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THAT WAS THE YEAR THAT WAS - STARTS PG 6

FOR EVERYONE IN THE BUSINESS OF MUSIC 23 DECEMBER 2000 £3.60

musicweek

Popworld in ground-breaking C4 deal

by Mary-Louise Harding

Simon Fuller's Popworld has won in excess of £2m backing from Channel 4 in its most significant move yet aimed at making it the UK's number one pop portal.

The deal, which sees the broadcaster taking a 10% stake in the £30m-valued company will give the media brand the highest offline profile of any UK music site with a weekly prime-time programme under the Popworld name set to be aired on Channel 4 from next year.

The new partnership comes on the back of four months of intense negotiations carried out by Gerry Bastable, divisional managing director for Channel 4's Pay TV activities

including E4, the digital channel targeting 18- to 34-year olds which it launches in January. Bastable says the station's decision to take an investment stake represents a new direction for the broadcaster, adding that it may set a precedent. "This is a very different kind of business relationship than normal for us and it is representative of new ways we want to work with programme providers," he says. He adds similar deals could be imminent with companies operating in different music genres that are relevant to the E4 demographic.

Popworld will appear daily as a half-hour music and lifestyle magazine show on E4 using two yet-to-be-



S Club 7: show recommissioned confirmed untitled youth presenters. A compilation of highlights from the daily and some original programming will be shown in an hour-long Popworld show on the terrestrial Channel 4 during the T4 slot on

Sunday mornings. TV production company ATC has been commissioned to produce the show, while Channel 4 will have editorial jurisdiction.

Popworld claims it has amassed 150,000 registered users since its launch three months ago. Popworld-branded Cadbury bumpy confectionery packs have been on sale since October and all Cadbury products are set to carry Popworld logos and branding to coincide with the launch of the TV show on January 19 - a day after the first E4 airing.

Popworld commercial director Robert Dodds says the TV exposure will help the brand to build its promotional clout with record compa-

nies. He adds that since its launch the company has overcome initial teething problems regarding access to talent and music content.

Popworld has also gained visibility through its sponsorship of the TV Hits Awards and the Pop 2000 Birmingham event last month, in addition to a series of TV ads.

The move is part of Fuller's multi-channel ambitions for both his media and artist brands with a particular focus on terrestrial and broadband programming. S Club 7's TV show has been recommissioned for a fourth series, and a weekly ITV show extending on the S Club TV lifestyle brand - Slclub TV - launched in September.

Starsailor have emerged as one of the key acts to watch for 2001 in Music Week's annual end-of-year questionnaire of executives across the industry (see feature p6). The Chorley four-piece, signed to EMI-Chrysalis in one of the hottest bidding wars of the year, this week enter the studio with Steve Osborne to record a new version of Good Souls, set to be their first full single release. An introductory EP, consisting of current demo versions of Fever, Coming Down and Love Is Here, will be released in early February following their appearance on the *NME* tour. The band are also expected to sign a deal with EMI Music Publishing early in the new year. Pictured, left to right, are drummer Ben Byrne, vocalist/guitarist James Walsh, keyboard player Barry Westhead and bassist James Steffox.



Church's US Top 10 sets UK record

Sony Classical's Charlotte Church has become the youngest UK-signed artist to score a Top 10 album in the States after sales of her latest release soared 65% in a week across the Atlantic.

The 14-year-old's Dream A Dream leaps 16-7 on the *Billboard* 200 with around 204,000 sales to continue Sony UK's presence in the Top 10 as Sade's *Lovers Rock* slips 6-12.

Church, whose three albums are all on the chart, has been undertaking a 10-day promotional visit of the US, which last Monday included *Switching* on the White House

Christmas lights in the presence of outgoing president Bill Clinton. Dream A Dream is the biggest-selling Christmas album currently in the States.

The *Billboard* 200 chart also sees Apple/Pariophone's The Beatles returning to number one with 1 with nearly 671,000 sales last week, while its US over-the-counter total is now more than 2.5m units.

WEA artist Enya's A Day Without Rain, which slips 17-20, makes it four UK-outsourced albums in the Top 20 for a second successive week.

AbL and Time Warner gain merger OK

AOL and Time Warner's \$75bn merger will be completed by the end of the year after being given the green light by the US Federal Trade Commission (FTC) last Thursday.

FTC approval was the final tough hurdle the two companies faced in their bid to complete the largest deal in corporate history after gaining shareholder and EC approval earlier this year. The approval will create a giant conglomerate spanning movies, music, TV, magazines and the Internet. A Time Warner spokesman says the move is "a win for consumers".

However, the FTC has introduced certain anti-trust conditions to ensure that AOL Time Warner does not favour music tracks from its own artists on Warner Music or movies produced by Warner Bros. These include requiring AOL Time Warner to open its cable system to rival ISPs and prohibiting it from interfering with content passed along the bandwidth.

FTC chairman Robert Pitofsky says the body's concern was that the merger would deny competitors access to broadband technology. "This order is intended to ensure that this new medium will

not be closed down," he says.

Meanwhile, Vivendi Universal shares opened on the Paris and New York stock exchanges last Monday (December 11) following overwhelming shareholder approval for the merger to progress. The Shares opened the week at €73.0, rose to nearly €80.0 mid-week, but fell back to €75.6 at the end of Friday. In the US, the shares were trading at \$67.6 on Friday, \$3 up on Monday.

Separately, Universal Music chairman and CEO Doug Morris has signed a new five-year contract with Universal Music.

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The Beatles' 1st music the flag for UK repertoire overseas

by Paul Williams

The Beatles' 1 has comfortably emerged as the biggest-selling album this year by a UK-registered act around the world after shipping around 13.5m units overseas in just a month.

The album, which has been number one in 29 countries, accumulated more than twice as many sales as its nearest challenger U2's *All That You Leave Behind*, which shipped 5.7m units outside the UK with *Moby's Play* third with 4.4m. In total, the Beatles release has now shipped around 15m units globally, including 1.9m in Japan where it is already ninth in the platinum.

EMI international marketing president Chris Windle says 1's sales are around 30% ahead of what the record company envisaged at this stage with observers now watching to see how it eventually fares in relation to the

world's all-time biggest album, the 40m-plus *Thriller* by Michael Jackson. "Any records that are out there would be nice to break but it's not something we've particularly set out as a goal," says Windle, whose company's other big UK hits overseas this year include Radiohead's *Kid A* (2.2m units ex-UK) and Robbie Williams' *Sing When You're Winning* (1.4m).

The Beatles album this week became the first by the group to climb back to number one in the States since *Abbey Road* in early 1970 with its over-the-counter weekly sales there averaging around 634,000 during its opening four weeks. Sales are expected to pick up globally even further in this final week before Christmas, with EMI giving it a further boost with the launch of the next stage of the promotional push including TV ads and odd pop campaigns.

2000'S TOP 10 UK-SOURCED ALBUMS WORLDWIDE

1. *The Beatles (Apple/Parlophone)* (613.5m)
2. *All That You Can Leave Behind* (5.7m)
3. *Play Moby (Mute)* 4.7m
4. *Lower Rock Side (Epic)* 3.7m
5. *Day After Tomorrow (WEA)* 2.2m
6. *Westlife (RCA)* 2.8m
7. *Standing On The Shoulder Of Giants (Capitol)* 2.5m
8. *Everest Spice Girls (Virgin)* 2.2m
9. *10m Coast To Coast Westlife (RCA)* 2.2m
10. *Forever Spice Girls (Virgin)* 2.2m

Figures above represent global shipments this year, excluding the UK. Source: EMI research.

Like the Beatles album, U2's current release has also got off to an impressive start, clocking up the highest first-week US sales in the band's history and reaching number one in 32 countries, according to Universal Island. Several other

Universal albums sourced from the UK have also surpassed the 1m mark overseas this year, including Mark Knopfler's *Mercury/Nonesuch* *Sailing to Philadelphia*, which has shifted 1.3m units (including around 150,000 in the US via Warner).

The only UK-registered act with two albums in the Top 10 of overseas performers this year are RCA's Westlife, whose self-titled first album has sold 2.8m units overseas since January with the follow-up *Coast To Coast* already at 2.0m, in units shipped. It is just behind the Spice Girls' *Virgin* release *Forever* (2.2m).

Sony UK's less-spectacular domestic performance this year is at least partially made up on the international front with *Sade's* *Lovers Rock* already touching 3.7m sales and Charlotte's *Church* *Dream A Dream* at 1.8m.

newsfile

HW TAKES CHRISTMAS BREAK

Music Week is dropping an issue over the Christmas period and will return in two weeks with its issue dated January 6 to include the Top 75 albums and singles charts that would have appeared in the publication dated December 30.

CECILLON LEAVES SEGA ROLE

Former EMI president/CEO Jean-Francois Cecillon is leaving his post as Sega Europe CEO at the end of the year to pursue what is being described as "a number of other interests" in entertainment and technology. Cecillon, who lost his job at EMI in a far-reaching shake-up in April 1998, has been at Sega Europe for two years.

BERTELSMANN-EMI TALKS CONTINUE

Bertelsmann chief executive Thomas Mittelhoff has moved to head off speculation that talks have stalled between the German media giant and EMI by saying "the deal should not expect a result before the end of January." However, he adds that the outcome of the talks was "not predictable" and that "we should avoid all uncertainty, check and confirm everything." The two groups, which announced their merger plans following the collapse of EMI's proposed deal with Time Warner, have been holding regular meetings with EU competition officials in Brussels.

FISCHER JOINS GETMUSIC.COM

BMG- and Universal-backed site Getmusic.com has appointed former managing director of AOL UK brand Compuserve David Fischer as managing director of its newly formed London-based subsidiary Getmusic International. Fischer will be responsible for expanding the company's initial expansion in the UK, France, Germany and Japan.

LONG MOVES UP AT 100 100

Empire-magazine *Kiss* has formed into a new production Simon Long to head of music with immediate effect. Long, who has been at the London station for more than three years, replaces Simon Sadler who has been made music director at Emap Television.

IMPACT UK RECRUITS HEALY

Creating, managing and developing brands for music and media. Industry has hired Jess Healy - whose previous roles include producing live music shows on Channel Five, Live TV and RTL - as general manager. Meanwhile, EMI ASB executive David Brown has joined the company to launch Impact Management with Def Soul UK artist Aaron Soul as its first client. Impact founder Rachael Bess was recently made general management consultant to Def Jam UK.

CAPITAL SET TO LAUNCH FUN RADIO

Capital Radio has finally succeeded in realising its children's radio brand Fun through its membership of the MMR consortium, which won the first North East digital licence last week. The Capital, Guardian Media Group, Chrisells Radio and Jazz FM consortium has also picked up Fun, Urban Flava, Heart, Jazz, The Arrow (adult rock), Digital News Network, Galaxy and Century brands for the licence with plans to launch by the end of spring next year.

Industry mourns loss of publisher Simons

The music industry is mourning the loss of arguably the last great Tin Pan Alley executive with the death of former Leeds Music head Cyril Simons.

In a career stretching over five decades Simons - who was honoured in 1985 with an Ivor Novello for outstanding contribution to British music - signed an array of talents, including Tim Rice and Andrew Lloyd Webber, and the Moody Blues.

Part of the music business since the age of 14, he moved across in 1950 from Southern Music to Pickwick Music, which later transferred into Leeds Music. His talents were fully acknowledged in 1965 when Leeds was bought by MCA (Universal) which asked him to stay on as managing director.



Westlife recorded their Christmas Top Of The Pops performance (pictured) last Thursday, rounding off a year which is expected to be the group score their eighth number one single, and second consecutive Christmas number one, with *What Makes A Man*. The single shipped 470,000 units ahead of its release today (Monday). Along with the new single, Westlife also recorded a new TOTP performance of *My Love*, which itself last weekend benefited from prime-time TV exposure as winner of ITV's *Record Of The Year* and on BBC1's coverage of *Smash Hits* *Poll Winners Party*. The LWT-produced *Record Of The Year* show attracted a peak audience of almost 9.1m viewers based on overnight ratings and more than 4.5m phone votes.

EMI sells off Hayes in move out of vinyl

EMI's determination to embrace the new economy - and all its tools - will be rolled into focus at the end of the year when it ceases all vinyl production.

The group is selling its Hayes plant, the largest manufacturing facility of vinyl records in the UK, to leisure group Portalspace for an undisclosed sum. According to an EMI spokeswoman, Portalspace will remove the plant and other assets from Hayes and install them at another site before resuming production sometime in the middle of 2001 to supply EMI and Virgin alongside other clients. In the interim the two record companies will source vinyl from third-party manufacturers.

Alan McCreery, EMI senior director of manufacturing UK and rest of the world, says: "The manufacture of vinyl is no longer a core activity for EMI, but we remain committed to the format for as long as there is sufficient demand."

Meanwhile, CD and vinyl manufacturer First Sound And Vision has gone into administration after encountering "liquidity problems".

Melody Maker finally calls it quits as Q appoints McKie as new editor

The incredible shrinking rock music market has claimed its second - and oddest - title in two weeks with IPC's closure of *Melody Maker*.

The 24-year-old magazine is being merged with its more successful sister title *NME*, although in reality that only means the MM classified section - the traditional meeting point for aspiring musicians - will be rolled into the one surviving inkie. There may also be some referral to the MM under the *NME*'s title and on its website *nme.com*. The move comes only days after Emap closed Select.

Mike Souza, managing director of IPC Music & Sport, says the final death knell for MM came when he examined the figures and discovered that a "small loss" in the last financial year would translate into bigger losses in the coming year. "We had budgeted for a small loss in the tens of thousands, but then we found we were looking at a loss in the hundreds of thousands for the coming financial year," he says.

SMASH HITS' MCKIE TAKES REINS AT Q

Emap has moved to install *Smash Hits* editor John McKie at the editorial helm of Q following the departure of Andy Pemberton earlier this year. McKie, who has been on the pop title for two years, starts his new job in February and the April issue of the rock monthly will be his first.

McKie, who says the first Q he bought was issue 49 with Tina Turner on the cover, denies the move means he will be packing the title full of the pop groups he is familiar with. "I'm going from editing one music magazine to

another. It's happened before with Mark Ellen [who edited *Smash Hits* before Q] and I'm honoured to follow him. I'm a big music fan and when *Smash Hits* celebrates the singles market, Q probably celebrates the albums charts," he says.

Meanwhile, *TV Hits* has lost editor Allison Lower, who is moving to Universal Media to take up the post of artist development manager. Lower, who joined the *Attic Futura* title in 1996, takes up her new post at the end of January.

Sutherland and his team within the IPC group, though only two staffers have so far been placed, said IPC figures issued last week for the year ending September 30, 2000 show the group increased revenues by 2.1% from £379.6m to £387.9m and also produced a five-fold increase in pre-tax profits from £2.8m in 1999 to £15.1m.

MUSIC COMMENT

MUSIC EMERGES AS 2000'S WINNER

To coin a phrase, 2000 was a game of two halves. As is often the way when not much exciting music is around, the first seemed to be dominated by issues: pricing, imports, UK music's failure overseas, Internet piracy – not to mention consolidation at retail, among labels and in the media. For many there was not much to smile about.

But as the year draws to a close the good seems to outweigh the bad. The underlying reason is simple: music – and the fact that records by old and new artists have struck a popular chord. In January few had heard of Architects, Coldplay, Craig David, Dido, David Gray, Sonique, Sugababes or Toploader. Now they are all increasingly unmissable. The fact that a new band like Coldplay can debut at number one at home, sell more than 400,000 albums in Europe and now start to win US radio support is reason for celebration. Likewise the column inches devoted to Radiohead shows that music can still arouse popular debate. And if you belong to the camp that dismisses both bands as middle-class bed-wetters then take a listen to the raw energy emerging from So Solid Crew.

With UK artists, producers and songwriters working hard on new material, 2001 looks like being even better. But there are still two familiar lessons to take forward into the New Year. The first is that hype can be the death of music. This year it was pop and then two-step that suffered from over-exposure. A worry for 2001 is that genuinely exciting young bands like Starsailor will be launched with unachievable industry expectations.

The second is that the long-term view still matters. In the current climate no one can pretend that hits don't matter – the decline of over-hyped pop won't mean the end of short-termism. But the biggest challenge will be having the courage to think big. If that happens then we could be honouring a new set of Didos and Craig Davids in a year's time. That would be reason to celebrate indeed.

Ajax Scott



by Mary-Louise Harding
Commercial radio's biggest players have blasted the Government's newly-published communications White Paper after the heavily-lobbied issue of station ownership appeared to have been side-stepped. The paper, which was unveiled last week following a two-year anti-media industry consultation period, has been designed as a framework for new legislation and regulation, updating a raft of outdated media-specific laws.

Leading radio groups, including Capital Radio, GWR and Scottish Radio Holdings, expected the current points-based system covering radio ownership limits to be relaxed in the paper, drawn up by trade and industry minister Stephen Byers and culture secretary Chris Smith. However, the most lobbied area relating to radio was side-stepped by a 30-second reference during Smith's briefing last week with an invitation to the industry to submit comments on ownership deregulation.

Trade body the Commercial Radio Companies Association described the paper in a statement as "disappointing" and "understandable". "Commercial radio concerns have been once again relegated to an

MPA deal to boost UK at Winter Conference

The UK is to have a stronger presence at next year's 16th Winter Music Conference after the Music Publishers Association (MPA) secured Department of Trade and Industry funding to take some member companies.

Although the MPA will not have a stand at the March 24-28 conference in Miami Beach, the Government department is pledging to foot the cost of airfare and expenses for up to 15 publishing groups wanting to increase their profile at the dance music event.

An MPA spokesman says the move will give a number of up-and-coming companies their first chance to attend the five-day conference, which last year attracted around 6,500 delegates from 31 countries.

Meanwhile, the MPA is sponsoring a number of UK companies at next month's Mideem conference in Cannes in administering the British Trade International's Sesa award scheme which is worth £2,300 to each exhibiting company.

Commercial radio sams the Paper on commissions



Bernard: vocal lobbyist

afterthought. [We] have already submitted our recommendations. Change is essential if we are to remain competitive," it added.

Its comments were backed by one of the industry's most vocal lobbyists, GWR chief executive Ralph Bernard. "All of the industry and our regulator, the Radio Authority, argued for the restrictive radio points system to be abolished and replaced by competition law," he says. "The Government must accept this unanimous view and move to a simpler and fairer regime with utmost speed."

However, the deal has been welcomed by former Capital group head of programmes Clive Dickens, although he believes ownership

rules do need to be relaxed to allow the large groups to continue to expand, albeit in a controlled way ensuring a steady pace of change. Radio companies tried to force the timetable to suit corporate strategy, forgetting that the paths of statute can be painfully slow – which is essential to ultimately protect public interest and maintain standards," he says.

The delay means music industry representatives, who fear that greater radio ownership consolidation could restrict diverse accessibility to playlists, have a greater chance of being heard. However, media owners are quick to dismiss suggestions that music interests would be less well served by radio licence consolidation.

Empag Performance managing director Tim Schoonmaker says the US market disproves this theory. "Plurality of ownership is not related to music diversity aired on the radio – one is not a function of the other. Consolidation in the US has tended to mean the opposite, as one owner will attempt to serve different markets with a range of stations, rather than many different owners trying to capture the same one," he says.

EMI steps up online promotion

EMI has underlined its commitment to placing online activities at the core of its marketing mix by striking a deal with email marketing software company Talisma Campaign.

The agreement follows several trials of the Talisma software during recent UK marketing campaigns, including Robbie Williams' Sing When You Winning pre-launch promotional project. The deal is part of a range of methods record companies are using online to directly target and collect feedback on fan demographics.

The move follows a busy period for the company internationally as it adjusts its online strategy to the changing face of the medium and, not least, following the severing of its possible link with AOL after the Time Warner merger came to a halt in October.

The major last week announced an investment in video-on-demand streaming video companies iChoseTV – a UK site set to launch in February – and Stockholm-based MusicBigdata.com. The deals



Williams: online campaign

include licences allowing the sites to offer the major's entire video back catalogue for on-demand and promotional purposes.

The deal reflects a shift in opinion in the wider music-online market by reflecting the move from download to streaming models. EMI also last week unveiled a sell-off of its stake in struggling US online custom CD company Muskamaker.

● US online music companies Listen.com and Liquid Audio were both knocked out of the race to win the assets of bankrupt file-sharing company Scour last week after games company CenterSpan pitched in with a \$3m bid.

PAUL'S QUIRKS

SURVIVING THE SUPERMARKET SWEEP

If hopefully retailers and distribution staff will be far too busy to read this column before Christmas and everyone else in the music business should be too tired from partying and celebrating to pay much attention, so I thought I would take the opportunity to be a little self-indulgent and do my own round up of the year.

All in all most retailers will probably be happy to have survived what could have been a disastrous 12 months. The online challenge and supermarkets' contemptible efforts to drive down the price and value of music could have signalled the beginning of the end for retailers large and small. Some have fallen by the wayside through no fault of their own, but others have taken their place and one or two Indies continue to expand despite the current climate.

In fact most are stronger, and with the continued support of record companies who believe in breaking new acts and developing true talent they should be able to face the coming year with genuine hope. Customers who are not prepared to settle for the limited selection on offer in non-specialist stores have realised that specialist stores are probably better value overall when it comes to music, books, videos or DVD. The amazing knowledge of the staff and their ability to order special items quickly ensure that customers keep returning week after week. Don't forget Coldplay, Badly Drawn Boy and J72 did not start out rackered next to baked beans. All that remains is to wish all fellow music retailers and friends in the business a happy Christmas and a prosperous New Year, but I'd like to leave you with a final thought for 2001.

As the seasonal pantomime of "supermarket slush" continues its annual Christmas run, I wonder how long will it be before all supermarkets, and not just Safeways, realise that selling cut-price postage stamps rather than cheap CDs is the way of the future. What next boys in your insatiable search for everybody else's customers? New £10.00 note for a £5.00? Now there's an idea for the new year.

Paul Quirk's column is a personal view

TOP 10 INDEPENDENTS

	1999	2000(£K)
1	Zomba (US)	1,000.0 / 1,050.0
2	Alex (Japan)	650.9 / 731.1
3	Reader's Digest (US)	284.0 / 174
4	Koch (Australia)	250.0 / 270.0
5	Perry Carpan (Japan)	245.1 / 243.5
6	Yuki (Japan)	190.6 / 217.3
7	Toy's Factory (Japan)	160.0 / 200.0
8	King (Japan)	149.0 / 150.0
9	King (Japan)	149.0 / 158.0
10	2K11/Wood (US)	145.0 / 180.0

Rises over 10% in 10th turnover Source: MBI

office. This globalisation means that, as with the majors, they are increasingly able to offer local solutions to global concerns rather than relying on another group for

assistance in an untapped territory.

According to AIM CEO Alison Wenham this, and the current uncertainty over ownership and other problems, are currently impacting on the majors, giving the independent community a window of opportunity to add further sales in the coming year.

Wenham adds, "There is a period of time and it is now – that the independents have a chance to claim a much bigger share of an expanding market."

● To obtain a copy of MBI's Independent Report call Anna Spens-Clark on 0207 940 8585

Pluggers battle for inclusion in Christmas radio schedule

by Steve Hemsley

The world of radio promotion is braced for a hectic few days as pluggers battle to get January's new releases onto Christmas and New Year playlists.

Some stations have brought forward what they term their "sleighlight" meetings this week and once these lists are agreed most stations will not make any changes to the records included or the number of plays tracks receive until after the holiday period in the first week of January.

Radio One has already finalised its playlist for the period December 14-26, and editor of music policy Alex Jones-Donnelly has brought forward the traditional Wednesday playlist meeting to tomorrow (Tuesday) to decide which tracks will be played on the network between December 27



Pink: radio play may increase

and January 2.

Jones-Donnelly says the final playlist will be seasonal but remain fresh. "As usual there will be the highest standard of new music from all youth music culture but with a slight accent on those tracks our audience will be exposed to during the festive season," he says.

Radio Two's executive producer of music, Colin Martin, will consider

releases scheduled for January 8 and January 15 at the network's last playlist meeting of 2000 on Thursday, while pluggers' last chance to impress Atlantic 252's head of music Sarah Henderson is on Wednesday.

"We will not have another meeting until January 2, yet at this time of year our playlists are largely dictated by the labels because there is a lack of quality product released in January after the rush for Christmas chart positions. We are already playing songs due for January 22 which is more up front than usual," says Henderson.

Capital Radio has its last meeting on Thursday (December 21) and will not set another playlist until January 4, while the GWR group has confirmed it may alter the tracks it plays between Christmas and New Year

depending on how particular songs are testing with its audience.

Arista's head of radio Alex Cross says labels can get higher-than-usual rotations for new songs during January because few tracks are released. She hopes to persuade programmers to give a greater priority to Pink's *You Make Me Sick*, for instance. "There's often not so much competition for places on playlists at this time of year and stations are craving new product," she says.

Universal Island's head of regional radio, Charley Byrnes, says it is vital that pluggers do not miss the final playlist meetings of the year. "We mailed out tracks, such as the new U2 single, two weeks earlier than we would normally to ensure all programmers had copies in time for the end of the year," she says.

BOB THE BUILDER ON THE TERRACES
BBC Music has booked advertising at more than 70 football grounds to promote its Bob the Builder Can We Fix It single. The advertising has been booked through Stadium Radio and commercials are being played before the matches and at half-time at games until the end of December.

GRANADA REPEATS SEVENTIES SHOWS
Granada Sky Broadcasting has secured the rights to broadcast episodes from three Seventies music shows on its Granada Plus channel during February. The station will show 16 episodes of *Top of the Pops* Supersonic from February 3, transmit repeats of *Shang-A-Lang* featuring the Bay City Rollers from February 20 and a number of *Marlene's* 30-minute *Starz* shows from February 21.

ONE TO ONE TO HOST LIVE EVENTS
Mobile phone company One To One is considering hosting a number of live music events in 2001 based on its *Who Would You Like to Have a One To One With...* advertising slogan following a pilot event featuring the Fun Lovin' Criminals. The company put on four test dates in Manchester, Glasgow, Birmingham and Brighton last week working with marketing agency Exposure. One To One is now researching how effective the activity was in building awareness of the brand before it decides whether to develop the idea next year.

Orange launches Enjoy Music plan

Orange's commitment to using music to grow its brand awareness among students will get a further boost next year when the company visits 34 more university venues as part of its *Enjoy Music* On Campus initiative.

The promotion transforms traditional student unions into modern clubbing venues and six trial club nights have taken place since November with the latest last Thursday at Leeds Metropolitan Student Union featuring the Freestyles and acts signed to Grand Central Records.

The full tour will begin in January but Orange has still to finalise which universities will be visited and on which dates.

Orange already sponsors a range of music properties including Manumission in Ibiza and The Q Awards, youth director of corporate affairs Denise Lewis announced in the autumn that the company wanted to increase its music marketing activity.

QUITE BRILLIANT OPEN LONDON OFFICE
PR operation The Quite Great Company is opening its first London office at the end of January in the former PVA building in Borough to run alongside its present Cambridge base. In a separate move, senior accounts executive Louise Molloy has been promoted to PR manager, while freelance PR Leighton Dewa is joining in the new year to oversee the development of the company's pop/teen arm.

BPI RUN UP TO CHRISTMAS

The Singles Chart, *We Fix It* by Bob The Builder and Stan by Enigma are awarded platinum gongs. The Beatles' 1 album goes six-times platinum, while *Two Times platinum awards go to Texas: The Greatest Hits*. Now That's What I Call Music 471 and Robbie Williams' *Sign When You Win* and Craig David's *Born To Do It* scores a four-times platinum award while *Destiny's* *Compare* and *U2's* *All That You Can't...* go two-times platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	Viewers (in 000s)	% change on 000s
Top Of The Pops*	4,294	-15.1
SMTV	2,021	5.2
CD:UK*	1,976	5.2
Top Of The Pops 2	1,814	n/a
Live & Kicking	1,095	-22.8
The Pepsi Chart*	982	19.46
Planet Pop (Sun)	669	-1.0
Late	629	3.4
Videotech	324	-32.9
Dance 2000	279	n/a

*combined totals

Source: Mediacoil TMB for w/c November 27 2000



MGM DML GMD M DML G

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Informator Listen To A Clip ADD Add To Your CD WMA Secure Download

CHOOSE YOUR TRACKS!

Welcome to Our Very Own CD with Razortrust's on MDDownload. Here's a list of cool tracks for you to choose from - to select a track for your CD, click on ADD and select the track you want.

<p>Total Tracks 55</p> <p>Page: 1 of 118</p> <p>10 (07:35)</p> <p>1 Acid Rain (07:20)</p> <p>2 Anthem (07:27)</p> <p>3 Backwash (07:22)</p> <p>4 Bounce Your Day (Land Of Oz Mix) (04:23)</p> <p>5 Canton Land (08:31)</p> <p>6 Cheers To Order (07:48)</p> <p>7 Contact (08:07)</p> <p>8 Decent! (Radio Mix) (08:56)</p> <p>9 Do Ya Wanna (07:23 Mix) (04:44)</p>	<p>10 Slims A Musical (WMA ADD)</p> <p>11 Laughing Buddha (WMA ADD)</p> <p>12 Excuse Me (WMA ADD)</p> <p>13 Rales (WMA ADD)</p> <p>14 Time Million (WMA ADD)</p> <p>15 Slices (WMA ADD)</p> <p>16 Prayers (WMA ADD)</p> <p>17 Dance Indicator (WMA ADD)</p> <p>18 DJ Revolution (WMA ADD)</p> <p>19 DJ Revolution (WMA ADD)</p>
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Attic Futura launches CD:UK magazine

Attic Futura expects to shake up the competitive teenage magazine market with a spin-off from the ITV music show SM:TV/CD:UK.

The first issue of the monthly title called CD:UK will be published on February 23 under a licensing agreement with Blaze Television, which produces the TV programme. It will be backed by a launch spend of £2.5m and go head-to-head with *Top Of The Pops* magazine, *Smash Hits* and *Kicking and Snatching* on MTV's own *TV Hits*.

Attic Futura editorial director Pauline Haldane says the teen magazine market is currently worth £25m a year when sales and advertising revenue is calculated, adding the target audience for CD:UK will be mainly girls with an average age of 14. SM:TV presents *Art and Dec* will be heavily featured in the magazine which will focus on music and celebrity news and be priced at £1.50, the same as *TV Hits*.

"We are convinced another magazine can survive in this market because the TV show is so well



Art and Dec: to feature in new title
loved with more than 800,000 viewers each week. We will have access to the artists appearing on the show but the editorial will be broader than just writing about the programme," she says.

The magazine will be edited by Jo Upratt, who is a former features editor of another Attic Futura title *Sugar*, and a promotional gift including possible CD cover mounts will be given away with each issue. The launch of CD:UK follows the launch in October of BBC Worldwide new music and celebrity magazine *Star* aimed at 15-19 year olds.

Hello! invests in Elton John duet video for its first music cover-mount

One of the biggest-selling celebrity magazines, *Hello!*, carried its first music cover-mount last week featuring a behind-the-scenes video documentary of Elton John's *One Night Only* gigs at New York's Madison Square Gardens in October.

More than 700,000 copies were distributed. As part of the deal negotiated with Mercury Records and brokered by Music Innovations there was a one-page advertorial including a £1 money-off voucher which readers can redeem against the cost of the album at WH Smith until Christmas Eve.

The video was commissioned by Mercury and put together by New York film production company Centereast. It includes backstage footage and interviews with John and his guests including Ronan Keating and Billy Joel.

"This is the first music promotion we have tried and Elton is hugely popular with our readers, although using a VHS video rather than a CD cover-mount did create problems for our newsgast stockists," says *Hello!*'s publishing director Sally Cartwright.

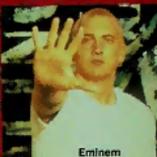
BBC1 broadcast highlights of the concert before the album was released in November and Mercury Records' head of marketing Mark Thomas is still hopeful of placing the documentary with a television company and negotiations are continuing, he says.

"This album has been driven by TV advertising since November but we want to find a way of giving the marketing an extra boost and reach a mass market audience in the run-up to the Christmas season. The link with *Hello!* got us important coverage in non-traditional outlets, for example," says Thomas.



MAN TO WATCH IN 2001: Clive Calder's public profile has been as low as usual in 2000 — which is to say that he has not done a single press interview. But his presence behind the scenes has been more unrelentingly than ever. His wranglings with former BMG chief Strauss Zelnick, which led the latter to sue when "N Sync signed to Jive, are said to have been one of the reasons why Bertelsmann chief Thomas Middelhoff lost patience with Zelnick. Meanwhile, speculation persists that Calder is hatching a plan to acquire some of the assets of EMI Music in a move which could not only cement his Zomba Group's position as a true mini-major but would ease EMI's merger with Warner or BMG. Against this backdrop Calder has been nothing up astronomical first-week US sales by "N Sync and Broadcast Boys and cementing Billy Bragg's success, while also privately urging his A&R executives to concentrate on more traditional artist development on the basis that the pop wave that Jive has helped to create will not last for ever. Don't expect Jive to be a turkey in 2001.

SINGLES — CRISIS. WHAT CRISIS? The Tripartite Paradox compliers have not yet got round to devising the question, but unbelievably Bob The Butler, Eminem and Victoria Beckham really do all have something in common: they were among an elite group of acts that managed to shift hefty first-week singles volumes of a time when overall singles sales have plummeted. Despite opening bills of 180,000 for Can We Fix It, 158,000 for Slim and 161,000 for Out Of Your Mind, singles volume overall is down 22%. It is not all bad news: some pricing policies make the value of singles sales has fallen less steeply, while album sales have risen significantly. But the current state of the market will further erode on how best the industry should respond. The introduction of US-style debit-only classics appears to be gaining some ground among key label and radio executives, though — as always — this will only happen after someone has been brave enough to make the first move. In the meantime, at least the industry has been comforted by one singles chart wildcard this year — the £4m sponsorship deal secured with Wdrtpg.



Eminem

100 Writers' Album Of The Year



funk and disco. UK sales now total more than 600,000 units, with two number one singles to date in Music and American Pie, as well as a further Top Five hit, Don't Tell Me.

But while pop and dance have continued to thrive in 2000, the year has been notable for the grassroots resuscitation of UK guitar music of all hues. The widescreen rock of Doves' Lost Souls on Heavenly, lush melancholy of Coldplay's Parachutes on Parlophone and whimsical invention of Badly Drawn Boy's The Hour Of Bewilderbeast on XL/Twisted Nerve all met with enthusiastic responses

million concert ticket

Low point: Second-rate girl bands

Record of the year: Coldplay's Parachutes

Event of the year: Steps' concert in Hyde Park

Greatest frustration: People who claim that pop is dead

Music tip for 2001: Peter And The Wolf

Executive to watch: Mark Collen

MW Writers' Top 10

1. MADONNA — Music (Maverick)
2. DOVES — Lost Souls (Heavenly)
3. COLDPLAY — Parachutes (Parlophone)
4. BADLY DRAWN BOY — The Hour Of Bewilderbeast (Twisted Nerve/XL)
5. JILL SCOTT — Who Is Jill Scott? (Epic)
6. EMINEM — The Marshall Mathers LP (Interscope/Polydor)
7. LEMON JELLY — Lemonjelly (XL)
8. RADIOHEAD — Kid A (Parlophone)
9. DAVID GRAY — White Ladder (East West)
10. OUTKAST — Stankonia (LaFace/Arista)

from critics and public alike, as did David Gray's belated breakthrough with White Ladder on IHT/East West.

Meanwhile, Radiohead controversially laid down (most of) their guitars with Kid A and successfully deconstructed their own myth; Jill Scott's marvellous Who Is Jill Scott? to Epic was the R&B highlight of the year, beautifully aired at her first sell-out UK shows; Lemon Jelly compiled their three EPs to great effect; and Interscope/Polydor's Eminem and LaFace/Arista's Outkast brought a much-needed fresh perspective to US rap.

Adam Woods

ALEX JONES-DONELLY

editor of music policy, Radio One

High point of 2000: Radio One's live events

Record of the year: Eminem's Marshall Mathers LP

Event of the year: Radio One Live Parade in Leeds, which more than 300,000 people attended to hear the cream of DJ talent

Greatest frustration: Record companies

constantly moving single release dates

Music tip for 2001: More attitudinal youth music

Andrew Yates

director general, BPI

High point of 2000: Classical Brits reaching an audience of more than 4.5m

Low point: Missing Madonna at the Britton

Academy

Record of the year: Coldplay's Parachutes

Event of the year: Brits 2000

Greatest frustration: Slow progress in reaching agreement with new European copyright rules

Music tip for 2001: Tom McRae

Executive to watch: Those who make things happen

DAVID GLICK

partner, Nisben de Reya

High point of 2000: The arrival of Joe Glick

Low point: I'm happy

Record of the year: A De — Craig David's Born To Do It and David Gray's White Ladder

Event of the year: The Ahmet Ertegun MIs dinner

Greatest frustration: Not enough time

Music tip for 2001: Neriya Pallot

Executive to watch: Mike McCormack

BEN KNOWLES

editor, NME

High point of 2000: ODB busting out of chokey and then turning up on stage in New York to goad the police. That's rock'n'roll

Low point: Roskilde, which was a tragic accident, but marked the arrival in Europe of the ****ing idiotic, selfishness and violence that has marred US festivals for years

Record of the year: Eminem's The Marshall Mathers LP

Event of the year: Oasis at Wembley. The greatest band of the Nineties becomes live pantomime. Noel as Burton, Liam as Wildcat Swankey. This is Rock'n'Roll Star. "Oh no, it isn't." Great entertainment

Greatest frustration: Westlife. And the difficulty finding reliable hitmen these days

Music tip for 2001: Stansalor and Outkast to

MARCH

Travis, Macy Gray and Robbie Williams triumph at the Brits with two awards each. Eight national retailing bodies launch The Global Entertainment Retail Alliance (Gera). PNAS acquires a majority stake in 3m. BMG is the last major to agree to resume supplying Virgin Retail with product as dock equipment negotiations continue.

Playdate.com launches with Reggae Banquet backing. Sony Music's restructuring continues as the company sheds three European VPs. Emap promotes Box programme director Francis Currie to music director of its newly created Performance division. EMI and Universal both receive 10 nominations in the inaugural Classical Brits shortlist. Former Spice Girls colleagues Geri Halliwell and Melanie C hit the number one slot in consecutive weeks. Westlife put in a surprise live performance at Music Week awards.



Simon Cowell and Westlife

Week's annual awards in celebration of BMG A&R consultant Simon Cowell writing the A&R Special. Special groups are two new BPI director John Deacon and the late Scott Pierling. HMV Music Group sets its flotation plans on ice. Higher Ground chief Mick Clark leaves Sony, subsequently to re-emerge at RCA.

APRIL

Virgin Retail finally vows to pay off its product debts to UK labels in full. Culture secretary Chris Smith unveils the Music Industry Forum's new technologies group's Consumers Call The Tune report. The Sanctuary Group buys Castle Music for £46m. Alan McGee and Dick Green sever final links with Sony by selling off their last shares. US online retailer CDNow's accountants Arthur Anderson warns

the startup will run out of cash by September, following its collapsed merger with Columbia House. Collaborators and friends pay tribute to Ian Dury who finally loses his battle with cancer. Independent record group Audio Book purchases budget labels Halmark and Pickwick for £1m following the financial collapse of The Point Group. Edison Entertainment acquires Done & Dusted and launches a five-channel webcasting portal Switch 2. East West concludes a licensing deal for David Gray outside of Ireland and the US. Wildstar signing Craig David hits the top of the chart with his first solo single Fill Me In on April 10, bringing Telstar its first number one single in 18 years. BMG and Sony lead the major pack by announcing the commencement of download trials in the US. Tower announces plans to open two new stores in Southampton and London. New BBC director general Greg Dyke sees Trevor Dann's radio responsibilities. Virgin Retail unveils the future for Our Price is a sale, while rival HMV finally closes its

historic 363 Oxford Street store. Wdrtpg parts with PPL for its members to play music online. John Deacon hands his £4m sponsorship for the charts. Capital Radio bids to become the UK's largest commercial broadcaster with a £146m offer for Border Television. IPC Music and Sport names Mike Sadek as managing director. Barf agrees a blanket licence with PPL for its members to play music online. John Deacon hands over the BPI director general reins to legal director Andrew Yates. Telstar hires Deconstruction on board. Pete Haffield as A&R director. WH Smith says it will scale back its physical CD sales in favour of custom-made CDs and digital downloads after poor music and video sales. Ginger Media Group CEO David Campbell outs following completion of its £225m sale to the Scottish Media Group.



Craig David

MAY

Nigel Kennedy receives the outstanding contribution to classical music award at the inaugural Classical Brits. BPI users are the biggest victims of the global "Love It? Copy It" computer bug. Alan McGee launches his Popjustice label. Classic FM is named national station of the year at the Sony Radio Awards with Kiss 100 taking three prizes and the BBC dominating the event's music categories. Hammer & Tongs claim five honours at Music Week's Creative and Design Awards. Telstar signs a

THAT WAS THE YEAR

in their own words

'High point of 2000? Internet shares declining'
— Clive Dickens

be battling it out for next year's Christmas number one
Executive to watch: Best to keep an eye on all of them...

CLIVE DICKENS

Independent radio operator

High point of 2000: Internet shares declining
Low point: Scott [Piering] passing away
Record of the year: David Gray's *Babylon*
Event of the year: Party in The Park 2000
Greatest frustration: The lack of innovation on UK radio

Music tip for 2001: Etienne De Crecy
Executive to watch: Matt Jagger at Ministry of Sound

DICKON STANIER

Head of Decca UK

High point of 2000: Bond getting chucked out of the Classical chart
Low point: Russell Watson not receiving the support he deserves from classical radio
Record of the year: Madonna's brilliant *Music*
Event of the year: England beating Pakistan
Greatest frustration: Being banned from Bond photo shoots

Music tip for 2001: Sugababes
Executive to watch: Bill Holland — always worth a look

DAVID PRYDE

operations director, HMV UK

High point of 2000: On a personal level, being offered the role of managing director of HMV Europe, which I start in January. For an industry perspective, the strength of the UK music release schedule throughout this year and 'event' ideas, such as The Beatles, Westlife and U2, which have done so much to raise industry profile at this important

UK artists regain lost ground overseas

UK music's international profile dropped so low during large parts of the year that it was often easier to spot a Brit in a Chelsea FC line-up than in an overseas music chart.

In fact, the BBC's *Walking With Dinosaurs* could well have been a documentary on the whole sorry affair of UK music abroad in the first half of the year: the few big hitters included old timers such as Pink Floyd and Iron Maiden as everything seemed superficially to head towards extinction.

The UK's standing hit a particular low point as the domestic media picked up on figures issued by US magazine *Billboard* which revealed that UK acts made up just 0.2% of music sales of the Top 100 US albums in 1999 — compared with 32.0% 13 years previously. But within weeks the industry was able to silence the doom-mongers with a series of spectacular overseas breakthroughs. A trio of UK-signed male acts — EMI-Chrysalis's Robbie Williams, Telstar/Wildstar's Craig David and Polydor's Ronan Keating — led the fight back across Europe and beyond.

And these three acts' success were

time of the year

Low point: Floods, road and rail travel in the UK. When BOL sold chart albums for £5

Record of the year: The Fall's *The Unutterable*. Pure genius

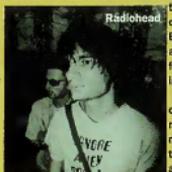
Event of the year: The successful opening of our flagship store, 300 Oxford Street, following the emotional closure of the first ever HMV store at 363 Oxford Street

merely the prelude to a more significant turnaround in events in the last few months of the year. In October *Radiohead* became the first UK-signed act in more than three years to reach the top of the US albums charts; though this did not mark a complete turnaround, it did reflect a change in fortunes for British acts, with UK-signed acts last week occupying four of the Top 20 positions in the US albums chart.

One of the hardest challenges remains US radio, which is seemingly a no-go area for much UK talent but is essential for acts to figure on the airplay-dominated *Hot 100* chart. UK-sourced hits on the chart remain few and far between, though we have hit the Top 10 this year — Samantha Mumba's *Gotta Tell You* and Sonique's *It Feels So Good* — while BBMak's *Back Here* clocked up more than a six-month *Hot 100* run. With early US radio support growing for Coldplay and the US launch plans being finalised for Craig David, the prospects are already looking better for 2001.

Paul Williams

Greatest frustration: Supermarkets increasingly cheapening the value of mainstream chart music to drive traffic with the support of the majority of suppliers. Ditto the remaining music-related retailers. TV albums 'tagged' with a price
Music tip for 2001: The recent Ryan Adams album *Heartbreaker* (Cooking Vinyl) was recommended to me by Jon Expay in our



Radiohead

product department. I play it most days
Executive to watch: Sony Music under Rob Stinger

JOHN REID

managing director, WEA

High point of 2000: Coming back to England
Low point: London traffic and weather
Event of the year: Madonna at Brixton Academy

Greatest frustration: None I'd care to mention
Music tip for 2001: Starsailor
Executive to watch: Nick Raphael

JEREMY MARSH

managing director, Telstar Records

High point of 2000: Launch of Craig David in UK and Europe

Low point: British weather
Record of the year: Life is a Rollercoaster by Ronan Keating
Event of the year: Robbie Williams' gig in Manchester
Greatest frustration: Singles chart
Music tip for 2001: Dido
Executive to watch: Christian Tattersfield

NALCOLA GERBIE

chief executive, Initial TV

High point of 2000: Shooting Joy Strummer at the 100 Club

Low point: The loss of Paula
Record of the year: Moby's *Play*
Event of the year: Davina's dress at the Q Awards
Greatest frustration: Big Brother single not getting to number one
Music tip for 2001: Muse getting the success they deserve
Executive to watch: Stuart Murphy — BBC Choice

IN THE HEADLINES



Celebrating the WorldWide chart sponsorship deal (from left): Universal chairman CEO J. Kennedy, WorldWide chairman Peter Power, Sony chairman general Bob Lewis and WorldWide CEO Alan Hirst

European distribution deal with Edel. Former Universal Island managing director Marc Marot is appointed director of strategic planning of online music startup Music24. Brits chairman Rob Dickens joins Peoplesound's board. Tom Jones' Record returns to number one on the back of the single Sex Bomb's success. Mike Hennessey withdraws his unfair dismissal case in an industrial tribunal with an independence. New sets from Britney Spears and Whitney Houston hit sales in a week-time for album releases, while BPI figures reveal further flat sales for quarter one. Radio One promotes Alex Jones-Donnelly to editor of music daily. Mercury Music Prize founder Jon Webster quits the prize because of disagreements over its direction. Ronan Keating officially opens HMV's new Oxford Street store which replaces its very first at 363. The UK's

European entry Don't Play That Song Again performed by Nick French finishes a miserable 16th. Sir Paul McCartney is the first recipient of the Songwriting award by the British Academy of Composers & Songwriters at the Ivor Novello Awards. Fran Healy of Travis is named songwriter of the year. Heartbreakcom is floated on AIM, valued at £2.5m. Publishing is the key driver in a £1.2bn in adjusted pre-tax profits for EMI Group.

JUNE Sonique's *It Feels So Good* becomes the first single of the year to spend more than two weeks at number one...Former PolyGram Worldwide chief executive Ian Cook joins Starline as a nonexecutive director...Moby wins two awards at the first Mobile Donsstar awards...Rob Dickes' Instant Karma puts out its first release, Hellogirl's *How To Steal The World*...Bono and Warner Music become the first majors to broker licensing deals with controversial US download sites: MP3.com...Sky and UTV team up for a series of music TV programmes...The European Copyright Directive is finally agreed by the Council of Ministers, but without addressing concerns about

harmonisation or private copying allowances...Capital Radio restructures its senior management team following its acquisition of the Border group of stations...French media and communications company Vivendi and Seagram confirm they are in merger talks...The RIAA files a temporary injunction to shut down Napster...EMI and Time Warner are given an October 20 deadline to persuade the EU their proposed merged group would not dominate the European market...AIM announces a collective title agreement for the online use of its members' music...GWR reveals a £146m deal for DAG Radio...EMI shareholders vote through the proposed merger with Time Warner...David Bowie joins the likes of the Chemical Brothers, Muse and Macy Gray at Glastonbury...Keith Blackbott leaves as RCA general manager after just a year...Clive Dickens quits as Capital group head of programmes, supposedly revealing plans to launch a company to bid for key regional radio licences...Kylie Minogue scores her first UK number one single in more than a decade...George Michael manages Andy Stephens' reunion Epic/Sony 52 international marketing director Jon Fowler...



Paul McCartney and Fran Healy

JULY Senior record executives warn about the potential dangers of France, which allows users freely to swap any data files over the internet...The DTI rules out an investigation into CD pricing by the Office of Fair Trading, but vows to keep a close eye on pricing in the industry...Clive Black lists his Blacklist label and NAR experience to Edel...BMG folds its sales, compilations and

FAT BOY SLIM*

FEATURING **MACY GRAY**

THE STUNNING NEW SINGLE **DEMONS**

AUDIO

Radio One - A list
Galaxy - A list
Capital - B list
Kiss - Priority
5 Weeks Upfront

VISUAL

Top of the Pops -
World Exclusive
MTV - Heavy Rotation
Forthcoming on
CD:UK
Smash Hits TV
Dance 2000
Box
Kiss TV

DETAIL

Sold Out UK Tour
Full marketing support incl.-
TV Support
National Press Advertising
National Poster Campaign
Database / Online

8th Jan

ecstasy comes...

DEMONS IS THE SECOND SINGLE FROM THE ACCLAIMED NEW ALBUM 'HALFWAY BETWEEN THE GUTTER AND THE STARS' OUT NOW ON SKINT RECORDS

SKINT

THAT WAS THE YEAR

in their own words

David Gray



MARC HART

Chief executive, music
High point of 2000: January 19, two weeks after my departure from Island. I slept through the night for the first time in three years
Low point: Spending too much time with venture capitalists
Record of the year: Coldplay's Parachutes – Sorry Alan [McGee], I guess I'm just a closet "bad wetter"
Event of the year: The 100m hits on U2.com (four weeks, two days after launch)
Greatest frustration: The lack of belief in the fundamentals of the internet emanating from record labels
Music tip for 2001: Jade Anderson (Sony US)
Executive to watch: Ian Flacks, chairman, WastedTalent.com. Watch this space!

RICHARD GRIFITHS

Chairman, BMG UK & Ireland, president Central Europe
High point of 2000: Finally closing the Cheeky deal
Low point: Zack de la Rocha leaving Rage Against the Machine
Record of the year: No Angel by Dido
Event of the year: Record Of The Year
Greatest frustration: American artists' international promotion commitment
Music tip for 2001: Backyard Babies
Executive to watch: Rudi Gassner

PAUL CONROY

President, Virgin Records
High point of 2000: P!ncenzo's rise and rise with their latest album including a number one in France among others, Lene Marlin and Kellie's success in the UK, and Melanie C taking on the world
Low point: Ian Dury's death. He was a true all-rounder and an extremely brave individual.

Saying goodbye to the Brit Awards
Record of the year: Johnny Cash's American III: Solitary Man – when you've got it
Event of the year: Kasey Chambers' performance at Virgin and At The Drive In's recent gig at the Electric Ballroom. My son getting into university
Greatest frustration: Wanting to win all the time and sometimes having to settle for silver
Music tip for 2001: Starsailor
Executive to watch: Anyone who's got the passion

PAUL CHANTLER

Group programme director, The Wireless Group
High point of the year: Joining Kelvin MacKenzie's Wireless Group
Low point of the year: The ability of the BBC to advertise its radio services on TV free of charge
Record of the year: Girl On TV by LFO
Event of the year: My swansong at Essex FM, The Beach Bash
Greatest frustration: Getting record labels to commit artists to the Big Beach Bash
Music tip for 2001: B2Kmax – absolutely brilliant

Executive to watch: GIVE Dickens, formerly of Capital Radio
MARTIN HOPEWELL
Managing director, Primary Talent
High point of 2000: Paul Weller and Ideal Pop Exhibition at Earl's Court
Low point: The accident at Roskilde 2000
Record of the year: The Cure's Bloodflowers
Event of the year: Oasis' 2nd sold-out Wembley stadium shows
Greatest frustration: Foreign artist tax (and red tape in general)
Music tip for 2001: Live acts – singer-

writers Joseph Arthur, Wood, Ron Sexsmith, Sheila Nicholls; record – MP3
Executive to watch: ex:SPX chief Robert Sillerman
ROB STRINGER
Chairman/CEO, Sony Music UK
High point of 2000: On a professional level, Sade releasing a new album, signing the Super Furry Animals from Creation and getting

Dotcom to dotbomb

It took a long time for the hangover to set in following the massive end-of-century hype attached to all new media businesses – but when it did it was a painful one. The last six months of 1999 had seen an extraordinary number of new internet businesses achieve astronomical investment, followed by the unbelievable success of MP3.com's IPO. Coupled with wild predictions of the music online marketplace potentially hitting a value of \$40bn (by 2003), venture capital was practically being thrown at anyone with a business plan that involved the magic words "music" and "online".

The comedown began with Michael Robertson's MP3.com. Troubled by mounting disaffection with its progress towards profitability, the rebranded "music service provider" was forced to withdraw its My.MP3.com service after feeling the full legal might of the five majors in a copyright infringement case starting in January. Two months later the RIAA began its ongoing infringement case against Napster.

Consequently, confidence in the sector began to dip and funding became harder to find. In April former music e-tail darling CDNow was dealt a massive blow after its accountant's Arthur Anderson claimed it would go bust by September without further investment. Fortunately for the start-up, Bertelsmann rode in at the last minute to scoop the US e-tail prize at the 11th hour. Such good fortune, however, was out of reach for pan-European competitor Boxman, which was finally forced to close in October after failing to find new backers.

As the year drew to a close it was clear that established players were in a strong position. Bertelsmann emerged as owner of two of the leading online CD retail brands in the US and Europe in BDL and CDNow. Ultimately, the relative stability of major-backed music interests reflected a simple rule: namely that ownership of content continues to give would-be players far more power in the emerging online music industry than 1999's obsession with first-mover advantage.

Mary-Louise Harding



CHRIS ASH
Managing director, vshop/Our Price
High point of 2000: vshop launch
Low point: First quarter sales
Record of the year: David Gray's Babylon
Event of the year: vshop conference

IN THE HEADLINES

classical operations together...Jazz Summer sees former client Richard Ashcroft claiming he is still owed money...Virgin Megastores promotes Andy Randall to managing director...Capital's interactive new media arm unveils agreements in principle with BMG, EMI, Universal and AOL to use their repertoire for a series of internet-based stations...The Health and Safety Executive announces a review of advice to gigs to music festival promoters and organisers after nine people died at Roskilde...Trevor Dann loses his BBC job after his music entertainment department is axed in a corporation shake-up...At the BPI AGM John Deacon retires as director general after 21 years...Orange CEO Hans Roos outlines his vision of music's role in the wireless future...The URC Group strikes £4.5m in a stock market flotation...Dave Bates strikes a long-term UK distribution deal for his DB label with Pinnacle...Coldplay's first album Parachutes debuts at number one...Jay Chambers signs to EMI Music after 10 years with BMG Music...Alan McGee unveils plans to raise £20,000 on the alternative investment market for PopNotes...Rohan Keating's life is a rollercoaster: debuts at one, despite losing 100,000 sales after breaching chart format rules...Napster wins a landmark reprieve in the ongoing legal battle with the RIAA...Nina Tschenny and Kathryn Williams are among the new talent that dominates the Twickenry Mercury Music Prize shortlist...Sony Music sales slump by 16% in the three months to June...

AUGUST Adds ditched Entertainment UK to switch distribution to US plant HandMade...Telstar strikes a distribution deal with BMG and announces a collaborations joint venture...Universal Music Group finally closes its \$400m deal to buy Ronder Music...Sheffield's struggling National Centre for Popular Music closes its exhibitions in a bid

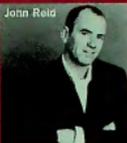


to relaunch next year as a venue and music archive...Ed Bicknell and Mark Knopfler amicably end their professional relationship after 23 years...Robbie Williams' Rock CD debuts at one with one of the Dem biggest first-week sales of the year...BPI figures show second quarter album shipments shot up 14.3% on year but value rose by only 8.3%...Richard Ogden signs Sony Music Europe to form Richard Ogden Management with backing from German live music group Deutsche Entertainment AG...Our Price unveils plans to turn around 100 of its stores into shops before Christmas...Total Home Entertainment is bought out by three of its managers...After parent John Mendes signalled the distributor no longer figured in its plans...Wembley reveals proposals for a 20,000-seat

entertainment arena as part of £1.5bn redevelopment plans...Parlophone confirms Radiohead's fourth album Kid A will have no singles and no videos but a heavy internet push...Spiller's Groovejet (If This Ain't Love) achieves the fastest singles sales of the year after a high-profile chart fight with Out of Your Mind by True Steppers & Dane Browners feat. Victoria Beckham...Beagmas prepares to become the largest UK independent to begin making its repertoire available online via a monthly subscription fee...Craig David's Ban To Do it album enters at one...Universal Music chairman John Kennedy warns retailers at his company's annual conference to stop buying parallel imports or forget about compulsory trading...GIVE Davids announces details of new BMG joint venture label J Records...

SEPTEMBER
 Former Island Def Jam co-president John Reid takes up the managing director's job at WEA as Motr Belias leaves the company after 29 years. Reid starts an immediate overhaul of the major's roster, releasing artists including Shiro Ene and Mark Montano...Virgin Entertainment Group opens its first five shops in west London...Robbie Williams' Sing When You're Winning cuts up the year's highest first-week sales to date, moving 313,000 units...Swedish production and songwriting team Cheiron splits...BMG UK and Europe chairman Richard Griffiths joins Universal's John Kennedy in condemning

REUNION OF THE YEAR: To many observers in the mid-1990s London Records was the epitome of a cool, successful major independent label. That it started to lose that tag was a factor not only of the crisis it released but of the separation of its management team as different people pursued different career paths. However, since London founder Roger Ames' move to Warner and his sale of the label to Tim Warner at the start of this year, the gradual reunion of the old team is now resembling a Virgin-style takeover of Warner UK. First Chrysalis International, who started out in London, was recruited to join Warner label East West, and then former London marketing chief John Reid was lured back from the US to head sister label WEA. Meanwhile pluggish team The Partnership, co-founded and former London staffer Billy Macleod, struck an exclusive promotion deal with London Records. And now the smart money is on a more permanent union of the two Church Street-based labels. Don't say Ames doesn't stick by his friends.



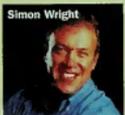
John Reid

'High point? The success of David Gray. After eight years of frustration nobody deserved it more, proving you should always stick with talent' - Jeremy Lascelles, Chrysalis/Echo

Retailers take on suppliers as price wars go on

If the ongoing CD price war on the High Street was not enough to contend with, another related conflict was being played out behind the scenes during much of 2000.

The year marked one of the tensest periods so far in the delicately-balanced relationship between retailers and their suppliers, with threats of legal action flying over non-paid bills and warnings issued that co-op advertising would be axed unless dealers stopped buying parallel imports.



Simon Wright

These events ensured that 2000 was packed with incident for Simon Wright, who went from fronting Virgin Entertainment Group's attempt to hold back £35m it owed its suppliers to becoming the spokesman for all music retailers when he was elected chairman of Bard.

The Virgin stand-off, which was played out over four months during the first half of the year, prompted all the majors except Universal initially to refuse to supply the retailer with stock until it paid its debts to them. Ironically, that situation led Virgin to resort to parallel imports in order to ensure that it had supplies on its shelves.

The matter was finally resolved after the suppliers had agreed to defer settlement until the retailer's parent company received an influx of funds to meet its liabilities. Within months, however, the retail-supplier relationship was back in the headlines again when Universal chairman John Kennedy used his speech at the company's conference to urge retailers to stop buying parallel imports or risk losing co-operative support. The import situation sparked the introduction of an increasing number of UK-only versions of albums with extra tracks to try to stem the loss of sales to CDs sourced from the Continent. Meanwhile, the High Street remains a battleground for discounting with key titles such as Westlife's Coast To Coast available at £9.99 or cheaper and Tesco opting to name (and "shame") rivals and their prices in promotions with customers.

In all it prompted a conundrum for the specialists: either maintain prices and risk losing the PR war by being accused of overpricing, or join the discounters and risk going out of business. *Paul Williams*

Greatest frustration: Lower and lower prices for great value products
Music tip for 2001: Coldplay
Executive to watch: Rob Stringer

ADAM DRISCOLL
CEO, Channelfly
High point of 2000: Putting good music back on the box - getting The Barfly Sessions aired on Channel 4

regardless of their relative merits. Thankfully this is rapidly changing.
Music tip for 2001: Fuzz Light Years
Executive to watch: Jay Samit, senior VP, new media, EMI Recorded Music

RICHARD MANNERS
managing director, Warner/Chappell
High point of 2000: Sunset at the Roman Amphitheatre at Frejus, watching Radiohead play
Low point: A day at the Dome
Record of the year: Felt Mountain by Goldfrapp
Event of the year: Time/Warner/AOL or the Napster case. Take your pick
Greatest frustration: Being in a holding pattern
Music tip for 2001: Terri's and Dido
Executive to watch: John Chapman

PAUL CHAPMAN
store manager, CD Heaven, Belfast
High point of 2000: Marketing of the Beatles album
Low point: Spice Girls still releasing records
Record of the year: Eminem's Stan
Event of the year: U2 being granted the freedom of the city of Dublin
Greatest frustration: The internet and e-tail
Music tip for 2001: Lost Witness aka DJ Simon Paul

SIMON MORAN
managing director, SPM
Record of the year: U2's All That You Can't Leave Behind
Event of the year: Madonna at Brixton Academy
Music tip for 2001: Starsailor, BBKmax and Lina

Executive to watch: Christian Tattersfield

ANDY RANDALL
managing director, Virgin Negatives
High point of 2000: The success of Jubilee 2000
Low point: Seeing singles go to number one with less than 50,000 sales
Record of the year: Coldplay's Parachutes
Event of the year: V2000
Greatest frustration: Discounting of CDs
Music tip for 2001: Linkin Park and Starsailor
Executive to watch: David Pryde of HMV

JEREMY LASCELLES
managing director, Chrysalis Music/Tea
High point of 2000: The success of (Chrysalis writer) David Gray. After more than eight years of frustration nobody deserved it more, proving that you should always stick with talent.
Low point: The elevation to celebrity status of nonentities (aka Big Brother participants)
Record of the year: Moko's The Time is Now, just because it was Echo's biggest chart hit, but because it properly broke the group and showed again that patience in the music business can be rewarded
Event of the year: San Siro, Milan, November 8. Leeds United defy all the odds to qualify for the second stage of the Champions League (closely followed by Olympic Stadium, Rome, December 5, when Leeds United defy all the odds and defeat the Italian champions Lazio 1-0)
Greatest frustration: Radio and retail. Conservatism (sadly) rules
Music tip for 2001: Queens Of The Stone Age and Shea Seger
Executive to watch: Chris Wright - with a bit of luck, he could go far

retailers who deal in parallel imports...Barbara Charone quits USA to start her own PR company...A US court rules that MP3.com is liable for \$25,000 damages for each Universal Music copyright it has violated in setting up its MyMP3.com service...Chris Cunliffe's promo for Björk's All Is Full of Love wins the UK's only two gigs at the US MTV Video Awards...PPL appoints Warner Music UK commercial director Fran Neville as its executive chairman...Twisted Nerve/XL's Bady Drown Boy claims the Mercury Music Prize with its debut album The Hour Of Bewilderbest...Warner and independentes announce their participation in broadband trials with BTopenworld...RCA A&R consultant Simon Cowell fills a joint venture label deal with the major...Warner and EMI offer the EC a series of full concessions including quitting physical distribution in order to gain approval of their merger...Terror Dads is appointed managing director of pop at the EMI Empire Management Network...The BBC announces five new digital national radio services...



Napster CEO Hank Barry, Bertelsmann E-commerce Group's Andreas Schmitz, Bertelsmann CEO Thomas Middelhoef and Napster founder Shawn Fanning

founder Ahmet Ertegun is honored with the Music Industry Trusts award...EMI and Virgin signs a non-exclusive digital distribution and DRM deal with Temaco Group...Harvey Goldsmith joins US event promotions giant TBA Entertainment Corporation as managing director of the group's European operations...Sony Music UK senior VP Rob Stringer takes up the post of chairman...CEO, Paul Burger is elevated to president of Sony Music Entertainment Europe...EMI and SME Europe vice-chairman Paul-Rene Albertini quits the company to become president of Warner Music Europe...Bertelsmann partners with Napster, promising to invest a multi-million-dollar sum to turn the file-sharing software site into a legal subscription-based membership service...

Segram the green light...Online retailer Boxagon goes into voluntary liquidation, having registered losses of £24m in the first six months of the year...Atlantic Records

long-serving incumbent Dennis Scully in a close-run election for the post of general secretary of the Musicians' Union...The Beatles register the highest first-week sales of the millennium, moving 319,000 units of compilation album 1. The UK pulls off its best US chart showing in years as the disc debuts at number one, with Sade's Lover Locking arms at number three...Music World's first Online Music Awards takes place at London's Roundhouse, with Patsy Stoney heading the winners...Charlotte Church manager Jonathan Shalit petitions his legal action against the star in an out-of-court settlement reportedly totalling £2m...

DECEMBER Nearly 2m artists albums are sold during Christmas as retailers hit an early Christmas...ZTT founder Jill Sinclair scoops the top gig at the Nardoff/Robbins Music Therapy Women Of The Year Awards...MSN stages the world's biggest live concert webcast, reaching a reported 9m live viewers with its production of Madonna at London's Estimote...Def Jam and EMI...MP3.com launches it...MP3.com service following the settlement of its final major label deal. Subscription is set at \$50m monthly for access to digital copies of 500 CDs...Empac closes Select magazine, while IPC closes Melody Maker...



Sade

OCTOBER EMI and Warner withdraw their \$20bn merger application before it can be rejected by Brussels. The restructured merger plan has not so far materialised...Craig David takes best single, best newcomer and best R&B act...The Bob Awards...Radiohead's A10 debuts at number one on the US Billboard 200 chart - the first UK album to hit the top spot in the US since The Prodigy's The Fat of the Land in July 1997...A chart ban on CDs with weblinks is lifted in response to a protest from Simon Cowell...The Offspring's Conspiracy Of One to be charitable...The EC gives the merger between Wrendal and

NOVEMBER BMG Entertainment president and CEO Strauss resigns...Zellick and Wolfenden-Domenant, the Bertelsmann board member with responsibility for BMG Entertainment, resign, to be replaced by former BMG International chief Rudi Gassner...Days later, Bertelsmann chief Thomas Middelhoef reveals the group is exploring a merger with EMI...Westlife launch the Spice Girls in the so-called 'Super Monday' albums clash...Madonna and Eminem each take two prizes at the MTV Europe Awards in Stockholm...Virtual exclusive Derek Kay defects

THAT WAS THE YEAR

in their own words

CHANGING OF THE GUARD: Margaret Thatcher's reign as Prime Minister seemed like an eternity to many but, in the same year she was first elected, John Deacon was beginning what was an even longer stint as BPI director general. Those 21 years of dedicated service to the music industry were brought to an end at the organisation's AGM in July as Deacon entered retirement and a new era commenced at 75 Saville Row with the formal promotion of director of legal affairs Andrew Haines to his successor. Despite the change of leadership, in many ways it will be business as usual for the trade body as it continues the fight against music piracy and deals with the ongoing CD pricing PR war conducted on an almost-permanent

basis in the national media. Here BPI efforts have finally stepped up via the PR committee to ensure the industry's viewpoint on the subject is now starting to be made and heard. The BPI was not the only industry organisation to see a new figure of the helm: at PPL Warner Music's long-serving commercial and business affairs director from Nemtiks took up the newly-created role in October of executive chairman. He is aiming to give the organisation more focus and more sense of direction as it moves further forwards into the digital age.



John Deacon

ALISON WENHAM

AM

High point of 2000: Bady Drawn Boy winning the Mercury Music Prize
Low point: Roxanna Panufnik not winning the Mercury Music Prize

Record of the year: see above
Event of the year: Aim's AGM – great show of strength from the country's independents
Greatest frustration: FT photographers!
Music tip for 2001: Clinic

DIANE YOUNG

BBMak manager

High point of 2000: Listening to 30,000 BBMak fans singing the lyrics to the band in Boston while supporting Britney Spears
Low point: Mountains of paperwork
Record of the year: Sooner Or Later by BBMak

Event of the year: BBMak's performance at House Of Blues in Chicago. They sold the venue out in two days and their performance surpassed expectations despite the level of pressure so early in their live career
Greatest frustration: Politics, egos, corporate bollocks!
Music tip for 2001: Sugababes

Gone, but not forgotten...

The opening year of the millennium robbed the industry of some of its very brightest names with Scott Piering, Ian Drury, Morris Kinn and Paul Young among those who sadly passed away in 2000.

Piering, who was posthumously awarded the *Music Week* Awards 2000 Strat honour for lifetime achievement, was hailed as the "plugger's plugger". He died of cancer in January following a distinguished career which included playing a leading role in the success of such artists as Pulp, The Smiths, New Order, Prodigy and The Charlatans.

In a double blow, the industry also found itself mourning for Concorde International Artists' Louis Parker, who also died from cancer in the same week as Piering. Parker represented artists as diverse as Nirvana, Marvin Gaye, and Therapy? with the company he set up 10 years ago also handling Steps and All Saints.

February saw the passing of 79-year-old Robin Scott, who is widely viewed as a true pioneer of rock and pop broadcasting



Scott Piering

within the BBC. Along with putting together the first team of 22 Radio One DJs in 1967, he was the first controller of Radio Two.

Radio One DJs in 1967, he was the first controller of Radio Two. In the same month, 79-year-old music publisher Paul Rich, who, as general manager of Carlin Music in the Sixties worked with artists such as The Kinks and The Animals, also died. Meanwhile, August robbed the music world of one of its best-loved and most individual UK artists, Ian Dury, who with the Blackheads scored Stiff's first number one single with Hit Me With Your Rhythm Stick and made "sex and drugs and rock 'n' roll" an everyday expression.

A month later, Stuart McAllister, the man who transformed HMV from a national institution into a leading global retailer, lost a long battle against cancer. Other passings in 2000 included former ATV music executives Jack Gill and Len Beadle in June, *NME* saviour Morris Kin in August, Mercury Records' Jo Weinberg in September and publishing pioneer Cyril Simon, who died at the end of the year. *Mary-Louise Harding*

MARK STORY

Managing director, *Dance Platform*, *Essop Performance*

High point of 2000: Kiss becoming number one London station with the under-25s and breaking the 2m-listener barrier
Low point: The trains and the drains
Record of the year: Spiller's Groovejet (If This Ain't Love)

Event of the year: Madonna at Britton:
short but sweet
Greatest Frustration: The internet
Music tip for 2001: Mirwais
Exec to watch: Kiss PD Andy Roberts, who is a flippin' genius and a great guy

BOB HARRIS

Radio Two presenter

High point of 2000: Definitely Buddy

Miller at The Borderline
Low point: Mainstream
Records of the year: The Jayhawks' Smile, Lee Ann Womack's I Hope You Dance
Greatest frustration: Not being able to hear the music that I play on Radio 2 anywhere else
Music tip for 2001: The Vigilantes Of Love (a folk quartet based in Athens, Georgia)

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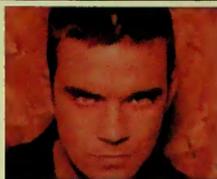
WARNER STRATEGIC MARKETING



23 DECEMBER 2000

CHART COMMENTARY

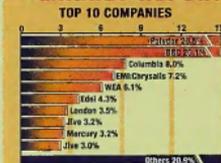
by ALAN JONES



Ending a record-breaking run of 43 consecutive chart-toppers debuting at number one, Bob The Builder's Can We Fix It moves 2-1 this week to become the first climber to claim pole position since Cliff Richard's Millennium Prayer, just more than a year ago. Can We Fix It sold a year's best tally of nearly 215,000 last week – a 14% increase on its debut week – and has now sold more than 400,000 units. It is handily placed to provide a late challenge to All Saints' Pure Shores' position as the best-selling single of 2000, which it holds with sales of more than 685,000.

For the first time since April, and only the fifth time this year, there is no new entry to the Top Three, Robbie Williams claiming highest new entry honours with Supreme, which debuts at number four. Williams' 13th hit since leaving Take That, it debuts conspicuously higher than Please Stay, the latest single by Kylie Minogue, with whom he duetted on Kids for his last hit. Minogue's single debuts at number

MARKET REPORT



SALES UPDATE



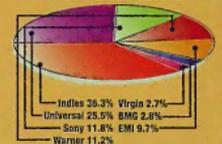
10, becoming her 32nd hit in all, and her 20th Top 10 hit – the latter tally being achieved by only one other female solo artist, namely

SINGLE FACTFILE

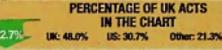
With upwards of 1m units of Robbie Williams' latest album Sing When You're Winning already sold, it is understandable that Supreme – the third hit from the set – cannot match the number one posting of the first, Rock DJ, or the number two slot earned by the second, the Kids duet with Kylie Minogue. Nevertheless, the 71,000 units Supreme sold in debuting at number four is 15,000 more than the first-week tally of Kids. The exposure given to

Supreme – it is number two on the airplay chart – and the release of an enhanced version of Williams' Sing When You're Winning helped the album to have an impressive tally of more than 179,000 sales last week, to bring its overall sales to 1.23m in 16 weeks. Altogether, Williams has sold more than 1.5m albums this year, with combined sales of his earlier efforts Life Thru A Lens and I've Been Expecting You contributing 300,000 to his tally.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



Madonna, Minogue has had an eventful six months, registering four Top 10 hits since July. She topped the chart with Spinning Around,

and reached number two with On A Night Like This and Kids. All four singles are taken from her album Light Years, which bounces 57-44 this week, with a further 20,000 sales taking its total to date to 170,000.

Showing remarkable resilience in recent weeks, Baha Men's Who Let The Dogs Out will smash through the half a million sales mark today (Monday). Although it peaked at number two, it has outlasted 38 of this year's chart-toppers, and is the biggest-selling record not to reach number one. For the year-to-date it now ranks number six, while it improves its standing on the weekly chart, moving 65 by dint of increasing its sales last week by more than 7%.

Westlife also have a climber, My Love, which improves 21-17. The former number one is still not in the Top 30 for the year but was elected best single of the year twice last weekend, winning first the Record Of The Year show and following up by triumphing in the Smash Hits Awards.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (copyright)
1	1	CAN WE FIX IT	Bob The Builder	BBC Music WMS9372 (P)
2	2	WHO LET THE DOGS OUT	Baha Men	Edel 015425 (E)E (V)
3	3	STRONGER	Britney Spears	Jive 925192 (P)
4	4	NUMBER 1	Tweeters	BBC Music WMS5 0232 (P)
5	5	FEEL THE BEAT	Darude	Neo NCCO 045 (V)
6	6	WE ARE ALIVE	Paul Van Dyk	Deviant D'VNT 38035 (V)
7	8	SILENCE (HEMIKSALT)	Delirium feat. Sarah McLachlan	Network 351582 (P)
8	11	SHAKE MY HEART	Backstreet Boys	Jive 925142 (P)
9	NEW	PIRGORAMIS/MESCALITO	Sonushah	Hood Chosen HOD11028 (V)
10	NEW	EYE BE ME	Commander Tom	Tigolati Trax TTRAX 09030 (V)
11	NEW	HELISINKI	Mystikal	Deviant D'VNT 33035 (V)
12	10	SHAKE YA ASS	Ashtrax	Jive 925192 (P)
13	9	DEVIL	606	Echo ECSD 102 (P)
14	NEW	INNER LAUGH	Roband Klinkenberg	Last Language LGST 05030 (V)
15	12	STOMP	Seeps	Edel 0150112 (P)
16	7	SONIC BOOM (LIFE'S TOO SHORT)	Quo Vido	Series 5390230 (V)
17	NEW	DOLPHIN BLUE	Oboman	Rough Trade Records RTA0623 (V)
18	NEW	TECHNO STATE	Nick Serenade & Harry Diamond	Nakadisc 008 (V)
19	NEW	WHAT ARE YOU?	Paul Gabry/Dynamic Intervant	Recharge 12CHARGE001 (V)
20	NEW	PISTOLWHIP	Joshua Ryan	Fragrant FRAGR11 (BG)

All charts © CN

PEPSI Chart

This	Last	Title	Artist	Label
1	1	Who Let The Dogs Out	Baha Men	Edel
2	2	Black Coffee	Black Coffee	London
3	3	Who Let The Dogs Out	Baha Men	Edel
4	4	My Love	Westlife	RCA
5	5	Who Let The Dogs Out	Baha Men	Edel
6	6	Who Let The Dogs Out	Baha Men	Edel
7	7	Who Let The Dogs Out	Baha Men	Edel
8	8	Who Let The Dogs Out	Baha Men	Edel
9	9	Who Let The Dogs Out	Baha Men	Edel
10	10	Who Let The Dogs Out	Baha Men	Edel
11	11	Who Let The Dogs Out	Baha Men	Edel
12	12	Who Let The Dogs Out	Baha Men	Edel
13	13	Who Let The Dogs Out	Baha Men	Edel
14	14	Who Let The Dogs Out	Baha Men	Edel
15	15	Who Let The Dogs Out	Baha Men	Edel
16	16	Who Let The Dogs Out	Baha Men	Edel
17	17	Who Let The Dogs Out	Baha Men	Edel
18	18	Who Let The Dogs Out	Baha Men	Edel
19	19	Who Let The Dogs Out	Baha Men	Edel
20	20	Who Let The Dogs Out	Baha Men	Edel

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TOP 75

23 DECEMBER 2000

Pos	Title	Artist (Producer)	Label/CD (Dist./Prod.)	Cas/Vin/MD
1	1 + 6	The Beatles (Merch)	EMI/Capitol (E)	529745/30 (E)
2	4	COAST TO COAST *	1 RCA 7423188312 (RMG)	743110031/04 (E)
3	15	SING WHEN YOU'RE WINNING *	1 Chrysalis 529294 (E)	529294/53/52/51/52/50/48
4	3	THE GREATEST HITS * 3	1 Mercury 5487022 (E)	5487041-4
5	35	THE MARSHALL MATHERS LP *	1 Interscope/Warner Bros 536247912 (E)	536247912/1
6	13	MUSIC * 3 (E) DJ/1 (M) Evercreek/Warner Bros 536247912 (E)	536247912/1	
7	22	PARACHUTES *	1 Parlophone 5277822 (E)	5277822/27/27/1
8	10	BORN TO DO IT *	1 11 Weststar 5481022 (E)	5481022-30 (E)
9	4	THE 30 GREATEST HITS	1 RCA 74231811 (E)	74231811/10/4-4
10	26	7 * 2	1 Polydor 5458374 (E)	5458374-4
11	12	RONAN * 3	1 Polydor 5481022 (E)	5481022-4
12	3	THE GREATEST HITS * 4	1 Arista 74231757/2 (BMG)	74231757/2/1/3/2/1/3/1/1
13	17	THE WHITMAN'S ON THE WALL * 2	1 Columbia 4949352 (E)	4949352-4
14	47	AFFIRMATION * 2	1 Columbia 4949352 (E)	4949352-4
15	1	A DAY WITHOUT RAIN *	1 WEA 5745539/2 (E)	5745539/1-4
16	13	WHITE LADDER * 3	1 11 Weststar 5481022 (E)	5481022-4
17	18	THE BARRY WHITE COLLECTION * 4	1 Universal TV 84709 (E)	84709/1-4
18	7	BUZZ * 2	1 EMI 5201174 (E)	5201174-4
19	30	ONKAI'S BIG MOKA *	1 Decca 4947802 (E)	4947802/1/2/3/4/5/6/7
20	1	THE VERY BEST OF - 1980-2000 *	1 Virgin 01871X (E)	01871X/1-4/CDMB3
21	4	GOLD - GREATEST HITS *	1 A&M/Mercury 493862 (E)	493862/1-4
22	17	THE VOICE *	1 Decca 5467512 (E)	5467512/1-4
23	1	ONE NIGHT ONLY - THE GREATEST HITS *	1 Mercury 5483301 (E)	5483301-4
24	21	OOPS! I DID IT AGAIN * 2	1 11 Weststar 5481022 (E)	5481022-4
25	7	BLUR: BEST OF *	1 Food/Parlophone F000233 (E)	F000233/2/3/5/2/6/8
26	25	SAINTS & SINNERS * 2	1 London 8746832/25 (E)	8746832/1
27	32	HEAR MY CRY *	1 Sire/Warner Bros 536247912 (E)	536247912/1
28	7	ALL THAT YOU CAN LEAVE BEHIND *	1 2 Interscope/Warner Bros 536247912 (E)	536247912/1
29	22	IN BLUE * 2	1 Atlantic 7567832 (E)	7567832/1
30	4	DREAM A DREAM	1 Sony Classical SM 8445 (E)	SM 8445/1
31	10	THE WHOLE STORY - HIS GREATEST HITS *	1 EMI 523221 (E)	523221/1
32	9	IT'S ALL ABOUT THE STRAGGLERS	1 11 Weststar 5481022 (E)	5481022-4
33	57	NORTHERN STAR * 2	1 Virgin CDNA 2880 (E)	2880/1-4
34	3	WISHING	1 Innocent CDNA 7 (E)	7/1-4
35	36	PLAY * 4	1 3 Mute CDNA 176A 175 (E)	175/1-4
36	25	MY WAY - THE BEST OF * 2	1 Parlophone 5280474 (E)	5280474/1
37	42	SOLO	1 Redline Music/Mack/Mercury/Richards (E)	-/1-4
38	9	LOVERS ROCK *	1 EMI 5007862 (E)	5007862/1
39	1	THE A LIST *	1 Columbia 5011502 (E)	5011502/1-4
40	15	RISE * 3	1 Go Beat/Polydor 5477882 (E)	5477882/1-4
41	4	SOUL LOADED *	1 Columbia 4977882 (E)	4977882/1
42	43	GREATEST HITS	1 Virgin CDNA 183 (E)	183/1-4
43	25	FOREVER *	1 Virgin CDNA 2238 (E)	2238/1-4
44	17	LIGHT YEARS *	1 Parlophone 5280474 (E)	5280474/1
45	7	POPULAR MUSIC FROM TV FILM & OPERA	1 EMI CDNA 02:55302 (E)	02:55302/1-4
46	14	BLACK AND BLUE *	1 Jive 8221172 (E)	8221172/1-4
47	11	BORN *	1 Decca 4937814 (E)	4937814/1
48	16	GOLD - THE BEST OF *	1 Chrysalis 5257024 (E)	5257024/1
49	22	CRUSH *	1 2 Mercury 5425622 (E)	5425622/1-4
50	5	CONSPIRACY OF ONE *	1 Columbia 488419 (E)	488419/1
51	7	THIS TIME IT'S PERSONAL	1 Universal TV 18972 (E)	18972/1-4
52	9	CHOCOLATE STARBUCH AND THE HOT DOG	1 Limp Bickel (Dist./LimpBickel)	-/1-4
53	6	NO ANGEL	1 Arista 7423182/282 (BMG)	7423182/282/1
54	30	GOLD - GREATEST HITS * 12	1 Polydor 5170072 (E)	5170072/1/2/3/4/5/6/7/8/9/10/11/12
55	5	IT'S ONLY LOVE	1 East West 8758953/22 (E)	8758953/22/1
56	4	THE W * 4	1 Epic 4950752 (E)	4950752/1-4
57	49	FAITH & INSPIRATION	1 RCA 7423171 (E)	7423171/1-4
58	25	THE HOUR OF BEAULIEBEAST *	1 Big Brother Record Co (E) W&A/RK (BMG) 05K204 (E)	05K204/1-4
59	13	RELOAD * 4	1 11 Weststar 5481022 (E)	5481022-4
60	14	FAMILIAR TO MILLIONS *	1 Big Brother Record Co (E) W&A/RK (BMG) 05K204 (E)	05K204/1-4
61	40	PAINTING IT RED *	1 Go Discs/Mercury 5453332 (E)	5453332/1-4
62	11	WE'LL KEEP A WELCOME *	1 Deutsche Grammophon 435722 (E)	435722/1-4
63	10	GREATEST HITS I II & III	1 Parlophone 5280822 (E)	5280822/1-3
65	NEW	THE THREE TENORS CHRISTMAS	1 Sony Classical 5388121 (E)	5388121/1
66	74	THE SLIM SHADY LP *	1 Interscope/Polydor UNL 93281 (E)	UNL 93281/1-4
67	NEW	ONE TOUCH *	1 London 857388102 (E)	857388102/1
68	75	WARNING *	1 Repertoire 932480202 (E)	932480202/1-4
69	65	BALMAIN BETWEEN THE GUITAR AND THE STRAP *	1 Repertoire 932480202 (E)	932480202/1-4
70	88	THE MAN WHO * 4	1 Indagene/Sony 520M 8004 (E)	520M 8004/1-4
71	12	COME ON OVER * 10	1 11 Weststar 5481022 (E)	5481022-4
72	7	THE VERY BEST OF *	1 ATCO/East West 85407002 (E)	85407002/1-4
73	26	CAN'T TAKE ME HOME *	1 Arista 7300282/22 (BMG)	7300282/22/1-4
74	71	KID A *	1 Parlophone CDNA 4 (E)	CDNA 4/1-4
75	NEW	VERDI *	1 Arista 7464002 (E)	7464002/1-4

180 Highest new entry 100 Highest charted Sales increase Sales increase 50% or more

TOP COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC 4 *	EMI/Virgin/Universal CDNA06/CDNA07/CDNA08 (E)
2	2	NOW THE CHRISTMAS ALBUM *	EMI/Virgin/Universal CDNA07/CDNA08/CDNA09 (E)
3	3	HITS 2001	BMG/Sony/Interscope/W&A/RK (BMG) 05K204 (E)
4	4	THE CLASSICAL ALBUM 2001	EMI/Virgin/Universal CDCC2/CDCC3 (E)
5	5	THE NEW LOVE ALBUM	Virgin/EMI VTOCD233/CDVMC238 (E)
6	6	BEST CHRISTMAS ALBUM IN THE WORLD EVER	Virgin/EMI VTOCD237 (E)
7	7	CREAM ANTHEMS 2001 *	Virgin/EMI VTOCD238/CDVMC239 (E)
8	7	THE ANNUAL 2000 - JUDGE JULES/TALL PAUL *	Ministry Of Sound ANNUAL2000/CDNA12/CDNA13 (E)
9	10	SMASH HITS 2001	Virgin/EMI VTOCD234 (E)

10	10	THE MUSIC OF THE MILLENNIUM VOL. 2	EMI/Virgin/Universal 562302/562304 (E)
11	9	PURE GARAGE II *	www.sire.com WSMC22/WSMC23 (E)
12	11	HARD HOUSE NATION - 2	www.emap.com WSMC22 (E)
13	10	NOW DANCE 2001 *	Virgin/EMI VTOCD233/CDVMC238 (E)
14	14	HARD HOUSE EUPHORIA	Telstar TVBMG TVCD2 3352/TVBMG3353 (E)
15	14	STEVE WRIGHT'S SUNDAY LOVE SONGS *	Universal TV 562302/562304 (E)
16	NEW	THE RECORD OF THE YEAR 2000	Telstar TVBMG TVCD334/TVBMG334 (E)
17	15	THE CLUBBER'S BIBLE	www.emap.com WSMC22/WSMC23 (E)
18	15	THE BEST CLUB ANTHEMS 2001 EVER	Virgin/EMI VTOCD233/CDVMC238 (E)
19	NEW	ULTIMATE SIXTIES COLLECTION	Telstar TVBMG TVCD334/TVBMG334 (E)
20	16	RELAX MORE *	Classic FM CDNA02/CDNA03 (BMG)

ARTISTS A-Z

1	ABBA	28	ALICE IN CHAINS	27	THE NOTORIOUS B.I.G.
2	ACE OF BASES	29	ALICE IN CHAINS	28	ALICE IN CHAINS
3	ACQUA REA	30	ALICE IN CHAINS	29	ALICE IN CHAINS
4	ADAM AND THE WARTHS	31	ALICE IN CHAINS	30	ALICE IN CHAINS
5	ADAM AND THE WARTHS	32	ALICE IN CHAINS	31	ALICE IN CHAINS
6	ADAM AND THE WARTHS	33	ALICE IN CHAINS	32	ALICE IN CHAINS
7	ADAM AND THE WARTHS	34	ALICE IN CHAINS	33	ALICE IN CHAINS
8	ADAM AND THE WARTHS	35	ALICE IN CHAINS	34	ALICE IN CHAINS
9	ADAM AND THE WARTHS	36	ALICE IN CHAINS	35	ALICE IN CHAINS
10	ADAM AND THE WARTHS	37	ALICE IN CHAINS	36	ALICE IN CHAINS

23 DECEMBER 2000

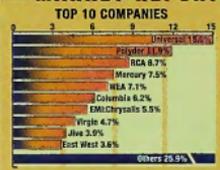
CHART COMMENTARY

by ALAN JONES



Artist album sales surged by another 24% last week, with C&N detecting more than 5,354,000 sales, putting them 6% ahead of the same week in 1999. Once again, the Beatles made the biggest contribution, with 1 selling more than 283,000 units to take a 5.2% share of the market. It was far from being the only album to perform spectacularly, however, with Westlife's Coast To Coast selling more than 210,000 units to take its 41st day tally to 996,000; Robbie Williams' Sing When You're Winning surging by 56% to 179,000; Texas' Greatest Hits adding a further 174,000 sales to reach 878,000; and Eminem's The Marshall Mathers LP exploding 53% to 134,000. The latter album overtook Moby's Play to move to the head of the year to date rankings last Monday (11) only to be relegated back to second place by the Beatles' 1 on Saturday. With Madonna's Music selling 127,000, Coldplay's Parachutes 109,000 and Craig David's Born To Do It 108,000, the top eight albums all sold more than 100,000

MARKET REPORT



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



SALES UPDATE

VERSUS LAST WEEK: **+23.7%** YEAR TO DATE VERSUS LAST YEAR: **+18.3%**

units, compared with four a week ago. And for the second week in a row, there was only one album in the Top 40 which actually saw its

For the fifth week in a row, The Beatles' 1 is the UK's biggest-selling album. The Fab Four's first career-spanning 'best of' compilation sold a further 283,000 units last week, to bring its 24-day sales tally to a massive 1.34m. Starting the week in third place in the year-to-date rankings, it finished at one, overtaking Moby's Play (1.26m) and then Eminem's The Marshall Mathers LP (1.32m) on Saturday. Earlier in the week, The Beatles became the

ALBUMS FACTFILE

biggest-selling album act of 2000. When sales of all the group's albums are added in they have sold nearly 1.7m albums this year, compared with Eminem's 1.5m. 1 is the first Beatles album to spend more than four weeks at number one since 1969 when Abbey Road topped the chart first for 11 weeks and then for a further six, being deprived of an 18-week run at the top by the one-week intervention of the Rolling Stones' Let It Beed.

album is now beginning to benefit from publicity given to her single On the Radio, and peaked up slightly more than the market as a whole last week, with a 25.7% improvement. Replacing it as the only loser is A1's The List, which slips 31-39 with a 12% decline.

With all the main contenders in place for weeks, the only new entry to the Top 75 is The Three Tenors' Christmas, a concert recording of Jose Carreras, Placido Domingo and Luciano Pavarotti performing solos, duets and trios in no fewer than six languages. The screening of the concert on BBC2 last Saturday (16) should see it improve considerably on its number 65 placing next week.

Meanwhile, follow classical talent Charlotte Church's Dream A Dream, which also dates of seasonal songs, improves 34-30, having sold nearly 40,000 units last week, and blind tenor Andrea Bocelli's Verbi album holds 75th and bottom rung in the chart, with sales of 8,440 – sales which would suffice for 24th place in the chart a mere three months ago.

COMPILETIONS

There is no escaping the fact that having recovered well this year, the compilation sector has been overshadowed this Christmas, with a large number of high-profile artists releasing new albums and 'best of' collections which have eaten into the compilations' share of the market. Sales of compilations increased week-on-week by 11% last week to reach a year's high of 1,616,000 – a feat which sounds impressive but which hides the fact that in this same week last year no fewer than 2,007,000 compilations were sold. The shortfall of 19.5% is not quite made up by artist albums, and overall sales last week of 6,970,000 were 71,000 down on the same week in 1999.

Remaining at the top of the compilation chart for the fourth straight week, Now That's What I Call Music! 47 once again bucked the

trend, seeing its sales slip by more than 6%. Although Now! 47 is nearly 200,000 sales behind the 1,086,000 tally reached by Now! 44 in the same period last year, it is still a huge album, with more than 983,000 units sold in 27 days. That means it has now sped past the previous highest sale for a compilation this year, the 728,000 tally of its immediate predecessor, Now! 46.

Meanwhile, Now The Christmas Album is running up for the third straight week, with nearly 150,000 units sold to date. Last week, it only narrowly outsold Hush 2001, which has recovered slightly from its slow start, and sold more than 54,000 units, a 26% improvement.

The star performer, though, is Smash Hits 2001, which vaults 23-9 with sales up more than 77% following last Sunday's (10) screening of the Smash Hits Awards.

MARKET REPORT



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



SALES UPDATE

VERSUS LAST WEEK: **+11.4%** YEAR TO DATE VERSUS LAST YEAR: **+4.7%**

COMPILETIONS' SHARE OF TOTAL SALES

Artist albums: 78.8%
Compilations: 23.2%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	BUZZ	Steps	Epic/Universal 5601172 (P)
2	2	DOPPELGÄNGER I DID IT AGAIN	Briny Spears	Moby 6251208 (P)
3	3	PLAY	Bady Dean Bay	XL Recordings/TXCLD 133 (V)
4	4	THE HOUR OF BEMWILDERBEAST	Tom Jones	Get Gutted 009 (P)
5	5	HEADLO	Oasis	Big Brother RIKDDC 005 (3M)/P)
6	6	FAMILIAR TO MILLIONS	Backstreet Boys	Jive 8221172 (P)
7	7	BLACK AND BLUE	'N Sync	Skinet BRASSIC 2020 (3M)/P)
8	8	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fabry Pisto	Jive 8220272 (P)
9	9	NO STRINGS ATTACHED	Body	World Circuit WCD 056 (P)
10	10	BUENA VISTA SOCIAL CLUB	Fly Cooder	Jive 8220282 (P)
11	11	TP-2.COM	Moby	Jive 8220282 (P)
12	12	JJ72	JJ72	Laloux LAK CD0011 (3M)/P)
13	13	SONGBIRD	Eva Cassidy	Big Street 210405 (HOT)
14	14	GET CONNECTION	Lesley Garrett	Silver Star Treasury SILVA02361 (K)
15	15	SHOWBIZ	Muse	Mushroom MUSH 5920 (3M)/P)
16	16	THINGS TO MAKE AND DO	Meloko	Epic EHCD3 31 (P)
17	17	THE REMIXES	The Stone Roses	Silverstone SRO152 (P)
18	18	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VOR 104482 (3M)/P)
19	19	BABY ONE MORE TIME	Briny Spears	Jive 8220272 (P)
20	20	STEPTACULAR	Steps	Epic/Jive 0519442 (P)

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MUSIC WEEK 23 DECEMBER 2000

THE YEAR SO FAR...

TR	NO	TITLE	ARTIST	COMPILATION
1	5	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMV/VRG/UNIVERSAL
2	1	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMV/VRG/UNIVERSAL
3	2	NOW THAT'S WHAT I CALL MUSIC 45	VARIOUS ARTISTS	EMV/VRG/UNIVERSAL
4	3	THE IRIZA ANNUAL - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
5	9	NOW DANCE 2001	VARIOUS ARTISTS	VRG/UNIVERSAL
6	4	PURE GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
7	11	THE ANNUAL 2000 - JUDGE JULES/TALL PAUL	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	6	CLUB MIX IRIZA 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
9	7	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMV/VRG/UNIVERSAL
10	8	THE BEACH	ORIGINAL SOUNDTRACK	LONDON
11	13	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	10	CREAM ANTHEMS 2001	VARIOUS ARTISTS	VRG/UNIVERSAL
13	12	PURE GARAGE II	VARIOUS ARTISTS	WSM
14	11	CLUBBER'S GUIDE TO... 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
15	12	CREAM LIVE	VARIOUS ARTISTS	VRG/UNIVERSAL
16	14	BEVIND... THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
17	15	PEPS CHART 2001	VARIOUS ARTISTS	VRG/UNIVERSAL
18	16	NOW THE CHRISTMAS ALBUM	VARIOUS ARTISTS	EMV/VRG/UNIVERSAL
19	10	PURE GARAGE III	VARIOUS ARTISTS	WSM
20	16	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV

© C&N. Last week's position reprints chart from three weeks ago

23
dec
2000

THE OFFICIAL CHARTS

singles



1 CAN WE FIX IT

- | | | |
|----|--|-------------|
| 2 | STAN EMMERT | BBC Music |
| 3 | NEVER HAD A DREAM COME TRUE S Club 7 | Interscope |
| 4 | SUPREME Robbie Williams | Polydor |
| 5 | WHO LET THE DOGS OUT Beaha Men | Chrysalis |
| 6 | CAM T FIGHT THE MOONLIGHT LeAnn Rimes | Edel |
| 7 | INDEPENDENT WOMEN PART 1 Destiny's Child | Curb/London |
| 8 | OPERATION BLADE (BASS IN THE PLACE) Public Enemy | Columbia |
| 9 | NUMBER 1 Tweenies | Xaraganza |
| 10 | PLEASE STAY Kylie Minogue | BBC Music |
| 11 | STRONGER Britney Spears | Parlophone |



- | | | |
|----|--|----------------------|
| 12 | MY LOVE Westlife | Jive |
| 13 | AT THIS TIME OF YEAR Craig | Columbia |
| 14 | WALKING AWAY Craig David | Maverick/Warner Bros |
| 15 | WASSUUP Da Muntz | WEA |
| 16 | I PUT A SPELL ON YOU Sonique | Wildstar |
| 17 | THE BARRY WHITE COLLECTION Barry White | Eternal |
| 18 | BUZZ Stars | RCA |
| 19 | UNIVERSAL TV | Universal |

23
dec
2000

THE OFFICIAL CHARTS

music week



THE OFFICIAL UK CHARTS
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1 THE BEATLES

- | | | |
|----|--|----------------------|
| 2 | COAST TO COAST Westlife | Apple |
| 3 | SING WHEN YOU'RE WINNING Robbie Williams | RCA |
| 4 | THE GREATEST HITS Texas | Chrysalis |
| 5 | THE MARSHALL MATHERS LP Eminem | Mercury |
| 6 | MUSIC Madonna | Interscope/Polydor |
| 7 | PARACHUTES Coldplay | Maverick/Warner Bros |
| 8 | BORN TO DO IT Craig David | Parlophone |
| 9 | THE 50 GREATEST HITS Elvis Presley | Wildstar |
| 10 | 7 S Club 7 | RCA |
| 11 | RONAN Ronan Keating | Polydor |



- | | | |
|----|---|---------------|
| 12 | THE GREATEST HITS Whitney Houston | Arista |
| 13 | THE WRITING'S ON THE WALL Destiny's Child | Columbia |
| 14 | AFFIRMATION Savage Garden | Columbia |
| 15 | A DAY WITHOUT RAIN Enya | WEA |
| 16 | WHITE LADDER David Gray | IHT/East West |
| 17 | THE BARRY WHITE COLLECTION Barry White | Universal TV |
| 18 | BUZZ Stars | Universal |
| 19 | UNIVERSAL TV | Universal |

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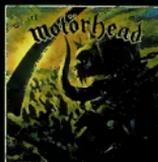


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motorhead: still killing lawns

by Mick Wall

During Motörhead's 25th anniversary concert at London's Brixton Academy last month, there was a marvellously symbolic moment, when the initial rush of excitement that greeted the band's explosive arrival had subsided just enough for Lemmy to say something. Given the occasion, one half-expected some platitudes about what a special night this was. Instead, in true Motörhead style though, he simply leaned into the mic and let out a sound halfway between a belch and a growl. Smacking his lips with oblivious pleasure, he began furiously thrumming the Intro to the next song.

There is something about Lemmy, like his music, that simply refuses to grow old gracefully. The anniversary concert offered a generous dose of nostalgia, with guest appearances from such stalwarts as former guitarist "Fast" Eddie Clarke and, for reasons best known to Lemmy, former Page 3 girl Samantha Fox; but when it all came to a juddering climax with Ace Of Spades, Motörhead's anthem, the impact of its pay-off lines — "They say I was born to lose/Cos gambling's for fools/But that's the way I like it baby/I don't want to live forever!" — was still as resoundingly defiant as it was the first time Lemmy sang it 20 years ago.

But even people who have never bought a rock record in their lives know who Lemmy is. Like his pal, that other tabloid-friendly wild man of rock, Ozzy Osbourne, Lemmy has become the acceptable face of heavy metal. Whether he is putting in an avuncular appearance on The Johnny Show or walking out on Never Mind The Buzzcocks after objecting to snide comments from host Mark Lamarr, Lemmy is now a household name on a par with such polar opposites as Boy George or Tom Jones. With one crucial difference: with those guys, you get the feeling they take the clobber off when they go home at night. With Lemmy, you're more likely to believe he actually sleeps in those dirty white boots. As he says: "What you see is what you get, man. I've only got one pair of pants and I've had them for 25 years. I just paint my legs black through the holes."

Indeed, looking at pictures of Lemmy from 25 years ago, the thing that strikes you is how little he appears to have changed over the years.

"There's a few more scars, maybe — inside as well as out," he shrugs. "But I was enjoying my life 25 years ago and I don't see why I should change it. Other people can like it or lump it, you know? That's why I kept getting thrown out of all the other bands I was in. I had to form my own band just to stop getting fired."

Ian Fraser Klimister was born in Burslem, Stoke-on-Trent, on Christmas Eve, 1945. Though he would have to wait nearly 30 years before he was re-christened "Lemmy" (short for "Lemmy a fiver"), he traces the origins of the rock'n'roll character he would later become back to 1955, the year he was expelled from school for "whacking the headmaster across the head with his own cane".

His father, a former RAF padre, had "done a bunk" when he was three months old and his mother, a librarian, took the family to North Wales, where she later remarried. The first record he ever bought was Tommy Steele's Knee Deep In The Blues. But what really made his mind up, he says, "was watching Oh Boy. It was supposed to be like children's TV, but it was all chicks in hot pants, all screaming at the bands. I thought, that looks like a good idea."

With the aid of Bert Weedon's Play In A Day book and his mother's old Hawaiian guitar, he learned to play "well enough to impersonate Ricky Nelson", and, at 17, he and a friend hitchhiked to Manchester. "It was the era of Billy Fury and Johnny Kidd & The Pirates. Then they all became has-beens overnight when The Beatles came along."

Lemmy claims to have seen The Beatles at the Cavern in the days when they still wore leathers. "It did change



BAD RELIGION

Ace, Skunk Anansie guitarist: "Quite simply, 'Fast' Eddie was the reason that I picked up a guitar, and now that I have had the chance to play with them live, I feel totally blessed and everything in my life just seems to fit that bit better. To be their friend is both an honour and a pleasure — who would have thought? Everyone knows that Motörhead onstage will never let you down, and Lemmy commands complete respect for his no-compromise attitude and honesty. They've been going for 25 years, and they've been improving my life for 20. God bless Motörhead."



motörhead

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Joey Ramone: "Twenty-five years on, and Motorhead - the ultimate sonic boom - have never lost their edge or their rock'n'roll spirit. **CONGRATULATIONS.**

Lemmy is a true rock legend, and he's still fronting the loudest, most exciting live metal-core punk band around - a band who put others half their age to complete and utter shame. In short, Motorhead will blow your mind, rupture your appendix and let you experience rock'n'roll just the way it was always meant to be."

NO CLASS



Saffron (Republica): "For me, Motorhead completely encapsulate British rock'n'roll, and Ace Of Spades is one of

the classic rock songs; you can tell just how much of a standard it has become when the likes of the Chemical Brothers are able to drop it into their live sets and know that it's going to get a great reaction. Oh, and Lemmy has pinched my ass!"



1977: Lemmy, Taylor and Clarke (l-r)

DAMAGE CASE

Danny O'Connor, chief of information, Lamacq Live, Radio One: "When I was 13 years old my best friend Eamonn Hughes and I persuaded our parents to let us travel to the Assembly Rooms in Derby where Motorhead were playing. Towards the end of the set from support act Girlschool, Eamonn - who'd been headbanging like a maniac from the off - decided to come up for air at precisely the same moment as an older, and infinitely heavier, biker in front of him threw his head back - cue mate with broken nose. Being a true pal, I persuaded him to hang around for Motorhead's entire set, so we stood and watched open-mouthed as Lemmy led the assembled throng into a place that we had certainly never been. This was brutal, unadulterated chaos. Pure punk rock. There wouldn't be many nights where our innocence would be so aurally and physically smashed to pieces."



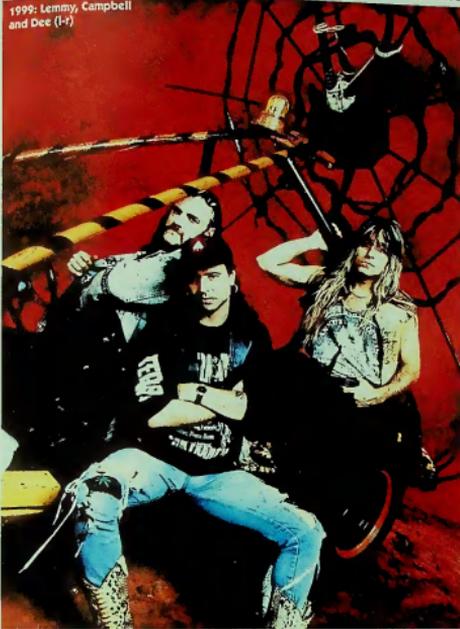
1987: Würzel, Taylor, Lemmy and Campbell (l-r)

SEX AND OUTRAGE



Dave Grohl (Foo Fighters): "You know, the only time I ever made my way into a strip bar...well, one of the only times...it turned out to be a night I'd never forget. I think it was Crazy Girls, or somewhere like that, and the four of us were having a band night out on the town, deep in the heart of Hollywood. After sitting and watching a few 'Crazy Girls' do their thing (actually, they should have named the place 'Crazy-Looking Girls') we decided to split. I stood up from my seat at the end of the catwalk, turned to go to the toilet, and spotted the greatest rock'n'roll star of all time... playing video poker in the corner by himself. I was awestruck. I knew I had to seize this opportunity while I had the chance...so I walked up, said hello, and slipped a twenty in his pants...no, actually, I walked up, said hello, and told him that his band influenced me and many others to play from the heart, all night, every night. He is truly the king of rock'n'roll to me - always has been, always will be. Fuck Elvis."

1999: Lemmy, Campbell and DeC (L-R)



> me a lot. It was like seeing Hendrix, that changed you a lot, too. It just changed the way you thought about it. I'd never seen anything like that before - ever."

He joined his first professional band, the Rocking Vicars, in 1965. Part rock band, part cabaret act, though unknown in London, the Vicars were huge on the northern Locrano circuit. "We all had Jags," Lemmy recalls. "I had a Zephyr 6 - big news in them days."

By 1967, however, the psychedelic era had begun. "I'd seen Hendrix on a bill with the Walker Brothers, Englebert Humperdink and Cat Stevens. It was like, follow that, you know?" Moving down to London, he landed a job as a £10-a-week humpster on a Hendrix tour with The Move. But when Jimi toured abroad, Lemmy was reduced to "selling dope in Kensington Market - which is kind of how I got involved with the Hawkwind mob". It was 1971 and Lemmy had become friends with Hawkwind's "audio generator" player Dikmik. With one cheaply-made, self-titled album on United Artists behind them, Hawkwind were then chiefly known for their free concerts in Ladbroke Grove. When the band, whose line-up could never be described as stable, found themselves in urgent need of a bass player, Dikmik suggested his new pal. It didn't matter that Lemmy didn't actually play bass...

History has tended to look on Hawkwind as the runt of the psychedelic litter, but Lemmy takes another view. "They were unique. For me, they were better than the Floyd." By the time of Doremi Fasol Latido in 1972, he was the star of the show, playing the bass "like a guitar" and providing the lead vocals on their hit single Silver Machine.

And so things might have continued had the band not been...well, Hawkwind. Their next single, Urban Guerilla, was banned by the BBC, nervous after recent IRA bombings. They would rarely trouble the UK charts again.

By 1975 and Lemmy's last album with the band, Warrior On The Edge Of Time, Hawkwind had become "split into two camps - with me on one side and everybody else on the other," he adds, only half-joking.

He was fired following a drugs bust on the Canadian border en route to a show in

SHOOT YOU IN THE BACK

Tricia Ronane, former Clash manager: "I would imagine that I'm in very exclusive company when I tell you that I was once called upon, by the man himself, to double for the back of Lemmy's head and left shoulder. It happened during the filming of Eat The Rich - a movie in which I had a small walk-on part. In order to deliver my two or three lines, I was required to turn up at eight in the morning, and it was at this point that I bumped into Lemmy. I remember that he was keen to get off home and he asked me if I would do him a favour and take his place for the last shot on his schedule. So I put on his denim jacket and stood in the foreground, back to the camera, as the actor who played David Hunter in Crossroads delivered his lines in my direction."

motorhead

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BORN TO RAISE HELL

Shurty (Terrorvision): "As far as I'm concerned, they are simply unique - no-one can do Motorhead apart from Motorhead. I seem to recall that on the back of one of their albums, it might have been Another Perfect Day, they included the line 'All noises made by shouting & hitting things', which pretty much sums up the job that every one of us does."

Toronto. According to Lemmy, though, "the bust had nothing to do with it, they were just looking for an excuse to get rid of me."

"I can't really complain though. Because if I hadn't been fired from Hawkwind, I would never have got Motorhead together. So I've got that to thank them for, I suppose."

Named after a Hawkwind single, Motorhead achieved almost instant notoriety when, in their very first review, Nick Kent of the *NME* described them as "the worst band in the world". But when Geoff Earton of *Sounds* interviewed them not long after, the band summed themselves up just as memorably when Lemmy quipped: "If we move next door to you, your lawn will die."

The earliest Motorhead line-up featured Pink Fairies guitarist Larry Wallis and drummer Lucas Fix, with Lemmy on bass and vocals. "I had a very clear vision of what I wanted, which was to be like the MC5 - fast and vicious. I didn't want to be the singer, though. But we couldn't find one, and it was cheaper, 'cos I was already there."

It wasn't until 1976 and the arrival of drummer Phil "Philly Animal" Taylor and guitarist "Fast" Eddie Clarke, that Motorhead arrived at the template that would carry them to success. Their break came in 1977 when Bronze Records boss Gerry Bron agreed to release their bones-in-dust version of cult Sixties classic Louie Louie. The record reached the Top 75 and, against all odds, Bronze actually secured them an appearance on Top Of The Pops.

Over the next four years, Motorhead would release the albums that established them as legends, beginning with Bomber in 1978 and climaxing with the live No Sleep 'til Hammersmith, which went straight into the charts at number 1 in 1981. "The whole thing just went wam! But there was no plan to it. We didn't give a fuck and that's the secret. Because if you start trying to please people, you will fuck up."

By 1982, they were so successful they were able to offer leg-ups to other artists and embarked on a number of collaborations. The most memorable was the St Valentine's Day Massacre EP recorded with Bronze labelmates Girlschool under the name of Headgirl; the most forgettable a ludicrous "duet" with leather-jacketed Nolan Sisters. Plans for yet another headline-grabbing collaboration - Tammy Wynette's Stand By Your Man, performed with ex-Plasencia singer Wendy O. Williams - proved to be the final straw for Clarke, who walked out in the middle of the sessions.

"Why does anything fuck up?" Lemmy asks philosophically. "You get sick of each other and you end up losing the will to live. When Eddie left, we'd been going round and round in circles, arguing about the same things. We'd been through it all so many times by then I just couldn't be bothered anymore. None of us could."

But if Clarke's departure was the first crack in the armour, the arrival of his replacement, ex-Thin Lizzy guitarist Brian Robertson, divided the band and its audience totally. Robbo's departure after one tour and one album was not mourned. But when Taylor also left soon after, it seemed the band might founder.

Fortunately, Lemmy got it right this time, bringing in two guitarists, Phil Campbell (ex-Persian Risk) and the previously unknown Michael Burston (aka Würzel), along with former Saxon drummer Pete Gill.

A watershed gig at Hammersmith Odeon in 1984 and the renewed vigour of the Orgasmatron album and splendid *Killed By Death* single ushered in a new era for the band. By the end of the Eighties, Motorhead had achieved the status of elder statesmen. Openly admired by next-generation stars like Metallica and Guns N' Roses, feted by the Comic Strip set, a Motorhead T-shirt looked cool on just about anybody who wanted to show they still retained the same rebellious attitude of their rebellious youth. Former King Diamond drummer Mikkey Dee replaced the retiring Gill in 1988 and when Würzel left in 1995 the band reverted to its classic three-piece shape, since which

All The Aces: Musical milestones

Silver Machine. The backing track was recorded live at the Roundhouse in February 1972, at the Greasy Truckers Party. Future Stiff Records boss Dave Robinson worked the sound desk but manager Doug Smith later rained the track in the studio. It features Robert Calvert's original vocal with a newly-recorded vocal from Lemmy. It reached number two in the UK in 1973.

Motorhead. The 1975 Hawkwind single that became Lemmy's swansong. "It was one of my favourite Hawkwind tracks," says former manager Doug Smith, "and I just thought it would make the best band name ever." Lemmy originally wanted to call the band Bastard.

Louie Louie. A sufficiently brash version to land them a spot on Top Of The Pops in 1977 and win the approval of both punk and mainstream rock audiences, it was the first real sign of the fun to come.

Ace Of Spades. Motorhead's most enduring anthem. By the time the single took the band back to TOP in 1980, they were in the middle of an unbroken run of hits and it was no surprise when the album of the same name became their biggest-selling yet, reaching number four in 1980.

No Sleep 'til Hammersmith. The album went straight in at number one when it was released in 1981. Ironically, it is Lemmy's least favourite of Motorhead's live albums (there have been two more, notably 1999's superb *Everything Louder Than Everything Else*). Nevertheless, a warts-and-all classic, not least for its splendid title.

Orgasmatron. The album that put Motorhead back on track in 1983, this was more than just proof there was life in the old dog yet - a genuine affirmation of marvellously malevolent intent.

1916. The first album released under the band's new deal with Epic in 1991 and their first since Lemmy swapped London for LA. Some found the more mature approach, including an acoustic ballad, puzzling. For others, it remains an overlooked classic.

We Are Motorhead. In 1994, Motorhead signed with German-based SPV for the world outside America. Since then, they have released four studio albums - *Sacrifice* (1995), *Overnight Sensation* (1996), *Snake Bite Love* (1998), *We Are Motorhead* (2000) and live album *Everything Louder Than Everything Else*. With the release of *We Are Motorhead*, the band appear to have come full-circle. A three-piece again, as in days of yore, they are back to doing what they do best: unflinching rock'n'roll. Guaranteed to make lawns die. Which is, after all, only as it should be.

time they have shocked us all by releasing their finest albums since their early Eighties heyday. The difference now is that where something like 1916, their unloved masterpiece from 1991, made few ripples outside their fan-base, with rock and metal now back in the musical mainstream, this year's superlative *We Are Motorhead* picked up rave reviews in such unexpected places as *The Times* and the *NME*.

But even with the success of the recent TV-advertised Best Of Motorhead double-CD also throwing his career into sharp relief, Lemmy is dead to big money offers for a tour featuring a reformed Taylor/Clarke line-up. "I don't know if I'd ever do it. We never stopped, you see. Both of the members in my band now have been with me for longer than the original members, so why should I put them on hold?"

"Anyway, you can't go back or you get trapped in a time warp. I still get people going, 'Hey, Lemmy, Ace Of Spades, man!' I say, 'You're not old enough to fucking remember it. What are you talking about?'"

Mention of which reminds me of those lines from that very song. Pete Townshend carries the "Hope I die before I get old" lyric from My Generation like a millstone around his neck. At the age of nearly 55, is Lemmy still sure that he doesn't want to live forever?

"Of course!" he cries. "See, I cover a lot more ground than Townshend. I don't want to live forever - it's a long time. You could be 294 and not reach 'forever'. Though I think you'd be sick of it by then. Even me, and I like to stay up late."

He puffs on a cigarette. "Actually, I'd like to die the year before forever. To avoid the rush..."

LOVE ME LIKE A REPTILE



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NOTHING UP MY SLEEVE

Chris McCormack (Grand Theft Audio): "What's so great about Motorhead, and it's one of the reasons they're still going strong today, is that they've never been a band to chase after

fashion. You know what it's like, as soon as one group becomes successful doing a certain thing, you suddenly get loads more that sound exactly like them, but Motorhead have always been totally honest to themselves. They started something and over the years they've never compromised either their beliefs or their music."

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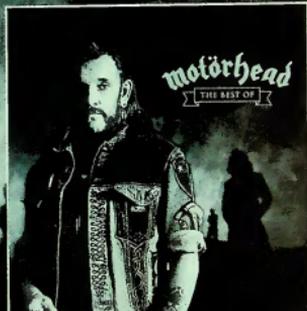
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22 DANCING IN THE MOONLIGHT Toploader
SZ
23 THE WAY YOU MAKE ME FEEL Ronan Keating
Polydor
24 PHATT BASS Warp Brothers Vs Aquagen
NuLife/Anista
25 WALK OF LIFE Billie Piper
Innocent
26 SHE BANGS Ricky Martin
Columbia
27 WARNING Green Day
Reprise

19 28 ONE MORE TIME Dalt Punk
Virgin
17 29 I JUST WANNA LOVE U (GIVE IT 2 ME) Jay Z
Def Jam
23 30 PLEASE DON'T TURN ME ON Artful Dodger feat. Lifford firr
Virgin



27 31 THANK YOU FOR LOVING ME Bon Jovi
Mercury
27 32 UP ROCKING BEATS Bomfunk Mc's
InCredible
24 33 FEEL THE BEAT Darude
Neo

34 34 DON'T STOP THE MUSIC Lionel Richie
Mercury
29 35 DON'T THINK I'M NOT Kandi
Columbia
36 GIRL YOU KNOW IT'S TRUE Keith 'n' Shane
Polydor
35 37 KIDS Robbie Williams/Kyrie Minogue
Chrysalis
30 38 SAME OLD BRAND NEW YOU A1
Columbia
34 39 WHIZZUP True Party
Positiva
33 40 IF THAT WERE ME Melanie C
Virgin



compilations

- 1** NOW THAT'S WHAT I CALL MUSIC: 49 ⁹ 11 PURE GARAGE III
EMI/Virgin/Universal
varmerosp
- 2** NOW THE CHRISTMAS ALBUM 11 12 HARD HOUSE NATION - 2
EMI/Virgin/Universal
varmerosp
- 3** HITS 2001 12 13 NOW DANCE 2001
Empire/Jonny/Island/MSM
Virgin/EMI
- 4** THE CLASSICAL ALBUM 2001 13 14 HARD HOUSE EUPHORIA
EMI/Virgin/Universal
Telstar TV/BMG
- 5** THE NEW LOVE ALBUM 14 15 STEVE WRIGHT'S SUNDAY LOVE SONGS
Virgin/EMI
Universal TV
- 6** BEST CHRISTMAS ALBUM IN THE WORLD EVER 16 THE RECORD OF THE YEAR 2000
Virgin/EMI
Telstar TV
- 7** CREAM ANTHEMS 2001 15 17 THE CLUBBER'S BIBLE
Virgin/EMI
varmerosp
- 8** THE ANNUAL 2000 - JUDGE JULES/TALL PAUL 19 18 THE BEST CLUB ANTHEMS 2001...EVER
Virgin/EMI
Missy Of Sound
- 9** SMASH HITS 2001 19 ULMIMATE SIXTIES COLLECTION
Virgin/EMI
Telstar TV
- 10** MUSIC OF THE MILLENNIUM VOL. 2 17 20 RELAX MORE
EMI/Virgin/Universal
Classic FM

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- Mull Historical Society | Barcode Byrass
- Seratin | Day By Day
- Morpe | Lazy
- Colin Emswail feat. KRS One | Do Ya Thing (Original Mix)
- All Omar | Accession
- Kilone | Evil No. 7
- Danny J Lewis feat. Sara | To Be Strong (Radio Edit)
- James Brownian - Henadel | Eternal Source Of Light
- Cherie | Don't Know Why
- PSI | Bad baby

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3052



24 21 GOLD - GREATEST HITS The Carpenters
A&M/Mercury
17 22 THE VOICE Russell Watson
Decca
22 23 ONE NIGHT ONLY - THE GREATEST HITS Elton John
Mercury
23 24 OOPSI! I DID IT AGAIN Britney Spears
Jive
20 25 BLUR: BEST OF Blur
Food/Parlophone
25 26 SAINTS & SINNERS All Saints
London
32 27 HEAR MY CRY Sonique
Serious/J/Universal
26 28 ALL THAT YOU CAN'T LEAVE BEHIND U2
Island/Unikland
28 29 IN BLUE The Corrs
Atlantic
34 30 DREAM A DREAM Charlotte Church
Sony Classical



30 31 THE WHOLE STORY - HIS GREATEST HITS Cliff Richard/EMI
firr
29 32 IT'S ALL ABOUT THE STRAGGLERS Artful Dodger
Virgin
39 33 NORTHERN STAR Melanie C
Innocent
37 34 WISHING Martine McCutcheon
Mute
33 35 PLAY Moby
Reprise
38 36 MY WAY - THE BEST OF Frank Sinatra
Parlophone
42 37 SOLO Freddie Mercury
Epic
35 38 LOVERS ROCK Sade
Columbia
31 39 THE A LIST A1
Go Beat/Polydor
41 40 RISE Gabrielle



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THE OFFICIAL UK CHARTS SPECIALIST

23 DECEMBER 2000

MID-PRICE

This	Last	Title	Artist	Label (Distribution)
1	2	DOOKIE	Green Day	Reprise 52045250 (IEM)
2	1	TRACY CHAPMAN	Tracy Chapman	Elektra 53067942 (IEM)
3	13	TOGETHER WITH CLIFF RICHARD	Cliff Richard And The Shadows	EMI 02EMD0208 (E)
4	7	RELATIONSHIP OF COMMAND	At The Drive In	Virgin CDVUS184 (E)
5	5	PLAY	Moby	Mca C57UMM172 (V)
6	3	GREATEST HITS	Eurythmics	RCA 6Y2R86 (BMG)
7	10	WE HAVE COME FOR YOUR PARENTS	Armin	Virgin 02VUS179 (E)
8	4	LET'S IM	Lil'Fudg	Higher Ground/Hard Hands HANCD02 (E)
9	4	GOOD FEELING	Travis	Independiente 05M01C (IEM)
10	8	SELL, SELL, SELL	David Gray	EMI Catalogue CDEM03795 (E)
11	15	BACK TO FRONT	Lionel Richie	Motown 5301302 (E)
12	16	THE MASTERPLAN	Oasis	Big Brother 8300200 (3M/PT)
13	10A	CHRISTMAS PORTRAIT	The Carpenters	ABM/Mercury CCM01047 (E)
14	14	CENTRAL RESERVATION	Guns N' Roses	Geffen/Polydor GFD19136 (E)
15	18	BROTHERS IN ARMS	Beah Oron	Heavenly/EMI HVNLP2200 (E)
16	10B	PARTNERS IN RHYME	Dire Straits	Vertigo 624892 (E)
17	12	THE SCORE	Foster & Allen	Telstar Premiere TP623500 (IEM)
18	12A	ULTIMATE PARTY MEGAMIX	Various Artists	Columbia 623835 (E)
19	12B	ULTIMATE PARTY MEGAMIX	Various Artists	Cosmos CHRIMX05 (E3K)
20	12C	ULTIMATE PARTY MEGAMIX	Various Artists	Cosmos CHRIMX21 (EUK)

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BUDGET

This	Last	Title	Artist	Label (Distribution)
1	2	INSTANT XMAS PARTY	So Solid Crew	Crimson CRMCM028 (IEM)
2	1	OH (SENTIMENTAL THINGS)	Various	Relentless RELINTD03 (IEM/TV)
3	3	THE WHITE CHRISTMAS ALBUM	Various	Cosmos CHRMC020 (EUK)
4	4	THE SNOWMAN	SleazyCrabbits/Arcy	Columbia CDV1118 (IEM)
5	5	CHRISTMAS PARTY	Net 'King' Cole/Dan Martin Music For Pleasure CDMF5902 (E)	
6	6	CHRISTMAS WITH NAT AND DEAN	Van Jones & The Madstones	Music Collection MCD02014 (MDC)
7	7	NON-STOP SING-ALONG CHRISTMAS PARTY	Various	Cosmos CHRMC020 (EUK)
8	8	CHRISTMAS ALBUM	Frank Sinatra	Music For Pleasure CDMF5907 (E)
9	9	THE CHRISTMAS CAROLS ALBUM	Guildford Cathedral Choir	Cosmos CHRMC019 (EUK)
10	12	ELVIS' CHRISTMAS ALBUM	Elvis Presley	Candle 7431295762 (BMG)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	STAN	Eminem	Interscope/Polydor 6194704 (IEM)
2	2	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 620682 (IEM)
3	3	911	Mychal feat. Mary J Blige	Columbia 620625 (IEM)
4	4	WALKING AWAY	Craig David	Wildcat CDW110 35 (BMG)
5	5	GRAVEL PIT	Wu-Tang Clan	Elektra 02E1062 (IEM)
6	5	INCOMPLETE	Sirco	Def Soul 5272541 (IEM)
7	7	I JUST WANNA LOVE U (GIVE IT 2 ME)	Jay Z	Def Jam 5272451 (IEM)
8	8	DON'T THINK I'M HOT	Kandi	Columbia 6195102 (IEM)
9	9	BOMBS OVER BAGHDAD	Outkast	LaFace/Warner 7432182294 (BMG)
10	13	HOLLER AT ME PHASE 2: THE WAY	Virgin V50C11789 (E)	
11	9	HOT S**T) COUNTRY GRAMMAR	Nelly	Universal MCD5D 4024 (IEM)
12	10	SHAKE YA ASS	Mya feat. Ashford	Jive 9251552 (P)
13	15	BY YOUR SIDE	Sade	Virgin 609992 (IEM)
14	11	KEEP YOUR WORRIES	Guns N' Jazmatz/Ange Stone	Virgin V051177 (E)
15	14	DON'T MESS WITH MY MAN	Lucy Pearl	East West 17135 CD (IEM)
16	12	PIRE	Busta Rhymes	RCA 74321799912 (BMG)
17	15	COMIN ON BABY (ALL I WANT IS YOU)	Orleans-Agatha	Wild Card/Polydor 547752 (I)
18	17	BODY II BODY	Spanabis Mumba	Go-Bay/Polydor GD10032 (I)
19	17	SHOULD I STAY	Garnie Belle	Interscope/Polydor 607432 (I)
20	21	FORDY ABOUT DRE	Dr Dre feat. Eminem	Blue Thumb 507432 (I)
21	10A	LADY DAY (IN JOHN COLTRANE)	Courtesy Fine	Tommy Boy TBCD 2154B (P)
22	20	ALL GOOD	De La Soul feat. Chaka Stone	Interscope 407425 (I)
23	19	THE WAY I AM	Eminem	Wildstar CDW110 30 (IEM)
24	26	7 DAYS	Craig David	Columbia 607430 (IEM)
25	24	IT DOESN'T MATTER	Justin Jean	Virgin V35C02 187 (E)
26	22	TRY AGAIN	Asaf Agha	Def Soul 509992 (IEM)
27	28	THONG SONG	Sade	Interscope/Polydor 607432 (IEM)
28	25	THE REAL SLIM SHADY	Eminem	Jive 9251282 (P)
29	23	I WISH	R Kelly	Virgin 6195222 (IEM)
30	30	GETTIN' IN THE WAY	Jill Scott	

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	FAITH & INSPIRATION	Daniel O'Donnell	Ritz 82BCD 717 (RMG/G)
2	2	COME ON OVER	Shania Twain	Mercury 522882 (I)
3	3	THE WOMAN IN ME	Shania Twain	Grapevine GRACD 193 (RMG/G)
4	4	RED DIRT GIRL	Emmylou Harris	Columbia 505962 (IEM)
5	7	AMERICAN III - SOLITARY MAN	Johnny Cash	MCA Nashville 170142 (E)
6	5	IT'LL BE	Reba McEntire	Grapevine/EMG 678367122 (RMG/G)
7	6	LONELY GRILL	Lonestar	Rwp RWP00123 (BMG)
8	9	WILD & WICKED	Shania Twain	Epic 0905132 (IEM)
9	10	FLY	Dolly Parton	Warner Brothers 242322 (Impar)
10	11	BREATHE	Alan Jackson	Arista Nash/Grapevine 7432181126 (BMG)
11	8	WHEN SOMEBODY LOVES YOU	Dixie Chicks	Epic 408932 (IEM)
12	12	WIDE OPEN SPACE	LeAnn Rimes	Carli/London 556202 (IEM)
13	14	SITTIN' 'ON TOP OF THE WORLD	LeAnn Rimes	Reggie 53248272 (IEM)
14	13	TOMORROW'S SOUNDS TODAY	Dwight Yoakam	Carli/London 857805232 (IEM)
15	15	LEANN RIMES	Ritz RIT2BCD 708 (RMG/G)	
16	16	SONGS OF INSPIRATION	LeAnn Rimes	MCA Nashville 1700992 (I)
17	17	I HOPE YOU DANCE	Daniel O'Donnell	MCA Nashville 170142 (E)
18	18	THE HARDEST PART	Lee Ann Womack	Mercury 561172 (IEM)
19	19	I AM SHELBY LYNNE	Shelby Lynne	MCA Nashville 170102 (I)
20	20	REAL LIVE WOMAN	Trisha Yearwood	

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	1	PARACHUTES	Collegium	Parlophone 527702 (E)
2	3	CHOCOLATE STARBUSS AND THE HOT DOD	Collegium	Interscope 490732 (I)
3	2	CONSERVACY OF ONE	The O'Jays	Columbia 498491 (I)
4	4	GREATEST HITS I & III	Queen	Parlophone 528262 (I)
5	5	WARNING	Green Day	Reprise 53624800 (IEM)
6	6	HOLY WOOD	Marilyn Manson	Nothing/Polydor 498632 (I)
7	7	RENEGADES	Rage Against The Machine	Epic 49925 (IEM)
8	8	INFEST	Fappa Rock	Deadweeds/Polydor (E)
9	9	ENEMA OF THE STATE	Link 18	MCA/Atco-Island MCD 1195 (I)
10	10	THE COLOUR AND THE SHAPE	Fo Fighters	Westwood 52222 (EUK)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	STORM ANIMAL	Storm	Data DATA 207 (3M/TV/IEM)
2	2	PILGRIMAGE/MESCALITO	Seomash	Hill/Hooks H001426 (I)
3	3	DAY TIME	4 Strings	Island/Island 12A894 (IEM)
4	4	OPERATION BLADE (BASS IN THE PLACE)	Gouryella	Coxe Blue BLU 017T (IEM)
5	6	STAN	Public Domain	Xtravaganza X2H1 12 (3M/TV/IEM)
6	5	HESINKI	Eminem	Interscope/Polydor 493470 (I)
7	7	7 COLOURS	Ashtrax	Deviant DVNT 328X (I)
8	7	PHAT BASS	Lost Witness	Data DATA151 (3M/TV/IEM)
9	8	HYPER LAUGH	Warp Brothers Vs Aquagen	Nukle/Arista 7432181712 (BMG)
10	11	TUB TRUCK	Robert Kimberg	Lost Language LOST 005R (I)
11	12	DEDICATED TO LOVE	DJ Zinc	Phase One PHAZ 03 (3M/TV/IEM)
12	13	FANTASTIC THING	Manissa	VEA WEAS17T (IEM)
13	11	DEVASTATING	AndyFlock 2000	Overdose OV005 (ADD)
14	5	SONIC BOOM (LIFE'S TOO SHORT)	Madnet	Nukleaz NUKP02Z (ADD)
15	8	DE LA SOUL feat. Chaka Khan	Qao Vads	Serious SER007T (V)
16	17	EYE BEE ME	De La Soul feat. Chaka Khan	Tommy Boy TBV 2154 (P)
17	18	NAIVE SONG	Commander Tom	Tripp/Tri Trax TTRX 005R (I)
18	18	FEEL THE BEAT	Mirvalds	Epic 490626 (IEM)
19	20	COMING HOME	Warren K feat. Leo P	Neo NE012 045 (V)
20				FTL FTL003 (5SD)

© CN

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	THE CREEPS	Ed Rush & Optical	Virus V5003LP (I)
2	5	BORN TO DO IT	Craig David	Wildstar -CAWILD 32 (BMG)
3	4	THE MARSHALL MATTERS LP	Eminem	Interscope/Polydor 4906231/490624 (I)
4	6	MUSIC	Madonna	Mercury/Warner Bros 536248551/53624856 (IEM)
5	9	THE V	Wu-Tang Clan	Epic 490954 (IEM)
6	8	RESTLESS	21 Savage	Epic 490931 (IEM)
7	1	OH NO (SENTIMENTAL THINGS)	So Solid Crew	Relentless RELINTD03 (IEM/TV)
8	9	THE WRITING'S ON THE WALL	Destiny's Child	Columbia 4931941/4931942 (IEM)
9	10	PURE GARAGE III	Various	warnar.asp /JWSM 016 (IEM)
10	11	THE LAST MEAL	Snoop Dogg	Priority CDP7119 (IEM)

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MUSIC VIDEO

TW	LV	Michael	Label Cat. No.	This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	MICHAEL FLATLEY: Gold - A Celebration CD	WFL 70393	11	10	MICHAEL BALL: This Time It's Personal	Universal Video 07893 (I)	
2	2	WESTLIFE: Coast To Coast	RCA 131201503	12	9	AS In The Picture	SMV Columbia 200271 (I)	
3	3	STEPH: Live At Wembley	Jive 523076	13	11	OSIRIS: Festival To Millions	Big Brother 80201935 (I)	
4	4	ROMAN KEATING: Live At The Albert Hall	WV 074543	14	14	ROBBIE WILLIAMS: Where Eyes Don't See	Decca	
5	5	CLIFF RICHARD: Countdown	Video Collection V6152	15	15	FIVE: Five Live	EMG Video 74321752 (IEM)	
6	6	BREITNEY SPEARS: In Hawaii	Universal Video 020763	16	17	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0101883 (I)	
7	7	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 020763	17	15	THE CORRS: Live At Lansdowne Road	Warner Music Video 053923 (I)	
8	8	SHANIA TWAIN: The Platinum Collection	Original Video 0178833	18	20	BARRY MANILOW: Live At The Waldorf	Eagle Vision 3819 (I)	
9	9	VARIOUS ARTISTS: Hip Hop Concert by In Souk	Eagle Vision 09135	19	19	CHARLOTTE CHARLIZE: Dream A Dream - In The Holy Land	Direct Video 063333 (IEM)	
10	12	ROBBIE WILLIAMS: Rock DJ	Orlysis 024273	20	19		SMV Columbia 200272 (I)	

CHART COMMENTARY

by ALAN JONES

For the first time this year, none of the top three records on the airplay chart topped the sales chart. Madonna holds at number three with Don't Tell Me, which increases its support for the seventh week in a row, although it peaked at number four on sales a fortnight ago, and is now number 13th. Meanwhile, Robbie Williams continues his march to the top with Supreme, which jumps 4-2 this week, and claims certain hit the top spot during the Christmas period even though it probably will not improve on the number four debut it makes on the CIN chart this week. However, the number one airplay hit for the fifth straight week is the Craig David single not to top the sales list, Walking Away. After peaking at number three, it is now number 15 on the sales chart but has given David his biggest airplay hit to date. It finally started to recede last week, and may fall foul of Robbie Williams

AIRPLAY FACTSHEET

● Rui da Silva's Touch Me has apparently been delayed but radio support for the UK-based Portuguese artist continues to improve. Touch Me climbs 15-12 this week, and is now the most played record on Radio One, a title it previously shared with Jay-Z's Just Wanna Love U. An early supporter of the record, Radio One has aired it 112 times in the past three weeks.

● All Saints' Pure Shores could be replaced by Bob The Builder's Can We Fix It atop the year's best-selling singles list. It looks odds-on to take the airplay crown, however, and is still getting more than 400 spins a week. It is currently number 72 on the airplay list, while the follow-up Black Coffee is number 17. The new All Saints single All Shook Up zooms 159-50.

AT A GLANCE WEEKLY MARKET SHARES



Figure shows top 10 companies in % of total content of the Top 50, and corporate group shares in % of total content of the Top 50.

next week, as Supreme closes the gap between the two records from more than 27m to less than 5m. If David holds on, Walking Away will share the honour with most weeks at number one this year with All Saints' Pure Shores and Sonique's It Feels So Good, both of which have already clocked up six weeks at number one. Williams' single increased its audience by more than 13m last week, a fact not unconnected to its massive popularity on both Radio One and Radio Two, from whom it gained a combined 57 plays last week, the highest tally of any record this year.

Two Westlife singles are the fastest movers in the Top 100 – but travelling in opposite directions. Despite My Love winning two records of the year awards on TV immediately prior to this week's reporting period, support for it was down considerably last week, with the record

sliding 33-51 as a result. That is partly because radio stations were clearing the decks and replacing it with their new single, and odds-on favourite for the Christmas number one slot, What Makes A Man, which is released today. The latter single vaults 50-26 this week with its audience almost doubling. Despite their respective chart positions, however, My Love's 803 plays tally is still superior to What Makes A Man's 655.

Radio was very quick to embrace The Sugababes' debut single Overload, and it made a major contribution to its success. It has been even faster to show its appreciation of their upcoming hit New Year, which explodes 39-14 this week, while more than doubling its audience. It was aired 20 times by Radio One and 18 times by Radio Two last week. Capital chipped in with 26 plays, and Atlantic 252 aired the song 23

times. Even more impressive is the massive 32-9 leap of Jennifer Lopez's Love Don't Cost A Thing, the introductory single from her upcoming second album J.Lo. It has the biggest increase in audience – as it did in America earlier this month – for the second week in a row, increasing its plays from 676 to 1,314 and its audience from 26.48m to 51.01m (a 92% surge) in the past week. It is exploding almost everywhere, though its huge leap is all the more impressive as it does not have the support of Radio Two – at least not yet.

There have been one or two near things this year but so far every one of 2000's 43 number one hits has made the Top 50. Bob The Builder's Can We Fix It could prove the exception, however, as it is currently struggling at a lowly number 63, and only that high because kindly Radio Two aired it seven times last week.

MTV

Rank	Title/Artist
1	STAN EMISEM
2	INDEPENDENT WOMEN Destiny's Child
3	WANNING Down Day
4	CHANGING Britney Spears
5	MY LOVE Westlife
6	ROAD TRIPPIN' Red Hot Chili Peppers
7	WALKING AWAY Craig David
8	LOVE DON'T COST A THING Jennifer Lopez
9	DON'T TELL ME Madonna
10	ROAD TRIPPIN' Red Hot Chili Peppers

Most played videos on MTV/MTV2 Research 10 w/e 21/12/2000
Source: MTV UK

THE BOX

Rank	Title/Artist
1	STAN EMISEM
2	IT'S THE WAY YOU MAKE ME FEEL Steps
3	NEVER HAD A DREAM COME TRUE S Club 7
4	ROCK DJ Robbie Williams
5	808 BOB Bob
6	STONGER Britney Spears
7	CAN'T FIGHT THE MOONLIGHT LeAnn Rimes
8	ROLLIN' Limp Bizkit
9	WHO LET THE DOGS OUT? Baha Men
10	AT THIS TIME OF YEAR Craig

Most played videos on The Box, w/e 15/12/2000
Source: The Box

STUDENT TOP 10

Rank	Title/Artist
1	NEXT YEAR Foo Fighters
2	ONE AROUND THE BLOCK Body Drawn Boy
3	STAN EMISEM
4	BUCK ROGERS FEEDER
5	ONE MORE TIME Daft Punk
6	DANCING IN THE MOONLIGHT Toploader
7	HERE WITH ME Dido
8	INDEPENDENT WOMEN Destiny's Child
9	NAIVE SONG Mirwais
10	I PUT A SPELL ON YOU Sonique

w/e 16/12/2000
Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

What Makes A Man/Yvonne Bielecka: Please Stay Kylie Minogue: Love Train S Club 7, New Year Sugababes
Celebrate Our Love Like Adele: Deejay, Can We Fix It Bob The Builder
Package: Bill Max
Final line-up 16/12/2000

RADIO ONE PLAYLISTS

A-LIST Body Groove Architects feat. Nana; One More Time Daft Punk; Independent Woman Part 1; Destiny's Child; Stan Emism; Don't Tell Me Madonna; Gravel Pit We Wang Can; Operation Black In The Plaza; Public Enemy; I Just Wanna Love U (Give It 2 Me) Jay-Z; Supreme Robbe Williams; Naive Song Mirwais; Demons Fatboy Slim feat. Macy Gray; Love Don't Cost A Thing Jennifer Lopez; My Year Sugababes; All Hooked Up At Six; So Not Daft Punk; What Makes A Man Westlife; Breakers Feeder; Why? Mi-Sex; Jennifer U David Morales presents The Face, Fall; Newt; U2; Camels Santos

B-LIST 95.5 Wydel Jean feat. Mary J Blige; BOB Outrage; Oh No (Sentimental Things) So Solid Crew; Please Stay Kylie Minogue; No Good 4 Me O'Jays; No No No (Da Da Da) Joss Stone; What Makes A Man Westlife; Inner Circle; Things I've Seen Everywhere; The Next Episode Dr Dre feat. Snoop Dogg; Everytime You Need Me Fragma feat. Maria Rubio; Spiced Invader

C-LIST Dancing In The Moonlight Toploader; Heartbreak Hotel Whitney Houston; Black In The Plaza Public Enemy; I Just Wanna Love U (Give It 2 Me) Jay-Z; Shining Light Ash; The Unknown Mar B & Badi; Dreams To Me Dario G; Boom Selection Genesis Cur; One Step Closer Linkin Park; Oh No No No (Da Da Da) Joss Stone; Why? Mi-Sex; Jennifer U David Morales presents The Face, Fall; Newt; U2; Camels Santos

Radio 1 playlists for week beginning 18/12/2000
* Denotes additions

MTV UK

PLAYLIST ADDITIONS
ALBUMS OF THE WEEK: Bon To Do Craig David; The Marshall Mathers LP Eminem; Music Madonna

POP SINGLE OF THE WEEK: Supreme Robbe Williams

THE PEPSI CHART

Performances: My Love Westlife; United Robbe Williams; S Club 7; Meade Madison; Jampin' Jampin' Destiny's Child
Feeds: Steps
Final line-up 19/12/2000

RADIO TWO PLAYLISTS

A-LIST Can't Fight The Moonlight LeAnn Rimes; The Way You Make Me Feel Roxas Keating; Walking Away Craig David; Supreme Robbe Williams; What Makes A Man Westlife; New Year Sugababes; What Makes A Man Westlife

B-LIST Never Had A Dream Come True S Club 7; Secret Of The Sea Billy Bragg & Wilco; Just Checkin' The Beautiful South; I Just Wanna Love U David Morales presents The Face, Fall; Newt; U2; Camels Santos

C-LIST Heartbreak Hotel Whitney Houston; The All-Variables; This Christmas Time Renaldo & The Son Shepherd Varrios; We Greatest Christmas Songs (album) Various; The Christmas Time Renaldo & The Son Shepherd Varrios; My Favourite Carols Various; De Stacks; How The Grinch Stole Christmas (OST) (album) Various; Platinum Christmas Various; Trouble Coldplay; Inner Circle Various; BBC Radio 2 - More Songs Of The Century (album) Various

Radio 2 playlists for week beginning 18/12/2000
* Denotes additions

CAPITAL RADIO

Additions Everytime You Need Me Fragma; No No No (Da Da Da) Joss Stone; What Makes A Man Westlife; Case Of The Ex Myo

PLANET POP

Performances: New Year Sugababes; To Be Free Emilia Torres
Feeds: Westlife; Fev; Spice Girls
Final line-up 26/12/2000

NATIONAL LOTTERY

Featured artists: Adele; Vicky Beckham
Booklet: Deling Home For Christmas Chris Rea; Perfect Christmas S Club 7
Final line-up 23/12/2000

TOTP

Performances: Stan Emism; Can We Fix It Bob The Builder; Never Had A Dream Come True S Club 7; Supreme Robbe Williams; Please Stay Kylie Minogue
Walk Of Life Billie Piper; Don't Stop The Music Linkin Park
Draft line-up 23/12/2000

Performances: Beautiful Day U2; Reach & Climb Gabriel; Growin' Up (This Ain't) Lucie; So Solid Crew; The Same Again Mettine C; Feels So Good Sonique; Da Westlife; You & Mine; Fragma; Let It Be A Rollercoaster Ronan Keating; Fit Me In Craig David; Music Madonna; Rock DJ Robbie Williams; Santa Baby Kylie Minogue; Pure Shores All Saints
Draft line-up 25/12/2000

CHRISTMAS OPENING TIMES

	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	PARCEL FIRM
AMATO	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	CLOSED	CLOSED	CLOSED	1000-1600	1000-1600	1000-1600	CLOSED	CLOSED	CLOSED	0930-1730	SECURICOR
APEX	TO ORDER DURING THE CHRISTMAS PERIOD CONTACT UNIVERSAL/BMG DURING THE TIMES SHOWN															PARCELINE	
ARABESQUE	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	CLOSED	CLOSED	CLOSED	CLOSED	0930-1800	0930-1800	0930-1800	CLOSED	CLOSED	CLOSED	0930-1800	PARCELINE
AVID	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	ANS	ANS	ANS	ANS	ANS	ANS	ANS	ANS	ANS	ANS	0900-1730	ROYAL MAIL/ VARIOUS
BEECHWOOD	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0930-1800	WEY GROUP
BMG	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	ANS	ANS	CLOSED	CLOSED	0900-1730	0900-1730	0930-1700	ANS	ANS	CLOSED	0930-1800	SECURICOR
CM DISTRIBUTION	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	0900-1800	TUFFNELLS
COMPLETE RECORD COMPANY	TO ORDER DURING THE CHRISTMAS PERIOD CONTACT BMG DURING THE TIMES SHOWN															SECURICOR	
DA TAPES & RECORDS	0900-1730	0900-1730	0900-1730	0900-1730	ANS	ANS	ANS	ANS	ANS	ANS	1000-1700	1000-1700	ANS	ANS	ANS	ANS	TNT, OMEGA + OTHERS
DISC DISTRIBUTION	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	ANS/ FAX	ANS/ FAX	ANS/ FAX	ANS/ FAX	0930-1800	0930-1800	0930-1800	ANS/ FAX	ANS/ FAX	ANS/ FAX	0930-1800	SECURICOR
EMI MUSIC	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	VOICE MAIL	VOICE MAIL	VOICE MAIL	VOICE MAIL	0930-1800	0930-1800	0930-1800	VOICE MAIL	VOICE MAIL	VOICE MAIL	0930-1800	PARCELINE
EUK	0800-1800	0800-1800	0800-1800	0800-1800	0800-1745	1000-1400	CLOSED	CLOSED	CLOSED	0930-1800	0930-1800	0930-1745	CLOSED	CLOSED	CLOSED	0900-1800	PARCELINE/UPS/ COUNTRYWIDE
GREYHOUND RECORDS	0930-1730	0930-1730	0930-1730	0930-1730	0930-1730	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0930-1730	SECURICOR/OMEGA
HARMONIA MUNDI	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	0900-1730	SECURICOR
KOCH INTERNATIONAL	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	FAX/ EMAIL	FAX/ EMAIL	FAX/ EMAIL	FAX/ EMAIL	0900-1730	0900-1730	0900-1730	FAX/ EMAIL	FAX/ EMAIL	FAX/ EMAIL	0900-1730	PARCELINE
PINNACLE	0930-1800	0930-1800	0930-1800	0930-1800	0930-1730	VOICE/ FAX/ EMAIL	VOICE/ FAX/ EMAIL	VOICE/ FAX/ EMAIL	VOICE/ FAX/ EMAIL	0900-1730	0900-1730	0900-1730	VOICE/ FAX/ EMAIL	VOICE/ FAX/ EMAIL	VOICE/ FAX/ EMAIL	0900-1730	SECURICOR
PLASTIC HEAD	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	0900-1730	SECURICOR
PRISM LEISURE	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	ANS/ FAX	ANS/ FAX	ANS/ FAX	1000-1500	1000-1500	1000-1500	ANS/ FAX	ANS/ FAX	ANS/ FAX	ANS/ FAX	SECURICOR, PARCELINE
PROPER MUSIC	0900-1730	0900-1730	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	0900-1730	UPS
RMG DISTRIBUTION	SEE APEX															PARCELINE	
SELECT MUSIC	0900-1730	0900-1730	0900-1730	0900-1730	0900-1300	VOICE/ FAX	VOICE/ FAX	VOICE/ FAX	VOICE/ FAX	0900-1730	0900-1730	0900-1730	VOICE/ FAX	VOICE/ FAX	VOICE/ FAX	0900-1730	SECURICOR
S GOLD	0900-1800	0900-1800	0900-1800	0900-1800	0900-1700	0900-1300	CLOSED	CLOSED	CLOSED	0900-1700	0900-1700	0900-1300	0900-1300	CLOSED	CLOSED	0900-1700	SECURICOR
SOUND & MEDIA	0800-1800	0800-1800	0800-1800	0800-1800	0800-1800	CLOSED	CLOSED	CLOSED	CLOSED	0900-1730	0900-1730	0900-1730	CLOSED	CLOSED	CLOSED	0800-1800	SECURICOR
SRD	0930-1800	0930-1800	0930-1800	0930-1800	0930-1800	CLOSED	CLOSED	CLOSED	CLOSED	1030-1700	1030-1700	1030-1700	CLOSED	CLOSED	CLOSED	0930-1800	SECURICOR
STARTLE DISTRIBUTION	0930-1800	0930-1800	0930-1800	0930-2000	0930-2000	ANS	ANS	ANS	ANS	0930-1800	0930-1800	0930-1800	ANS	ANS	ANS	0930-1800	PARCELINE
TECHNICOLOR	0930-1800	0930-1800	0930-1800	0930-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	0930-1800	0930-1800	0930-1800	0900-1300	CLOSED	CLOSED	0930-1800	SECURICOR
TEN	0930-1800	0930-1800	0930-1800	0930-1800	1200-1700	1200-1700	ANS/ EMAIL	ANS/ EMAIL	1200-1700	0930-1800	0930-1800	0930-1800	1200-1700	ANS/ EMAIL	ANS/ EMAIL	0930-1800	SECURICOR
THE	0900-1900	0900-1900	0900-1900	0900-1900	1100-1700	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	0900-1800	0900-1800	1100-1700	CLOSED	CLOSED	0900-1800	PARCELINE
3MV	0900-1800	0900-1800	0900-1800	0900-1800	0900-1800	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900-1800	SECURICOR
UNIVERSAL	0800-1900	0800-1900	0800-1900	0800-1900	1000-1400	ANS/ WEB/ EMAIL	ANS/ WEB/ EMAIL	ANS/ WEB/ EMAIL	ANS/ WEB/ EMAIL	0800-1900	0800-1900	0800-1900	1000-1600	ANS/ WEB/ EMAIL	ANS/ WEB/ EMAIL	0800-1900	SECURICOR
VITAL	0830-1800	0830-1800	0830-1800	0830-1800	0830-1800	CLOSED	CLOSED	CLOSED	CLOSED	0830-1800	0830-1800	0830-1800	CLOSED	CLOSED	CLOSED	0830-1800	SECURICOR
COMPILED BY KAREN FAUX	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	

THAT WAS THE YEAR

in their own words

RAMO ONE RULES THE LONDON ROOST. Capital FM's Chris Tarrant had his first millionaire winner during the year, but Radio One controller Andy Parfitt was celebrating his own good fortune at a cost to the breakfast show host's own station. Radio One emerged in the third-quarter Roger figures as the most popular station in London among 15- to 24-year-olds. The BBC station's increasing performance came on the back of a summer line-up of live events coverage which helped to push Capital down in the sector from first to third place. Parfitt's success came at the expense of his former colleague Jeff Smith, who in June took up the job as Capital FM programme controller following his departure in March as Radio One's head of music policy. In the same month Smith arrived. Clive Dickens steered everyone by quitting as group director of programmes to set up his own operation in a bid for regional radio licences. With everything to play for, expect competition in the key London youth radio market to be intense in 2001.



'The low point of the year? The self-flagellation of the UK music industry. UK acts do sell abroad, they just have to be good' - Tony Wadsworth, EMI UK president and CEO

KEYVU GUY
Labourer FM station manager, Walslop, Scotland
High point of 2000: Preparing for the new mast that will treble our broadcast area from next January, from 400 square miles to more than 1,000 square miles
Low point: None
Record of the year: Tom Jones, Reload
Event of the year: Our new Summer Guitars Festival, which attracted musicians from all over the world. It will definitely become an annual event
Greatest frustration: Finding volunteers to do the morning shows
Music tip for 2001: local folk singer Andi Nete

BARBARA CHARONE
MC 3-director
High point of 2000: Madonna at Brixton Academy
Low point: Chelsea's form this season
Record of the year: Eminem's Stan
Event of the year: Madonna at Brixton Academy/Chelsea's FA Cup win
Greatest frustration: Not being able to see and hear the same variety of music on radio and MTV that exists in the printed media
Music tip for 2001: Zohar (Ark21) - East African rhythms-meet-French Euro-pop

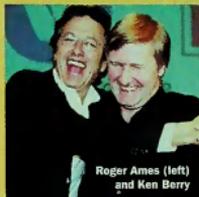
TONY WADSWORTH
EMI UK president and CEO
High point of 2000: The breakthrough of Coldplay
Low point: The self-flagellation of the UK music industry. UK acts do sell abroad, they

To merge or not to merge? That was the question

Another week, another merger plan appeared to be the norm for much of 2000, as seemingly everyone in the music industry tried to get in bed with everyone else.

Two years after Seagram's sudden and swift purchase of PolyGram from Philips had sent shock waves throughout the entire music business, the industry appears to have become more hardened to the idea of takeover or merger bids which are now becoming the rule rather than the exception. Even so, nobody outside the inner circle of negotiators was expecting the bombshell that emerged during the Midem weekend in January when it was revealed that EMI and Time Warner had formulated a \$20bn merger plan.

The proposal, which had originally been drafted up by Roger Ames and Ken Barry (pictured), was revealed only a couple of weeks after the announcement of Time Warner's link-up with AOL in what amounted to the then biggest deal in history. Then in June French media and communications giant Vivendi confirmed it was in discussions with Seagram about Universal Music Group as staff came to terms with the prospect of having a third set of bosses in just two years. The fact that this takeover aroused such



Roger Ames (left) and Ken Barry

low industry interest merely underlined how the environment had changed since Edgar Bronfman Jr pounced on PolyGram.

Announcing the deals proved to be a far easier prospect than trying to push them through, a fact most definitely confirmed by EMI and Time Warner, who faced a barrage of opposition to their plan from rivals and other interested groups and, ultimately, the EC commissioner Super' Mario Monti.

However, no sooner had they put their merger plans on hold and withdrawn the proposal from the EC than Bertelsmann boss Thomas Middelhoff - who had been making remarks from the sidelines all year about becoming number one music company - made his own move on EMI. So quick was the move after his tie-up with Napster that some speculated he had been planning it all year, counting on the fact that the Warner-EMI merger was likely to fall through.

With EMI and Bertelsmann now confirming that they will continue scrutinising the possibility of a merger until well into January before planning any next steps - and with Time Warner also reportedly still studying the possibility of salvaging something from its EMI deal - it looks like the industry's continued attempts at consolidation will run on well into 2001.

CHRIS HUFFORD
Co-manager Radiohead, Supersmash
High point of 2000: Getting number one album in the UK as US for Kid A
Low point: The list for the Brits 2001
Record of the year: Radiohead's Kid A
Event of the year: US Presidential election
Greatest frustration: Radio in the UK only

just have to be good
Record of the year: Radiohead's Kid A
Event of the year: The Beatles' 1
Greatest frustration: Some of the reviews for Kid A
Music tip for 2001: Dido
Executive to watch: I'm watching 'em all

playing commercial singles
Music tip for 2001: Coldplay to break the US with 'Yellow'
Executive to watch: All of them (they're all a bit dodgy)

Quotes gathered by David Balfour. Additional reporting: Paul Williams, MaryLouise Harding, James Roberts, Robert Ashton.

Upstart of the Year: Napster

Starting out as a piece of cool software developed by US student Sean 'fappyehead' Fanning in his summer holidays in 1999, for use by him and his friends to share MP3 files, the Napster application quickly spread across US campuses and beyond.

The RIAA filed a suit on behalf of the five majors at the end of 1999, but it was not until April 2000 when Musica Legal filed a suit against the company that media interest grew.

Fond as ever of David and Goliath yarns, the press were quick to paint the music industry fat cats as the evil controllers trying to crush the rights of the common people.

Napster users soared to nearly 50m by late August when an RIAA injunction was granted to close the company down pending trial, although it was to get a stay of execution two

days later. However, the most important message was the sheer scale of demand for unlimited instant access to music online. This raised issues about whether music fans will be prepared to pay for this access and if so how much. The industry realised it could no longer afford to be defensive

without also going on the offensive.

The scene at the end of 2000 finds all five majors conducting multiple download and streaming trials. MP3.com is now fully licensed to offer digital copies of all CDs bought by its US users and Bertelsmann continues to attempt to legitimise Napster. The 20th-century revolution has progressed into a natural evolution. Sean with its revolutionary, Sean Fanning, facing the prospect of being both a high-profile evangelist and historical footnote. *M-LH*



Deals of the Year

The year might have been as notable for deals that didn't happen as those that did - just ask executives at Warner and EMI - but there still was a number of high-profile UK deals that left their respective players in very different positions.

One of the biggest of all - Roger Ames' sale of London Records to his new employer, Time Warner - was signed off last December but was only confirmed in January. The price tag was a cool £340m.

Smaller in size but no less impressive was Castle Music's sale to the Sanctuary Group in April. Sanctuary paid £46m - a whopping £28m more than investment firm the Rutland Trust had paid in March 1998 when it bought the company from US firm Alliance

Enter. The deal was a vindication not only for Rutland's belief in the value of intellectual property rights but also in Castle's management team, headed by Joe Cokell, Roger Semon and finance director Ed Cook. And, renamed as Sanctuary Records, the company, which recently signed Megadeth, has an even rosier future ahead of it.

Certainly the prize for persistence should go to Richard Griffiths for his final acquisition of Cheeky Records, home of Dido and Faithless. Completed hours before his company's Autumn sales conference, the deal marked the conclusion of negotiations that stretched back 18 months.

A deal of a very different order but no less significant was the merger in February of the programming resources of Wise Buddha and West End Radio Productions to create the largest independent supplier of UK music radio.

Following the deal, the new operation became responsible for Radio One shows by DJs including Mary Anne Hobbs, Trevor Nelson, Judge Jules, Danny Rampling and Pete Tong, not to mention broader international programming. *PW*



Dido

Buzzwords of the Year

In 2000 Jargon ruled.

Early in the year B2C (business-to-consumer) rapidly shed its 1999 kudos as the easy path to dotcom

millions, with some of its loudest advocates learning the meaning of the phrase dotbomb after apparently spending all their VC cash on the *Three Cs* (concorde, champagne and caviar).

B2B (business-to-business) new media companies were quick to steal the crown and many of them have stood the test of time (ie, lasted more than six months), although few of them have progressed very far on the P2P (path to profitability).

Indeed P2P - also the buzzword for peer-to-peer technology - became the challenge in terms of persuading consumers to pay in the age of free music; and, most importantly, monetise. *M-LH*

LOOKING BACK AT 2000...

POP: WESTLIFE ARE UNBEATABLE

2000: MW was not alone in predicting a slowdown of the pop market at the start of the year, but few would have thought that in less than 12 months, the media would be contemplating the end of the biggest, pos phenomenon of the past decade – the Spice Girls.

In fact, the clear message throughout the year was that imaginative marketing is no longer enough to ensure record sales; instead quality music is the most essential ingredient. This was particularly clear when it came to girl bands. At the start of 2000, MW revealed that at least 25 girl band projects were being teed up for release this year. By the end of 2000, however, founding releases from the likes of **Alicia Keys**, **Madonna**, **Honeyz**, **Ciara**, **Ms. Kelly Rowland**, **Sade**, **Stacy Fister**, **Sister 2 Sister** – to name but a few – made last year's fashion for singing all things female seem a very costly trend. To some observers the turning point was **Girl Thing**, whose first single debuted at a disappointing number eight despite one of the most exhaustive set-ups of the year.

It was not that female pop no longer sells. **All Saints'** *Virgin* Orbit-produced *Pure Shores* remains the biggest-selling single of the year;

Robbie Williams made a credible debut with their single *Overload* and now have a good chance to create momentum for their quiet-released album; and the queen of pop, **Madonna**, and comeback queen, **Kylie Minogue**, both topped the charts. But in order to notch up healthy sales, records either have to appeal to a wider audience – as those of **All Saints**, **Kylie** and **Madonna** all managed to do – or attract sued kids who are just as likely to be turned on by a commercial two step garage release.

Undoubtedly the oddest novelty pop record of the year was **Baha Men's** *Who Let The Dog's Out*,



Jonathan Wilkes

which updated the soca classic to provide Edel with an international smash. Meanwhile, **Westlife's** success in 2000 with *Coast To Coast* – multi-platinum in just a few weeks – has been nothing short of a phenomenon. Starting the year with number one *I Have A Dream*, *Seasons In The Sun* and poised to claim the Christmas number one for the second year running, their dedicated fanbase continues to carry them from strength to strength.

With **Robbie Williams** selling more than 2m copies of *Sing When You're Winning*, **Craig David** crossing over from his R&B roots to occupy the pop mainstream and **Rihanna's** *A1* enjoying their strongest success to date with two successive number one singles debuts, it seems that there has never been a better time not to be a girl band.

2001: Developments in the prog genre are likely to include number of breakthrough pop singer/songwriters, as a direct reaction to this year's slew of manufactured acts.

Leading the field is **Universal's** **Farrell Fennell**, whose wide-ranging sound draws on influences such as **Stevie Wonder** and **Jamiroquai**. His debut album, including highlights *World's Greatest Lover* and *Too Hard*, has been produced by **Steve Fitzmaurice** (JJ, **Craig David**).

Media interest in **Innocent singer/songwriter Jonathan Wilkes** is growing ahead of his debut single in March. **Wilkes** – who has hit her best known as 'Robbie's best mate' – is completing tracks for his debut album, likely to include the possible first single *Judgement Day*. **One More Chance** and ballad *Borrowed Wings* – co-written with **Bryan Adams** and **Jerry Lynn**. Another strong contender are **Telstar's** **BBMak**, who have spent the year honing their craft in the US, where they have sold about 500,000 albums and supported **Billy Spears** on tour. Not only has their whole look changed in the year that they have been away, but so too has the UK music environment.

Standing out from the usual crop of all-singing, all-dancing girl/band acts are **London Sixpiece**, **Boomb**, who are being positioned with an older, cooler audience in mind. **Universal's** first five-piece **Reel**, recent recipients of the **Smash Hits Best New Band award**, will precede their debut single *Love Will Come To Me* in April with dates on the **Westlife** arena tour.

Leading a trend for more credible R&B pop are **Innocent** four-piece **Blue**, who have a potential smash with *I Swear*, written and produced by **Ray Ruffin**. The act will be recording with **Stargate** in the New Year, who themselves will be names to watch through a new artist deal with **Telstar**.

The immediate future looks bright for **London trio Sugababes**, building on their growing media profile. Meanwhile **Chicago** artist **Dido**'s UK ascent will be as rapid, mirroring the **Statiside** success of **No Angel**, which was last week certified platinum (1m units) by the **RIAA**.

ROCK: LIMP

2000: 2000 was the year it became cool to rock. Followers of high street fashion snapped up the unlikeliest 'must-have' garments of the summer – classic metal T-shirts – in their thousands, while the media latched onto the craze.



Limp Bizkit

As for all the talk of rock being the new pop, the reality was that relatively few acts broke in the UK this year, and of those that did, almost all were US players, already established multi-platinum artists in their homeland. In fact, 2000 was a scene-setting year, warming the press, radio and record-buying public to the genre ahead of the next wave of new talent that is waiting to break.

Limp Bizkit spearheaded the breakthrough back in July, with their *Top 10 Mission Impossible II* theme, *Take A Minute Around*, surprising many with the level of mainstream radio support. Perhaps the most accurate signifier of rock's comeback has been in the concert business, from **Silknok's** headlining-gabbling spring theatre tour, to **Korn's** achievement in effortlessly filling Westley arena in May, to traditional indie festivals littered with rock names. All indications are that rock was the hottest ticket of 2000, an obvious factor in the success of this year's *Catling Weekend*, with **Queens Of The Stone Age** and **Limp Bizkit** remembered fondly as the alternative soundtrack to the summer. **Deltonas**, **Marilyn Manson** and **The Offspring** will embark on UK arena tours in the new year, and the scene has arguably not been healthier in years.

With the likes of **NME** and **Melody Maker** widening their editorial to embrace the genre, partly due to their diminishing fortunes in the indie market, rock became an obvious target for media. **Empag's** metal bible *Kerrang!* saw its circulation grow 10% while **Amen** graced the cover of **NME**.

INDIE: COLDPLAY RISE TO THE TOP

2000: For some the year was an annus horribilis for traditional 'indie' music. **Coldplay** were the saviours of the genre, rising from obscurity to debut at number one with their album *Parachutes*, which went on to sell 800,000 units in the UK alone. But they represented a rare phenomenon.



Coldplay

The biggest guitar band of the year remained **Travis**, who sold a further 1m copies of 1999's breakthrough album *The Man Who*. Meanwhile, **Embrace** and **Placebo**, both previously multi-platinum acts, struggled to hit the 100,000 mark for sales of their latest projects. Though they were made more of an impact abroad, likewise **Oasis** sold 500,000 copies (310,000 in the first week of release) of *Standing On the Shoulder of Giants* – a successful album, but a pale shadow of their former glories.

There were other indications as well that all was not well in indie land. The festival circuit, usually the focus of the alternative music industry, had to rely on rock and dance acts to achieve ticket sales. Meanwhile, **Select** and **Melody Maker**, both traditional bastions of alternative rock, attempted first to broaden their editorial focus to encompass a broader music range and then, when that failed, simply closed for lack of an audience.

However, it was not all doom and gloom. A

handful of breakthrough artists managed to keep the indie fire burning. **Moss's** dedicated touring schedule, and five singles, helped them to sell 100,000 copies of *Showbiz*, while **Bady**

Drawn Boy's Mercury Music Prize win has so far taken sales of the Hour Of Bewilderbeast past the 150,000 mark with label XL Recordings dipping in for the long haul. Equally, fellow Manchester and Mercury-nominated act **Droves** managed to translate widespread critical acclaim into 80,000 sales of *Lost Souls*.

These were all strong debuts, but their sales totals were still relatively low compared with **David Gray's** 800,000-selling *White Ladder* and **Toploader's** 400,000-selling *Onka's* *Big Moka*, demonstrating how the casual albums buyer has embraced the critical, semi-acoustic sound. Even **Radiohead's** *Kid A*, undeniably the most keenly awaited alternative release of the year, baffled some critics and quickly slipped down the chart after debuting at number one; so far it has sold 250,000 copies in the UK.

2001: Leading the critics' choice as key act for 2001 is undoubtedly **Stansellor**. Highlighted by **ky**

executives polled in MW's end-of-year Q&A survey, they were signed by **EMI**. **Chrisyals** amid an A&R frenzy in the autumn having been brought to the label's attention via its Heavenly connections. **EMI Music** is now on the verge of winning a similar free battle for the band's publishing rights, while the band's promotion starts in the New Year with a slot on the **NME** tour in January.

Other acts likely to breakthrough in 2001 include Manchester four-piece **Haven**, who last week signed to Virgin through **Radstone**, the new imprint established by former **Universal/Island** A&R **Jonathan Chapman**. **Haven** will follow their recent support slots for **Bady Drawn Boy** with an EP in March, followed by an album in the summer. Meanwhile, the **Cooper Temple Clause** signed to **RCA** by **Nick Raymonde** in a deal.



Haven

Incorporating their own yet-to-be-named imprint, independent distribution. **Haven** played only a handful of gigs, the young Reading six-piece have already emerged as ones to watch for 2001.

DANCE: HAR

2000: A look at the list of best-selling singles of 2000 underlines dance music's continued dominance of the mainstream. **Strong Arm Steady**, **Delerium**, **Chicane**, **Black Legend**, **Agna**, **Deejay** and **Mojo** all supplied hits with six-figure sales figures. Meanwhile, **Sully's** *Play*, first released last year, outside **Robbie Williams**, **Craig David** and **Enimem** to shift 1.3m units in the UK this year alone, making it the best seller of the year to date.

Lead by the annual Ibiza spotlight, hard house was the mainstream success story of the year, clocking up massive hits for **Zombie Nation**, **Dance**, **Stom** and **Time Mass**, taking the place of trance as the genre of choice for the nation's party goers.

The ongoing merging of club culture with the mainstream saw many clubs attempting to distance themselves from the chart-friendly hard house anthems, with **Cream**, **Gatecrasher** and **Slinky** consciously focusing on the progressive scene, previously reserved for clubs such as **John Digger's** **Bedroom**. The emerging progressive scene produced a **Top 20** hit for **Sasha & Emerson's** *Scorchio*, indicating the next step as a source of crossover hits. Meanwhile, from the mucky quartet of **Homebats** to half a million at the **Leeds Love Parade**, the summer dance events packed in the crowds, reinforcing dance's status as the mainstream sound of the UK.



Soulique

ZK!T HEAD CHART ASSAULT

and Marilyn Manson featured almost everywhere from *Dazed & Confused* to *The Guardian*.

It is little surprise that labels have been keen to embrace the movement, with some truth in the myth that every UK A&R has tried to sign a rock act this year. **Cradle of Filth**, for years considered a niche oddity, recently signed a lucrative publishing deal with Universal and are currently being pursued by several major labels. With their 11th album deal with Music For Nations due to expire in January, their fanbase that has already bought close to 500,000 of their albums is an attractive option for a label looking to snap up the UK's answer to Slipknot.

Rock's renaissance was not reserved exclusively for the rising nu-metal stars. British metal establishments enjoyed their most successful year of late. Aside from soaring merchandise sales, **Iron Maiden** shifted a healthy

2001: With little serious UK competition, the US invasion of well-produced hybrid rock sounds continues apace with US stars **Papa Roach** and **Linkin Park** poised to follow Limp Bizkit's steps into the UK market.

Linkin Park's mix of hip-hop, electronics and metal, with echoes of Deftones and Incubus, has won them early support from Jo Whaley, warning to their angsty, yet commercial appeal. Papa Roach arrive a step ahead of the competition with a headline Astoria show, their profile already bolstered by their close links with Limp Bizkit and Eminem, with whom they have toured extensively in the US.

Along with the continued growth of the US players, the outlook this year is likely to include a number of emerging UK artists, highlighting the growing strength of UK talent. One's to watch include recent RCA signing **Skin Dred**, who were previously signed to Earshot as Dub War, while



Linkin Park

70,000 copies of their *Bare New World* album, and sold out Earl's Court weeks in advance in June. **Motörhead** packed out Britson Arena in October for their 25th anniversary celebrations while **Bon Jovi** continue to pack stadiums every summer. Rock might now be in the spotlight, its current popularity simply underlining what a wide, and lucrative market it is.

earthtone9 and **Raging Speedhorn** should build on their strong grassroots support.

Virgin will release the debut album by **Slaves On Dope** early in the new year. The band enjoyed exposure on *Ozfest 2000*, along with support tours with **System Of A Down**, Papa Roach and **Motörhead**. Equally the label has big hopes for the grunge rock of **Crackout**.

HOUSE GOES MAINSTREAM

And in south London the Ministry empire continued its aggressive expansion into everything (including scoring an 18th year-on-year growth in sales of its Ministry magazine). With all its labels racking up chart hits, recent developments have included clinching label deals with **Todd Terry** and **David Holmes**, representing a serious step into artist development.



Santos

2001: For a dance culture that thrives on scenes, there should be no shortage of trends in 2001 to satisfy a hungry market.

Emerging as a rival for the ever-popular French sound are the Italians – spearheaded by resurrected labels such as *Media* and *Time* – whose revived reputation as homes to quality house acts will facilitate a number of breakthrough artists.

Recent Virgin signing **Planet Funk** are leading the emerging Italian scene with *Chase The Sun*, which is already *CLi*sted at Radio One and is set to be a crossover hit early in 2001.

Infinite's Santos – already picking up strong radio support for debut single *Camele* – is also

likely to follow the wider trend for album-focused projects. Tracks such as it's *My Funk* and *Three, Two, One, Fret!*, will see Santos sustain interest. Similarly **Spiller** and **Black Legend** will emerge with album projects,

following their singles success in 2000 with *Groovetjet* and *You See The Trouble With Me*.

Another growing scene likely to produce crossover albums success is the ambient genre previously occupied by the likes of *Alt*. The ability of acts such as *Columbia's Fused* and Ministry's *Bent* to play live, along with potentially two of the emerging soundtrack albums of the summer, should fuel their crossover appeal.

Meanwhile, Dark Park return in late spring with their second album, following their recent hit *One More Time*. *Polyvin's* duo *Mojo*, still enjoying heavy radio support for debut single *Lady* (*Hear Me Tonight*), will have a high-profile year with the release of a second single and album in the summer, plus a number of collaborations, likely to include a track for *Kylie Minogue*.

URBAN: CRAIG DAVID FEVER

2000: It was the best of times and it was the worst of times, when it came to urban music in the UK in 2000.

Artful Dodger with **Craig David** unwittingly helped kick off mass market two-step hysteria with the success of *Re-Bewild* at the start of the year on Ministry Of Soundback imprint. Relentless, and this was followed by a slew of other crossover UK garage records by the likes of **Sweet Female Attitude**, **Architects** and **DJ Luck and MC Neat**, some of which had been underground anthems for more than a year before being given the mainstream push. Powered by the ever-rising profile of new Radio One recruits the *Dream Team*, the music and its associated lifestyle captured the attention of not only the media but record buyers.

But this explosion had its downside. The scramble by major and large independent labels to sign UK garage records meant that deals were being done which would never recoup and that average records were being snapped up which never had a chance of Top 20 success. The concern among some observers of the scene is that the genuine talents of producers like *Wookiee*, *Artful Dodger's Mark Hill* and *Mercury Music Prize-nominated MJ Cole* are given the space to breathe once the hype has receded.

In strong contrast to the UK garage explosion was the unhealthy nature of much more traditional UK R&B. Among the high-profile names and former bright hopes who found themselves without a deal as the year progressed were **Shola Ama**, **Mark Morrison** and **Lynden David Hall**, while **Lele Rose**, who was dropped the previous year, failed to bounce back in the mainstream despite guessing on a number of different releases. *Meanwhile, Omar* released his best album in years on French label *Native*, which was in turn licensed back to *Oyster Music* in the UK. With some UK urban talent seemingly in the doldrums, some leading industry executives are wondering what approach Radio One will take to UK artists on its proposed urban national digital radio station.

It was not all doom and gloom. Making a strong comeback after a couple of years off were **Damage**, who scored a top 10 debut with *Ghetto Romance*. *Meanwhile, Gabrielle* and **Craig David** underlined that with strong songs and careful set-up UK black music is as potent a mainstream force as any other kind of pop music.

And the same definitely remains true of US urban music. Its foremost proponent, **Eminem**, showed just how potent a force it is when *vivid* imagination, lyrical creativity, crushing beats and killer videos are combined to create a music whose appeal cuts across all age groups. Little wonder then that his *Marshall Mathers LP* is so far the second biggest album across any kind of music all year.

2001: There are already a few signs that 2001 could be a healthy one for urban music in the UK.

The launch of *Def Jam/Def Soul* UK suggests that UK talent could be given more of a shot across the Atlantic than it has done for years. Of particular interest here is its first signing **Aaron Soul**, the teenage Londoner who spent part of his youth growing up in the same Southampton scene as **Craig David**. Working with producer *Tony Brax*, early demos suggest his classy vocals and ingenious beats will prove instantly catchy while retaining underground appeal. Particularly strong is possible first single *Ring Ring*.

Meanwhile, some of the darker sounds emanating from the two-step underground suggest that there is life in the scene yet as MCs move into the foreground to provide a homegrown, instantly distinctive and genuinely innovative alternative to US rap. Blazing a trail are the *Radio One*-supported **So Solid Crew** and their spin-off **Oxide & Neutrin**, while the rival **Heartless Crew** are another name to watch.



Craig David

Though UK rap continues to lurk in the shadow of its US inspiration, UK producer *Adam F* has left his drum&bass roots behind him to re-emerge as one of the most in-demand producers by rappers in New York. His forthcoming solo album *EMI-Chrysalis* is set to contain blizzing tracks featuring the likes of **Llcool**, **Redman** and **Beanie Man** that should establish him as a key name at home.

Meanwhile, taking her talent in the opposite direction is Brooklyn-based but UK-signed singer/songwriter **Natasha Ming**, who is set to release her debut album for *WEA*. Drawing comparisons with the likes of *Ernyk Badu*, she has an inimitable style of her own that promises much for 2001.



Aaron Soul

RETAIL FOCUS: PICCADILLY

by Karen Faux
 Back in August, Manchester indie record shop in the UK by the independent *On Sunday* and it was sheer chance that codirector Philippa Jarman happened to buy the paper and see the store at the top of the list. "Retailers rarely get such recognition so it was a nice surprise," she says. "I think we scored highly on the basis that we offer everything under one roof in a vicinity where there are around 10 other music shops all offering specialist product."
 Unsurprisingly Piccadilly will not be making any radical changes to the way it does business in 2001. The only development will be the relaunch of its website, which recently had to undergo an overhaul due to problems with the program at the store end. "Meanwhile, the e-mail side of things has really taken off and we've tripled the number of orders in the last month," says Jarman. "We've been seeing a lot of customers coming in with our print-outs and this bodes very well for the potential of the website."



Piccadilly sticking with successful indie formula

Because Christmas does not yield a vast number of new releases that suit Piccadilly's specialist and indie profile, it prioritises on promoting its "best of the year" charts. In addition to a Top 50 it also compiles a variety of genre charts including avant-rock, electronics, techno, hip hop and drum & bass. Acting include Leila, Alpinestars, Plaid,

PICCADILLY'S TOP 10 ALBUMS

- The Hour Of Bewilderbest **Bady Drawn** BV (Twisted Nerve/XL)
- Programmed To Love **Bent** (Spart)
- Lost Souls **Doves** (Heavenly)
- Kingsbury **Manx** Kingsbury **Manx** (City Slang)
- A South Bronx Story **ES6** (Universal Sound)
- The Software Slump **Granddaddy** (VVR)
- Suzuki **Touca** (G-Store)
- Torist **St Germain** (Blue Note)
- Lemon **Jelly Ky** Lemon **Jelly** (XL Recordings)
- Nixon **Lambchop** (City Slang)

Broadcast, 2 Lone **Swordsmen**, Jurassic 5, Jill Scott and De La **Soul** are all benefiting from being prominently displayed on charts around the shop.

"This year we splashed out for some nicely-produced four-colour posters for the Top 50," says Jarman. "All our prime space in-store has been given over to this end-of-

year push and the walls are plastered with posters for the genre charts. It pushes people in the right direction when they are trying to decide what to buy."
 Piccadilly is also giving away a free mug with purchases of more than £30. "We've put a new logo and design on them and they are going down very well," says Jarman.

Jarman reports that business is almost 10% up compared with the same time last year and sales are particularly healthy in the more left-field side of the indie market, led by acts such as **Boards Of Canada**, **Zero 7** and **Bent**. "We've sold around 70 copies of Bent's EP in the last three weeks," says Jarman. "Vinyl still accounts for around 50% of our sales but at Christmas CD tends to take over. We've done very well with PJ Harvey and Radiohead on vinyl but a lot of people have been very disappointed that The Fall's Unutterable is not offered on the format."

Piccadilly Records: Smithfield Building, 53 Oldham Street, Manchester M1 1JR, Tel: 0161 834 8888, web: www.piccadillyrecords.com

IN-STORE NEXT WEEK (from 25/12/00)



Windows — Andys sale, Q Awards Album: In-store — two Spectrum CDs for £10, Andys sale, Celtic Tenors, **Fragras**, **J172**, Q Albums: **Press ads** — **Harrison Hartley**, **Marfa Callas**, **Deilmum**, **Looking Back**, **Paul Oakenfold**, **Fatboy Slim**



In-store — Westlife, Robbie Williams limited edition, S Club 7 UK edition, **David's Disco Dives**, **Hard House Euphoria**, **Celebration Party**, **Best Comedy Album In The World**, **Ever**, **Smash Hits 2001**, **Hard House Nation 2**, **Simplo The Best**



In-store — CDs from **ES** including **Celine Dion**, **George Michael** and **Steps**, selected chart albums for **£9.99** including **Five**, **Cher**, **George Michael**, **Steps**, **Celine Dion** and **Martine McCutcheon**



In-store — Christmas campaign featuring **The Beatles**, **U2**, **Robbie Williams**, **Music To Watch Girls By 3**, **Bur**, **Madonna**, **Bady Drawn Boy**, **All Saints**, **Ruben Gonzalez**, **Johnny Cash**, **Texas**, **Fatboy Slim**, **Lenny Kravitz**, **David Gray**, **Sade**, three-for-£18 mid-price offer, two-for-£10 budget offer



In-store display boards — **Andy Votel**, **Fingerting**, **Savath & Savalas**, **Trains**, **Trees & Honey**, **Low**, **Moodyman**, **Thevery Corporation**, **We Love You**, **Disco** (Not Disco)



Windows and in-store — Christmas campaign featuring discount vouchers, **Melanie C**, **Texas**, **Phantom Menace**, **League Of Gentlemen**, **All Saints**, **Andrea Bocelli**, **Oasis**, **David Bowie**, **Freddie Mercury**, **Jill Scott**, **Kelly**, **Luce Pearl**, **R Kelly**



Windows — **Now 47**, **Spice Girls**, **Robbie Williams**, **The Beatles**, **U2**, **Enigma**, **In-store** — **Erykah**, **Ronan Keating**, **Texas**, **S Club 7**, **Elton John**, **Toy Story 2**, **Fantasia 2000**, **Singles** — **Sugababes**, **Oxide & Neutrinio**, **Westlife**, **Rui Da Silva**, **Sir Killalot** and **Robobabe**, **Wombles** featuring **Roy Wood**, **Albums** — **Barry White**, **Bady Drawn Boy**, **Lene Marlin**, **Paul Simon**, **Lenny Kravitz**, **Bond**, **Shirley Bassey**, **J172**



In-store — **Now Dance 2000**, **The Beatles**, **A1**, **Classical Album 2001**, **Sugababes**, **Nitin Sawhney**



In-store — **Sugababes**, **Wombles** with **Roy Wood**, **Windows** — **U2**, **Spice Girls**, **David Gray**, **Robbie Williams**, **Blur**, **Hits 2001**, **Best Club Anthems**, **Eminem**, **Coldplay**



In-store — **Patti Austin**, **Badfinger**, **Kieran Kane**, **Continuo**, **Jah Wobble**, **Bringing It All Back Home**, **Selecta** **listening posts** —

Lyrical Lounge Vol. 2, **R Kelly**, **Tom Jones**, **Moloko**, **Feeder**, **Buck Rogers**, **Pinnacle...In A Winter Wonderland** (sampler)



Windows — **Madonna**, **Listening posts** — **Tom Jones**, **Bob Sinclar**, **Rancid**, **Sick Of It All**, **Sun Ra**, **Phoenix**, **Fathead**, **Ready Heavy Soul**, **Bent**, **Rage Against The Ads** — **Wu Tang Clan**, **Alice Deejay**, **Machine**: **Press** **Vengaboys**, **Robbie Williams**



In-store — **Westlife**, **Craig David**, **Oxide & Neutrinio**, **Beatles**, **Robbie Williams**, **Coldplay**, **Radiohead**, **All Saints**, **Briny Spears**, **Sade**, **Madonna**, **Blur**, **Fatboy Slim**



Singles — **Robbie Williams**, **Kylie Minogue**, **Billie Piper**, **Albums** — **Charlotte Church**, **Texas**; **In-store** — **Kylie Minogue**, **The Beatles**



Singles — **Westlife**, **Sugababes**; **Album** — **The Corrs**; **In-store** and **buy in Blue on CD** and get **Unplugged** for **£4.99**, **Best Club Anthems**, **Craig David**, **Robbie Williams**, **Beatles**, **Elvis Presley**, **Best Party In Town**. Ever with free party banner; **Press ads** — **Sir Killalot** vs **Robo-Babes**

ON THE SHELF

SEAN CONNORS,
 Vital rep for
 the North West

Our recent two-day sales meeting turned into a bit of a Christmas celebration and included a presentation from Source, a relatively new label on our roster. This year at the end of the groundwork has been done with the release of singles and EPs on the label and we are looking forward to some exciting albums coming through in 2001. At the top of the pile is a single and album for **Twin Brakes** while **Playgroup** also promise to be well.

Bady Drawn Boy continues to sell and especially in my area which is local to the act. If he receives a nomination for the Brit Awards, that will provide another spur to sales in the new year. Our best of 2000 campaign with CDs at £10.99 is doing a roaring trade and includes more than 30 titles. **Moby** is currently one of its bestsellers.

There is already interest in next year's solo debut from **Stephen Malkmus** of **Pavement**, and we are expecting big things of **Rae & Christian**'s new one on **Studio K7**. The latter

previously recorded on their own label but this collaboration with **Studio K7** is ideal and will benefit from being thoughtfully promoted.

Many stores are eagerly anticipating the new **Boards Of Canada** album and we are also talking to them about new product from **Depeche Mode**, **Nick Cave** and possibly **Mogwai**. **Depeche Mode**'s best of is ticking over and they have a very solid fanbase. It is more than three years since they last did a studio album so the new one should fly for them. There is also the possibility of a new **Prodigy** album which would be brilliant news for stores.

It has been a great year for **Vital** and from my personal point of view it is a great company to work for. My catchment areas in a lot of busy cities like Manchester, Liverpool and Preston where there is always masses going on and lots of enthusiastic indie stores. Most of the shops on my beat are optimistic about the way business is shaping up and like me, they are really looking forward to next year."



Although the summer is our most profitable period both here and at our other store in Padstow, we have enough local trade to keep us busy at Christmas. In fact occasional trade seems to have kicked in a year earlier this year and we are currently selling a surprisingly large amount of classical product. This week **Bryn Terfel**, **Marfa Callas**, **Piaclido Domingo**, **Russell Watson** and **Classical Album 2001** have all been in big demand.

Compilation sales have been a bit disappointing and the only ones we have done really well with are **Ministry Of Sound's Annual 2000** and **Cream Anthems**. There are so many compilations around at the moment that customers don't know which to buy.

We hold our prices at £11.99 as we have to make a margin. We aren't the cheapest around but we have a very good range and our back catalogue does good business

ON THE ROAD

KEITH SHEPHERD,
 owner, Upbeat,
 Bude, Cornwall

£12.99 to £13.99. Our best of at **£9.99** — including **Enya**, **Van Morrison**, **Phil Collins** and **Chris Rea** — always sell well and are popular with guitarists. **Singles** are a bit depressed at the moment although we try to make a killing when a title really takes off. **Videos** comes into its own at this time of the year and comedy is our strongest area. **Jethro** is a local comedian so we always do well with him. **DVD** is beginning to pick up and we have a range of about 30 titles which tick over. We envisage we will start to sell it more when the price of back catalogue comes down to less than £10.

Our recent best album sellers have been **Coldplay**, **Craig David**, **Eminem**, **Sonique** and **Toploader**. We've also done very well with the **Dido** album, which we sold on import before it had its UK release. On the whole there are no complaints about the Christmas delivery service although I know one of the delivery firms have let some distributors down."

by Andrew Stewart

CLASSICAL GETS IMAGE FACELIFT

Pop marketing techniques and high-profile television showcasing of certain artists are, according to the classical majors, forging a less stuffy public perception of classical music and challenging the genre's elitist image.

Decca has led the way this autumn with the release of Russell Watson's solo album, while EMI Classics has attracted new classical consumers to buy its Maria Callas - Popular Music From TV, Film And Opera.

Sony Classical, likewise, is pressing for a seasonal advantage with the latest Charlotte Church album and the three Tenors Christmas disc.

Classic FM's Relais More compilation, Bryn Terfel's Welsh compilation, Andrea Bocelli's vocal arias anthology on Philips Classics and Kennedy's EMI Classics Bach concertos disc have also performed well in the year's first quarter.

"I believe the Classical Brits really made a difference to the way a mass audience thinks of classical music," says Dickon Stainer, head of Decca Classics UK.

He adds that mainstream television exposure for such acts as Watson, Church and Lesley Garrett has done much to broaden the audience for classical recordings. "People now recognise that classical music is cool."

Interest in the mass audience for classics has spread to terrestrial independent television, with LWT recently recording a pilot for a proposed all-music show to be introduced by Denis Norden, Russell Watson, Bryn Terfel, Filippa Giordano and gypsy violinist Roby Lakatos were among artists invited to take part in making the first programme.

Stainer's faith in Watson (pictured), an untrained singer catapulted to the top of the classical chart and a high position in the albums chart, was rewarded last week when sales of Russell Watson - The Voice passed the 500,000 mark. Meanwhile, the Stars in Their Eyes victory and resulting press coverage of Callas soundtracks Nicola Kirsch immediately boosted sales of EMI's Callas compilation.

Maria Callas recorded on EMI Classics for 13 years and her recordings have sold more than 20m albums worldwide," says Richard Lytton, president of EMI Classics. "She has always held a very special place in the hearts of all who work here, and it is incredibly satisfying to see so many others have discovered Callas' unique gift through this remarkable album."

According to Bill Holland, divisional director of Universal Classics & Jazz, the majors have become more sophisticated in targeting key demographic groups with classical and crossover products. "Albums by people like Russell Watson and Bond may grow out of classical music but are clearly popular recordings. We are trying to play the marketing game on the same basis as our pop counterparts. Over the next few years, we have projects that are entirely aimed at the pop Top 10. If we fail to achieve Top 10 slots, then we have walked with those projects."

Holland points out that core classical recordings remain an integral part of his company's business, presented alongside pop-marketed and artist-led projects. "It is no longer a case of creating a classical or a pop record, but of identifying particular demographic groups and responding to what they want."

Andrew Stewart can be contacted by e-mail at: AndrewStewart12@compuserve.com

ALBUM of the week

A MUSICAL BANQUET 1610: Songs and arias by John Dowland, Caccini, Guisdon, Hales, Holborne, Tessler, etc. Scholl, Karamazov, Marki, Colin (Decca 466 917-2). There is no other single disc release devoted to the complete contents of Robert Dowland's 1610 anthology A Musical Banquet, and certainly nothing that comes close to matching the musicianship and musical eloquence on display in Andreas Scholl's new interpretation. This recording highlights the virtues of a whole range of vocal delights all too easily sacrificed at the altar of 'star' performance. The album is backed by a heavy-weight advertising campaign and launched in time for Scholl's performance of A Musical Banquet at London's Wigmore Hall on January 18.



REVIEWS

For records released up to January 2 2000

ELISABETH SCHWARZKOPF - THE UNPUBLISHED EMI RECORDINGS 1955-1964. Lieder and songs by Schubert, Schumann, Brahms, Wagner, R. Strauss, Wolf, Bizet, etc. Schwarzkopf, Moore, Gleesking (Testament SBT 1206). Dame Elisabeth Schwarzkopf, who celebrated her 85th birthday in December, recently gave permission for Stewart Brown's admirable Testament Records to issue previously unreleased recordings from the EMI archives. Schwarzkopf's voice leaves behind a lasting impression. The release will be advertised in Gramophone and International Record Review.

WAGNER: Siegfried, Remedios, Hunter, Bailey, Collins, etc. Sadler's Wells Opera Orchestra/Goodall (Chandos CHAN 3045(4)). Recorded live at London's Coliseum in 1973, Reginald Goodall's Siegfried is arguably even more exciting and rewarding than his previously released and much-acclaimed Ring cycle. Thanks to support from the Peter Moores

Foundation, marketing for this release is extensive.

MARTHA ARGERICH - LIVE FROM THE CONCERTGEBOUW 1978/79: Including Schumann's Fantasiestücke and Ravel's Gaspard De La Nuit. (EMI Classics CDC 5 57101 2). Argerich's pianism, caught here live in supreme form, serves as balm for those who expect insight, eloquence and passion from classical artists. Her account of Schumann's Fantasiestücke is wonderfully subtle. The disc is advertised in Gramophone and on retail posters.



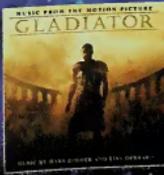
PAGANINI - DANCES & MADRIGALS FROM 17TH CENTURY ITALY: Including works by Monteverdi, Farina, Gesualdo, Sances, Rossi, etc. Hargis, et al.

The King's Nyssa/Douglas (Harmonia Mundi HMU 907246). David Douglas and his US-based ensemble improvise and embroider popular dance tunes and songs from the age of Caravaggio and Gentileschi. Recreating unwritten performance conventions and freeing music from the printed page are what this excellent album is about.

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Remember where you heard it: After the long wait, is Craig David now ready to do an Atlantic hop to break the States?... When it comes to TV distribution 3DD's John Gaydon is king of the world - a fact he proved once again at last Monday's Capital FM Christmas Live concert which his company has global TV rights for. Well he had his own very own throne, anyway, at the Earl's Court venue after he nipped out of his video truck 10 minutes before showtime to have a pee and got himself locked in a cubicle. Missing most of the show, he had to be freed by six security guards and four firefighters...Outgoing MPA chairman Tom Bradley almost upstaged himself during his opening speech at the MPA's annual Christmas lunch with a surprise guest - a singing Bob The Builder puppet. Later, comic turn Jim Tavaré proved that musical cabaret can still be seriously funny...Off to the LWT Studios on London's South Bank for Westlife's historic double in the Record Of The Year. Much praise for producer Jeff Thacker, who orchestrated the drama of the voting so marvellously that at the halfway stage Robbie, S Club 7 and Westlife were all level-pegging, provoking extreme nervousness from EMI



For some bizarre reason MO MOWLAN and his bandmate JOHN'S (pictured left and centre) invitations to the 10 Downing Street New Year's Eve bash seem to have got lost in the post. Still, not to worry, because genial host JOOLS HOLLAND (right) is on hand to save the day by welcoming the pair into that fine festive feast known as Jools' Annual Hootenanny. Rubbing shoulders with the Mowlans at the bash recorded last week were the likes of Harry Enfield, Radio One DJ friend Rowland Rivron, Lenny Henry, Alastair McGowan and Alan Davies, while the Beeb also graciously allowed in a few artists to play as well - among them Cockspay, Craig David, Ray Davies and the Stereophonics. The BBC2 show airs from 11.55pm on New Year's Eve.

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Swedish songsmith ANDERS BAG BAGGE did go fishing. And Bag bagged himself a real beauty - a worldwide publishing deal with EMI MUSIC PUBLISHING. With the Scandinavian having already landed hits for Ronan Keating, Jennifer Lopez and 98 Degrees, EMI's Big Fish will be reeled in. Vice president Guy Moot says, "Anders is one of Europe's finest writers, his track record puts him among the songwriting elite." From left (back row) SAMMY SALMON, (front row) EMI Music chief PETER REICHARDT, BAGGE, EMI Scandinavia managing director STEFAN EGMAR and MOOT.



International promotion guru Katie Conroy, who wondered what she was meant to do if the UK's most famous Port Vale fan actually won. "He's on a plane over Germany," she mused...Talking point of the night was the appearance of an understandably nervous Jonathan King to present his annual Tip Sheet Awards with all his winners taking time in their speeches to wish him luck...The Universal Island promotions department caused a few (male) pulses to race at the Pharmacy on Tuesday when they donned nurses outfits to charm the radio and media people assembled to hear the forthcoming Semisonic record...Which well-known industry figure is preparing to make his marc on the careers of Richard Ashcroft and Paul Oakenfold?...Trying to pin down a metaphor for his move from popstastic Smash Hits to top scribe at Q, Celtic big man John McKie ventured that it is comparable to Martin O'Neill's capture of Neil Lennon from Leicester. Then on reflection he adds, "Actually that's bollocks"... Ironically, Melody Maker's demise was the biggest news in the magazine has made in a long time. The failure of the 74-year-old title even managed an item on Paxo's Thursday's Newsnight programme...Big word up for Nicholas Mather, who turned up at pop TV Initial prent Endemol UK on the

creative intern scheme and promptly ran away with a competition on T4 to shoot a pop video for indie hopefuls Dimsters. Mather has been given a budget of £20,000 and will work alongside director Howard Greenhalgh - whose credits include videos for Puff Daddy and Soundgarden...New Ministry Of Sound recruit Ric Salmon has wasted no time: his first signing - Jakatta aka Dave Lee's American Booty (a Cool Cuts number one when still unsigned) is going to be huge...



Can you Adam and Eve RT? That bloody 'Scouse GR hasn't stolen his West Ham scarf, but AM Gerritt is not happy. His after give, her actual WARREN MITCHELL, got his Tom Sawyers to give hard house specialists TIDY TRAX a rocket up the f*ck sum after clocking his boat on a flier (pictured) advertising the label's forthcoming festive fandanglo in fabulous, er, Wolverhampton. According to an unslightly mo' at the Rotherham-based label, Mitchell didn't see the funny side of his mug being used with the sarcastic slogan 'I can't wait'. She adds, "Who thought the slogan 'I can't wait' summed up Christmas, but obviously he didn't agree." Tidy Trax has unreservedly apologised to Mitchell, who might well have said, "That's yer bloodin' hard words for yer."

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