology through music stores since it was released, all at full price.

"The book trade is like the record trade was 20 years ago," says Lassman. "Therefore, we have the advantage of knowing what is going to happen. It is just a question of sourcing the correct product for the right demographic."

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TOP 75

17 FEBRUARY 2001

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	WHOLE AGAIN	INCOGNITO SINDX 24/SINC 24 (E)	INCOGNITO SINDX 24/SINC 24 (E)	1
2	TEENAGE DIRTBAG	Winkie! (Methuon/Greenwell) EMI (Benson)	Columbia 6707326707964 (FEM)	2
3	LAST RESTORE	Dreamwalkers/Polydor 4506721/4542024 (U)	Papa Roach (Barrington) Dreamwalkers/Viva La Coca-Cola (Papa Roach)	3
4	ROLLIN'	Mya (Stewart) Interscope/UMG 51474/4941/41 (U)	Mya (Stewart) Interscope/UMG 51474/4941/41 (U)	4
5	LOGO	Chryslis CDCHS 512/CDCHS 512 (E)	Chryslis CDCHS 512/CDCHS 512 (E)	5
6	CASE OF THE EX	Interpol/Polydor 4974702/4974774 (U)	Interpol/Polydor 4974702/4974774 (U)	6
7	STUTTER	Interpol/Polydor 4974702/4974774 (U)	Interpol/Polydor 4974702/4974774 (U)	7
8	DANCING IN THE MOONLIGHT	Toploader (Drakoukakis) EMI (Kash)	S2 66599262669654 (TEU)	8
9	POP YA COLLAR	LaFace/Arista 74321828692/74321828694 (S)	LaFace/Arista 74321828692/74321828694 (S)	9
10	STUCK IN A MOMENT YOU CAN'T GET OUT OF	Scandal/Interscope 07K 173/07K 173 (U)	Scandal/Interscope 07K 173/07K 173 (U)	10
11	THE NEXT EPISODE	Interpol/Polydor 4974702/4974774 (U)	Interpol/Polydor 4974702/4974774 (U)	11
12	CHASE THE SUN	Virgin VSCDT 1754/SC 1794 (E)	Virgin VSCDT 1754/SC 1794 (E)	12
13	EVERYTIME YOU NEED ME	Positive COTIVS 417/CTIV 417 (E)	Positive COTIVS 417/CTIV 417 (E)	13
14	PLAYED A LIVE (THE BONGO SONG)	AMM/Polygram 116M/116M/4M (U)	AMM/Polygram 116M/116M/4M (U)	14
15	TOUCH ME	Kamea/Arista 74321828692/74321828694 (S)	Kamea/Arista 74321828692/74321828694 (S)	15
16	THINGS I'VE SEEN	Amisya 6707226707964 (TEU)	Amisya 6707226707964 (TEU)	16
17	WHAT MAKES A MAN	RICIA 74321828692/74321828694 (S)	RICIA 74321828692/74321828694 (S)	17
18	FEVER	Chryslis CDCHS 512/CDCHS 512 (E)	Chryslis CDCHS 512/CDCHS 512 (E)	18
19	WE WILL SURVIVE	NUFFIA/Arista 74321828692/74321828694 (S)	NUFFIA/Arista 74321828692/74321828694 (S)	19
20	NOT THAT KIND	Epic 6707326707964 (TEU)	Epic 6707326707964 (TEU)	20
21	ON THE RADIO	INCOGNITO SINDX 21/SINC 21 (E)	INCOGNITO SINDX 21/SINC 21 (E)	21
22	STAN X	Interpol/Interscope 07K 173/07K 173 (U)	Interpol/Interscope 07K 173/07K 173 (U)	22
23	LOVE DON'T COST A THING	Epic 6707326707964 (TEU)	Epic 6707326707964 (TEU)	23
24	IT'S THE WAY YOU MAKE ME FEEL TOO BUSY THINKING...	Blue/Interscope 07K 173/07K 173 (U)	Blue/Interscope 07K 173/07K 173 (U)	24
25	SHINING LIGHT	Infectious Infect 680C5/INFECT 680C5 (MWPV)	Infectious Infect 680C5/INFECT 680C5 (MWPV)	25
26	DIRTY TO ME	Manifesto FESC0 78/FESC0 78 (U)	Manifesto FESC0 78/FESC0 78 (U)	26
27	ARMY OF TWO	Good Behaviour GXXGD0 5/GA0G0 5 (BMG)	Good Behaviour GXXGD0 5/GA0G0 5 (BMG)	27
28	SYNAESTHESIA (FLY AWAY)	Nine NECD01 05W/1 (U)	Nine NECD01 05W/1 (U)	28
29	CELEBRATE OUR LOVE	Positive COTIV 145/CTIV 145 (E)	Positive COTIV 145/CTIV 145 (E)	29
30	CAN WE FIX IT	BBC Music WMSS 60272/WMS5 6024 (U)	BBC Music WMSS 60272/WMS5 6024 (U)	30
31	IT WASN'T ME	MCA/Interscope 1550/022 CD/Interscope 1550/022 (U)	MCA/Interscope 1550/022 CD/Interscope 1550/022 (U)	31
32	MY DESIRE	VC Recordings/Skip N Slide WCRD 71/WCRD 71 (E)	VC Recordings/Skip N Slide WCRD 71/WCRD 71 (E)	32
33	BOOM SELECTION	Incentive CD1 120C/CD1 120C (MWT)	Incentive CD1 120C/CD1 120C (MWT)	33
34	YOU ALL DAT	Elektra 6706145 ERL/6706145 ERL (U)	Elektra 6706145 ERL/6706145 ERL (U)	34
35	WHY	Various/Interscope 07K 173/07K 173 (U)	Various/Interscope 07K 173/07K 173 (U)	35
36	BOYS	Epic 6707326707964 (TEU)	Epic 6707326707964 (TEU)	36
37	CAN'T FIGHT THE MOONLIGHT	Columbia/Interscope 07K 173/07K 173 (U)	Columbia/Interscope 07K 173/07K 173 (U)	37

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	NEVER HAD A DREAM COME TRUE	Polydor 5879302/5879304 (U)	Polydor 5879302/5879304 (U)	38
39	YOU MAKE ME SICK	LaFace/Arista 74321828692/74321828694 (S)	LaFace/Arista 74321828692/74321828694 (S)	39
40	OH NO	Various/FWK 302G/1 (U)	Various/FWK 302G/1 (U)	40
41	BLOOD IS PUMPIN'	Xtrahor/DeWolfe/Knox 2XHD 02/02/4 CS (MWPV)	Xtrahor/DeWolfe/Knox 2XHD 02/02/4 CS (MWPV)	41
42	INDEPENDENT WOMEN PART 1	Columbia 6706145 ERL/6706145 ERL (U)	Columbia 6706145 ERL/6706145 ERL (U)	42
43	SNOW	Lakota LAK 0195C/D/1 (LAK)/MVP 1401/1 (U)	Lakota LAK 0195C/D/1 (LAK)/MVP 1401/1 (U)	43
44	POSITIVE EDUCATION	Mercury Music 5370/MERC 51 (U)	Mercury Music 5370/MERC 51 (U)	44
45	WHO LET THE DOGS OUT	Epic 6707326707964 (TEU)	Epic 6707326707964 (TEU)	45
46	BUCK ROGERS	Mercury Music 5370/MERC 51 (U)	Mercury Music 5370/MERC 51 (U)	46
47	INNER SMILE	Mercury Music 5370/MERC 51 (U)	Mercury Music 5370/MERC 51 (U)	47
48	NUMBER 1	BBC Music WMSS 60272/WMS5 6033A (U)	BBC Music WMSS 60272/WMS5 6033A (U)	48
49	FALLING	London LONDNC 456/LONDNC 456 (TEU)	London LONDNC 456/LONDNC 456 (TEU)	49
50	IF YOU'RE GONE	Atlantic AT 0906C/AT 0906C (TEU)	Atlantic AT 0906C/AT 0906C (TEU)	50
51	MS JACKSON	LaFace 74321828692/74321828694 (S)	LaFace 74321828692/74321828694 (S)	51
52	OPERATION BLADE (CHASS IN THE PLACE)	Mercury Music 5370/MERC 51 (U)	Mercury Music 5370/MERC 51 (U)	52
53	WITH ARMS WIDE OPEN	Mercury Music 5370/MERC 51 (U)	Mercury Music 5370/MERC 51 (U)	53
54	ALL HOOKED UP	London LONDNC 456/LONDNC 456 (TEU)	London LONDNC 456/LONDNC 456 (TEU)	54
55	ALL I DO	Defected DECT 27CDS/1 (MWPV/TEU)	Defected DECT 27CDS/1 (MWPV/TEU)	55
56	FOOL	Parlophone CD85 653Z/CD85 653Z (U)	Parlophone CD85 653Z/CD85 653Z (U)	56
57	THE CRYSTAL BALL	V2 VWR 5015196/1 (MWPV)	V2 VWR 5015196/1 (MWPV)	57
58	WALKING AWAY	Winstar CWVLD 35/CWVLD 35 (BMG)	Winstar CWVLD 35/CWVLD 35 (BMG)	58
59	CAMELS	Incentive CD1 120C/CD1 120C (MWT)	Incentive CD1 120C/CD1 120C (MWT)	59
60	SPACED INVADER	Defected DECT 26CDS/1 (MWPV/TEU)	Defected DECT 26CDS/1 (MWPV/TEU)	60
61	GRAVEL PIT	Wing 6706145 ERL/6706145 ERL (U)	Wing 6706145 ERL/6706145 ERL (U)	61
62	STRONGER	Various/Interscope 07K 173/07K 173 (U)	Various/Interscope 07K 173/07K 173 (U)	62
63	GOODNIGHT MOON	Capitol CDC 825V/1 (E)	Capitol CDC 825V/1 (E)	63
64	NEW YEAR	London LONDNC 456/LONDNC 456 (TEU)	London LONDNC 456/LONDNC 456 (TEU)	64
65	DEMONS	Various/Interscope 07K 173/07K 173 (U)	Various/Interscope 07K 173/07K 173 (U)	65
66	HOLLER/LET LOVE LEAD THE WAY	Virgin VSCDT 1754/SC 1794 (E)	Virgin VSCDT 1754/SC 1794 (E)	66
67	911	Columbia 6706145 ERL/6706145 ERL (U)	Columbia 6706145 ERL/6706145 ERL (U)	67
68	THE FIELDS OF LOVE	Various/Interscope 07K 173/07K 173 (U)	Various/Interscope 07K 173/07K 173 (U)	68
69	CAN'T BELIEVE YOU'RE GONE	WEA WEA 310C/D/1 (U)	WEA WEA 310C/D/1 (U)	69
70	NO GOOD 4 ME	East West OXIDE 020D/OXIDE 02C (TEU)	East West OXIDE 020D/OXIDE 02C (TEU)	70
71	SUPREME	Chryslis CDCHS 512/CDCHS 512 (E)	Chryslis CDCHS 512/CDCHS 512 (E)	71
72	100 HARD TO BE FREE	Virgin VUSC 131V/1 (U)	Virgin VUSC 131V/1 (U)	72
73	ONE STEP CLOSER	Warner Brothers W55C/D/W55C/D (U)	Warner Brothers W55C/D/W55C/D (U)	73
74	FEEL THE DRUMS	Stinky Music SLUNY 022V/1 (U)	Stinky Music SLUNY 022V/1 (U)	74
75	NEEDIN' YOU II	Manifesto FESC0 78/FESC0 78 (U)	Manifesto FESC0 78/FESC0 78 (U)	75

As used by Top Of The Pops and Radio One

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MUSIC WEEK 17 FEBRUARY 2001

17 FEBRUARY 2001

CHART COMMENTARY

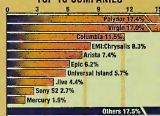
by ALAN JONES

The rock revival is on. Although Atomic Kitten retain pole position on the singles chart, registering a rare 23% increase in sales of *Whole Again* to fight off a determined challenge from Wheaton, the remainder of the Top Five is filled by US rock records. Oddly enough, none of them has fared well in their homeland, even though rock is still a major chart force there. The *Whitkus* single did not even make the *Billboard* US Hot 100, peaking at number 24 on the bubbling under chart last autumn, while their self-titled album subsequently peaked at number 76. Similarly, *Papa Roach's* *Last Resort* debuts at number three here, but reached only number 57 in the US. Limp Bizkit's former number one *Rollin'* peaked at number 65 Stateside, and the *Fu Man Lovin' Criminals'* *Lo* looks like making a no-show. By contrast with these US phenomena, the hottest new homegrown rock act, *Starsailor*, have to settle for a disappointing number 18 debut for their first single, *Fever*. *Lo* is the *Fu Lovin' Criminals'* ninth hit,



MARKET REPORT

TOP 10 COMPANIES



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



but their first to reach the Top 10 and is taken from their forthcoming album of the same name. Their previous biggest hit was *Scobby*

SINGLE FACTFILE

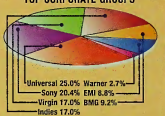
New York trio *Wheaton's* debut single *Teenage Dirtnag* was unable to maintain its midweek lead over Atomic Kitten's *Whole Again* but managed to sell a very impressive 81,000 units last week to debut at number two. Written by the group's vocalist Brendan Brown, *Teenage Dirtnag* has had only limited support from radio (it moves 82-42 on the airplay chart) but received only three plays on Radio One) but topped *The Box's* chart and has

also been getting support from both MTV and VH1. Also featured in the opening credits to the movie *Lo*, which opened at the cinema last weekend, it should now get massively increased support from radio too, which, in turn, should slow its sales decline significantly. *Teenage Dirtnag* mixes pop, rock and punk influences with a bit of scratching for good measure, and only blows its cool by namechecking *Iron Maiden* three times.

Toploader enters the Top 10 for the first time in its 13-week chart career. The track, which debuted at number 11 in November and dipped to number 23 last month, has moved 21-17-13-8 in the past three weeks as airplay has improved. An even more unexpected climber is Westlife's recent number two hit *What Makes A Man*, which has jumped 38-29-17 in the past fortnight.

It wasn't *Me* by *Shaggy* is not scheduled for release until February 26 but a flood of imports result in the track making a premature debut at number 31. It thus equals the highest position claimed by an import in the past decade, matching the pre-release peak of *Lou Bega's* *Mambo No. 5* in 1999. The mix of *Whole Again* on the Atomic Kitten album *Bright Now* is the single mix, contrary to what was stated here last week, and *Incentive* is a label owned by Nick Halkes and operated in association with the Ministry Of Sound, rather than being just a MOS imprint. Apologies to all concerned.

TOP CORPORATE GROUPS



Snacks/I'm Not In Love, which reached number 12 in 1997. The remarkable *Dancing In The Moonlight* by

INDEPENDENT SINGLES

Rank	Artist	Title	Label (distributor)
1	Joe feat. Mystikal	STUTTER	Jive 9251832 (P)
2	Threekeekers feat. Sharyn Deane	SYNAESTHESIA (FLY AWAY)	Neo NEOCD1 056 (V)
3	Ash	SHINING LIGHT	Infectious INFECT936XCD (MP)
4	Stages	THE WAY YOU MAKE ME FEEL	Jive 920222 (P)
5	Mis-De Morte Dogg/Panorahc Monch	OH NO	Rawkus RWK 302 (P)
6	Nico De'Late	WHY	Inferno CDERN 35 (IMVVO)
7	J.72	SNOW	Lakota LAK 2019CD1 (MP)
8	Baha Men	YOU ALL DAT	Efel 0124855 (E) (V)
9	Feedor	BUCK ROGERS	Echo EC53X 106 (P)
10	Bob The Builder	CAN WE FIX IT	BBC MUSIC WMS93072 (P)
11	Grandaddy	THE CRYSTAL LAKE	V2 VVR 2019158 (IMVVO)
12	Baha Men	WHO LET THE DOGS OUT	Efel 0119425 (E) (V)
13	Rae & Christian feat. Bobby Womack	GET A LIFE	103 K 7061CD (V)
14	Mark 8 & Blaze	THE UNKNOWN	Worldplay WORCD03 (V)
15	Gunsors	BUSTED & BACKWARDS BITCH	They Teax TIDY 1477 (ADD)
16	Lowgold	MERCURY	Nude NUD 53CD (IMVVO)
17	Rui Da Silva feat. Cassandra	TOUCH ME	Arista 7428182 (BMC)
18	Darude	SANDSTORM	Neo NEOCD 932 (V)
19	Eva Cassidy	OVER THE RAINBOW	Big Street BITH (HOT)
20	Praga Khan	INJECTED WITH A POISON	Nakadem NUK2P28 (ADD)

All charts © CH

Rank	Artist	Title	Label
1	Wheaton	TEENAGE DIRTNAG	Chrysalis
2	Atomic Kitten	WHOLE AGAIN	Chrysalis
3	Toploader	LAST RESORT	Dreamworld/Polydor
4	Limp Bizkit	ROLLIN'	Interscope/Polydor
5	Lo	LOCO	Fue Lovin' Records
6	Starsailor	WHY	Interscope/Polydor
7	Wheaton	STARTER	Zynga
8	Wheaton	DANCING IN THE MOONLIGHT	September
9	Pop Ya Collar	POP YA COLLAR	Lafayette
10	Stuck In A Moment...	STUCK IN A MOMENT...	Universal
11	Chase The Sun	CHASE THE SUN	Wagon
12	Love Don't Cost A Thing	LOVE DON'T COST A THING	Raymond Jasper
13	Everette	EVERETTE YOU NEED ME	Peacock
14	Inner Smile	INNER SMILE	Melony
15	Touch Me	TOUCH ME	Chrysalis
16	Here With Me	HERE WITH ME	Arista
17	Don't Fight The Moonlight	DON'T FIGHT THE MOONLIGHT	Lakota
18	Independent Women	INDEPENDENT WOMEN	Capitol
19	Don't Tell Me	DON'T TELL ME	Interscope/Polydor
20	Things I've Seen	THINGS I'VE SEEN	Anna/Poly
21	It Wasn't Me	IT WASN'T ME	Shaggy
22	Stan	STAN	Enigma
23	Back Here	BACK HERE	BMG
24	Walking Away	WALKING AWAY	Capitol
25	Supreme	SUPREME	Capitol
26	Ms. Jackson	MS. JACKSON	Capitol
27	Not That Kind	NOT THAT KIND	Capitol
28	On The Radio	ON THE RADIO	Capitol
29	The Next Episode	THE NEXT EPISODE	Capitol
30	Dream To Me	DREAM TO ME	Capitol
31	Play-D-A-Live	PLAY-D-A-LIVE	Capitol
32	Shining Light	SHINING LIGHT	Capitol
33	Not That Kind	NOT THAT KIND	Capitol
34	I'm Outta Love	I'M OUTTA LOVE	Capitol
35	Musik	MUSIK	Capitol
36	Lady	LADY	Capitol
37	American Dream	AMERICAN DREAM	Capitol
38	Rock DJ	ROCK DJ	Capitol
39	Fever	FEVER	Capitol
40	You Make Me Sick	YOU MAKE ME SICK	Capitol

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musicweek
DIRECTORY 2001

The essential guide to who's who in the music industry

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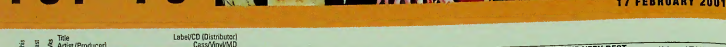
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melanie

cd and 7" single out Feb 19
mc50363 & mc50364
distributed by pinnacle

TOP 75



17 FEBRUARY 2001

Pos	Label	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl/MD
1	17	NO ANGEL ★ Dido (Hersham)	Arista 7432152242 (BMG) 7432152242
2	18	NOT THAT KIND Asinara (Rogers/Miles)	Epic 4574122 (ZEM) 4574122
3	19	CHOCOLATE STARDUST AND THE HOT CHIPS Limp Bizkit (Dino Ling-Boket)	Interscope/Polygram 493921 (U) 493921
4	15	THE GREATEST HITS ★ 5 Texas (Various)	Mercury 5482382 (U) 5482384 (U)
5	24	ONKA'S BIG MOKA ★ 2 Topi Kauri (Lange/Draho/Mo)	52 4943702 (TEM) 4347804/454701/4943702
6	10	THE MARSHALL MATHERS LP ★ 4 Emmin (Dr. Dre/Emmin/Beats/The 4 Kingz)	Interscope/Polygram 490289 (U) 490289/490362/491
7	15	ALL THAT YOU CAN LEAVE BEHIND ★ 2 UC2 (Lemko/Trot)	Virgin 0502102 (U) UC2 12/12 12/12
8	31	PARACHUTES ★ 4 Category (Weiss/Catgry/Hisland)	Parlophone 5277852 (U) 5277852/577817/3
9	50†	STANKOVIĆ Dr. Dr. (Dr. M/Mani)	Interscope/Polygram 494882 (U) 494882/493983/1
10	12	1.0 LafacArts (LafacArts/730020722 (BMG))	Capitol (Eurotone/Dr. Dre/Geinob/Naive/90)
11	19	1 Roy Orbison (Various)	Virgin VDCD 360 (E) VTCM 360 (U)
12	11	1*7 The Beatles (Merini)	[E]RUP/Apple 5259702 (E) 5259704/5259235/1
13	4	WHITE LADDER ★ 3 Craig Davison (Gray/Mo/Clara/Palomo/Dave)	EMI/Enigma 5528232 (E) 5528232/5528231
14	23	MUSIC ★ 4 Molam (Molam/Mo/Dr. Dre/90/90/90/90/90)	Maverick/Warner Bros 5324702 (E) 5324702/5324703/5324704/5324705/5324706/5324707
15	26	BORN TO DO IT ★ 7 Sling (Hart/Davis)	Mercury CDWJL 32 (BMG) CDWJL 32 (U)
16	24	CRASH WHILE YOU WINNING ★ 1 Moby-Dick (Chambers/Power)	2 Orbits 52551 (E) 52551/52552/52553/1
17	8	JLO Jennifer Lopez (Various)	Epic 5055254 (U) 5055254 (U)
18	18	HYBRID THEORY ○ Warner Brothers Lionel Park (Eliason)	Warner Brothers 532474552 (E) 532474552 (U)
19	32	ONE SGBIRD Cassidy (Cassidy/Biondo)	Blax Street 621095 (HOT) 0140045 (U)
20	RE	ROMANZA Antonio Bocelli (Malawati/Torpeda)	Philips Classics 454542 (E) 454542
21	17	INFEST Papa Roach (Blumgarder)	Dreamworkz/Polygram 452222 (U) 452222 (U)
22	21	JJ72 JJ72 (Caghe)	Lakota LAX CD0017 (GMV/F) LAX JJ72 (U)
23	24	A DAY WITHOUT RAIN ★ Eurythmics	WEA 657853862 (E) 657853864 (U)
24	40	THE BARRY WHITE COLLECTION ★ 5 Barry White (Various)	Universal TV 534702 (U) 534702 (U)
25	25	BUZZ ★ 2 Savage (Various)	Ebu/Universal 820174 (U) 820174 (U)

NEW Highest new entry HC Highest chart entry S Sales increase ▲ Sales increase 50% or more

PLATINUM GOLD SILVER
750,000+ 250,000+ 100,000+

† First week sales made in combined with sales of cassette, CD, MC, MP3 and other formats. This figure is based on a preliminary sales figure of CD, MC and cassette only. Full sales figures are available on the CD of CD and cassette copies before the week ending number shown in brackets on chart.

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TOP COMPILATIONS

Pos	Label	Title Artist
1	NEW	THE CHILL OUT SESSIONS Various (Dr. Dre/Sound/Mo/90/90/90/90/90/90/90/90)
2	3	PASSION Various (Various/Universal TV 520345/520344 (U))
3	5	BREAKDOWN - VERY BEST OF EUPHORIC DANCE Various (Various/EMI VTCDC035/VTCDC035/1 (BMG))
4	NEW	DANCE MASTERS Various (EMI VTCDC036/VTCDC036/1 (E))
5	NEW	LOVE 80'S Various (EMI VTCDC038/VTCDC038/1 (E))
6	2	RELOADED 2 Various (Universal TV 562235/562234 (U))
7	4	THE GREATEST NO 1 SINGLES Various (Various/EMI VTCDC037/VTCDC037/1 (E))
8	3	THE LICK - PRESENTED BY TREVOR NELSON Various (Various/EMI VTCDC039/VTCDC039/1 (U))
9	15	STEVE WRIGHT'S SUNDAY LOVE SONGS ★ Various (Universal TV 562236/562235 (U))
10	3	10 EMI/Virgin/Universal COMW447/COMW447 (E)
11	13	THE NEW LOVE ALBUM Various (EMI VTCDC039/VTCDC039/1 (E))
12	NEW	THE DREAM TEAM IN SESSION Various (Liberty UST CD066/1 (E))
13	7	DEEP & CHILLED EUPHORIA Various (Various/TMG TMDV032/TMDV032/1 (E))
14	NEW	LOVE UNLIMITED Various (Various/TMG TMDV031/TMDV031/1 (E))
15	RE	THE NO 1 MOTOWN ALBUM Various (PolyGram TV 530745/530744 (U))
16	5	CLUBBERS GUIDE TO 2001 Various (Ministry Of Sound M50CD013/M50CD013/1 (U))
17	NEW	SLINKY PITS SUPERCLUB DJs - GUY DRONES Various (UMTV/Sony TV D10681 7423126682/742312669/1 (E))
18	3	CD-KU - MORE WICKED HITS Various (UMTV/Sony TV D10681 7423126682/742312669/1 (E))
19	11	R&B MASTERS ○ Various (Columbia STCO1102/STCO1102/1 (E))
20	RE	FOR YOU Various (Columbia 55NVTM02/55NVTM02/1 (E))

ARTISTS A-Z

AAA	10	VANTALE	31
AAA	11	VAN DYKE	32
AAA	12	VAN DYKE	33
AAA	13	VAN DYKE	34
AAA	14	VAN DYKE	35
AAA	15	VAN DYKE	36
AAA	16	VAN DYKE	37
AAA	17	VAN DYKE	38
AAA	18	VAN DYKE	39
AAA	19	VAN DYKE	40
AAA	20	VAN DYKE	41
AAA	21	VAN DYKE	42
AAA	22	VAN DYKE	43
AAA	23	VAN DYKE	44
AAA	24	VAN DYKE	45
AAA	25	VAN DYKE	46
AAA	26	VAN DYKE	47
AAA	27	VAN DYKE	48
AAA	28	VAN DYKE	49
AAA	29	VAN DYKE	50
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AAA	41	VAN DYKE	62
AAA	42	VAN DYKE	63
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AAA	47	VAN DYKE	68
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AAA	70	VAN DYKE	91
AAA	71	VAN DYKE	92
AAA	72	VAN DYKE	93
AAA	73	VAN DYKE	94
AAA	74	VAN DYKE	95
AAA	75	VAN DYKE	96
AAA	76	VAN DYKE	97
AAA	77	VAN DYKE	98
AAA	78	VAN DYKE	99
AAA	79	VAN DYKE	100

17 FEBRUARY 2001

CHART COMMENTARY

by ALAN JONES

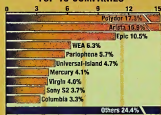
are McDonald was the only British female solo artist to have a number one album in 1999, Gabrielle was the only one in 2000, and in 2001 it is Dido who paves the way for homegrown girls, topping the chart for the second straight week with her debut album *No Angel*, which managed to sell nearly 79,000 units last week, upping its weekly tally by nearly 500. It is very unusual for an album to sell so many copies in a week in February – no album has sold more in this month in the past five years, and this time last year Gabrielle was top for the first time with *Rise* selling 57,000. Dido's album has now sold more than 330,000 units, and is well ahead of the pack as the biggest-selling album of 2001, with 224,000 of these sales occurring this year.

Barry White's *The Collection* was the most obvious beneficiary of advertising aimed at persuading punters to buy records as Valentine's Day gifts last year, with the album catapulting 226 in the last chart before the day. The success of White and a few other



MARKET REPORT

TOP 10 COMPANIES



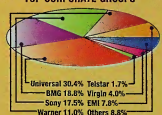
Figures show top 10 companies as % of total sales, and corporate groups share by % of total sales of the Top 20 artist albums

SALES UPDATE

VERSUS LAST WEEK: -3.0%

YEAR TO DATE VERSUS LAST YEAR: +8.5%

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 41.3% Other: 8.0%

albums, mostly compilations, was duly noted by others in the industry and the result is that far more albums are getting the treatment this

Female solo artists occupy the top two places in the album chart with debut albums, and both have unusual but real names. Dido (Armstrong) leads the way with *No Angel* for the second straight week, while Anastacia (Newkirk) moves into second place with *Not That Kind*. Anastacia's success is the more remarkable since she has had very limited success back home (*I'm Outta Love*, her debut single, peaked at number 92 in the

ALBUMS FACTFILE

US Hot 100 last year, since which she has not charted) and has had only two UK singles, peaking at number six with *I'm Outta Love* and at number 11 with *Not That Kind*. Her album sold more than 38,000 units last week, to take its overall tally to 157,000, and is emulating its success in Europe, where it was the 19th biggest-selling album of 2000 – a feat due largely to *I'm Outta Love's* status as the fourth biggest hit of the year in Europe.

Other heavily-promoted albums fare even better. Roy Orbison's *Love Songs* – a new Virgin compilation featuring both original and remakes of hits by the Big O – sprouts 131-11 with a 97% spike, while Andrea Bocelli's *Romanza* returns to the chart for the first time since its 1997 release. A number six success at the 1999, Romanza managed to sell more than 10,500 units last week, enough for it to re-enter the chart at number 20.

After making a belated and impressive Top 75 debut last week at number 33, Eva Casidy's *Songbird* continues to make excellent progress. The album sold nearly 11,000 units last week, and jumps to number 19, representing a triumph for Brighton indie Hot Records, which has the UK license for the record and distributes it itself.

Finally, congratulations to Spooks, whose debut album *S.I.O.S.O.S. Vol. 1* debuts this week at number 29 hot on the heels of their debut hit single 74hrs I've seen, which reached number six last month.

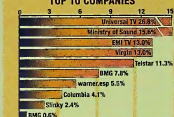
COMPILATIONS

History Of Sound has carved itself quite a niche with numerous number ones in the compilation chart via up-tempo dance compilations but it cools things down for the first time with *The Chill Out Session*, and is rewarded with yet another number one, after selling nearly 31,000 units of the album last week. Featuring less-than-frenetic mixes of favourites like Barber's *Academy For Strings* by William Orbit and *Heart Of Asia* by Watergate, it also includes tracks by artists who are not normally associated with dance compilations – *Bady Drawn Boy* (The Shining) and *World Party* (It Is Too Late?) among them. Its sales surprisingly overshadow *Passion*, the prime contender amongst a slew of albums aimed at the Valentine's Day audience. *Passion* moves 8-2 and sold 28,000 units last week, which is considerably fewer than the 51,000 sales which won pole position for

The Love Songs Album at this time last year, never mind the spectacular 87,000 tally of the similarly-titled Love Songs the previous year. The problem seems to be that everyone has caught on to what used to be mostly a Universal TV idea (it was behind Love Songs and superbly-performing compilations by Barry White and Marvin Gaye) and sales are now spread more thinly among many titles, including this week's top three budget compilations, *Love Power Vol. 2*, *Love Hurts and Classics For Lovers*, in the full-price compilation sector, other obvious beneficiaries of the Valentine's Day effect are *Steve Wright's Sunday Love Songs* (13-9), *The New Love Album* (13-11), *Love Unlimited* (new at number 14), *For You* (new at number 20), *A French Affair* (new at number 21), *Being With You* (new at number 23) and *The All Time Greatest Love Songs* (37-26).

MARKET REPORT

TOP 10 COMPANIES



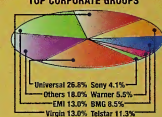
Figures show top 10 companies as % of total sales of the Top 20, and corporate groups share by % of total sales of the Top 20

SALES UPDATE

VERSUS LAST WEEK: +20.1%

YEAR TO DATE VERSUS LAST YEAR: -1.9%

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.8%
Compilations: 25.2%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	2	JURIBO	Eve Cassidy	Blix Street G 21068 (HOT)
2	1	SUNZ	Juice	Lakota LAK CD0017 (DMV/P)
3	4	PLAY	Moby	Mute COM198A 172 (V)
4	3	THE HOUR OF BEWILDERBEAST	Bady Drawn Boy	XL RECORDS TNL02 133 (V)
5	NEW	GOOD TO GO	Terraviva	Papillon BTY130 801 (P)
6	5	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VWR 100482 (DMV/P)
7	6	SPINNYWARE SLUMP	Grandaddy	V2 VWR 101252 (DMV/P)
8	12	BUZZ	Stops	Ebu/Live 926172 (P)
9	8	WORD GETS AROUND	Eve Cassidy	V2 VWR 100038 (DMV/P)
10	11	TIME AFTER TIME	Blimey	Blix Street G 210073 (HOT)
11	10	HAPPEN BETWEEN THE GUITTER AND THE STARS	Fatboy Slim	Skir BRASSIC 2603 (DMV/P)
12	7	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skir BRASSIC 1760 (DMV/P)
13	11	QUIET IS THE NEW LOUD	King Of Convenience	Source SOURCE029 (V)
14	14	LITTLE SPARROW	Dolly Parton	Sanchay SANCD019 (P)
15	15	SHOWBIZ	Mica	Mushroom MUSH 5603 (DMV/P)
16	16	PRODUCER 01	Lil' Buckam	Good Looking - (SRD)
17	13	SIMPLE SOUL	Edd Reader	Rough Trade Records RTROCD0011 (V)
18	9	DOG IN THE SAND	Frank Black & The Catholics	Cooking Vinyl COCK02 300 (P)
19	17	OPPS! I DID IT AGAIN	Brimmey Speers	Joe 926592 (P)
20	NEW	BLACK AND BLUE	Backstreet Boys	Joe 9221172 (P)

THE YEAR SO FAR...
TOP 20 SINGLES

This Week	Last Week	Title	Artist
1	1	TOUCH ME	RUI LO SALVA FEAT. CASSANDRA
2	2	EVERYTHING YOU NEED ME	RAEJANA FEAT. MARIA RUIA
3	4	LOVE DON'T COST A THING	JENNIFER LOPEZ
4	3	IT'S THE WAY YOU MAKE ME FEEL	STEPS
5	5	BOLLIN	LAMP BIZKIT
6	6	CAN WE FIX IT	BOB THE BUILDER
7	7	STAN	EMINEM
8	8	POP YA COLLAR	USHER
9	9	WHILE AGAIN	ATOMIC KITTEN
10	10	THINGS I'VE SEEN	SPOOKS
11	11	THE NEXT EPISODE	OH ONE FEAT. SNOOP DOGG
12	7	NEVER HAD A DREAM COME TRUE	S CLUB 7
13	13	BUCK ROGERS	FEEDER
14	16	WHY	MIS-THEE
15	NEW	DANG IN THE MOONLIGHT	TROJADER
16	10	CANT HIT THE MOONLIGHT	LEANN RIMES
17	10	WHO LET THE DOGS OUT	BAHA MEN
18	15	INNER SMILE	TEXAS
19	19	PLAYED A LIVE (THE BONGO SONG)	SARFI DUO
20	11	INDEPENDENT WOMEN	DESTINY'S CHILD

© CN Last week's position represents chart three weeks ago

17
feb
2001

THE OFFICIAL CHARTS

music week

singles



1 **WHOLE AGAIN**

Atomic Kitten

- | | | | |
|---|--|----------------------|--------------------|
| 2 | LAST RESORT | Papa Roach | Dreamworks/Polydor |
| 3 | ROLLIN' | Limp Bizkit | Interscope/Polydor |
| 4 | LOCO | Fun Lovin' Criminals | Chrysalis |
| 5 | CASE OF THE EX | Mya | Interscope/Polydor |
| 6 | STUTTER | Joe feat. Mystikal | Jive |
| 7 | DANCING IN THE MOONLIGHT | Toploader | SZ |
| 8 | POP-YA COLLAR | Usher | LaFace/Arista |
| 9 | STUCK IN A MOMENT YOU CAN'T GET OUT OF | U2 | Island/Uni-Island |



- | | | | |
|----|--------------------------------|--------------------------|--------------------|
| 10 | THE NEXT EPISODE | Dr. Dre feat. Snoop Dogg | Interscope/Polydor |
| 11 | CHASE THE SUN | Planet Funk | Virgin |
| 12 | EVERYTIME YOU NEED ME | Fragma feat. Maria Rubia | Positiva |
| 13 | PLAYED A LIVE (THE BONGO SONG) | Safri Duo | AMPM/Serious |
| 14 | TOUCH ME RUI | Da Silva feat. Cassandra | Kismet/Arista |
| 15 | THINGS I'VE SEEN | Spoos | Artemis |
| 16 | WHAT MAKES A MAN | Westlife | RCA |
| 17 | FEVER | Starsailor | Chrysalis |
| 18 | WE WILL SURVIVE | Warp Brothers | Nulife/Arista |
| 19 | NOT THAT KIND | Anastacia | Virgin |
| 20 | ROMANZA | Andrea Bocelli | Philips Classics |



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What's your sound?

17
feb
2001

albums



1 **NO ANGEL**

Dido

- | | | | |
|----|--|--------------------|--------------------|
| 2 | NOT THAT KIND | Anastacia | Epic |
| 3 | CHOCOLATE STARFISH AND THE HOT DOG BUNDT | Interscope/Polydor | Mercury |
| 4 | THE GREATEST HITS | Texas | SZ |
| 5 | ONKAS BIG MOKA | Toploader | Interscope/Polydor |
| 6 | THE MARSHALL MATHERS LP | Eminem | Island/Uni-Island |
| 7 | ALL THAT YOU CAN'T LEAVE BEHIND | U2 | Parlophone |
| 8 | PARACHUTES | Coliplay | Interscope/Polydor |
| 9 | 2001 | Dr. Dre | LaFace/Arista |
| 10 | STANKONIA | Outkast | Virgin |



- | | | | |
|----|--------------------------|-----------------|----------------------|
| 11 | LOVE SONGS | Roy Orbison | Apple |
| 12 | THE BEATLES | IHT/East West | Maverick/Warner Bros |
| 13 | WHITE LADDER | David Gray | Wildstar |
| 14 | MUSIC | Madonna | Chrysalis |
| 15 | BORN TO DO IT | Craig David | Warner Brothers |
| 16 | SING WHEN YOU'RE WINNING | Robbie Williams | Epic |
| 17 | J.I.O. | Jennifer Lopez | Philips Classics |
| 18 | HYBRID THEORY | Linkin Park | Virgin |
| 19 | SONGBIRD | Evo Cassidy | Philips Classics |
| 20 | ROMANZA | Andrea Bocelli | Philips Classics |

20 ROMANZA Andrea Bocelli Philips Classics





21 INFEST Papa Roach Dreamworks/Polydor

22 J72 J72 Lakota

23 A DAY WITHOUT RAIN Enya WEA

24 THE BARRY WHITE COLLECTION Barry White Universal TV

25 BUZZ Steps Ebu!/Alive

26 7 S Club 7 Polydor

27 THE SLIM SHADY LP Eminem Interscope/Polydor

28 COAST TO COAST Westlife RCA

29 SISOOS VOL. 1 Spooks Epic

30 PLAY Mobo Mute

31 IT WASN'T ME Shaggy MCA/Universal

32 MY DESIRE Amira VC Recordings/Slip n Slide

33 BOOM SELECTION Genius Cru Incentive

34 YOU ALL DAT Baha Men

35 WHY Mis-Teq Inferno/Teistar

36 BOYS Bon Epic

37 CAN'T FIGHT THE MOONLIGHT LeAnn Rimes Curb/London

38 NEVER HAD A DREAM COME TRUE S Club 7 Polydor

39 YOU MAKE ME SICK Pink LaFace/Arista

40 OH NO Mos Def/Nate Dogg/Pharoshe Monch Rawkus

1 THE CHILL OUT SESSIONS 13 11 THE NEW LOVE ALBUM
Ministry of Sound Virgin/EMI

2 PASSION 12 THE DREAM TEEN IN SESSION
werner.seg/Universal TV Telesat/4 Liberty

3 BREAKDOWN - VERY BEST OF EUPHORIA DANCE 7 13 DEEP & CHILLED EUPHORIA
Telesat TV/IMG Telesat TV/IMG

4 DANCE MASTERS 14 LOVE UNLIMITED
Virgin/EMI Telesat TV/IMG

5 I LOVE BOYS 15 THE NO.1 MOTOWN ALBUM
Virgin/EMI Universal TV

6 RELOADED 2 16 CLUBBERS GUIDE TO 2001
Universal TV Ministry of Sound

7 THE GREATEST NO.1 SINGLES 17 SUNNY PRESNERS SUPERBOLUS - GUY GARDNER
EMM/Emg/Universal Shrey Music

8 THE LOCK - PRESENTED BY TREVOR NELSON 9 18 CUBUK - MORE WICKED HITS
Red Soul UMTV/Sony TV/Bibical

9 STEVE WRIGHT'S SUNDAY LOVE SONGS 11 19 R&B MASTERS
Universal TV Columbia

10 NOW THAT'S WHAT I CALL MUSIC! 47 20 FOR YOU
BMG/Virgin/Universal Columbia

peopleound.com top10chart

12 1 Move | And The Circle Sing
2 Empire State | Body (Club Mix)
3 The Vortex | Mercedes
NEW 4 Twofish | Deep Bass 9
NEW 5 8-58 | Down To The Boulevard
18 6 Morph | Freedom
2 7 Ear Candy | 6110
NEW 8 Mushang | They Don't Know
17 9 Pool | She's Got Nowhere
13 10 Brazz | Pornstar

Featured artist: Mushang
www.peopleound.com/mushang

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11 THE CHILL OUT SESSIONS 13 11 THE NEW LOVE ALBUM
Ministry of Sound Virgin/EMI

12 PASSION 12 THE DREAM TEEN IN SESSION
werner.seg/Universal TV Telesat/4 Liberty

13 BREAKDOWN - VERY BEST OF EUPHORIA DANCE 7 13 DEEP & CHILLED EUPHORIA
Telesat TV/IMG Telesat TV/IMG

14 DANCE MASTERS 14 LOVE UNLIMITED
Virgin/EMI Telesat TV/IMG

15 I LOVE BOYS 15 THE NO.1 MOTOWN ALBUM
Virgin/EMI Universal TV

16 RELOADED 2 16 CLUBBERS GUIDE TO 2001
Universal TV Ministry of Sound

17 THE GREATEST NO.1 SINGLES 17 SUNNY PRESNERS SUPERBOLUS - GUY GARDNER
EMM/Emg/Universal Shrey Music

18 THE LOCK - PRESENTED BY TREVOR NELSON 9 18 CUBUK - MORE WICKED HITS
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THE OFFICIAL UK CHARTS SPECIALIST

17 FEBRUARY 2001

MID-PRICE

This Last	Title	Artist	Label (distributor)
1	WESTLIFE	Westlife	RCA 742113212 (BMG)
2	PLAYING MY GAME	Lois Marie	Virgin CO9982 (E)
3	THE BEST OF	M Pacelle	RCA 742151832 (BMG)
4	GREATEST HITS	Lene Marlin	RCA 742132558 (BMG)
5	TRACY CHAPMAN	Tracy Chapman	Elektra K360774 (TEN)
6	NIMROD	Reprisa	Reprisa 33626942 (TEN)
7	UNPLUGGED	The Corrs	143/Live/Atlantic 736789862 (TEN)
8	MATRIX (ORIGINAL SOUNDTRACK)	Maverick/Warner Bros	Atlantic 736789862 (TEN)
9	DODDIE	Green Day	Reprisa 33626952 (TEN)
10	RELATIONSHIP OF COMMAND	At The Drive In	Virgin OJ9034 (E)
11	RUMOURS	Fleetwood Mac	Warner Bros K226344 (TEN)
12	APPETITE FOR DESTRUCTION	Geffen/Polydor	GF/D18296 (U)
13	GOOD FEELING	Tina Turner	Independence 475581CD (TEN)
14	SCREAMADELICA	Premal Stream	Creation 475712 (3MP/EP)
15	LEFTISM	Leifedid	Higher Ground/Hand Made/Hardcore (TEN)
16	ALL SAINTS	All Saints	London 3984291382 (TEN)
17	GALORE	Kirsty MacColl	Virgin OJ62783 (E)
18	UNPLUGGED	Eric Clapton	Dock/Reprise 336243022 (TEN)
19	FORGIVEN NOT FORGOTTEN	The Corrs	Atlantic 736789862 (TEN)
20	BACK TO FRONT	Lone Richie	Polydor 5300182 (U)

BUDGET

This Last	Title	Artist	Label (distributor)
1	LOVE POWER VOL 2	Various	Crisman CRIMCD19 (EUK)
2	LOVE HURTS	Various	Crisman CRIMCD08 (EUK)
3	CLASSICS FOR LOVERS	Various	Crisman CRIMCD18 (EUK)
4	DESTINATIONS	Global Underground	Global Underground GUSA0003 (V)
5	MIKE JACKSON	Outkast	LaFace/Arista 742126982 (BMG)
6	MOTOWN GREAT BUSTERS - VOLUME 3	Various	Spectrum 5501662 (U)
7	THE VERY BEST OF	Buddy Holly	MCA/Uni-Island MCD1953 (BMG)
8	LET'S FALL IN LOVE	Pat King* Cole	Music For Pleasure 402382 (E)
9	THE PICK OF THE '70S	Various	Crisman CRIMCD18 (EUK)
10	WHISKY IN THE JAR	Various	Spectrum 5529102 (E)

R&B SINGLES

This Last	Title	Artist	Label Cat. No. (distributor)
1	STUTTER	Joe feat. Mystikal	Jive 525162 (P)
2	CASE OF THE EX	Mya	Interscope/Polydor 497472 (U)
3	POP YA COLLAR	Usher	LaFace/Arista 742126982 (BMG)
4	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 497472 (U)
5	THINGS FEEL BEEN	Spooks	Artemis 076022 (TEN)
6	LOVE DON'T COST A THING	Jennifer Lopez	Epic 6757382 (TEN)
7	STAN	Eminem	Interscope/Polydor 497472 (U)
8	OH NO	Max Del/Nata Dogg/Pharosha Monch	Rawkus RWK 302 (P)
9	WHY	Mya/Teq	Inferno/Def Jam 33 (3MP/V)
10	MI JACKSON	Outkast	LaFace 730826252 (Import)
11	YOU ALL DAT	Baha Men	Epic 012485 (EUK)
12	YOU MAKE ME SICK	Pink	LaFace/Arista 742126982 (BMG)
13	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 6709532 (TEN)
14	GRAVEL PIT	Wee-Tang Clan	Lead/Epic 6709182 (TEN)
15	GET A LIFE	Rae & Christian feat. Bobby Womack	167 07960DM (V)
16	ALL HOOKED UP	All Saints	London/LD&M 456 (TEN)
17	911	Wyclef feat. Mary J Blige	Columbia 6708125 (TEN)
18	WALKING AWAY	Craig David	Willstar CDW/DL 35 (BMG)
19	I JUST WANNA LOVE U (GIVE IT 2 ME)	Jay-Z	Del Soul 532481 (U)
20	JUST	Snoop	Del Soul 532544 (U)
21	BOMBS OVER BACKROAD	Outkast	LaFace/Arista 742126982 (BMG)
22	HOT ***(1) COMPANY GRAMMAR	Nelly	Universal/MCSTD 4042 (U)
23	FORGOT ABOUT DRE	Dr Dre feat. Eminem	Interscope/Polydor 497472 (U)
24	SHAKE YA ASS	Mya	Jive 525162 (P)
25	COULD IT BE	Jehmie	WEA WB16791CD (Import)
26	BODY H BODY	Samartha's Mumba	Midland/Polydor 587752 (U)
27	HEARTBREAK HOTEL	Whitney Houston/Evans/Price	Arista 7421265571 (BMG)
28	NEW YEAR	Sugababes	London/LD&M 455 (TEN)
29	DON'T MESS WITH MY MAN	Lucy Pearl	Virgin V5C01 1778 (E)
30	ALL GOOD	De La Soul feat. Chaka Khan	Tommy Boy TBCD 2154B (P)

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

COUNTRY

This Last	Title	Artist	Label (distributor)
1	COME ON SPRAW	Shane Twain	Mercury 1700812 (U)
2	LITTLE ON FEVER	Dolly Parton	Sanctuary SANCD074 (P)
3	THE WOMAN IN ME	Shania Twain	Mercury 5228662 (U)
4	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 5209862 (U)
5	FAITH & INSPIRATION	Daniel O'Donnell	Ritz RZ3282D 17 (BMG)
6	STONE IN LOVE WITH YOU	Dominic KWan	Ritz RZ320008 (BMG/UK)
7	RED HIRT GIB	Emmylou Harris	Grosvigne/GRD 118 (U)
8	WILD & WICKED	Shania Twain	Rwp RWP12312 (BMG)
9	LOONEY GILF	Lonestar	Gaspewine/BMG 676367/622 (3MP/BMG)
10	BREATHE	Faith Hill	Warner Brothers 24323 (Import)
11	TIMELESS	Daniel O'Donnell & Mary Duff	Ritz RZ3282D 10 (BMG)
12	FLY	Dixie Chicks	Epic 4401512 (TEN)
13	WIDE OPEN SPACE	Dixie Chicks	Epic 448942 (TEN)
14	I AM SHELBY LYNNE	Shelby Lynne	Mercury 546712 (U)
15	IT'LL BE	Reba McEntire	MCA Nashville 170042 (U)
16	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/London 596026 (TEN)
17	WHEN SOMEBODY LOVES YOU	Alan Jackson	Arista Nash/Grosvigne 7432181782 (BMG)
18	HARDEST PART	Alison Moorer	MCA Nashville 1701142 (U)
19	BEST OF	Kenny Chesney	Grosvigne/BMG 7432175082 (BMG/UMG)
20	SONGS OF INSPIRATION	Darin O'Donnell	Ritz RZ3282D 10 (BMG/UK)

ROCK

This Last	Title	Artist	Label (distributor)
1	CHOCOLATE STARFISH AND THE HOT DOG.	Linn Buckit	Interscope 400732 (U)
2	PARACHUTES	Coldplay	Parlophone 527782 (E)
3	INVEST	Papa Roach	Dreamworks/Polydor (U)
4	HYBRID THEORY	Lil'Kim Park	Warner Bros 58247755 (TEN)
5	HUMAN CLAY	Credence	Epic 495022 (U)
6	CONSPIRACY OF ONE	The Offspring	Columbia 494618 (U)
7	WARNING	Green Day	Reprise 33624602 (TEN)
8	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472222 (TEN)
9	THE MATRIX (OST)	Various	Maverick/Warner Bros 582474142 (U)
10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GEPD 24190 (U)

DANCE SINGLES

This Last	Title	Artist	Label Cat. No. (distributor)
1	SYNAESTHESIA (FLY AWAY)	Thrillerzooks feat. Sheryl Deane	Nes NE012 050 (V)
2	CASE OF THE EX	Mya	Interscope/Polydor 497472 (U)
3	BOOM SELECTION	Genesis Cru	Incentive CENT 177 45 (BMG)
4	CHASE THE SUN	Planet Funk	Virgin VST 1951 (U)
5	STUTTER	Joe feat. Mystikal	Jive 525162 (P)
6	POP YA COLLAR	Usher	LaFace/Arista 742126982 (BMG)
7	POSITIVE EDUCATION	Slam	Sony/AVC Recordings VCRX148 (U)
8	MY DESIRE	Amira	VC Recordings/SiSp a Slide VCHT 71 (E)
9	PLAYED A LIFE (THE BONGO SONG)	Softi Duo	AM-FM/Serious 12AMPM 141 (U)
10	WE WILL SURVIVE	Warp Brothers	NuLife/Arista 7432181232 (BMG)
11	ALL I DO	Defected/DJR 201 (Import)	
12	BUSTED & BACKWARDS BITCH	Gawsons	Tidy Tidy TIDY 147 (ADD)
13	GET A LIFE	Rae & Christian feat. Bobby Womack	167 07960DM (V)
14	THE UNKNOWN	Mark 8 & Blade	Wordplay WORDY 011 (V)
15	OH NO	Mos Def/Nata Dogg/Pharosha Monch	Rawkus RWK 303 (P)
16	WHY	Mya/Teq	Inferno/Telstar TFEEM 35 (3MP/V)
17	BLOOD IS PUMPKIN	Voodoo & Serano	Xtrahand/Oxavaganza X2H2 12 (3MP/TEN)
18	CLAP YOUR HANDS	Billy Brum & Jon Doe	Lu Hard UKHARB2 (ADD)
19	PISTOL WHIP	Joshua Ryan	NuLife/Arista 7432181232 (BMG)
20	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 497472 (U)

DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (distributor)
1	THE CHILL OUT SESSIONS	Various	Ministry Of Sound - MMSM313 (3MP/TEN)
2	SESSIONS VOL 2	Spooks	Epic - 498364 (U) (TEN)
3	THE GREEN TEEM IN SESSIONS	Narvas	Telectra/4 Liberty - ALJ 0078 (BMG)
4	THE LUX - PRESENTED BY TREVOR NELSON	Various	Del Soul - 520518 (EUK)
5	STANKONKA	Outkast	LaFace/Arista 7300629274 (U) (BMG)
6	2001	Dr Dre	Interscope/Polydor 4904861/490484 (U)
7	JLD	Jennifer Lopez	Epic - 5005958 (TEN)
8	HYPERST LOUNGE VOL 2	Various	Rawkus P226131 (U)
9	STREET LEVEL EP	Total Science	Renegade Hardware RH26 - (SHD)
10	OH NO	Mos Def/Nata Dogg/Pharosha Monch	Rawkus RWK301 (P)

MUSIC VIDEO

TV	LW	Title	Label Cat. No.
1	1	VARIOUS ARTISTS: Hip Hop Concert Live At Smoke	Eagle Vision 076555
2	3	STEPS: Live At Wembley	Jive 522365
3	2	BRITNEY SPEARS: In Heaven	Jive 522365
4	5	WESTLIFE: Come To Christ	RCA 742151831 (E)
5	4	ROBBIE WILLIAMS: Rock DJ	Chryslis 482473
6	6	THE OFFSPRING: Heck It	SMV Columbia 502402
7	8	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Chryslis 424539
8	7	ROBBIE WILLIAMS: When Eggs Die	Big Brother 90264025
9	9	CASIS: Familiar To Millions	Chryslis 424539
10	8	THE CORRS: Live At Lansdowne Road	Warner Music Video 526312102
11	12	CLIFF RICHARD: Countdown	
12	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	
13	11	SHANIA TWAIN: The Platinum Collection	
14	16	NELLY: Red Heads Live	
15	17	TINA TURNER: Her Last Show	
16	15	VARIOUS: Beach Boy	
17	13	RONAN KEATING: Live At The Albert Hall	
18	15	MICHAEL FLATLEY: Gold - A Celebration Of	
19	18	LIZ PEARL: Sing Remains The Same	
20	18	SHANIA TWAIN: Live	
		Vivo Collection VC113	
		Universal Video 161630	
		Universal Video 076089	
		Warner Music Video 75293813	
		Eagle Vision 09161	
		Vista! VS 3021	
		VH1 24393	
		Warner Brothers 506339	
		Universal Video 0265743	

17 FEBRUARY 2001

COOL CUTS CHART

As featured on Top Trail's Saturday night show on Kiss 100 and Kiss Big City (Miami)

Rank	Artist	Track	Genre	
1	MUZIKKIZUM	K-Press 2	Skit	
2	PRECIOUS HEART	Exchange	Funk/Freestyle	
3	DAYS GO BY	Dirty Harry presents Steve Smith	White label	
4	GET UP UH! Nite	ATK/PH	House	
5	SPIRITN! Patie Heller	presents Stylus Trouble	Junior	
6	LOVE IN TRAFFIC	Satoshie Tomiie	Incredible	
7	DRINK TO GET DRUNK	Six	Long Last Brother	
8	VISION	Mario Piu presents Arabesque	BXR	
9	GONNA WORK IT OUT	Hi-Gate	Incantive	
10	DARLIN'	Rob Sinclair	Defected	
11	HAPPINESS	Sound De-ign	No Life	
12	MY LOVE	Kluster feat. Ron Carroll	Scorpio	
13	FOR YOU	Julie Lewis feat. Michael Wattford	Deep Vinyl	
14	SUCK MY CLOCK	H.C.C.R.	Sonidos	
15	LOST	CostaDeSilva	Kismet	
16	SLIPPER	Slip	JKSJC	
17	LIVIN'	FOR LOVE	Natalie Cole	East West
18	SWOLLEN	Beet	Spout	
19	ROSE	ROUGE	Suzi D'Amico	Blue Note
20	CONTAINER	N.0.2	Animalized	Deviant

URBAN TOP 20

1	6	STUTTER	FEEL	Mythical	Jive	
2	15	DANGER	(BEEN SO LONG)	Mythical feat. Nivea	Jive	
3	4	2	Xhibit	feat. Snag Dogg	Lead/Epit	
4	216	POP	YA COLLAR	Usher	LaFace/Arista	
5	5	6	Ki Nilly		Universal Island	
6	9	8	M.S. JACKSON	Outkast	LaFace/Arista	
7	6	8	CASE OF THE EX	(WHATCHA GONNA DO)	Mya	Polydor
8	3	6	SPACE RIDER	Shaan Ecoffrey	Oyster	
9	10	8	HERBY	GO ANA! GO! Dravin Hobbs feat. Michael McDonald	Tone	
10	10	NO ESCAPIN'	This Beatnuts	Lead/Epit		
11	6	8	WHEN I LOOK INTO YOUR EYES	Mase	Mercury	
12	6	8	KEEP IT UP	India T	Dome	
13	10	8	GIRLS	SI DEM SUGAR Beanie Man feat. Mya	Virgin	
14	12	8	ALWAYS COME BACK	YOUR LOVE Sherata Nubia	Wild Card/Epit	
15	9	8	SHUT UP... AND FORGET ABOUT IT	Cone Brothers	NWS/Arista	
16	10	8	NAME	Morissa Angila	Sack Kat	
17	4	6	GETTIN' IT	ON PURPOSE TO THIS K-Gee	Instant Karma	
18	2	6	DRETTO	LOVE (BY SAMPLERS) Jahiem	Warner Bros	
19	8	6	DAMNED	SHINE	EMI	
20	13	12	AFTER PARTY	Kalfon Brown	Arista	

CLUB CHART TOP 40

Rank	Artist	Track	Genre		
1	6	AMERICAN DREAM	Jakarta	Blue	
2	14	2	MY BEAT BLAZE	feat. Palmer Brown	Black & Blue
3	10	2	LET ME LIV U! X-tite		Multiply
4	15	2	DIAMOND	BACK Mekka	Pepper
5	17	2	IN DA ARENA	Flying Steps	Wild Card/Polydor
6	3	ALWAYS COME BACK	TO YOUR LOVE Samantha Mumba	Echo	
7	3	LOST	VAGUENESS Utah Saints	BXR UK	
8	10	2	THE VISION	Mario Piu presents DJ Arabesque	Scorpio
9	10	2	MY LOVE	Kluster feat. Ron Carroll	Inferno
10	11	2	MON AMI	Giresse	VZ
11	4	VEGAS	AGNELLI & NELSON	Xtravaganza	
12	3	I CAN CAST	A SPELL Disco Tex presents Cloudburst	Abolition	
13	4	DELIVER	ME SISTER Bilas	Multiply	
14	5	GEMINI	Lucien Fort	Senic City	
15	6	SPACE RIDER	Shaan Ecoffrey	Oyster	
16	3	BEAUTIFUL	STRANGE Bedrock	Bedrock	
17	9	4	HOUSE	MORE Lock'n'Load	Pepper
18	13	5	CAN'T KEEP	ME SILENT Angelic	Serious
19	20	2	TIMWARP	Boys	Incentive
20	12	1	LIVIN'	FOR LOVE Natalie Cole	Elektra
21	27	2	THINK ABOUT	MENTAL YOU GONNA DO Arful Dodge feat. Michelle Stiefel/Craig David	Infir
22	15	5	NINE	WAYS JDS	Infir
23	18	3	CONTACT	(WE GOTTA CONNECT) Modem	Substance
24	25	1	SHOW	ME THE MONEY Architects	Go! Beat Records
25	23	2	HERE	WITH ME Dido	Cheeky/Arista
26	17	4	WE WILL	SURVIVE/PHAT BASS Warp Brothers	NuLife/Krista
27	11	5	LOVE	MORE CEVIN Fisher feat. Sheila Smith	Subversive
28	21	2	PIANO	LOGO DJ Luck & MC Neat	Island/Universal
29	32	2	UNDER	A EVER 160...	Additive
30	1	SEA	OF BLUE	Toshastan	Stinley
31	32	2	EVER	MORE MORE DJ Gert	No Name/Mosky
32	3	4	FIRE	WIRE Cosmic Gate	Tension
33	19	7	DEFECTED	WINTER SAMPLER (EP) Various	Defected
34	7	9	MINE	TO LOVE Phoket feat. Robert Owens	Science/Virgin
35	22	6	CHASE	THE SUN PlanetFunk	Virgin
36	27	5	ANGEL	EGE Mellon feat. Becci Rayne	48K/Perfecto
37	20	8	ENHANCED	Nick Hoo	Combustive Breaks
38	20	9	ONLY	YOU Godwin	Sound Design
39	10	10	NO	MORE AT!	Columbia

CLUB CHART BREAKERS

1	STANLEY	Alreadz	White label	
2	JINGLALY	Rouge	Gekko	
3	ALL I WANT	John	White label	
4	I WANNA	BE YOUR Chocolate Puma	Cream	
5	DANCE	WITH ME Debatoh Morgan	East West	
6	NIKITA	Vic 20 & Sinclair	Future Groove	
7	FOREVER	AS ONE/THE PLATINUM MEGAMIX/SKINNYDIPPIN'	Vengaboys	Positive
8	SHOULD	I STAY? Gabrielle	Go Beat/Polydor	
9	POP	YA COLLAR Usher	LaFace/Arista	
10	HE DON'T	LOVE YOU Human Nature	Epit	

Breakers are the 10 records outside the Top 40 which have registered the most improved chart charts. The Club Chart Top 40 (including mixes, White, Pop and Old Cuts charts) can be obtained from 4896 website at www.clubchart.co.uk. To receive the club charts for free by e-mail contact Emma Pierre-Joseph on tel: (020) 7943 6559

CHART COMMENTARY

BY ALAN JONES

Then originally promoted on 2 and Rickin' a few weeks ago, Jakatta's American Dream and Blaze's My Beat both peaked at number 30 – but after transferring to Rulin' and Black & Blue respectively, they are numbers one and two, with the two highest penetrations of our DJ panel so far this year. One thing both of their labels have in common is that they are independently owned and distributed – and indie records have a big hold on the upfront chart at the moment, with the Samantha Mumba single Always Come Back To Love being the only record in the Top 20 to be on a major-owned label. That is unprecedented even for the Club Chart, and is a former indication that as far as dance music is concerned, ladies are still on the cutting edge. Faithless are on a sabbatical at the moment, so it is no surprise they do not have a record in the chart – but Rollo's Dusted single has only just fallen out of the chart, and three singles linked to Faithless are doing well this week. Leading the way is Deliver Me, the latest single by Sister Bliss. Featuring a lead vocal from John Martyn, it debuts at number 14. Meanwhile, Dido's Here With Me jumps 33-26, while the most intriguing of the lot is the Alreadz single Stanley which is number 43 in the chart. And number 20 breaker. The record, which has been doing the rounds of specialist shops for a few weeks, has now been given a promotional rollout, and is basically a truncated version of Thank You, which, of course, supplied the vocal for Eminem's Stan... A week after topping the Club Chart for the first time, Samantha Mumba registers her second Pop Chart number one, with Always Come Back To Love, which surges ahead of Kate's Let Me Liv U! Lock'n'Load's House More More and A1's No More, which are tightly knotted together just behind it... No strutting for Joe, who remains at number one on the Urban Chart for the fourth straight week, although support for Stutter is about 40% below its peak. Moving into runners-up position, and looking increasingly likely to take over from him at the top is rapper Mystikal – who just happens to be just on Stutter.

POP TOP 20

1	3	2	ALWAYS COME BACK	TO YOUR LOVE Samantha Mumba	Wild Card/Polydor	
2	14	2	LET ME LIV U! X-tite		Multiply	
3	1	4	HOUSE	MORE LOCK'N'LOAD	Pepper	
4	5	2	NO	MORE AT!	Columbia	
5	10	11	MON AMI	Giresse	Inferno	
6	4	1	I CAN CAST	A SPELL Disco Tex presents Cloudburst	Abolition	
7	10	2	THE WAY	YOU LOVE MEXISS This Faith Hill	WEA	
8	11	2	VEGAS	AGNELLI & NELSON	Xtravaganza	
9	2	4	ARRHAB	Giorgio/Pay	GSN	
10	3	4	CAN'T KEEP	ME SILENT Angelic	Serious	
11	6	2	THE LADY	BIRD IS MINE The Stuntnesters	East West	
12	10	6	FOREVER	AS ONE/THE PLATINUM MEGAMIX/SKINNYDIPPIN'	Vengaboys	Positive
13	13	8	REMEMBER	THE MESS (SAVE A FEWER) Drogue	Sissy Drogue	
14	12	7	THINK ABOUT	MENTAL YOU GONNA DO Arful Dodge feat. Michelle Stiefel	Infir	
15	10	5	MY BEAT	BLAZE feat. Palmer Brown	Black & Blue	
16	10	11	PARADISE	Kaci	Curb/Defected	
17	13	8	PLAYED	A-LIVE (THE BONGO SONO) Sahn Solo	Serious/AM/FM	
18	9	7	ON	THE RADIO! Marissa McDonald	Interscope	
19	5	9	BEYOND	TIME Black & Jones	Go Gang/Epit	
20	7	6	LIVIN'	FOR LOVE Natalie Cole	Elektra	

DVD - Maximise Business with a well placed ad.

In Issue dated 3 March Music Week will publish a one-off feature on DVD. In this critical piece we analyse the successes and pitfalls of the market, tipping off our readers on who to keep an eye on in 2001.

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CHART COMMENTARY

by ALAN JONES

It slips to number 23 on the sales chart but **Jennifer Lopez's** *Love Don't Cost A Thing* extends its run at the top of the airplay chart to four weeks. It loses support for the third straight week, however, and is now less than 2m ahead of **U2's** *Caught In A Moment*. You Can't Get Out Of, which equals its sales chart success and beats the number three airplay peak of the group's previous single *Beautiful Day* this week by moving 3-2. The U2 track was helped considerably by the buzz surrounding their exclusive live gig which nevertheless seemed to attract almost every DJ on big stations, with a resulting increase in exposure afterwards. With **Texas' Inner Smile** calling off the chase and slipping 2-4, *Stuck In A Moment*. You Can't Get Out Of should have enough impetus to take pole position next week but could tip up, with **Planet Funk's** *Chase The Sun* (number three, just 2.6m behind) and **Dido's** *Here With Me*

AIRPLAY FACTSHEET

● Starsailor's unexpectedly low debut with **Fever** can be blamed partly on radio. The hotly-tipped newcomers' track was aired just 226 times last week, and is only number 74 on the airplay chart.
● **Aerosmith** can expect a substantial hit with **Jaded**, but they too are suffering from radio's current allergy to rock.

The track moves only 81-72 this week.
● **Westlife's** *Uptown Girl* looked likely to be an immediate ad for radio, and made its debut at number 92 last week on the basis of a couple of days' play. It has slowed considerably however, and only moves to number 89 this week.

(number five, 10m behind) both potential banana skins.
A year ago the convergence between sales and airplay charts was at its peak, with high-achievers regularly topping both charts and reaching the magical double of 100,000 sales and 100m listeners a week. How times have changed. The current number one airplay hit has fewer than 77m listeners and – for the first time in the seven years in which Music Control has been tracking the airplay chart – not one of the five biggest-selling singles is in the Top-20 of the airplay chart. Reading down from the top of the sales chart, **Atomic Kitten** are number 27 on the airplay chart, while **Wheaties** are number 42, **Papa Roach** are number 67, **Limp Bizkit** are number 23 and the **Fun Lovin' Criminals** are number 55. It says a lot for consumers that they sniff out songs they want despite radio's apparent lack of skill at picking the hits.

Another recent hit which was all but ignored by radio until it was a hit is **Spooks' Things I've Seen**. Clearly bristling with potential, it has moved 61-10-18 on the sales chart while going in exactly the opposite direction on airplay, where it has moved 51-26-24 to programmers catch on.

We have mentioned Radio One's obsession with **Rui da Silva's** *Touch Me* several times here, and the track actually climbs from seventh to fifth on the station's most-played list with a further 31 plays last week bringing its 10-week tally to a staggering 360 plays. We are not alone in noticing it, either – the station's Mark & Land interrupted the track after a couple of seconds on their afternoon show last week, declaring they had had enough of it, and would be taking it off halfway through. They did not let fans of the record (which, incidentally, is very good) enjoy even that, however, talking loudly over the top

of it before ditching it, as promised, after a couple of minutes.

And, although we love Radio One, we cannot resist pointing out that while it was ignoring rock's great revival and making R&B/dance cuts by **Joe, Chocolate Puma** and **Lina** the fastest-moving records in its 50 most-played list last week, there were new entries to the 20 most-played list on Radio Two for rock acts **Seminoles & Semtex, Straw's** *Sailing Off The Edge Of The World* and **Alan McGee's** *Poptones* sensing **Cosmic Rock Riders'** debut offering *Melanie*.

It Wasn't Me by Shaggy is exploding on the airwaves as well as on impact single, even though it is not released for another six weeks. It surges 29-17 for the airplay chart, with 19 plays from Radio One and 52 from Capital FM, where it is already the third most-played track.

AT A GLANCE WEEKLY MARKET SHARES

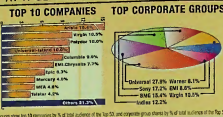


Figure based on 18 territories by % of total audience of the top 10 corporate groups from % of total audience of the top 10.

MTV THE BOX STUDENT TOP 10

- | Rank | Title/Artist |
|------|--|
| 1 | Tox After |
| 2 | MS JACKSON Oursart |
| 3 | ROLLIN' Limp Bizkit |
| 4 | TEENAGE DIRTBAG Wheaties |
| 5 | TOUCH ME Rui Da Silva |
| 6 | BUCK ROGERS Feeder |
| 7 | HERE WITH ME Dido |
| 8 | LOVE DON'T COST A THING Jennifer Lopez |
| 9 | MR WRITER Shogunfeathers |
| 10 | CASE OF THE EX Mya |

- | Rank | Title/Artist |
|------|-------------------------------------|
| 1 | UPTOWN GIRL Westlife |
| 2 | TEENAGE DIRTBAG Wheaties |
| 3 | ROLLIN' Limp Bizkit |
| 4 | WHOLE AGAIN Atomic Kitten |
| 5 | THE CALL BACKstreet Boys |
| 6 | IT'S THE WAY YOU MAKE ME FEEL Steps |
| 7 | MS JACKSON Oursart |
| 8 | PARADISE Kaci |
| 9 | STAN Emman |
| 10 | HE DON'T LOVE YOU Human Nature |

- | Rank | Title/Artist |
|------|----------------------------|
| 1 | SHINING LIGHT Ash |
| 2 | MS JACKSON Oursart |
| 3 | HERE WITH ME Dido |
| 4 | BUCK ROGERS Feeder |
| 5 | TEENAGE DIRTBAG Wheaties |
| 6 | ROLLIN' Limp Bizkit |
| 7 | SNOW JIZZ |
| 8 | THE CRYSTAL LAKE Grandaddy |
| 9 | STUCK IN A MOMENT U2 |
| 10 | LAST Resort Papa Roach |

CD UK Performances: Always Come Back To You Love Samantha
Members: Start Up... And Forget About It Dane Sowers; Feels So Good Melanie B; Leo's Fun Lovin' Criminals; Here With Me Dido
Videos: Uptown Girl Westlife; So Why So Sad Mariee Spivey; Teenage Dirtbag Wheaties
Final line up 18/2/2001

THE PEPSI CHART
Performances: Can't Keep Me Silent Angelah; Me Don't Love You Human Nature; Back Here B2K
Videos: Ms Jackson Oursart; Teenage Dirtbag Wheaties
Final line up 13/2/2001

RADIO ONE PLAYLISTS

A-LIST Love Don't Cost A Thing Jennifer Lopez; Why? Mi-Tea; The Next Episode Dr Dre feat. Snoop Dogg; Ruffin' (Air Raid Vehicle) Limp Bizkit; Pop Ya Colla (Usher); Case Of The Ex Mya; Touch Me Rui Da Silva feat. Cassandra; Can't Keep Me Silent Angelah; Here With Me Dido; E! Nelly; Ms Jackson Oursart; Shut Up... And Forget About It Dane Sowers; I'm Like A Bird Nelly Furtado; American Joke Joe Raposo; Found That Soul Man! Street Preachers; Last Resort Papa Roach; The Vision Mario Piu (present G) Ambersox; Chase The Sun Planet Funk. It Wasn't Me Shaggy.

B-LIST Things I've Seen Spooks; Stuck In A Moment You Can't Get Out Of U2; Between Me And You Ja Rule feat. Christina Milian; Get Eastwood (Ed Case Remix); Shutter Joe feat. Mya; Always My Vinyl; Mr. Writer Stereophonics; Shining Light Ray; "I Think About Me" Ar'Nuff; "Girls Don't Sugar" Rascal MC; "I Wanna Be U Chocolate Purrs; Please Leo

C-LIST Conversation Intermic; Feels So Good Melanie B; Safford; King Of Acra; "No Here At"; "Whore Aggie Atomic Kitten"; "Invaluable Little Deez At The Drive In"; "Slime I Leth You The Avianchairs"; "Me DJ Blackout"; "Renendez Crue David"; "It's Your Love David Gray"; "Straight Up Charlie Moore"; "Wares Ass MF Rhythmatics"; "Deliver Me Sinner Bitch"; "Kitty Beats Don't Size Replacement"; "Teenage Dirtbag Wheaties"; "K Zuzot

BTG RADIO 1
DJ Luck & MC Neal: He Loves You Not Dream; "A Place Like Home PJ Harvey"; "Plays No Ma Lina; Always Come Back To You Love Samantha; Mumba; Plug In Baby Mista; "Danger (Don't Stop) Intermic"; Fever Starsailor

RI playlists for week beginning 12/2/2001
* Denotes additions

MTV UK

PLAYLIST ADDITIONS
Don't Let Me Be The Last To Know Britney Spears; Renendez Crue David; The Storm Is Over; My Damage; Just Friends Mista; The Storm Is Over; My Damage; Just Friends Mista; I'm Like A Bird Nelly Furtado; Get Eastwood Gorillaz; Want You Back The Offspring; Rock Show Ru'DMC

POP SINGLE OF THE WEEK: Back Here B2K
POP ALBUMS OF THE WEEK: Just Backward Of Square Lovage; Ineffa Papa Roach; MTV Extreme Alpha Chills And Glacial Beats Various

POPWORLD Videos: Intermic/Features: When Exfoliating; Roshie Williams; Dr. Act! Out! Doodie; Melanie B; Craig David; Coldplay; Samantha Mumba; Britney Spears; Emman Final line up 18/2/2001

TOTP Performances: Teenage Dirtbag Wheaties; Whole Again Atomic Kitten; Last Resort Papa Roach; Leo's Fun Lovin' Criminals; Shutter Joe feat. Mya; Fever Starsailor; This Year's Love David Gray
Final line up 18/2/2001

THE BASE
Ashley's Ace
Videos: Found That Soul Man! Street Preachers; It Wasn't Me Shaggy; Always My Vinyl; Dance With Me Debbie Morgan
Interview: Davina Connolly; Music: Street Preachers; Mya
Final line up 15/2/2001

RADIO TWO PLAYLISTS

A-LIST "Stuck In A Moment You Can't Get Out Of U2"; "You're Good as Matchbox Twenty"; Back Here B2K; My Family Friend Are Ma Sing; "I'm Like A Bird Nelly Furtado"; "American Joke Joe Raposo"; "Found That Soul Man! Street Preachers"; "Hinder Rock Allstar Riche

B-LIST "Whole Again Atomic Kitten"; "Doanight Moon With Me Dido"; Melanie Cosmic Ruffin' Roshies; "Sailing Off The Edge Of The World Straw"; On The Radio Maria Mouchahous; Chemistry Stereophonics; "This Year's Love David Gray

C-LIST "Little Spunge (Album) Dolly Parton; Simple Soul (Album) Edith Piaf; Love Hangover Yaz; Forever As One Vengaboons; "In My Mood For Love John Holland & Jimmasonic; BBC Radio 2 Storytellers (Album) Hercules; "Over The Rainbow Ken Contino"; "Uptown Girl Westlife"; "So Why So Sad Mariee Spivey"; "Need To Be Next To You Leigh Nash

RI playlists for week beginning 12/2/2001
* Denotes additions

CAPITAL RADIO

Additions Butterfly Craig Tovey; Renendez Crue David; American Dream Jaxxon; Mr. Writer Stereophonics

VIRGIN RADIO

Additions Love What You Do The Divine Comedy; Fever Starsailor; Sailing Off The Edge Of The World Straw; Teenage Dirtbag Wheaties

17 FEBRUARY 2001

The *Top 100* in the *UK* based on *Airplay* from *radio* stations

music control

New Entry
Peak Pos.
Prgs. in
Play
Last Week
Weeks on
Chart

RADIO ONE

Radio 1
Radio 1
Radio 1

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40										
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1	LOVE DON'T COST A THING	STUCK IN A MOMENT YOU CAN'T GET OUT OF	CHASE THE SUN	INNER SMILE	HERE WITH ME	TOUCH ME	MS. JACKSON	CASE OF THE EX (WATCHA GONNA DO)	POP YA COLLAR	EVERYTIME YOU NEED ME	INDEPENDENT WOMEN PART 1	BACK HERE	DANCING IN THE MOONLIGHT	AMERICAN DREAM	THE NEXT EPISODE	SUPREME	IT WASN'T ME	DON'T TELL ME	ON THE RADIO	SO WHY SO SAD	ROLLIN'	CAN'T FIGHT THE MOONLIGHT	HIGHEST TOP 10 CLIMBER														BIGGEST INCREASE IN PLAYS - MOST ADDED													
1	LOVE DON'T COST A THING	STUCK IN A MOMENT YOU CAN'T GET OUT OF	CHASE THE SUN	INNER SMILE	HERE WITH ME	TOUCH ME	MS. JACKSON	CASE OF THE EX (WATCHA GONNA DO)	POP YA COLLAR	EVERYTIME YOU NEED ME	INDEPENDENT WOMEN PART 1	BACK HERE	DANCING IN THE MOONLIGHT	AMERICAN DREAM	THE NEXT EPISODE	SUPREME	IT WASN'T ME	DON'T TELL ME	ON THE RADIO	SO WHY SO SAD	ROLLIN'	CAN'T FIGHT THE MOONLIGHT	HIGHEST TOP 10 CLIMBER														BIGGEST INCREASE IN PLAYS - MOST ADDED													

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TOP 10 GROWERS

TOP 10 MOST ADDED

TOP 10 PRE-RELEASE

	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11
1	LOVE DON'T COST A THING	INNER SMILE	CHASE THE SUN	STUCK IN A MOMENT YOU CAN'T GET OUT OF	EVERYTIME YOU NEED ME	CHASE THE SUN	TOUCH ME	HERE WITH ME	POP YA COLLAR	EVERYTIME YOU NEED ME

	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11
1	LOVE DON'T COST A THING	INNER SMILE	CHASE THE SUN	STUCK IN A MOMENT YOU CAN'T GET OUT OF	EVERYTIME YOU NEED ME	CHASE THE SUN	TOUCH ME	HERE WITH ME	POP YA COLLAR	EVERYTIME YOU NEED ME

	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11
1	LOVE DON'T COST A THING	INNER SMILE	CHASE THE SUN	STUCK IN A MOMENT YOU CAN'T GET OUT OF	EVERYTIME YOU NEED ME	CHASE THE SUN	TOUCH ME	HERE WITH ME	POP YA COLLAR	EVERYTIME YOU NEED ME

THEY'RE BACK....

The Tiger Lillies



Circus Songs

6573 83927R Released 17th March

THE NEW ALBUM - a startling mixture of opera, gypsy song, cabaret and left bank of Paris, all delivered in Jaques' own inimitable style.



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The Soundtrack

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(Evening Standard)

DON'T MISS the Tiger Lillies at the Piccadilly Theatre from 14th February until 28th April 2001

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AVAILABLE FROM ALL GOOD RECORD STORES

THE VOICE HELPS POWER SALES TO 6M MARK
Television advertising and general media exposure helped classical sales to out-perform all other musical genres by market growth in the final quarter of last year. Classical recordings registered an impressive 35% increase in sales volume compared with the figures for the corresponding period in 1999, boosted by the chart success of Russell Watson's (pictured) debut album *The Voice* and other high-profile products.

More than 6m classical CDs were shipped between October and December 2000, the most successful return since the BPI began recording classical market information statistics in 1990. "These excellent shipments figures follow on from a strong third quarter and have easily compensated for sluggish sales recorded in the first half of the year," says BPI director of research and information Chris Green.

Deca's Watson promotion capitalised on the singer's existing fan base, developed on the Old Trafford terrace and at other sporting arenas. His pre-match anthems and arias were already popular with Manchester United supporters, allowing Universal to generate strong sales in the north west following the album's September 25 release and build a campaign on solid foundations. The Voice sold more than 600,000 copies by the close of 2000, pushed by a £1m-plus television campaign.

Universal's bold, high-cost marketing strategies placed four other releases in the period's chart of best-selling albums, including *The Classical Album 2001*, a joint venture compilation with EMI Classics and Virgin Classics which sold 280,000 units, and Bryn Terfel's Welsh Album. Sony Classical's Charlotte Church Christmas album failed to repeat the chart dominating success of her two earlier discs, but performed well enough to stand as the

quarter's third bestseller. The terrestrial television broadcast of the *Three Tenors*' Christmas added vigour to Sony's campaign for the eponymous album, which



secured number nine in the classical best-sellers list despite a December 12 release date. Fourth quarter sales accounted for 45% of the total annual return in classical sales last year.

Such popular key releases, allied to aggressive marketing, injected fresh life into the classical record industry during the second half of 2000. Morale was strengthened initially by the positive impact on sales of the Classical Brits, boosted in the summer with the release of Hans Zimmer's *Gladiator OST*, and fuelled further in the autumn with shrewdly handled campaigns for the Watson disc, EMI Classics' *Maria Callas* compilation and Classic FM's *Relax* More anthology.

Andrea Bocelli, Church and Lesley Garrett were also among the year's most commercially successful classical artists, with Bocelli's album of Verdi arias standing at number eight in the Top 15 best-selling classical albums of 2000. "I don't think any recording of Verdi arias, even from Pavarotti during his heyday, would have sold a huge amount," says Bill Holland, divisional director of Universal Classics & Jazz. "But people are hungry for Bocelli. He has such a huge following now that virtually anything is guaranteed to sell in large numbers."

The figures for annual trade deliveries in 2000 showed a year-on-year volume increase of 18%, pushing classical shipments above 15m units for the first time since the opening quarter of 1999.

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

ALBUM of the week

RUBBRA: Nine Tenebrae Motets; Missa In Honorem Sancti Dominici; Missa Cantuariensis; Magnificat And Nunc Dimittis In A Fiat, etc. Choir Of St John's College, Cambridge/Christopher Robinson (pictured) (Naxos 8.555255). The son of working class parents, Edmund Rubbra became part of the British musical establishment in the post-war years. His choral works reveal a powerful combination of austerity and passion, qualities emphasised in a superb new recording from the Choir Of St John's College, Cambridge. Thanks to the retail and artistic success of the three previous John's releases, Naxos is set to extend the choir's contract to yield four more discs and is backing the disc with advertising in the specialist press.



REVIEWS

For records released up to February 26 2001



MOZART HEROINES: Natalie Dessay; OAE/Langrée (Virgin Classics 5 45447 2). The French coloratura soprano is cover star of *Gramophone's* March edition, her celebrity more than justified by her work on this Virgin Classics release of Mozart arias. The singer's debut anthology on the label opens with the Queen Of Night's revenge aria from *The Magic Flute*, a perfect vehicle for Dessay's focused, steeled sound and effortless upper register. This backed by a Classic FM campaign in the London region, a full-page *Gramophone* ad and half-page display in *BBC Music Magazine*.

JOSQUIN DESPREZ: Motets, including Vultum Tuum; Inviolata, Integra Et Casta Es, Maria; De Profundis Clamavi. Orlando Consort (Deutsche Grammophon 463 473-2). This disc, exquisitely well sung by the Orlando Consort, provides a clear picture of Desprez and his music, above all highlighting the beauty of his polyphonic

writing and spiritual charge of his musical language. This is advertised in the March edition of *Gramophone*.

ELGAR: Violin Sonata In E minor; WALTON: Violin Sonata; FINZI: Elegy. Hope, Mulligan (Nimbus N 5668). Classical Brit award winner Daniel Hope flies the flag for British music with a characteristically expressive, intense reading of Elgar's nostalgic *Sonata for violin and piano* and a heroic account of Walton's *Sonata*. The Finzi *Elegy* makes an attractive filler, released to coincide with the composer's centenary.

LISZT: Dante Sonata; Mephisto Waltz Nos 1, 2 and 4; Ballade No.2, etc. Andsnes (EMI Classics 5 57002 2).

There is a lyrical flow and delicacy to Leif Ove Andsnes' pianism that serves Liszt's music very well, especially so in the composer's Dante *Sonata* and his Second *Ballade*. The Norwegian musician also proves more than a match for the technical demands of the three *Mephisto Waltzes* offered here. Backed by a full-page colour ad in *Gramophone* and PoS posters.



NEW ONLINE MARKETERS' TACTICS PROVE A HIT WITH FANS

Response rates suggest online cross marketing can outperform conventional techniques, says Chris Muga

The quiet emergence of online marketing as a key part of any music marketing department's bag of tricks can be seen as a small parable of the internet. A handful of relatively simple, lateral techniques couched in the resolutely unglamorous disciplines of direct marketing have, to date, generated considerably greater revenues for the record industry than all the paid downloads put together.

Communities of interest from the basis of viral marketing campaigns, which rely on friends or colleagues forwarding e-mails — the virtual manifestation of word-of-mouth. One of the most striking examples from last year was online marketing agency Way To Blue's campaign to promote the pornographic promotional video made by Mute's Add N To (X) for their Plug Me In single, released in October.

As Way To Blue co-founder Oily Swanton explains, "We couldn't go to the press or third-party sites with this because if they supplied a link to the band's site they could have been sued. Imagine if some 10-year-old's mum found out her son had got free from the NME."

Instead, Way To Blue e-mailed a teaser for the video to between 4,000 and 5,000 contacts from the Way To Blue, Mute and music direct marketing specialist Trinity Street databases. With barely any media attention, the site registered 88,000 hits in 10 days.

The case study may say as much about the attraction of X-rated material on the Internet as it does about the commercial appeal of Add N To (X); but in a world where the typical direct mail response rate is around 2%, to achieve a response rate many times in excess of the original mail-out is a powerful thing.

For EMI, well-run campaigns have demonstrable results. The label's new media manager Eric Winbolt can gauge success in several different ways.

"We can measure the increase in traffic on an artist's official site, but we can also focus on those sections connected to a particular campaign, like a video or competition," says Winbolt. "If we promote our artists through third-party sites, we can see where those surfers have come from — which sites they visited first," he says.

Another measure of success is coverage

from traditional media, which can be generated from an interesting online campaign. Several papers and magazines picked up on the offer of a mobile phone ring-tone for The Vengaboys' last single of 2000, Cheekah Bow Bow. Some of the media coverage focused on the irritating nature of the tune, but for Winbolt, media interest helped the tune achieve 80,000 downloads.

"We thought the ring tone fitted The Vengaboys because it was fun and the original tune was simple. The media coverage helped awareness of the single, so we're not complaining," he says.

A&R sites have been among the most controversial of the online start-ups, with many record companies initially casting doubt on their ability to spot talent and showcase it effectively. Times have changed somewhat, and sites such as Vitaminic, Peoplesound and Musicunigned are routinely used by majors and independents as promotional partners, hosting new and established bands and conducting proactive campaigns.

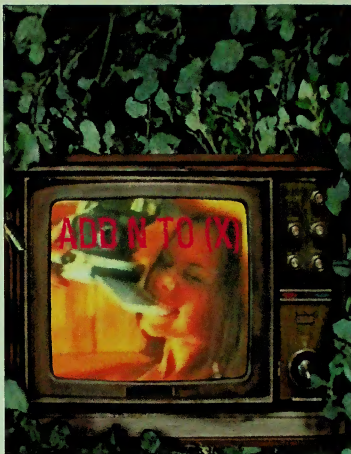
One of the most common arguments in favour of such A&R sites is the coverage they can give to untried or niche acts in a market where radio and TV exposure are at a premium. But a proven online demand can also have the effect of providing acts with the leverage to penetrate offline media.

"You have got only got a certain number of hours for a particular specialist radio programme, so you want to give a convincing argument as to why your song should be programmed, and we can do that," says Peoplesound Music Publishing managing director Stefan Heller.

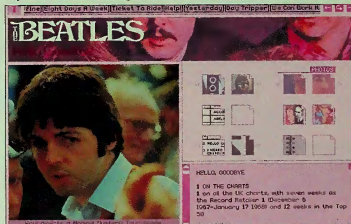
Much of the success of an online campaign relies on finding or building communities of interest that have developed as internet use expands. Often, these are based around specific sites where users regularly return.

Anthony Cauchi, creative director of online consultancy Outside Line, believes the foundation to a successful online campaign lies in researching these user groups.

"There are lots of communities out there and you have to tap into the right ones," he says. "You have to look at ISP portals and fan sites to discover what sort of fans congregate there. For Kylie, you might >



Way To Blue's X-rated marketing tactics for Add N To X's Plug Me In video



The Beatles: their site is continually updated with new content

radio live music tv webcasting dvd cd concert sound mobile recording

Phone 020 7765 5747
john.pearson@bbc.co.uk

BBC Live Music Mobiles

Marketing case study 1: Toploader

To promote their first major tour during March and April last year, the Eastbourne band agreed to meet fans in a pub before each date. The only way people could discover the venue was to visit the official site set up by Toploader's label S2. There, fans could leave messages for each other and the band. Toploader took a laptop on tour so they could reply to messages and report on their progress. The site was set up at a cost of less than £5,000 and the campaign lasted throughout the band's tour. It generated interest in third-party sites and conventional media, most notably in *Melody Maker*, where a cover interview concentrated on the band's online work. This helped drive traffic to the site, which S2 believes helped record sales. Before the campaign, *Dancing in the Moonlight* hit 19 in the charts, but the following single *Achilles Heel* reached number

target mainstream sites like MSN, but for Gorillaz and Radiohead you would go for more underground sites.

For many marketing professionals in the music business, these campaigns have effectively replaced banner ads, the original model for advertising on the net. According to industry research, for every 1,000 people who look at a particular page, just

four will click on a featured banner ad. Such devices have no interest for EMI's Winbolt. "It is much better to create some original content," he says. "Music lovers on the net like to discover new artists, not to be told what to buy."

Though it did not take long for new media specialists to realise this, a significant part of the challenge has been in persuading

Marketing case study 2: Cradle Of Filth

teen pop acts may have problems picking up radio play, but when it comes to television and press, their slice of the pie is generally considerably greater than that of their current teen obsession — metal. Furthermore, rock fans are no less voracious, and frequently more so, when it comes to seeking out information about their idols.

"Historically, metal fans have always gone in search of the bands they are looking for, and if they can't read about them in the press that week, the Internet gives them a way to get their fix by other means," says Lora Richardson, senior A&R manager at Music For Nations, whose acts include Zomba US act hed (Planet Earth), UK favourites Cradle Of Filth and Sanctuary-announced Spiritual Beggars.

When launching Cradle Of Filth's Midian album — which came out, colourfully enough, on Halloween — the label approached online A&R site Vitaminic, which arranged to feature the band for four weeks, including a week on the home page and a week as a recommended download.

The fact that the site is territorially-specific also meant that not only could content be tailored according to particular markets, but also that regional responses could be broken down and analysed. "In territories where we have not been aware that the band had a great following, we have been surprised to find a lot of action, and that helps us to plan the entire campaign," says Richardson.

The free track, *Her Ghost In The Fog*, was streamed by 6,603 people and downloaded by a further 2,400. Traffic from Vitaminic's specially-designed Cradle Of Filth and Music For Nations home pages also fed the official sites of both band and label.

"We had a phenomenal response to it, without a doubt — so much so that we have used the same approach for a new band, a Swedish act called Dispatched," says Richardson.

conventional marketing teams of the fact. In the past, online marketing was frequently tacked on as an afterthought after a conventional strategy had been decided. Now at Virgin Records, the new media team can work with artists when they are still in the studio, says the label's director of new media, Danny Van Emden.

"At one time, you were lucky to get any scraps of time with artists at all. Now we can get assets from them before a note has been recorded," she says. Pop act Blue, for instance, are not due to be launched until April, but Virgin marketing staff have already met them in the studio to build individual profiles of the four-piece boy band. Far ahead of Blue's first release, Van Emden has been gathering material for their official site.

Early co-operation enables online campaigns to tie-in more effectively with conventional media. When S2 marketing director Jason Guy planned the online campaign for Toploader's first tour, he still relied on getting flyers to the venues with their site's address.

"We used the site to promote the single

Achilles Heel, but first we had to tell people the site was there," says Guy. "Once we get people to the site, we make sure we keep giving them things to make them loyal visitors."

'Conventional campaigns are tied to release dates, but a website is there all the time and if there is nothing fresh then it will soon die off' — Anthony Cauchi, Outside Line

Keeping the material fresh is one of the challenges. Not just of a successful campaign, but of the net as a whole. For the release of the Beatles' 1 album, Cauchi, who continues to juggle consultancy work with a position at Parlophone, oversaw the creation of the band's site, which continues to be updated with new content. Soon to be added is a *Dear Prudence* pinball game.

"Conventional campaigns are tied to release dates and a typical push will include things like flyposting four weeks before and TV ads a week after," says Cauchi. "But an internet site is there all the time and if there is nothing fresh then it will soon die off."

That is not to say there is no room online for short-term thrills. Webcasts of events such as Madonna's Britton Academy concert (by MSN) and the MTV Europe >



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► Awards in Stockholm (through MTV) have set new benchmarks in terms of online audiences and technical sophistication.

But as webcasts become more widespread, record companies and marketing agencies need to make their promotions as interesting and interactive as possible. For last year's Counting Crows live webcast, for example, Outside Line introduced a VIP area for registered fans who could see footage shot backstage.

"We need to put a spin on this to make

'I know people that have spent tens of thousands of pounds on projects that should cost 10% of that' — Ollie Swanton

them more appealing, both to the consumer and also to the third-party sites that may feature them," says Cauchi.

The extra challenge for online specialists is making industry figures realise the internet is not scary, adds Swanton. "They think they have to spend horrendous amounts of money," he says. "I know people that have spent tens of thousands of pounds on projects that should cost 10% of that."

Just as fans are demanding more from the net, so are the third-party sites that update them with gossip and news. Music sites on the web often ask for exclusive content about artists, which increases the pressure on new media teams. Though there is that bonus that if you provide exclusive content, the better chances you have of getting front page exposure.

For EMI's Winbolt, there is a fine balance to achieve. A basic requirement for EMI is that all campaigns involve the artists' sites, as well as providing content for third-party sites.

Marketing case study 3: Peter Gabriel

"The wealth of content-based magazine sites on the Internet may raise questions about the dividing line between editorial and promotional material, but there is no doubt that they provide much-needed exposure to fanbase artists who find themselves out of favour with radio and television programmers.

When Peter Gabriel launched his millennial concept album, *OVO*, in June 2000, Virgin used O2D, the online marketing and digital distribution company Gabriel co-founded in 1999, to create a channel for a free promotional track to reach interested ears.

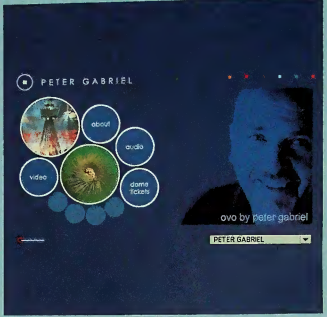
"For an artist like Peter Gabriel, where radio play is unpredictable unless you're talking about Sledgehammer, the internet is a very good way of creating pre-awareness," says O2D sales and marketing director Ed Averdieck.

The content was offered to high-traffic sites such as the Windows Media homepage, dotmusic and Audiostreet. When the artist on offer has a pedigree like that of Peter Gabriel, says Averdieck, it is not difficult to find a home for promotional content. "If you have got something that is going to make that site more interesting, then they want to know about it," he says.

The track on offer was picked up, either in streamed or download form, by 100,000 in the space of two weeks, helping to send a complicated album, and Gabriel's first set of new material for eight years, into the charts at number 24.

"For the release of Rock DJ, we gave out tickets to sites as competition prizes, but we stipulated the question involved watching the video to the single on Robbie's official site," he says.

The latest challenge for marketing teams is achieving the holy grail of one-to-one marketing, where labels know the interests and behaviour of individual customers. Record companies have built up consumer mailing lists, now they are preparing to use them more effectively.



Online consultant Music Online has developed products that enable companies to track cross-marketing. These have enormous potential, explains the Manchester-based company's managing director Ian Sibbold.

"When people register to join a mailing list for, say, A1, we get their age, sex, all those details," says Sibbold. "And we can ask them if they are interested in finding out about other bands such as Straw or Toploader."

Music Online's technology tracks individual users as they return to sites and message boards.

Virgin's Van Emden aims to use similar technology developed with a third party to reward loyalty. Currently in its final tests,

the mailing software will help her track users who reply to e-mails by regularly looking at Virgin's official sites.

"Last year we had one young Billie Piper fan that spent masses of time on the message boards of her official site," says Van Emden. "When we had Billie for a webchat, we asked this girl to interview her. It was our way of rewarding her loyalty."

Clearly, the promotion of artists is becoming ever

more exact and effective. But the paradox is that while online marketing becomes more sophisticated, its success is based on a closer relationship with conventional marketing.

'For the release of Rock DJ, we gave out tickets to sites as competition prizes, but we stipulated the question involved watching the video on Robbie's official site'

— Eric Winbolt, EMI

Case study 4: Jonathan Wilkes

Virgin's campaign to promote Jonathan Wilkes will be the first time the label has used new software to track fans' responses to promotional e-mails. Virgin director of new media Danny Van Emden began capturing e-mail addresses before Christmas, when Wilkes, a new signing to pop imprint Innocent, appeared on the People's Lottery show. "Starting immediately, early signatories will have special privileges. We'll reward them for being there from day one and provide incentives to refer friends. In effect, they'll be a street team for the project," she says. But while Wilkes appeals to young pop fans, Robbie Williams' flat mate can also be one of the lads. So Virgin is set to present him in different styles on two sites. You can already find information on Wilkes from the label's pop site O3, alongside the Spice Girls and Atomic Kitten. Prizes on competitions here will include either a lunch date with him or the chance to attend a video shoot on webcasts on the label's student site The Raft, where Massive Attack and Amen are prominent. Van Emden will take a different tack. Here, she plans to set up a competition where the prize will be to win a football game with Wilkes. "The tone of the piece and the choice of plot areas will be subtly different, but the concepts behind them are the same," she says.



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CONSUMERS JOIN THE TELECOMS

PUSH FOR 3G MOBILE TECHNOLOGY?

The telecom industry's plans for the integration of the net and mobile phones will not happen overnight, says Adam Woods

For those who regard the promised third generation of mobile phones to be another technological development they do not fully grasp the need for, the recent whims of telecoms' doom in the financial press will have only increased their pessimism.

Doubts have been cast over the ability of mobile networks to roll out the new high-speed infrastructure

within the timeframe initially planned, over their ability to borrow sufficient money to fund it, and also over the profitability of handset production. Most damagingly, perhaps, it has been suggested that consumers may have no interest in mobile devices which carry anything other than phone calls and text messages. A particularly damning report in last Thursday's *Guardian* offers its own version of the sums and describes the market as "a failure waiting to happen". Popular visions of a world in which the internet and the mobile phone are seamlessly integrated should, we infer, be put on hold.

The bad news for the technology fans who had been hoping soon to be streaming their favourite music directly into their phones — along with everything from personalised news to video content — is that such a scenario is certainly still some way off. The good news for those whose share portfolios bulge with telecommunications stocks is that short-term tremors mean relatively little in a market whose main players have staked everything on a mass market demand for high-bandwidth services delivered to wireless handsets.

There are several reasons for the general air of suspicion which surrounds this market. The first is the commercial underachievement of WAP (wireless application protocol), which was rolled out early last year. It found only 2m frequent users in the whole of Europe and helped to foster serious doubts about the desirability of phones as carriers of anything other than voice services and recreational text messages.

Perhaps the main credibility hurdle, as far as most consumers are concerned, is the suggestion that they would actually want to consume anything through their mobile, other than various forms of chat. The most persuasive piece of evidence that they may yet warm to the idea is the phenomenal take-up of NTT DoCoMo's Japanese i-mode mobile internet service, which has generated in excess of 12m subscribers in the past year with its pocket-switched, wide-focused package of games, news and chat. Also crucial to the concept is the increasingly real convergence of mobile phones, MP3 players and handheld computers in devices such as the Palm Pilot and Microsoft's Pocket PC equivalent.

The UK third generation (3G) market was

carved up in last year's terrifyingly costly spectrum auction process, in which telecoms companies bid a total of £22bn for the licence to build and operate the 3G networks which will be capable of delivering high-speed, high quality content. No-one spends that kind of money without knowing what they are doing, say the telecom companies. Let's hope so, say the shareholders.

"Mobile is a guaranteed success," says Ragnar Larsson, investment manager, central aggregation at Ericsson Business Innovation, whose parent company controls 40% of Europe's 3G networks.

"But what is not clear is the timeframe — that it is always the difficult part. NTT DoCoMo has been very early in Japan with i-mode. The applications which drive that are messaging and internet applications. The network over there has not been capable so far of transporting music, but by the middle of this year, they will be launching 3G networks."

Certainly, by comparison with this schedule, there is still much to be done in Europe.

Carving up the UK closed in April, establishing the future 3G operators as Hutchison 3G (a joint venture between Hong Kong telecoms giant Hutchison Whampoa, NTT DoCoMo, Dutch operator Royal KPN and Canadian company Telesystem International Wireless), BT, Orange, One2One and Vodafone.

Their initial licences last for only 20 years — a fact which is certain to hasten the launch of their commercial 3G services, which will arrive in late 2002/early 2003 at the earliest. Before these can be offered, the networks which currently carry SMS and WAP services will have to be entirely rebuilt.

In the meantime, the five telecoms licences are committed to the launch of a bridging solution, known as 2.5G, which will run on an adapted version of the existing network known as General Packet Radio

Switching (GPRS). This "always-on" infrastructure will enable users to receive data at speeds far greater than the existing 2G networks, but obviously not as fast as 3G. The first GPRS-enabled phone was launched by Motorola late last year, while Nokia and Ericsson are soon to launch their own models.

GPRS will not deliver the video content some imagine coming through our mobile phones, but it will be capable of offering good-quality audio. For this reason, and in spite of the fact that a mass market GPRS launch is unlikely to take place much before the end of this year, mobile operators, network providers and handset manufacturers have been keen to strengthen their ties with

limited audio for access via the internet and WAP- and GPRS-enabled phones. In addition, Warner Music, Independents and Telstar are all lending content to BTOpenworld for use in closed trials.

● Orange has WAP content deals with Clickmusic — for news, reviews, charts and gig listings — and DigitalDance — for UK club information.

● One2One has rolled out WAP services through sister company T-Motion, including text and audio clips.

● Hutchison 3G, the only one of the five 3G network operators-in-waiting without a 2G presence, has yet to announce details of its own partners.

"Obviously this is a business that is being built as we speak, and we have been talking to a range of content suppliers," says

Edward Brewster, Hutchison 3G head of corporate communications.

"Entertainment generally is a very important area, with a lot of possibilities."

Other parties have also been active. In August, Nokia signed a deal with EMI Music Publishing to offer the publisher's catalogue in ring-tone form via the handset producer's Club Nokia site. In September, Vitaminic announced an agreement with European mobile operator Omnitel to provide digital music, albeit of a limited quality, via WAP. French content provider Musiwap, which offers music text and sound clips through Orange parent France Telecom in its home country, is set to announce significant deals in the coming weeks as it rolls out to Germany, Spain, Italy and the UK.

Needless to say, the lion's share of the audio content has yet to be unlocked by the copyright owners. In the meantime, the aim among mobile operators is to position themselves in the chain.

"The broad vision of Orange is that we will become a new form of programmer and retailer, much as the music industry currently works with the TV and radio stations and the HMVs, the Towers and Virgins on the retail side," says Henderson.

Such a plan is ambitious indeed, and certainly not in tune with recent media scepticism. But the message from the telecoms industry is not to expect too much too soon — a mantra shared by few short-term investors.

"For us, 3G is pretty much the same as broadband," says BTOpenworld music channel manager Ben Drury. "It's not a matter of if, it's a matter of when. Such business plans are 20-year business plans. Some people may find that frustrating, but these things take time."

'Mobile is a guaranteed success. But what is not clear is the timeframe — that is always the difficult part' — Ragnar Larsson, Ericsson

the music industry.

"We have talked to all the majors as well as Aim and obviously some are more receptive than others," says Ian Henderson, head of musical alchemy at Orange. "I firmly believe that, in the end, everybody will work with everybody else, because publishers and record companies want to sell records and distribute information to as many people as possible."

BT, Celnet, Orange, One2One and Vodafone have spent the past year cutting their teeth on WAP. As a result they have already begun to woo the music industry for the use of its content, and each has a number of partners to its name.

● Vivendi telecoms partner Vodafone's relationship with Universal was formalised by extension in December, giving the network operator a wealth of content for future dissemination through its Vizzavi portal.

● BT's Openworld service has struck deals with a raft of content and software providers including dotmusic, Live 365, Peoplesound and Launch.com, with a view to offering converged television, PC and mobile services. Last week Genie, the global mobile internet division of BTOpenworld, unveiled a deal with MTV, whereby the broadcaster will provide news, charts and

'The broad vision of Orange is that we will become a new form of programmer and retailer' — Ian Henderson, Orange



SINGLE of the week

SHAGGY: It Wasn't Me (Universal-Island 15802-2). With the UK release brought forward a month to capitalise on the

track's runaway popularity — it was on course to chart inside the Top 40 this week on import and is A-listed at Radio One — a repeat of its US success is almost guaranteed. The parent album, *Hot Shot*, is currently number one in the Stateside, having sold almost 3m units during its 26 weeks on the chart. The follow-up single, *Angel*, has already joined *It Wasn't Me* in the US Top 10.

SINGLE reviews

THE DIVINE COMEDY: Love What You Do (Parlophone CDR 6554). The return of some of pop's most beloved fops sees a more emotionally direct approach than their previous bombastic output. This is partly due to new producer Nigel Godrich (Radiohead, Travis) who has added a crisp sheen to the proceedings. This bodes well for their new Regeneration album.

DAVID GRAY: This Year's Love (JHT EW228CD1). First featured as the title song in the movie that starred Kathy Burke, this plaintive ballad is the key word-of-mouth cut that has helped sales of the parent album to explode. Sung with passion, this little gem should help keep *White Ladder* in the Top 20 up to the summer.

CAPRICICE: Once Around The Sun (Virgin VSCDT1750). The second single from US singer/model Caprice finds her in reflective mood, aided by laidback production by Eric Pressly. This mid-tempo ballad should repeat the Top 30 success of her debut.

IAN POOLEY: 900 Degrees (V2 VYR5015143 707.1514.3). Pooley delivers another helping of infectious funk techno with a twist of Latin. Already a Club Chart hit and backed by a Pete Heller mix, this will certainly earn Pooley a chart placing.

RICKY MARTIN WITH CRISTINA AGUILERA: Nobody Wants To Be Lonely (Columbia 6709462). Co-written by Grammy winner Desmond Child, the second single from Martin's underperforming *Raindog* album should help some way to restoring the faith. Perfectly performed by the duo, this Latin-tinged pop swayer is produced by Walter Afanador.

28 DAYS: Rip It Up (Mushroom Mush8cds). Despite muggy production on this single, the energy of these Aussie skate/punk rockers shines through. With a number one album, *Upside/Down*, in their home territory, 28 Days could well make an impact over here.

BENT FEAT. ZOE JOHNSTON: Swollen (Sport SPOR4CD5). Fresh from a brace of successful gigs promoting their acclaimed album *Programmed To Love*, Bent release this stately helping of stylish pop. The midtempo beats are traded for house beats on François Kerwick's excellent reworking, which could arrive what Boris Dlugosz did with *Moloko's* *Sing It Back*.

AZNY & MARTINI: Burning Up (Azura AZNY17). More quality garage from the Azuli stable, this time with soaring vocals



ALBUM of the week

FUN LOVIN' CRIMINALS: Loco (Chrysalis 531471-2). The third album from Huey and the boys sees the trio

once again in their natural habitat. It is cool, laidback and stylish, though it breaks new ground. Whether this is important, given that they are in a groove of their own, remains to be seen. From the rocking opener, *Where The Bums Go*, through to the rain-drenched New York street cool of tracks like *There Was A Time*, this album effortlessly evokes a world of *Scorsese* and *Scoring*.



ALBUM reviews

RAE & CHRISTIAN: Sleepwalking (Grand Central IX7096). For the follow-up to Northern Sulphur Soul, the Manchester duo tap into their contacts book to serve up an impressive cast of contributors. While the Pharcyde add West Coast cred to the hip-hop tracks, Bobby Womack and London vocalist Siron add soulful moments on an album sure to have broad appeal.

ARAB STRAP: The Red Thread (Chemikal Underground OHM 0500). The Scottish band are back on their original label after a brief spell on Go! Beat. This typically miserabilist album weaves intricate post-rock around Aidan Moffat's quietly powerful professional monologues.

JESSICA ANDREWS: Who I Am (Polydor 4502485). The 17-year-old country singer releases her second album, following in the footsteps of country crossover acts such as LeAnn Rimes. It is a competent album which may be able to build on the success of her contemporaries.

VARIOUS: Beat Freaks (Clockwork CLKD003). Highlighting the growing crossover between UK garage and breakbeat, DJ Dee Kline's Top 10 hit *I Don't Smoke* and Dennis Dee mix up a selection of bass-heavy grooves. With tracks from acts such as Azizzo Da Bass, DJ Zinc and Stanton Warriors, it is a forward-looking set that deserves wide exposure.

JANUARY: I Heard Myself In You (Poptones MCG18CD). If quiet is the new loud, then January would be up there with the Kings of Convenience. However, beautiful as this album sounds, both in concept and production, there is a flaw — it does not engage the listener and after a while becomes sonic wallpaper.

PARADISE LOST: Believe in Nothing (EMI Liberty 530 7072). The eighth album from melodic/goth rock outfit Paradise Lost, this stretches the band's creative boundaries yet further with more nods towards electronic and sampling technology. When it works, it works well, like on the album's

opener, *I Am Nothing*, and *Look At Me Now*. **DRUGSTORE: Songs For The Jetset** (Global Warming GLOB006). Isabel Mosterin's unique approach makes this a refreshingly out-of-time album which pays homage to the blues. The opening track namechecks Lambchop's Paul Niehaus on pedal steel guitar, but it remains to be seen whether he will appear on the band's UK tour, which starts on February 26.

VARIOUS: Global Underground - Los Angeles (Boxed GU19). John Digweed delivers a typically polished, seamless mix across two CDs. Keeping things quite muted and on the deep side including Satoshi Tomiie's *Love In Traffic*, Photek's *Mine To Give* and Meoway's *My Release*, this will match the success of previous instalments.

VARIOUS: Corrosion (Sony TV STVC1013). The first in a likely rush of new-disco compilations, this double-CD package features acts including Queens Of The Stone Age, Korn and Rage Against The Machine. A must for any fan of current rock.

STACEY PULLEN: Today Is Tomorrow You Were Promised Yesterday (Science COED05). One of the stalwarts of the Detroit techno scene, Pullen is one of the most influential figures in electronic music. This latest collection of soulful, persuasive music shows why.

DIZAN & KAMEN: Refreaked (Couch CR20101). Following their excellent *Freaks & Icons* album, this Viennese duo's work is remixed by fellow acts from the downtown scene. Acts such as DJ Heller and DJazz supply their own interpretations, adding jazz breakbeat touches to the laidback Eastman-flavoured originals.

FAUNA FLASH: Fusion (Compost 090-2). This is an apt title for an album which attempts to combine drum & bass with a variety of genres including Brazilian, Latin and dub. As one might expect from Roland Appel and Christian Prommer, founder members of Germany's *Truby Trio*, the orchestration and rhythmic nod exemplify and the whole project has an organic jazz sheen lacking from much UK drum & bass.

Here now releases

— Audio clips from the releases marked with this icon can be heard on www.dmtmusic.com/reviews

This week's reviewers: **Dugald Baird**, Claire Bond, Phil Brooke, Jimmy Brown, Hamish Champ, Chris Finns, Tom Fitzgerald, Simon Gitter, Mary-Louise Harding, Owen Lawrence, James Roberts, Nick Tesso and Simon Ward.



RECORDED: MANIC STREET PREACHERS: So Why So Sad/Found That Soul (Epic 67083222/67083372). The double-double Brit winners of best group and best album resurface with two singles released on the same day. *So Why So Sad* reveals on the companion single *Found That Soul* trends similar ground to January 2000's chart-topper *The Masses Against The Classes* with a blistering three minutes of *Stooges*-style riffing and punk attitude. Both tracks are A-listed at Radio One: the trio's sixth album, *Know Your Enemy*, is released on March 26.



RECORDED: THE ORBI: Cydonia (Universal Island CDB1400). The Orbi's much-delayed sixth studio album is very much a return to form for Alex Peterson & Co. Much-awaited vocal collaborations with Aki Omori and Nina Walsh sit comfortably alongside the trademark ambient music and freak beats, resulting in another weirdly unpredictable package. The album does, however, seem fussy in places when compared to the band's current consistency on the leftfield/downtempo field.

RECOMMENDED CATALOGUE NEW RELEASES

The ACTION: Action Packed (Edsel Eddel 699). Drawing after the best endorsements from the likes of Paul Weller and Phil Collins, the Action was a mod band who recorded unsuccessfully for Parlophone from 1965 to 1967, despite being produced by George Martin. This excellent anthology brings together 17 tracks that are among the finest examples of white soul music of the era. Lead singer Reg King's rich, expressive vocals and the band's intricate instrumental arrangements were a perfect foil for Motown songs such as 'Since I Lost My Baby and I'll Keep On Holding On', and their excellent but rare self-performed excursions like 'Never in the Mood for Love' are a must-have album. Although you won't find them in Guinness' chart terms, they have a cut following far beyond many who are, and this should sell accordingly.

VARIOUS: A French Affair (Virgin/EMI VTDCC 356), Paris Is For Lovers (EMI 5806862) Two compilations put together with Valentine's Day in mind, both containing wide-ranging collections with a Gallic flavour. A French Affair is the better album, a 43-track double, which has contributions from Anouar, Dada, and so on, as well as Françoise Hardy, Brigitte Bardot and Claudine Longet. Paris Is For Lovers is more authentic, ethnic and older, with two dozen tracks including songs by Charles Trenet, Franck Pourcel and Yvette Girard.

VARIOUS: The In Crowd (Castle CMEDD 439) There are myriad nautical compilation albums on the market but this is one of the best, being an audio companion to the widely-acclaimed book of the same name by Mike Ritson and Stuart Russell, who put together this 50-track double. There are no real faves, and some outstanding and venerated tracks, among them Doris Troy's I Do Anything, Dottie Gray's I In Crowd and Betty Everett's Getting Myself Grooved.

THE FLOWER POT MEN: Peace Album! (Repertoire REP 1888) The Flower Pot Men's only hit was 'San Francisco 1967', a lower-powered anthem which took its cue from Scott McKenzie's chatterbox about the same city. That hit was two years before the Peace Album and three years before Peace Project, two concept albums which are squeezed on to one CD for the first time here. Both albums are very much of their time, and are laced with psychedelic lyrics and music. Alan Jones

NEW RELEASES FOR WEEK STARTING FEBRUARY 19, 2001

FRONTLINE RELEASES

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Table listing new releases with columns for artist, title, genre, and format. Includes entries like 'INDEPENDENT BEAT' and 'MUSIC FROM THE STARS'.

Table listing new releases with columns for artist, title, genre, and format. Includes entries like 'MIDWINTER LISTENING' and 'SULLANA, JIM AND BOB BACKSTREET'.

Table listing new releases with columns for artist, title, genre, and format. Includes entries like 'THE STYLISH' and 'THE STYLISH'.

NEW RELEASE COUNTDOWN Key releases scheduled for the next six weeks

Table listing album releases with columns for album title, artist, and genre. Includes 'February 26' and 'March 5'.

SINGLES

Table listing new singles with columns for artist, title, genre, and format. Includes entries like 'LAWLOR' and 'LAWLOR'.

RELEASES THIS WEEK: 143 • YEAR TO DATE: 973

Table listing releases for the week and year-to-date totals with columns for artist, title, genre, and format.

PREVIOUSLY RELEASED MUSIC: WINDS DATES HAVE BEEN PINK RECORDS

Table listing previously released music with columns for artist, title, genre, and format.

SINGLES

Table listing new singles with columns for artist, title, genre, and format. Includes entries like 'SINGLES' and 'SINGLES'.

Table listing new releases with columns for artist, title, genre, and format. Includes entries like 'MUSIC FROM THE STARS' and 'MUSIC FROM THE STARS'.

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Previously listed in alternative format

Table listing alternative format releases with columns for artist, title, genre, and format. Includes entries like 'SINGLES TITLES A-Z'.

Table listing alternative format releases with columns for artist, title, genre, and format. Includes entries like 'SINGLES TITLES A-Z'.

Table listing alternative format releases with columns for artist, title, genre, and format. Includes entries like 'SINGLES TITLES A-Z'.

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