



A&R: Berman is upping the ante at **MERCURY** with an overhaul of the label's A&R activities
A&R 8



A&R FOCUS: You've seen the TV series, but just what are the chances of **POPSTARS** creating a hit record?
A&R focus 10



ANALYSIS: It was **POLYDOR's** year with a clean sweep in the year-end market shares for albums and singles
Market shares 12



PLUGGERS AND PR FOCUS STARTS, p32

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BMG unites Europe under Griffiths

Kemp to go legal over Rui Da Silva hit single

by Ajax Scott
New BMG chief Rolf Schmidt-Holtz has moved quickly to stamp his mark on the company with a series of top level management appointments, including the promotion of BMG UK chairman and central Europe president Richard Griffiths to run the whole of Europe.

Griffiths' assumption of control over territories including Germany, Spain and Portugal in his new role as president of UK and Europe follows the move of Thomas Stein to New York in the newly-created role of executive VP, worldwide marketing and A&R. Meanwhile, Bob Jamieson, the man who has turned round the RCA label in the US since he joined from BMG Canada in 1995, is promoted to president and CEO of all the company's North American operations. Completing the new senior management team is Konrad Hilbers, a long-term Bertelsmann



Griffiths: broader European role

Schmidt-Holtz's first moves as BMG president and CEO reflect the view that BMG's planned merger with EMI may be encountering more difficulties than had originally been expected. However, company insiders point out that most of the moves had previously been discussed internally by Rudi Gassner, whom Schmidt-Holtz replaced following Gassner's unexpected death just before Christmas. They add that the speed with which Schmidt-Holtz has moved following his own appointment just two weeks earlier reflects his desire to put the company's recent bad press behind it and move on.

Griffiths, who joined the company almost exactly three years ago in January 1998, says he is not looking for an immediate replacement to run BMG UK. "The UK is now functioning extremely well. The senior management is in place and so it doesn't need me as much as it used to. I haven't exactly finalised how it will

work but it was very important for me to continue to remain involved in the UK, especially from an A&R point of view," he says.
He adds that he welcomes the appointment of Stein to his new role in New York. "All the majors need someone coordinating global marketing. Thomas has been very successful and the German company has been incredibly strong," he says. Some observers suggest that

work but it was very important for me to continue to remain involved in the UK, especially from an A&R point of view," he says.

He adds that he welcomes the appointment of Stein to his new role in New York. "All the majors need someone coordinating global marketing. Thomas has been very successful and the German company has been incredibly strong," he says. Some observers suggest that

Former Spandau Ballet guitarist and songwriter Gary Kemp is preparing legal action against Rui Da Silva, his label and music publishers after claiming a version of his recent number one uses a sample from Chart No. 4.

Kemp alleges the original version of Touch Me sampled the riff from the group's 1981 single.

The dispute caused the track's original release date to be delayed and the version eventually issued was a re-recording that omitted the disputed guitar line. David Loader, managing director of Notting Hill Music, which jointly publishes the Kismet/Arista track, says he now accepts the original song used any Spandau music.

However, Kemp's lawyer Charles Russell partner John Sykes says the argument over copyright is still active because many radio stations were supplied with – and are still playing – the first version.

EMI is today (Monday) launching a media extranet service for press, radio and TV with a first UK interview with George Harrison (pictured) about the newly-issued version of his 1970 solo album All Things Must Pass. The password-protected closed site carries all the promotional material available on all artists signed to the major's labels. Key print and broadcast journalists were scheduled to receive a username and password mail shot today to gain access to high-quality resolution band photos, biographies, pre-release streaming video previews and relevant accompanying data. EMI UK new media director Fergal Gara says, "We are genuinely enthusiastic and believe this will serve all media owners in an effortless way without having to resort to the phone for everyday queries about artists and labels."



Howells backs copyright loophole bill

UK consumer affairs minister Kim Howells has thrown his weight behind a private members' bill which aims to increase the penalties against counterfeiting and piracy.

MP Andrew Miller's Copyright & Trade Marks (Offences & Enforcement) bill, which was presented to Parliament last week, comes on the back of a campaign by the Bard-backed Alliance Against Counterfeiting and Piracy to close existing loopholes in copyright law

which it says aid counterfeiters and pirates.

The bill calls for warrant provisions and copyright theft penalties to be strengthened in line with trademark law, while giving rights owners increased powers for infringing material to be seized. Miller chose the bill after being picked in the private members' ballot in November.

The minister is due to be visiting British delegates at Midem in Cannes today (Monday).

Momentum and Leosong deals alter indie publishing map

The map of independent music publishing in the UK was redrawn last week after Universal Music snapped up Andy Heath's Momentum Music and Tim Hollier regained control of Leosong – three years after selling it.

The sale of Momentum's 7,000 copyrights, including Gary Numan's hit Cars and tracks from Dead Can Dance and Corneherp, comes 20 years after Heath and his partner, Beggars Banquet chairman Martin Mills, started the company on the back of the late Seventies post-punk scene.

Heath, a former president of the Music Publishers' Association, says that the move will free up his time and allow him to work on other ideas and projects. He says, "This will allow me more time to

devote to my non-executive director work at Beggars and also [independent music portal] Playlouder. But if anyone thinks this is Heath exiting stage left then they are wrong," he says. Universal Music executive vice-president for Europe and UK managing director Paul Connolly says he is proud to bring such an important catalogue to Universal, adding that the deal was worth a "few million pounds".

Leosong Copyright Services has been bought for around £1m by former A&M and Ronda finance director Brian Schofield and will operate under Music Copyright Solutions (MCS), controlled by him, Hollier and British Academy of Composers and Songwriters chairman Guy Fletcher. The cata-

logue, which handles about 80,000 copyrights, was sold to Ellis Rich's Independent Music Group in May 1997, some 12 years after Hollier first purchased it. However, he continued to maintain a minority stake after the 1997 sale. He says the move prepares the way for a stock market listing of MCS.

Fletcher adds MCS plans to use Leosongs as its basis of implementing a new system – Copyright Online Royalties Service – It has developed to speed up royalty payments to clients from an average of about a year to a matter of weeks. "Our aim is to bring music publishing into the 21st Century, but to be able to do that we needed a critical mass of copyrights to administer," he says.

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2001

Clive Davis's Arista-backed label J Records is to make its UK debut on April 23 with the release through RCA of the first single by US boy band O-Town (pictured). The group, who reached number 10 on the *Billboard* Hot 100 last December with *Liquid Dreams*, have been the subject of a 23-part series shown here on Channel Four's T4, tracing their career path through first auditions to signing their record deal. The series is due to be repeated during Easter, while the band – who are handled by N Sync and Backstreet Boys manager Lou Pearlman – are currently in discussions about taking part in a second series. They will be making their first UK visit at the end of March for two weeks of promotion, which is being concentrated on the press and TV. Diane Warren and Desmond Child are among the writers who have worked on their self-titled debut album.



Snapper inks deal for Charly Records titles

Mid-price specialist Snapper Music has struck a deal with Charly Records for distribution rights for all Charly-branded product throughout Europe.

Titles by artists including James Brown, Eric Clapton and Van Morrison are included in the agreement, which will be formally unveiled at Midem this week in Cannes. Following the deal, more than 500 Charly titles will be made available through Snapper's European distribution network, which includes Pinnacle in the UK.

Meanwhile, Kingfisher-owned Demon Music has struck a licensing deal for the world outside the US for the catalogue of pioneering Chicago house label Trax/Saber.

news file

V2 SIGNS DIGITAL DEAL WITH TORNAO
V2 has signed a deal with UK digital distributor start-up Tornado to allow the Neil Frenkel-backed company to offer its repertoire as downloads to its soon-to-be announced retail affiliates. V2 kicked off its digital distribution programme with Peter Gabriel's *IO* CD last year.

CONROY EXPANDS EMI ROLE
EMI Group senior corporate communications vice-president Amanda Conroy is adding responsibility for EMI's activities in North America to her UK brief following the departure of US EMI spokeswoman Dawn Bridges. Bridges has taken up a similar role at Warner Music Group in New York reporting to WMG chairman/CEO Roger Ames.

BECTU HOLDS NYU BALLOT
Independent media union BECTU is to open a ballot of its MTV members today (Monday) over industrial action in response to the broadcaster's proposed changes to UK staff holiday and overtime pay entitlements. The move comes after the union persuaded the channel to defat contract changes until the end of a consultation period, set for February 26.

HIDDEN EXHIBITORS
UK-based Midem exhibitors whose details were confirmed after last week's copy deadline are Songlink International (stand 07.31), Music Factory Entertainment Group (09.36) and Pyramid Posters (R35.10). In addition, the phone number of the Association of Independent Music should have read 020 8164 8599. Also, the British Stand For Independence booth at 3.24/5.27 houses 7/17 Independent UK music companies. Meanwhile, Trinity Street managing director Simon Stanford is not a member of the Worldpop board and his company has a database of 400,000 e-mail addresses, and not as stated last week.

Five highlights 2000 success as Brits nominations coup

by Mary-Louise Harding
EMI's huge success last year has been further underlined with Coldplay's *Parachutes*, Radiohead's *Kid A* and Robbie Williams' *Sing When You're Winning* all being shortlisted for Brits album of the year.

Williams is also in the running again for best British male, though he faces stiff competition from Wildstar's Craig David, who is shortlisted in three other categories. Along with Williams' two appearances, nominations from Coldplay, Jamelia, Kylie Minogue and Radiohead bring the major's tally in category shortlists announced so far to nine.

Parlophone managing director Keith Wozencroft, whose company is in the running for seven of EMI's nominations, says, "We're really pleased with the broad spectrum of nominations Parlophone has achieved this year – both from developing artists and

established acts. It's been a development year for us, and the nominations for Kylie, Coldplay and Jamelia are recognition of achieving our aims of successfully broadening the roster musically in addition to the success of Radiohead."

Miswaka, Craig David is set to seal his success as arguably the breakthrough act of 2000 with best British dance act, album and newcomer nominations added to his best British male shortlisting. The four nominations for Craig really demonstrate how well supported he is – not only by consumers but by the industry as well – which sets an incredible platform for his forthcoming US launch, following the Atlantic deal," says Teletex Records managing director Jeremy Marsh.

Universal heads the majors in the number of nominations with Enliten (best international male solo artist),

THE CORPORATE BREAKDOWN

Company	2001 nominations	Awards to date
Warner	17	50
Universal	12	36
EMI	9	28
Sony	9	34
BMG	6	33
Teletex	4	0
Virgin	4	23
live	3	0
Skit	2	1
XL	2	2
Echo	2	0
Mushroom	1	0
One Little Indian	1	4
Xtravaganza	1	0

Awards to date covers all Brits awarded between 1982 and 2000 except for best British producer, best video by a British act, outstanding contribution and are credited awards. The 2001 nominations list includes all nominees.

Sonique (best British female solo and best British newcomer), S Club 7 (best pop act) and Ronan Keating (best international male) included in its 27-strong

nominations charge.

BMG's nominations total this year is up by four from a year ago to nine, including Dido and Westlife, to bring it level with both EMI and Sony.

Warner clocks up the second largest nominations score with 12 appearances, with David Gray (best British album, best British male solo) and Madonna (best international female solo) leading the company's bid. Gray's *Lost Songs* 95/98 has managed to make it onto the best album shortlist, despite only finishing as the 770th best-selling artist album of last year after shifting just 15,000 units through an initial release with IHT through 3mp/Pinnacle. It will not be released by East West until February 12. Though his White Ladder album was the 11th best-selling artist album of 2000, it was not eligible under current Brits rules since it was first released outside the qualifying dates.

THE BRITS 2001 NOMINATIONS IN FULL

BEST BRITISH GROUP

All Saints (London); Coldplay (Parlophone); Moko (EMI); Radiohead (Parlophone); Toploader (Sony S2)

MUSICCARD BEST BRITISH ALBUM
Coldplay (*Parachutes*); Parlophone; Craig David – *Born To Do It* (Wildstar); David Gray – *Lost Songs* (East West); Radiohead – *Kid A* (Parlophone); Robbie Williams – *Sing When You're Winning* (Chrysalis)

BEST BRITISH DANCE ACT

Artful Dodger (Virgin); Craig David (Wildstar); Fatboy Slim (Sant); Moko (Echo); Sonique (Serious/Universal Island)

BEST BRITISH MALE SOLO ARTIST

Bady Drawn Boy (XL); Craig David (Wildstar); David Gray (East West); Fatboy Slim (Sant); Robbie Williams (Chrysalis)

BEST BRITISH FEMALE SOLO ARTIST

Dido (Arista); Sade (Epic); PJ Harvey (Universal Island); Jamelia (Parlophone Rhythym Services); Sonique (Serious/Universal Island)

BEST BRITISH NEWCOMER

(Presented: Virgin) Lolly – *Point Break* (WEA); Richard Blackwood (East West); Coldplay (Parlophone); Toploader (Sony S2); Muse (Mushroom); Bady Drawn Boy (XL); Dooz & Vezes (Concrete/BMG); Craig David (Wildstar); DJ Luck & MC Neat (Red Rosa/Universal); Sweet Female Attilage (WEA); Architects (Go



Beaz/Polydor); M1 Cole (Island); Loud/Mercury; Artful Dodger (Epic); Sonique (Serious/Universal Island); Shant (Wondersound/Universal); Oxide and Neutrone (East West); Chincze (Xtravaganza)

BEST POP ACT

Britney Spears (Jive); Ronan Keating (Polydor); S Club 7 (Polydor); Steps (Jive); Westlife (RCA)

BEST SOUNDTRACK/CAST RECORDING

Are: The Virgin Sulicides (Virgin); American Beauty (DreamWorks); Billy Elliot, Polydor; Bjork: Selma Songs (One Little Indian); Shaft (LaFace/Arista); The Beach (London)

BEST INTERNATIONAL GROUP

The Corrs (Atlantic); Santana (Mk2); Savage Garden (Columbia); U2 (Universal Island); Westlife (RCA)

BEST INTERNATIONAL NEWCOMER

Jill Scott (Epic); Keila (Virgin); Lene Marlin (Virgin); Pink (LaFace/Arista); Westlife (RCA)

MSN TO WEBCAST SHOW

Microsoft's internet portal MSN has continued its determined efforts to win the online crown of UK pop by acquiring the rights to webcast the Brits.

It is understood MSN paid a five-figure sum to Brit Awards Ltd to link its name with one of the most prestigious events in the British music calendar. According to sources close to the deal, the initial contract gives the portal the right to webcast 23-second clips of all winners' performances as well as the non-music parts of the show. However, individual agreements with artists and their managers and labels will need to be struck to allow full webcasting of the performances on the night. MSN has inked with Madonna's webcast partners Doni And Dusted and Mediawave to produce and host the event.

BEST INTERNATIONAL MALE SOLO ARTIST

Enliten (Interscope); Ronan Keating (Polydor); Sade (Epic); Sade (Epic); Sade (Epic); Sade (Epic)

BEST INTERNATIONAL FEMALE SOLO ARTIST

Enliten (Interscope); Sade (Epic); Sade (Epic); Sade (Epic); Sade (Epic)

* Formerly signed to Polydor

MUSIC COMMENT

PLUS CA CHANGE...

As members of the global music publishing community descend on Cannes, the announcement of the Leosong and Momentum Music deals couldn't have been more timely. That timing seems largely accidental, but it is deals such as these that I suspect their peers will be talking about at Miledem. That this should be the case reflects that old saying, plus ça change, plus c'est la même chose. For although the music industry is fundamentally changing, many of the fundamentals, and to mention the key players remain the same.

A year ago all the talk on the Croisette was of the Internet, IPOs and the mergers of AOL, Time Warner and EMI. Exactly 12 months on most of those dreams have turned to dust as the regulators appeared and the investors disappeared. This year while digital issues will be important, but so too will be the old-fashioned business of striking sub-publishing, licensing and distribution deals. Of course those best-placed to profit are those who have a foot in both camps – people such as Andy Heath, who may have decided that the time is right to sell his publishing company but who remains as active as ever in the online and offline business. Expect them to be around long after the arrivistes have disappeared.

If the number of people from rival companies attending their showcase is an indication of how hot a band are, then Outkast are on fire, to judge from their London show last week. The sound was pure and the industry crowd's response more muted than they might be used to, but it was easy to see why they are one of the most exciting acts in the US at the moment. Outkast costumes, delightfully tongue-in-cheek humour, mind-boggling beats and staccato, rapid-fire rhymes whose complexity sets them apart from most rappers. If anything they are almost too musical for today's mass-market. But if even half the audience witnessing their support slots on Eminem's forthcoming tour gets it, then these Southern players should be huge.

Ajax Scott

WEBBO

RI CHANGES CAME JUSTE IN TIME

Why do people do it? Why do people appear on television in retrospective documentaries?

I refer, of course, to last week's hugely entertaining Blood On The Carpet BBC programme about the changes at Radio One after Matthew Bannister's arrival in 1993. For Matthew and Trevor Dann I guess the attraction was to put their (occasionally conflicting) sides of the story. But Adrian Juste, apart from coming across as bitter and twisted – which is understandable when you've lost a powerful and presumably lucrative position – epitomised the problem Matthew faced. Mr Juste seemed to think he and his colleagues should have jobs for life cracking the same jokes and playing the same records to an ever-aging audience.

Very sad. And thankfully Radio One did change. The argument about whether this was for the better can wait for another time.

David Gray's Lost Songs, a limited edition album that has sold about 15,000 copies, is one of the albums of the year in the Brits nominations.

Now is this because: a) the voting academy didn't realise they weren't voting for White Ladder; b) it was a protest vote because White Ladder is ineligible; or c) the voting academy think it's a fantastic album?

If anyone who voted wants to answer that question then please call me on 020 8953 8321 or send mail via Claire Bond at Music Week.

Either way, the Brits is a populist show reflecting the music that is popular and it's about time that the organisers recognised that. Last year we had Shania Twain (who was not shortlisted because her album was released before the qualifying period) and this time we have Gabrielle (who does not receive a single nomination because of a technicality) and David Gray.

If John Lennon's Imagine release is eligible in the best single category then surely David Gray's release of White Ladder on East West should be as well? Time for a rules rethink.

Jon Webster's column is a personal view

Meatfiddle moves into TV as part of expansion plans



by Robert Ashton
Vince Power's Meatfiddle group is planning to launch a digital TV channel next year and open several new London music venues as part of a three-year strategy.

The plan follows last week's deal to put Power's whole business on the stock market, by reversing his live music venues-to-promotions group Meatfiddle Holdings into Meatfiddle.com, the internet subsidiary floated last May. Power hopes to raise up to £12m from a share placing to help fund the move, which will cost around £32m and give his group an Aim listing around March.

The deal is designed to develop and strengthen the group by bringing all Meatfiddle's elements, from its agency business, promotion, venues and new media, under a single listed umbrella. Power also believes this business model of combining all the businesses will help Meatfiddle compete with other venue and promoter groups such as the US giant SPX. "Things have dramatically changed in the dot.com area since we launched



Power: three-year plan

Meatfiddle.com and we thought if we put the two together, with the synergies, it is a good way of running it," he says. "It will also help us with acquisitions. What we are about is putting on bands and selling beer and we want more of that."

Involved in his three-year plan is the opening of at least two more Jazz Café venues, possibly one of which will be in Paris, adding two HomeLands festivals – one in the US and the other in Europe to the international music calendar – and adding several new venue sites in

London and throughout the UK. "There are plenty of places in London that I have been looking at and they need not necessarily be rock, we can also do dance," he adds. "We also want to develop the Jazz Café brand and because a lot of groups that play in the London venue are from the States and it makes sense to open abroad so bands can play a few gigs in our places." Power's group is currently renovating the Astoria on Charing Cross Road, London, and has retained the distro LA2 venue after his first Harlesden-based headquarters, Meatfiddle.

Power adds that the reverse takeover deal and Aim listing will also give him the platform to launch the new digital TV venture, which he says will initially start in the early evening and continue into the morning, featuring bands, concerts and other music-related programming. "We are already talking to major TV companies about a partnership and also creating content," he says. Power wants to have the new TV channel up and running by next year.

Turnover and profit up at buoyant Sanctuary

The Sanctuary Group almost doubled its turnover last year and raised profits by 63% on the back of the acquisitions of Castle Records and CMC in the US. Sanctuary, which last week continued its acquisitive streak by buying Germany's Modern Music, unveiled pre-tax profits of £4.1m (£2.5m) for the year ended September 30, 2000, on turnover up 91% to £44.4m (£23.1m). Last spring's acquisition of Castle, which Sanctuary bought for £45m, contributed £17.3m to sales.

Chief executive Andy Taylor, who last week also persuaded Dele Arion and his roster of artists, including Dennis Waterman and Elaine Paige, to join the group, says the key to the "outstanding growth" was the Castle and CMC deals. "These have enabled us to reshape our records activities into a single global operation with the world's largest independent record catalogue," he says.

Group director Mike Miller adds that acquisitions of publishing companies and record labels will continue to be a key element of Sanctuary's plan for growth.

MU fighting to stop members seeing how money is shared

Members of the Musicians' Union will get an insight into the workings of the organisation next month when the long-running legal battle over the share out of £40m of PPL funds reaches the High Court.

On February 5 the MU will argue that former session trumpeter Freddie Staff is not entitled to see the accounting records relating to how it has shared out of £40m of non-credited musicians who played on records released since 1946.

Staff launched his case after receiving £10,000 from the union, but no explanation of the method it employed to find out what tracks he had played on or how it divided up and passed on his share of the £40m funds received from PPL during the past 11 years. Although Staff has been shown some records, he has been denied access to the MU's full accounts relating to the share out.

Charles Russell partner John Swain says trade union legislation entitles members to see records. "The MU argues it has shown Staff enough, but we now have a ridicu-



Kay: 'open MU' pledge

lous situation where the MU is prepared to spend hundreds of thousands of pounds of its members' money to prevent another member finding out something they should all be entitled to know," he says.

The case is unfortunate for newly-installed MU general secretary Derek Kay, who pledged before his acrimonious election that, under his direction, the MU would be more open. Kay says he wants to try to find a settlement before resorting to the courts.

Strong release schedule sees HMV sales soar

HMV Europe cashed in on one of the strongest fourth quarter release schedules in years as its total Christmas sales leap by 20.7%.

The huge increase saw the European operation comfortably outperform the rest of the HMV Media Group in the five weeks to January 6 this year, when total group sales rose 12.2%, with a more modest 13.2%. The figures were boosted by the opening of 11 new stores and four re-sites during the year, although HMV Europe's like-for-like figures for the period still increased by 13.5%, while the entire group's sales were up 8.2% on a similar basis.

HMV Media Group chief executive

Alan Giles believes the results represent an excellent Christmas for the group, which he adds benefited from strong music releases in the UK and rapid growth of the DVD market worldwide. "The outstanding performance of HMV Europe further reflected strong market share gains in both music and video," he says.

HMV Europe managing director David Pryde describes the Christmas figures as "very good". "What we're very pleased with is, not only a very strong set of like-for-like figures but we've also pleased our new stores performed exceptionally well," he says.

Total sales for all HMV stores dur-

ing the five weeks increased by 18.0% as like-for-like sales improved by 9.0%. Meanwhile, figures are also issued for the 13 weeks to October 28, 2000 put total group sales at £341.8m (£303.6m in 1999) and Ebitda at £18.0m (£17.9m).

Meanwhile, Woolworths has reported like-for-like sales up 1.8% and total sales up 3.8% for the nine weeks to December 30, 2000, as the angliasher's general merchandising section – which also includes EUK, MCV, Streets Online and Vici – showed a comparable and also rose 3.0% and a 10.0% total sales increase.

Jump in TV ad spend for 2000 outstrips rise in UK radio sales

by Steve Hemsley

The record album sales enjoyed by the industry in 2000 was accompanied by a relatively higher jump in TV advertising spend for key releases, according to new research. Almost 13.5m artist and compilation albums were sold in 2000 — an increase of 13.3% in volume sales on the previous year — while figures supplied to Music Week by media buying agency MediaCom EMG reveal that TV budgets for music releases increased by 28% over the 12 months and by 42% in the final quarter.

Overall spend between January and December was £51m (£39.9-£40m) and of this total £33.2m (£23.3m) was allocated in the final three months to maximise Christmas sales. The number of TV-advertised albums also rose last year by 91 to 310, yet average expenditure remained unchanged at £106,000.

"The effect on sales of TV advertising when artist albums are so strong should not be underestimated. Compliations dominated spend for most of the year but when budgets for the final quarter are taken into account we see that nine of the Top 10 advertised titles for the year were artist releases," says Martin Cowie, who runs MediaCom's Entertainment Media Group.

The album backed by the biggest spend was the only compilation in the Top 10, the EMJ/Virgin/Universal collaboration Now! 47 which had a TV budget of almost £3m in the last quarter. For the same period in 1999 Now! 44 was topping the chart with a £900,000 spend.

The top-selling album of 2000, The Beatles' 1, only just makes the Top 10 for TV advertising. EMG's budget of £520,000 was modest compared to the album's sales success. However, there was an extra £160,000 of co-op advertising with Woolworths and M&V which much went on 96- and 48-sheet poster sites.

The artist album with the biggest budget was classical discovery Russell Watson's The Voice (see panel below), which finished the year as the 33rd best seller.

BMG's late decision to rush release Elvis Presley's The 50 Greatest Hits on November 20 — the album had not even been mentioned at the company's sales conference in September — meant a heavyweight TV advertising campaign was essential. In fact, it was the largest TV budget for any Presley album and included an additional £100,000 of co-op advertising with vshop and Ancoys Records. Only three of the Top 10 supported

TOP 10 TV-ADVERTISED ALBUMS — JAN-DEC 2000

Artist: Album	Oct-Dec spent	Total spent	Spent/artist start date
1 VARIOUS: Now! 47	£995,000	£995,000	Oct 19
2 RUSSELL WATSON: The Voice	£668,000	£720,000	Sept 18
3 ELVIS PRESLEY: The 50 Greatest Hits	£560,000	£666,000	Nov 20
4 TEXAS: The Greatest Hits	£620,000	£650,000	Oct 20
5 W WILLIAMS: Sing When You're Winning	£520,000	£620,000	Nov 3
6 CLIFF RICHARD: The Whole Story	£600,000	£550,000	Nov 6
7 UB40: The Very Best Of	£540,000	£540,000	Oct 22
8 WESTLIFE: Coast To Coast	£540,000	£540,000	Nov 8
9 BARRY WHITE: The Collection	£330,000	£350,000	Jan 11
10 THE BEATLES: 1	£520,000	£520,000	Nov 12

Source: MediaCom EMG. Figures based on estimated average station price

albums. Now! 47, Robbie Williams' Sing When You're Winning and Barry White's The Collection, did not have co-operative retailer advertising support. "Labels negotiate co-op deals to secure rocking in-store. Albums such as Now! or artists like Robbie are guaranteed a strong presence at retail anyway," says Cowie.

Throughout 2000 record companies increasingly looked away from TV to place their ads and it was the

cable and satellite channels that benefited the most.

Latest figures from the Broadcasters' Audience Research Board (Barb) show that although ITV has been promising media buyers a peak-time market share of 38.5% last year it actually fell short of this and achieved only 37.1%. Barb also reveals that ITV's market share among ABC1s and these aged between 16 and 34 is also falling.

CHARTING RUSSELL WATSON'S SUCCESSFUL TV-LED CAMPAIGN

TV advertising was always going to be key to the success of Russell Watson's debut album The Voice.

Concept producer Rick Blaskley of The Music and Media Partnership and head of Decca UK Dick Stainer realised that consumers had to see the classical artist as well as hear him. "This was not just about promot-



Interest in Watson (pictured) began in his native north west and the first TV ads were placed in the Granada region. The three-month campaign then

launched a first album but about launching a 30-year career. There was never a single from the album so radio play was limited and this meant it had to be a TV-led campaign," says Blaskley.

Interest in Watson (pictured) began in his native north west and the first TV ads were placed in the Granada region. The three-month campaign then

look in Yorkshire, Wales, the South West and then the south coast. Commercials were not seen in London until the third week of December.

"TV advertising began in September so we faced a challenge to keep interest in the album going until Christmas. From his TV appearances we began to see where we should place the ads and ITV daytime was particularly successful in reaching his target audi-

ence of mainly women over the age of 35," says Stainer.

The budget of £720,000 was bolstered by an additional £80,000 as part of a co-op campaign with WH Smith which ran nationally in November. The only other national advertising was on GMTV where ads appeared throughout the three months.

The TV campaign helped sales of the album exceed 450,000 up to the end of the year.



New producer aims to evolve Pepsi Chart On 5

The Pepsi Chart On 5 has appointed Dave Skinner as its new series producer to replace Susan Maxwell.

Skinner, who was once a producer on the Big Breakfast's Sizzler Strand, takes over on February 1 when Maxwell moves to the International events department at Initial, which produces the show with Gem and Music Innovations.

Skinner says, "I do not plan significant changes, but I want to introduce a new entertainment stand providing details of new releases and tours as well as gossip. I also want to give the show more of a live feel."



TV, radio & print unite for rock push

Rock will get a boost from next month following a cross-media deal between MTV2, Xfm and Metal Hammer.

The three parties have agreed to launch a one-hour magazine show called MTV2 Presents The Xfm Metal Hammer Riot, for which they will share content and fund joint promotional campaigns.

The show will be broadcast on MTV2 at 10pm on Thursdays from February 2 with a radio version produced by MTV Radio Productions broadcast on Xfm after its own Rock Show at 1am on Saturdays.

Metal Hammer has agreed to dedicate a page of editorial to the pro-

gramme of mainly women over the age of 35," says Stainer. The budget of £720,000 was bolstered by an additional £80,000 as part of a co-op campaign with WH Smith which ran nationally in November. The only other national advertising was on GMTV where ads appeared throughout the three months. The TV campaign helped sales of the album exceed 450,000 up to the end of the year.

Full-on: more airtime for rock acts

guitarists and Bristol and J72 visiting the Oxford, Leicester and Norwich Magestores. The campaign is being advertised in the national press, on London Underground and in the match-day programmes of Premiership football clubs.



Pullan: more airtime for rock acts gramme in every issue while the March edition will carry a video covermount featuring an edited version of the first show. "MTV2 is providing much-needed airtime for rock and alternative artists

and all three partners could see the benefits from cross promotion across different media," says David Pullan, MTV UK & Ireland's marketing and digital channels vice-president.

Xfm's programming director Andrew Phillips says he had been talking to MTV about the idea for a joint rock show for about 12 months. "We just had to decide on the format and the timing. Musically rock is fundamental to what Xfm stands for and we are seeing acts such as Limp Bizkit and Slipknot getting more daytime play while they have always been well-served in the evenings on the station," he says.

RAJAR TO HOLD CONFERENCE

Rajar, the Radio Joint Audience Research Body, is to hold a conference to discuss the future of radio audience research. The event on April 10 at Barb will look at new internet, cable and satellite stations that can accurately incorporate into the quarterly data.

STONE AND WAY LAUNCH ePM

Jonas Stone, formerly of Plutone Trax PR, and Oliver Way, previously with Mopac Music Productions and the Urban Substance label, have set up a joint publicity and management company called ePM. Stone is handling the PR client list, including HomeLand and a number of independent record labels, while Way is responsible for management, DJ bookings and tour scheduling for artists including Freddy Fresh.

VITAMINIC STOCKS RECOVER

Italian Nuvo Mercato-listed consumer digital music distribution partner Vitaminic says its stock recovery by 200% to slightly above its issue price of €25 a share last week after announcing non-exclusive distribution deals with Sony in the US and Domino and Mushroom in Europe.

FAVELL TAKES EMPAP HOST

Emap Performance TV has appointed Julie Favel as artist relations co-ordinator. She will be responsible for booking acts and co-producing interviews for The Box, Kiss TV and QTV. She was previously head of direct music at Emap Advertising.

GALAXY PROMOTES BODDINGTON

Chrystalis Radio's Galaxy 102, radioheadcasts to the north Wales and the West, has made Petra Boddington its new marketing manager. She is promoted from marketing executive.

MOORE JOINS WARNER MUSIC

Warner Music International has taken on Corinna Moore as new media marketing director. Moore, who will be based at the company's London offices, was formerly with the BBC where she worked in various areas, including brand marketing and strategy across radio, TV and online.

GATECRASHER IN LIVE BROADCAST

The Gatecrasher club plans a seven-hour live broadcast on the digital clubbing channel Republic on TV. The event from Republic in Sheffield takes place on January 26 between 11pm and 6am and will include acts from Judge Jules, Luciano Ford, Ashley Casselle and Matt Hardwick.

THIS WEEK'S BPI HONOURS LIST

Destiny's Child
Writing's On The Wall
was certified three-times platinum by the BPI last week with the Hits 2001 compilation going platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week's	change on previous week
Top Of The Pops 2	5,455	+22.6
CD-UK*	2,207	30.3
SMTV	2,145	23.0
Top Of The Pops Plus	1,368	n/a
Live & Kicking	954	-42.7

*combined totals ** BBC2 Sunday ***BBC2 Fri
Source: MediaCom TMB for w/c January 1, 2001.



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newsfile

ALL SAINTS' LEWIS CUTS SOLO RAP VOCAL
 All Saint Shanzay Lewis has recorded a solo vocal for long-time collaborator K-Gee's debut solo album, due to be completed next month. Currently known simply as Shanzay Lewis Vs K-Gee, the track features a tough rap from Lewis reminiscent of Missy Elliott. The album is also expected to include a collaboration with Lennox Lewis on a track titled *The Man* and with Michelle Escoffrey who featured as a guest vocalist on Artful Dodgers debut album.

TOP PRODUCERS JOIN TALENT SEARCH

The Music Producers Guild will be sending name producers out on the road in a bid to encourage new talent in a series of seminars, panels and live showcases. The tour, sponsored by internet site musicsigned, will visit Glasgow, Liverpool, Manchester, Leeds, Belfast, Bristol, Derby and Guildford throughout February. The best acts will be invited to play a major showcase in London and will gain exposure via musicsigned. The gigs will be recorded for broadcast on soundlocation.com, musicsigned's Internet Radio Station run by former Radio One and Xfm DJ Jeff Young. The Making Music Tour is the first in a series of initiatives organised by the MPG following its award of a grant by the Arts Council late last year. Producers taking part include Phil Harding (E17, Boyzone), Tony Platt (AC/DC, Foreigner), Gus Dudgeon (Elton John, David Bowie), John McLaughlin (S11, Five) and Neil McLellan (Prodigy, Terrorvision).

FELDMAN QUITS WEA

WEA A&R manager Nick Feldman left the company last week, in what is understood to be the first departure in a long-anticipated A&R reshuffle prompted by the pending WEA/London merger. WEA declined to comment on Feldman's departure last week.

Berman's A&R overhaul widens scope of Mercury and its imprints

by James Roberts

Mercury Records managing director Howard Berman has completed an A&R overhaul of the company with a series of moves across all of its various imprints.

A&R manager Allan Pell is leaving the company at the end of January to take up a similar role at EMI/Chrysalis, while Kevin Clarke has joined the Mercury team as A&R manager. Clarke recently worked at Parlophone, where he was involved in projects including Beverley Knight and Jamelia.

Meanwhile, Paul Martin — who has been central to the development of acts including Roni Size and MJ Cole — has been promoted to head of *Talkin' Loud*, replacing Giles Peterson who relinquishes day-to-day control to become a consultant for the imprint. In another move Luke Neville has struck a new deal to continue running *Manifesto* following the end of Judge Jules' consultancy to take up a wider role at Serious Records, which itself recently sold a 50% stake to Universal. David Rose remains director of A&R at Mercury.

The moves follow last year's decision to create *Def Soul/Def Jam UK* as a standalone imprint. Jaha Johnson last week arrived from New York to take up his post as vice president of *Def Soul/Def Jam UK*. Mercury is also expected to complete negotiations for an additional consultancy deal with another alternative-focused UK imprint in the coming weeks.

"There is a certain amount of coincidence that all these changes are happening right now, but it's all about upping the ante of what



Aaron Soul: the first signing to Def Soul UK

has been happening here recently. It's a fast track to what I have wanted to achieve here, hence the recent creation of *Def Soul/Def Jam UK*," says Berman.

Of Clarke's appointment Berman says, "I have known Kevin from when he was one half of Definition Of Sound. Aside from his incredibly wide musical knowledge, his breadth of A&R interest is vital to Mercury." Clarke is credited with discovering Aaron Soul, the first signing to *Def Soul UK*.

Berman adds, "[Talkin' Loud] is very much Giles' vision. His long-term consultancy is vital to keeping the integrity and consistency of the label."

Berman says the changes support his long-term vision to widen the scope of the label. "When I first came to Mercury — then Phonogram — it was very much a rock label," he says. "Although it has been very successful domestically and internationally, I have always wanted to widen the span of artists on the roster.

"From previous labels I have worked, like United Artists — whose roster had everyone from Shirley Bassey to The Stranglers to The Buzzcocks — I have always thought those companies' philosophy should be used as the role model of what a label should be," he adds.

every

Admit One

Front row center

Front row center



The Allstars team (clockwise from top left): Sam, Sandi, Rebecca, Ashley and Thalia

New TV hopefuls on verge of major deal

Steps and A1 managers Tim Byrne and Vicki Blood are on the verge of securing a deal for Allstars, the new act who are set to appear in a 13-part Carlton series for ITV titled STARStreet.

Two major labels are understood to be involved in the final negotiations for the group, who comprises two boys and three girls and who have already completed an 11-track album. Former D-Ream frontman Peter Cannon has written eight tracks for the project, with Ray Hedges, Andrew Frampton and Chris Porter also contributing.

The series, which is set to be unveiled to the media later this week ahead of its full launch in late February, will be aired as part of SM:TV. "The show is a combination of drama with elements of comedy and is aimed at an under-10s audience. I'd describe it as Friends-meets-the-Tweenies," says Byrne.

Band member Ashley Taylor-Dawson has previously appeared in Hollyoaks in the role of Darren, while Sam Bloom – brother of RCA &R executive Louis – starred in a TV commercial for Sunny Delight and Rebecca Hunter has already won a Barta at the age of 17.

Allstars' first single will be released as the series comes to its end in early summer.

NuLife and Xtravaganza renew singles battle with rival tracks

Arista's NuLife imprint and Xtravaganza Recordings are set to go head-to-head for chart supremacy with virtually identical records for the second time in a matter of weeks.

"Voodoo & Serano's Blood Is Pumpsin'" (Xtravaganza) and Warp Brothers' "We Will Survive (NuLife)" both borrow heavily from the Josh Wink track Higher State Of Consciousness, an underground classic that went on to become a Top 10 hit in 1995. Both records could be regarded as similar covers of the original.

NuLife manager Jon Williams says, "Both acts work out of the same studios in Germany. There is a story that Warp Brothers told them [Voodoo & Serano] they were thinking about making a track based around the Josh Wink sample. I guess there is some truth in the saying 'loose lips sink ships'."

However, Xtravaganza managing director Alex Gold is playing down the situation. "We signed the deal with Voodoo & Serano while we were promoting the Public Domain single last November. It's just freakish coincidence that both records are again scheduled against each other. I hope both records are big hits," he says.

Strong pre-release demand for both versions is likely to benefit the Xtravaganza release today (Monday) with the label reporting pre-sales of 70,000. The Warp Brothers track is not due for release until mid-February and could be put back further in order to distance it from the rival release.

The previous confusion between the labels arose when both companies released tunes sampling the track playing in the club scene of the cult movie Blade. Xtravaganza's



Gold: 'freakish coincidence'

release – Operation Blade (Bass In The Place) by Public Domain – benefited from an early release, having sold around 300,000 units to date in the UK. NuLife's version – Phatt Bass by Warp Brothers Vs Aquagen – fared less well, selling around 100,000 units to date despite a marketing campaign incorporating the slogan "Accept No Imitations".

The increase of multiple versions of sample-heavy dance tracks and bootlegs has also been highlighted by East/West's forthcoming release of Stuntmasterz: The Ladyboy Is Mine next Monday (January 29). The original version of the track, which lays a Brandy & Monica a cappella over the instrumental of Modjo's Lady, received heavy airplay – including a playlisting at Kiss – as a bootleg. It is estimated that around 10,000 units have been sold prior to the release of the "official" version – Warner owns rights to both the a cappella and the Chic loop used by Modjo – almost a year later.

NINJA SIGNS DJ BONONO

Ninja Tune last week signed Brighton downbeat artist/DJ Bonono (aka Simon Green). His critically-acclaimed debut album *Manic Magic* was released through Brighton indie Tri Thoughts last summer. Mr Scruff and Groove Armada are understood to be among the artists likely to collaborate on Bonono's next album.

DOWDALL GOES TO WARNER BROS

Former Sony executive James Dowdall has been named Senior VP of A&R at Warner Bros Records in Burbank. Dowdall, who started his career at Island Records in the UK, was most recently VP of A&R at Epic.



MW PLAYLIST

Zoot Woman – Living In A Magazine (Wall Of Sound) The Eighties

are back and have never sounded better (album, tbc); Modjo – Chillin' (Sound Of Barclay) French disco funksters return (single, tbc); So Solid Crew – 21 Seconds (Relentless) More trail-blazing, MC madness from the crew everyone's watching (single, tbc); Straw – In & Out (Columbia) One of many standouts from their second album *Keepsakes* (album, tbc); Belasco – Simplicity (Splendid Music) Tim Brownlow's songs shine through over stark instrumentation (album, February 26); Linkin Park – Crawling (WEA) Disruptive Mode-influenced album highlight (album track, out now); Misslton Control featuring Lee Perry – The Last Trumpet (Poptones) Scratch meets the Mad Professor downtown for suitably spaced out madness (single, tbc); Chocolate Puma – I Wanna Be You (Cream) Distinctive house track already firing on import (single, tbc); Lake Soul – Sans Interdit (Edel France) The grooviest French sounds this side of Midem (single, tbc).

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POPSTARS

Top producers line up as band take shape

by James Roberts

When five-piece girl band Bardot emerged from the original Popstars show in Australia, it was a gamble to see if the act could stand up on their own merits. Almost a year later the answer is clear: one in 16 Australians owns a copy of their number one debut album, which sold 100,000 copies in its first week alone; their first record Poison was the top-selling single in Australia last year; and the band are now close to completing work on their second album for Warner Music.

It is a success story Polydor A&R manager Paul Adam is looking to replicate as his own version of the Popstars band takes shape. The five members – two males and three females – are currently hotted up in a north London house honing their performances. They have already

recorded several tracks. "We're hoping to recreate the Australian success. Let's face it, we're not that different from the Australians – we're both cynical and like our beer," muses Adam.

Though fans of the UK show have yet to see which of the final 50 hopefuls make the band, work is already well under way on the finished product. "In terms of what viewers see this week, this is the stage when we hope the public start rooting for performers.

The humiliation aspect of the entertainment will hopefully be replaced with affection for individuals," he says.

Polydor UK has signed the five hopefuls to a worldwide albums deal with first options on any future solo projects. Granada Media, the subsidiary of the TV company that is making the programme, will also take a slice of any profits generated by the band (though LWT head of entertainment Nigel "Nasty Nige" Lythgoe, who imported the concept to the UK, is not on any points himself). "It's a fairly standard contract for this kind of act," says Adam.

Safe Management's Chris Herbert was last week appointed as manager of the new act, underlying the importance Polydor is placing on the project. A heavyweight line-up of writers and producers – StarGate, Pete Kirtley & Tim Halke, Elliott Kennedy, Brian Rawlings and lesser-known producer To – have each completed a number of tracks for the album, with the final selection set to take place shortly. "We have rejected many off-the-shelf songs. It takes a while for the producers to establish what does and doesn't work with each voice within the band," says Adam. "What may surprise critics of the formula-style approach is the involvement he says the band members have had in the development of their sound. "One of the girls is a grade



Adam (above) and Lythgoe hope to repeat the success of Australian band Bardot (inset right) with their UK discoveries

eight pianist, one of the guys is a guitarist. We're encouraging the group to tell us what does, and what doesn't work," says Adam.

"Obviously it will be a very UK-specific project. They will have a huge hit single but if we were to present it internationally, say to Universal Germany, then they will be judged solely on their music and talent," he adds. "From a record company perspective, we need to make sure the record can stand up on its own merits once the show has finished."

With the TV schedule currently about six weeks behind where the band are actually at (it will catch up throughout the series), the single is due to be released in week nine of the series, with the album to follow at the end of the series in week 13. "It will be a very good record, but the time restraints mean we don't really have time to make an amazing

record," adds Adam.

Despite his own newfound fame among members of the TV-viewing public – he says other drivers have even started to recognise him at traffic lights – Adam admits that this has not been the biggest shock about his involvement in the Popstars project so far. "The surprising thing about the whole project has been the quality of the talent. I could have made a dozen bands from the contenders I saw. It means the five we have in the final band are true stars," he says. "With the Australian series already having spawned two spin-off groups of rejects who auditioned for the project but failed to make the grade, it could be that the Popstars UK saga is only just beginning."



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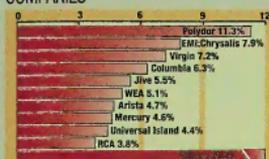
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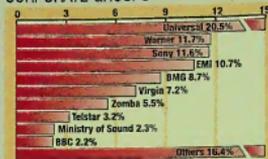


SINGLES: YEAR-END PERFORMANCE

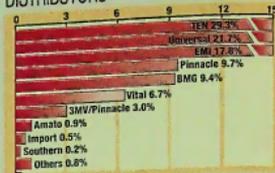
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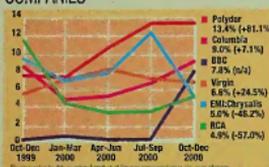


DISTRIBUTORS

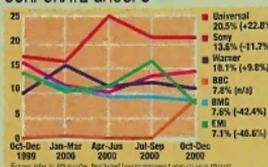


SINGLES: 12-MONTH TREND

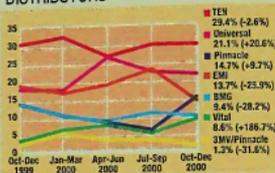
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Dolydor sweeps the board in

Eminem, S Club 7 and Gabrielle helped power Polydor to a convincing singles win while, on albums, last year also saw

SINGLES

Polydor finished as top singles company in 2000 by the biggest margin of the past five years after claiming seven of the year's 20 biggest singles.

Not even Mercury Records' Candle in the Wind-assisted victory three years earlier managed to produce a more wind-in-win as convincing as that of its sister Universal company, whose 11.3% share headed 1999's winner and 2000's closest challenger EMI/Chrysalis by a comfortable 3.4 percentage points. Just one year before they had been separated by a margin of less than 0.1%, while Virgin's win in 1998 came with a lead of just 0.8 percentage points.

Polydor, whose singles victory was accompanied by a similar win on albums, had at least a couple of fingers on the trophy from as early as quarter two, when it took the three-month prize with 10.6%, then extended its share with unbeatable tallies of 14.4% in both the third and fourth quarters.

The performance of the company, which finished third overall in 1999, was clearly boosted in the year by overseas repertoire from the likes of Eminem (who had singles placed at 6th and 14th of the year), Modjo (16th) and Bloodhound Gang (20th).

However, its domestic output also played a huge part in separating it from other companies such as Columbia and WEA, which remain strong singles performers but are heavily reliant on non-UK output for hits. In fact, Polydor's three biggest singles of the year were all domestic releases with S Club 7 leading the way, finishing ninth overall with Never Had A Dream Come True and 11th with Reach. Gabrielle (delivered via Go Beat) finished two places lower with

Rise, her first UK number one single in nearly seven years and one of only a handful of 2000's record-breaking 43 chart-toppers which survived for longer than a week. Robbie Williams headed its roll of honour with Rock DJ at five, but for the second year running two of its three biggest hits came from its Positiva label as Toca's Miracle by Fragra ranked seventh and Spiller's Grooveset eighth.

Virgin clawed back at least some of its showing in 2000 as it captured third spot with 7.2%. That compares to 6.0% and just sixth place in 1999, though in the previous three years it had finished either first or second. Unlike then, Virgin could not rely on one massive hit or a huge-selling artist to boost its status, but impressively built its market share on more modest hits across a series of artists. Its two biggest singles were both by Melanie C (Never Be the Same Again at 18 and I Turn To You at 27).

Columbia uniquely finished among the top four singles companies for the third successive time after a year in which it landed its first domestic originated number one since 1993, through A1's Take On Me. However, that was the only UK track it managed to place among seven



Gabrielle: first number one in seven years

representatives on the Top 100 of the year. The Sony company finished the 12 months on a peak as it hit its 2000 high in quarter four with 9.0% and second place.

Polydor's singles victory and placings for both Mercury (4.6%) and Universal Island (4.1%) in the year-end company Top 10 ensured Universal grabbed the corporate trophy again by a very wide margin. It extended its 5.9 percentage points lead from the previous year to head the rest of the pack by 8.8 percentage points this time, though below Universal the challengers all changed their order from the previous year. Warner lifted itself from sixth in 1999 to second with 11.7% even though its best-performing operation WEA only finished sixth

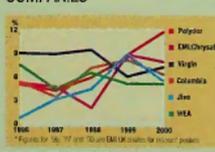
on the company rankings, while Sony dropped from second to third with 11.6% and EMI from third to fourth with 10.7%. The big arrival was the BBC, which took 10th place with 2.2% on the back of Bob The Builder and the Twenties.

Ten, winner of the distribution prize in its first year of operation in 1999, stormed to victory again in 2000 but this time more convincingly. Only 1.1 percentage points separated the Sony-Warner operation and Universal the previous year, but in 2000 that had extended to 7.6 points as it took 29.3% of the market. Its improving fortunes came largely because Sony and Warner's distribution were listed separately for part of the previous year as Ten only began operating in April 1999. EMI held steady in third spot with 17.8% and Pinnacle in fourth with 9.7%, thanks in part to a brilliant finish to the year via the Christmas and overall number one Can We Fix It By Both The Builder.

The BBC release achieved the year's top spot with 850,000 sales - impressive but way down on the 1.5m Britney Spears sold to achieve the same status in 1999. It illustrated the scale of the decline in the market from just 12 months earlier with over-the-counter unit sales down around 21.5% year-on-year, though more encouragingly singles experienced their longest chart survival rate in more than 10 years. It will take several huge crossover hits, though, to kick the trend and help the market lift again in 2001. Paul Williams

SINGLES: FIVE-YEAR TREND

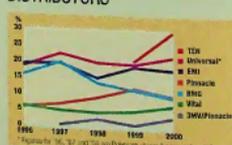
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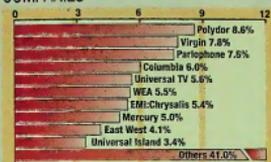


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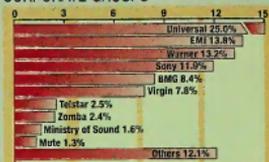


ALBUMS: YEAR-END PERFORMANCE

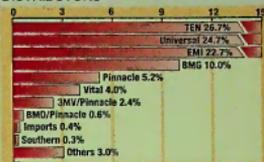
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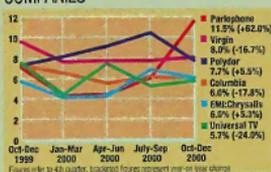


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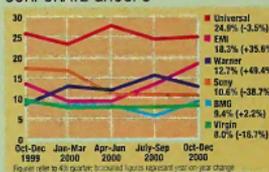


ALBUMS: 12-MONTH TREND

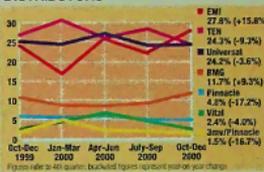
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Albums and singles double

the company extending its market share and underlining its role as the biggest source of hits in the UK record business

ALBUMS

Polydor's capture of the albums market share crown in 2000 marked yet another new high point for the company, which in five years has been transformed from a fading powerhouse into the biggest source of hits in the UK.

Back in 1995 the company, which had built its reputation on the likes of Slade, The Who and The Jam, claimed just 2.5% of the albums market and could not even find a place among the Top 10 companies. However, by then an A&R revival was already starting to take shape within Polydor which - with the important addition of an overseas roster two years ago - has resulted in its market share more than tripling to stand at an unbeatable 8.6% last year.

The company added the singles prize, too, to its trophy cabinet in 2000, making it the first double winners since Virgin in 1998. Universal deputy chairman Lucian Grange, who was first general manager and then managing director during Polydor's late Nineties revival, is particularly thrilled it has managed to take both crowns without having the fall-back of a compilations division. "We have a really good balance of artists," he says. "We ended the year with three albums in the Top 10 and that came on the back of incredible success over nine or 10 months."

Polydor was also responsible for four of the year's 20 biggest-selling artist albums



Eminem: two albums in the Top 100

with Eminem's The Marshall Mathers LP claiming third spot, Ronan Keating's Ronan Signing 12th, Gabrielle's Rise 15th and S Club 7's 17th place. Besides Eminem's second album, three other Intarscope-sourced albums were within the Top 100 of the year for Polydor - Dr Dre's 2001 (39th), Eminem's The Slim Shady LP (44th) and Limp Bizkit's Chocolate Starfish And The Hot Dog Flavored Water (63rd).

Virgin, 1999's combined albums winner, finished just 0.8 percentage points behind with 7.8%, though that was in turn its lowest year-end score since before the Spice Girls' breakthrough. For the second year running it did not place any titles among the year's artist albums Top 10 but

it was part of six of the Top 10 compilations. These included the sector's four biggest sellers, all Now! releases issued in conjunction with EMI and Universal.

With Polydor, Virgin, Columbia and Universal Music TV all finishing among the top five companies for the second year in a row, the very top of the market share league table last year started to resemble something akin to a closed shop.

Parlophone, though, lifted itself to replace Mercury among the elite as it moved from sixth in 1999 to third in 2000 with 7.6%, largely on the back of a remarkable fourth quarter. Having improved its share quarter-by-quarter during the year's first three periods, Keith Wozencroft's team went into overtime in quarter four with an unmatchable 11.5% after selling more than 1.8m copies of The Beatles' 1, and seeing Coldplay's Parachutes returning to the Top 10. Columbia's fourth-place ranking with 6.0% marked what had been a better-than-expected Christmas for Sony which - despite a very disappointing year - managed to have two of the Christmas Top 20 with year-old albums. Both Columbia releases, Destiny's Child's The Writing's On The Wall and Savage Garden's Affirmation, also finished within the Top 25 of the year, though the company's share was still its lowest for three years.

Universal Music TV is now becoming a regular among the big players, though its year-end market share dipped back slightly

from 1999 as compilation sales generally took a tumble. But Brian Berg's operation is far from being a one-trick pony as it produced several artist album successes during the year, not least placing a 12-year-old Barry White best of as the 23rd biggest artist album of 2000 and sending Engelbert Humperdinck back into the Top 10 for the first time in more than 25 years.

UMTV was one of four Universal operations within the year's Top 10 companies chart as Mercury ranked seventh and Universal Island 10th. It is little surprise then to see the major finishing as the biggest corporate group overall as it further extended its supremacy to head the list by 11.2 percentage points. EMI marked an excellent year, which saw it claiming the top two artist albums for the first time in three decades through The Beatles and Robbie Williams, by finishing second with 13.5% while Warner ranked third with 13.2%. However, the previous year's runner-up Sony suffered its worst showing for a number of years with its 11.9% relegation to fourth.

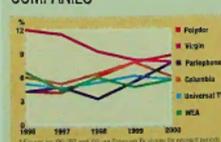
Distributor Ten emerged from its first full year of operation to take the year-end prize after a three-hour race with 1999's top two Universal and EMI. Its 26.7% was just two percentage points ahead of Universal which, in turn, led EMI by two points, though there was a massive gap of 12.7 points between the top three and the other challengers. In sixth place, Vital had its best year since 1997 with its 4.0% largely down to Moby's Fun and Tom Jones' Reload, which it handled for much of the year until Jones' label cut switched distribution to Pinnacle.

Despite a weak release schedule in the early months of the year, 2000 turned into an extremely successful year for album releases. Over-the-counter artist album sales broke through the 100m-unit barrier for the first time in a year, while the biggest sellers included a number of new names such as Craig David and Coldplay to the chart. After the disappointments of 1998 and 1999, the industry really did need a pick-me-up of quality new acts in 2000. Now it must work hard to sustain the momentum carries through into this year.

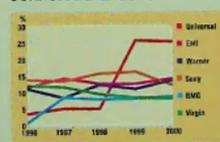
Paul Williams

ALBUMS: FIVE-YEAR TREND

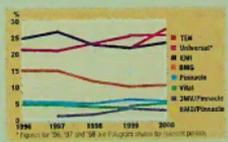
COMPANIES



CORPORATE GROUPS



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RETAIL FOCUS: HARRODS

by Karen Faux

Customers entering Harrods naturally expect to be dazzled by the calibre of its displays, and a current coup for the entertainment department is the loan of the original suits worn by the evil emperor Commodus and his sister Luocilla in the blockbuster *Gladiator*. These two figures grace the top of the main escalators where customers enter the department, and manager Chris Sweet reports that, as expected, the film has done terrific business on DVD.

"Sales between VHS and DVD certainly stand at about 50:50 but DVD is continuing to grow rapidly," he says. "The figures are very impressive when you consider the comparatively low penetration of DVD players in the UK. The format's compatibility with Playstation 2 is another factor that will drive it forward."

In keeping with this, Harrods has recently expanded its DVD range to 6,000 titles – divided into a feature film A2, children's, music and special interest – and moved it close to its video games offer.



Harrods: DVD growth leads strong sales

"The quantity of music releases is beginning to grow and we have done very well with DVD singles from Madonna and Robbie Williams," says Sweet. "A lot of customers are asking about classical releases and there is a huge market out there waiting to be fully exploited."

Harrods is still in the throes of its

SALE TARGETS CHART PRODUCT

The main focus of Harrods' music sale is an offer on chart product with CDs priced at £14.99 each or three for £33, while a range of classical CDs and boxed sets also have tempting reductions. In its DVD section, two Columbia Tristar titles can be snapped up for £30. Meanwhile, Harrods reports success for Mike Oldfield's Tubular Bells single, on the new Super Audio CD format. "We've had a lot of 'lick adopter' customers to whom the latest technology is very appealing," says Chris Sweet.

famous January sale which was launched by Charlotte Church and Philippa Giordano on January 3. This year Harrods card-holders have been given two special shopping days to take advantage of further 10% reductions while Saturday 13 provided this opportunity for American Express Card users.

"There are more than 800,000 Harrods card-holders and a lot of them come and make use of the 10% discount on non-sale product," says Sweet. "This year business has been steady throughout the sale and we are very happy with this trading pattern."

Sweet reports that both pre-Christmas and January sale turnover have increased on previous years and believes that success on audio has had much to do with that strong new releases spanned a variety of target markets.

"The Beatles' 1 was our best-seller by a long way but we also did extremely well with UD, Sade, Enya and Charlotte Church. Pop albums from David Gray, Westlife and Craig David, which had done well all year, just kept on selling," he says. "I can't remember a better year for music in the build-up to Christmas and with the current sale being consistently busy, the year has got off to a flying start."

Harrods: 87-135 Brompton Road, Knightsbridge, London SW1X 7XL, tel: 0207 730 1234.

IN-STORE NEXT WEEK (from 29/1/01)

Andys RECORDS Windows – Jennifer Lopez, 2001 "Chart Cuts" campaign with CDs at £9.99; Press ads – Mansun, J72, Lowgold, Yes, Gary Numan, Teravision, B.O.N., MacDowell, John Tavener, Celtic Tenors, Jennifer Lopez; In-store – CDs for £9.99, two Spectrum CDs for £10, Anastacia, Mansun, Creed, J72, Lowgold, Yes, Gary Numan, Jill Scott, Jennifer Lopez, All Saints, John Tavener, Celtic Tenors, B.O.N.

ASDA In-store – Jennifer Lopez, CD-Lik Vol. 2, MTV – The Lick, Reloaded 2, Fragma, Dido

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

BORDERS In-store – two CDs for £22 including Moby, Badly Drawn Boy, Fatboy Slim, Dido, Moloko, Björk, Belle & Sebastian, Goldfrapp, Grandaddy U2, Pink, three-for-£18 offer across more than 800 titles, two-for-£10 offer across 220 titles.

Woolworths In-store – Best Of 2000 campaign including Elastica, Nightmares On Wax, Stereo MCs, Badly Drawn Boy, Theivery Corporation, St Etienne, Hefner, Maxon, Jai Onid

HMV Singles – Ash, Mansun, J72, U2, Alice Deejay, Mya, Grandaddy, Planet Funk; In-store – Clubbers' Guide 2001, Andy Williams; Press ads – Mansun, Ash, J72

impulse Singles – J72, Ash, Planet Funk, U2, Mya; Albums – Frank Blask, DJ Tiesto, Disco Kandi 3, Dido, Jeff Beck; Windows – J72, "How Much" campaign; In-store – Clubbers' Guide 2001, Feels So Good

MVC Windows – Ace label promotion, Valentine's Day CD campaign; In-store – classical promotion with Hypson and Helios CDs at a three fee across selected titles

our price **V.SHOP** Singles – U2, Alice Deejay, MJ Cole; Windows – U2, Ash, Mya, Planet Funk, J72; In-store – Mansun, Grandaddy, Amira, Alice Deejay, Atomic Kitten

PINNACLE NETWORK Selecta Dorinas, Linea Mojo listening posts – The Grand Agent, Senser 77, Dropkick Murphys; recommended retailers

Camel, Sergeant Buzfuz, Beverley Martyn, Deniece Williams, ELP, Scullion

TOWER RECORDS VHS VIDEO Singles – Mansun, Girls At Play, Grandaddy, J72; In-store – Marilyn Manson, Ben Elton, Return To Me, Madonna; Listening posts – Jazz In The House, Delirium, Pure Silk Rage, Hi Fidelity Vol. 2, Goldfrapp, Moloko, Antonio Forcione, Rage Against The Machine, Rasha, Elephant Man, Downset; Press ads – Marilyn Manson; Outdoor posters – Eminem

Virgin megastores Windows – Dido, J72, Ash, Planet Funk, U2, Mya, Amira, Arab Strap, Atomic Kitten, Grandaddy, Lowgold; Press ads – Alice Deejay, Mansun, Mark B & Blade, Mya, Amen, Wheatus

WHSmith Singles – U2, Atomic Kitten; Albums – Dido, Anastacia; In-store – J72, Linkin Park

WOOLWORTHS In-store – All Saints, Usher, U2, TOTP 2 70s Rock; Press ads – Martine McCutcheon, Usher, Fatboy Slim, David Gray

ON THE SHELF

CRISPIN ZEEMAN, marketing manager, Borders, Oxford

This is the newest outlet in the UK and true to the chain's full name – Borders Books, Music, Video and Cafe – it combines all these elements in a user-friendly way. From the entrance the customer can see all the way to the back of the store and the overall appearance at both ground level and in the basement is spacious, bright and airy. Browseability is the key to the success of the Borders approach, and one customer recently confessed to me that she had spent a whole day wandering around there.

While the layout of the store encourages customers to visit all departments we don't leave people entirely to their own devices. If anyone looks lost or confused, a member of staff will approach them to provide help and there are information points dotted around.

Our two-for-£22 campaign, featuring recently released product, is doing good business this week, featuring acts such as Dido, Badly Drawn Boy, Goldfrapp, Moby and J72. As with

all our campaigns we have produced strong window PoS and in-store signage, which also benefits from flexible rackling systems that can be integrated with other products for cross-marketing purposes.

This week The Beatles, Robbie Williams, Coleydale, Texas, Craig David and Dido have been our biggest sellers. A lot of people are being about the forthcoming albums from REM, Jennifer Lopez and Manic Street Preachers and interest is growing for Talvin Singh.

One of the great things about this store is that it is the first in the UK to offer a full digital listening facility. There are more than 80 listening stations where people can check out any of our CDs. All they have to do is take the CD to the station, scan its bar-code and listen in through headphones or speakers. We are going to have a major party at the end of February to launch it and we believe it is revolutionary."



ON THE ROAD

STEVE OWEN, Koch International sales rep for the North and N Midlands

A Latest World Wrestling Federation The Music! Vol. 5 is almost upon us. February 19 is the release date for the next instalment of this 'sports entertainment' musical phenomenon which has proved to be a big success in my catchment. Volume 4 went gold with sales of 150,000 units and we're hoping for platinum with this one. Featured artists include Motörhead, Kiki, Raven, Cyndi, Kurt Angle, Lia and Eddie Guerrero. This musical fad might be a long way from Big Daddy's red leotard, but it's a huge market and gives us a fantastic start to the year.

The SPV label has also started the year well with its *Company Of Wolves* album, a brand new album from progressive rockers Saga, and a stirring double live album from *The Stranglers*. The latter represents a great value 'best of' and I'm sure all Strangers fans will be impressed by

their covers of some classic tracks. All these releases hit the racks on February 5.

Next month on the classical side we have a brand new recording of *Wolff Ferrar's* *Sly*, on the Koch Schwann label, featuring Jose Carreras. It is a role he has made his own record. It looks like becoming the definitive recording. We have also just launched a new budget classical series called *Musica Mundi*. This features a lot of big releases that were previously offered at mid-price and we have high expectations for the performance of Mozart's Complete Violin Concertos, featuring Andrea Cappelletti, which was recently given an excellent review in *Gramophone* magazine.

The shops are all very buoyant at the moment, as Christmas was very busy. It's encouraging that several dealers say it was the best Christmas for years. However, it doesn't seem to make it any easier to make them part with their money in January."

THERE'S A LOT OF LOVIN' GOING ON!



Barry White - The Collection

1.5 million sold to date!

500,000 since October!

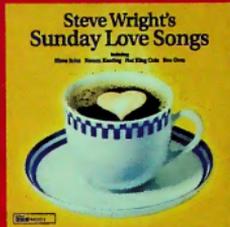
National TV campaign 1st-14th February.
CD and cassette 8347902/4



38 TRACKS FEATURING
S CLUB 7 RONAN KEATING SAVAGE GARDEN ALL SAINTS TOMAS GEORGE BENSON
BARRY WHITE LEANN RIMES CRAIG DAVID PRINCE SHARON TWAIN THE COCKS

Passion - The No.1 album for Valentine's Day

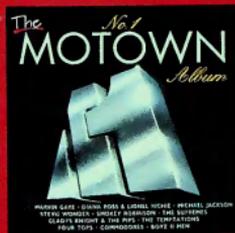
38 songs for lovers featuring S Club 7, Ronan Keating, Savage Garden, All Saints, Tomas, LeAnn Rimes, Craig David, Prince, Shania Twain and The Cocks. Massive TV campaign!! Double CD and cassette 5207042/4



Steve Wright's Sunday Love Songs

200,000 sold!

National TV campaign 1st-14th February.
Double CD and cassette 5602902/4



The No.1 Motown Album

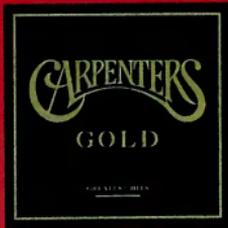
100,000 sold to date!

National TV campaign 1st-14th February.
Double CD and cassette 5307642/4



The Temptations At Their Very Best

All their legendary hits including My Girl, Just My Imagination, Ain't Too Proud To Beg, Get Ready, The Way You Do The Things You Do, and Papa Was A Rolling Stone. Phase 2 TV campaign 1st-14th February.
Double CD and cassette 0135792/4



Carpenters Gold

300,000 sold.

National TV Feb 1st-14th February.
Single CD and Cassette 4908652/4

AND YOU'LL LOVE THE SALES, SO BE PREPARED!

National TV campaigns to run for Valentine's Day, Mother's Day and Easter.
Please order from the Universal Music Operations on (08705 310310) or speak to your Universal Sales Representative.



www.umtv.co.uk



TOP 75



The Last Week			Label/CO/Cass (Distributor)			Label/CO/Cass (Distributor)			TITLES A-Z		
Pos	Artist (Producer/Publisher)	Writer	Pos	Artist (Producer/Publisher)	Writer	Pos	Artist (Producer/Publisher)	Writer	Pos	Artist (Producer/Publisher)	Writer
1	NEW ROLLIN'	Interpolae/Polydor INT 5744/WIC 9744 (U)	38	STRONGER	BMG/Parlophone BMG 5744/WIC 9744 (U)	39	NUMBER 1	BBC Music WMSW 6033/WMSW 6034 (P)	40	DON'T TELL ME	Mercury/Warner Bros W 5470/DW 5470 (TE)
2	TOUCH ME	Kismet/Arista 74321239/7432123994 (BMG/IG)	41	WALKING AWAY	Widoware/CNVLW 355/CNVLW 35 (BMG)	42	NEW BELIEVE	DEFACTO DEFACTO 8035/DW 8035 (TE)	43	WASSUP!	External WEA 3130/WEA 3130 (U)
3	LOVE DON'T COST A THING	Epic 6702/6702/7432123994 (BMG/IG)	44	INCOMPLETE	BMG/Parlophone BMG 5744/WIC 9744 (U)	45	NEW YEAR	London LONCO 4545/LONCO 455 (TE)	46	ONE MORE TIME	Virgin VSCDT 1791/VSC 1791 (P)
4	EVERYTIME YOU NEED ME	Positive CD/UTS 147/UTS 147 (E)	46	ONE MORE TIME	Virgin VSCDT 1791/VSC 1791 (P)	47	MUSIC	Maverick/Warner Bros W 5470/DW 5470 (TE)	48	I PUT A SPELL ON YOU	Universal UMG 4026/MCSG 4026 (U)
5	IT'S THE WAY YOU MAKE ME FEEL/2005'S BEST THINKING	Real Gone 5744/WIC 9744 (U)	49	I JUST WANNA LOVE U (GIVE IT 2 ME)	De la Jem 9774/6257/9744 (U)	50	GROOVEJET (IF THIS AINT LOVE)	Positive CD/UTS 147/UTS 147 (E)	51	ALWAYS REMEMBER TO RESPECT AND HONOUR YOUR MOTHER	De la Jem 9774/6257/9744 (U)
6	NEW THINGS I'VE SEEN	Armsia 8702/2263/7074 (TE)	52	PLEASE STAY	Parlophone BMG 5744/WIC 9744 (U)	53	SHE BANGS	De la Jem 9774/6257/9744 (U)	54	HOLLER/LET LOVE LEAD THE WAY	Virgin VSCDT 1791/VSC 1791 (P)
7	NEW ALL HOOKED UP	London LONCO 4545/LONCO 455 (TE)	55	THE WAY YOU MAKE ME FEEL	Parlophone BMG 5744/WIC 9744 (U)	56	BLACK JESUS	Tommy Boy TBCD 2181/P 2181 (P)	57	HOOTIN'	Neo NCCDD 0400/UT 0400 (TE)
8	BUCK ROGERS	Echo ECSX3 1096 (P)	58	DEAUTIFUL DAY	Mercury/Warner Bros W 5470/DW 5470 (TE)	59	UP ROCKING BEATS	Incredible 070132/070134 (TE)	60	TOMORROW	Parlophone BMG 5744/WIC 9744 (U)
9	NEW YOU MAKE ME SICK	LaFace/Arista 74321239/7432123994 (BMG/IG)	61	HOLD ME	Parlophone BMG 5744/WIC 9744 (U)	62	SILVER REMIXES (X)	Netwerk 3010/29/1 (P)	63	PLEASE DON'T TURN ME ON	Parlophone BMG 5744/WIC 9744 (U)
10	WHY	Inferno/Infarid COFRN 35/MCFMFR 35 (BMG/UT)	64	SUNSET (BIRD OF PREY)	Skint SKINT 810/SKINT 810 (P)	65	HEARTBEAT HOTEL	Arista 74321239/7432123994 (BMG/IG)	66	IF THAT WERE ME	Virgin VSCDT 1791/VSC 1791 (P)
11	NEW FALLING	London LONCO 4545/LONCO 455 (TE)	67	FEEL THE BEAT	Neo NCCDD 0400/UT 0400 (TE)	68	OUT OF YOUR MIND	LaFace/Arista 74321239/7432123994 (BMG/IG)	69	PHATT BASS	LaFace/Arista 74321239/7432123994 (BMG/IG)
12	STAN X	Interpolae ID 74321239/7432123994 (U)	70	KIDS	Chrysalis CDCHSS 5117/CDCHSS 5119 (E)	71	NEW ROK DA HOUSE	Chrysalis CDCHSS 5117/CDCHSS 5119 (E)	72	BLACK COFFEE	London LONCO 4545/LONCO 455 (TE)
13	WE CAN FIX IT	BBC Music WMSW 6033/WMSW 6034 (P)	73	LADY (HEAR ME TONIGHT)	Sound Of Barclay/Polydor 5073/5073284 (U)	74	AM I WRONG	XL Recordings XL 1232/CD 1232 (U)			
14	NEW SPACED INVADER	Defected DFF 2503/DW 2503 (TE)									
15	INNER SMILE	Mercury MEROD 531A/MERC 531 (U)									
16	THE FEELS OF LOVE	Capitol 74321239/7432123994 (BMG/IG)									
17	CAMELS	Incentive DENT 1505/DENT 1505 (DM/UTM)									
18	NEVER HAD A DREAM COME TRUE	Polygram 5073/5073284 (U)									
19	CANT FIGHT THE MOONLIGHT	Capitol 74321239/7432123994 (BMG/IG)									
20	WITH ARMS WIDE OPEN	Epic 6702/6702/7432123994 (BMG/IG)									
21	DANCING IN THE MOONLIGHT	S2 66985/6698594 (TE)									
22	NEEDIN' YOU II	Manifesto FSCD 78/FSCD 78 (U)									
23	WHO LET THE DOGS OUT	Epic 6702/6702/7432123994 (BMG/IG)									
24	NEW ONE STEP CLOSER	Warner Bros WMSW 6033/WMSW 6034 (P)									
25	OPERATION BLADE (BASS IN THE PLACE)	Parlophone BMG 5744/WIC 9744 (U)									
26	INDEPENDENT WOMEN PART 1	Capitol 74321239/7432123994 (BMG/IG)									
27	NO GOOD 4 ME	East West EW 620/CD 620 (TE)									
28	NEW D'YA WAD GO FASTER	Papillon BT1/90002 (P)									
29	PISTOL WHIP	LaFace/Arista 74321239/7432123994 (BMG/IG)									
30	GRAVEL PIT	LaFace/Arista 74321239/7432123994 (BMG/IG)									
31	WHAT MAKES A MAN	RCA 74321239/7432123994 (BMG/IG)									
32	911	Columbia 6702/6702/7432123994 (BMG/IG)									
33	EVERYTHING YOU DO	VC Recordings VCRD 82/VC 82 (E)									
34	NEW TRACEY IN MY ROOM	VC Recordings VCRD 74/VC 74 (E)									
35	KOMODO (SAVE A SOUL)	VC Recordings VCRD 85/VC 85 (E)									
36	DEMONS	Chrysalis CDCHSS 5117/CDCHSS 5119 (E)									
37	SUPREME	Chrysalis CDCHSS 5117/CDCHSS 5119 (E)									

As used by Top Of The Pops and Radio One

The New Single Released 22/01/01
Taken from the album King Of The Beach
Cat: EW-23/CD/C

ONE STEP CLOSER
DEBUT SINGLE OUT NOW

27 JANUARY 2001

CHART COMMENTARY

by ALAN JONES

Just six weeks after its last number one single - Stan by Eminem - the Interscope label returns to pole position, this time with Limp Bizkit. The US imprint, which was founded by record producer Jimmy Iovine and Francis 'Red' Field in 1989, was originally distributed in the UK by Warner Music but is nowadays one of the jewels in Universal's crown. Oddly enough, neither the Eminem nor Limp Bizkit singles have performed particularly well on the Hot 100 in America, with Stan peaking at number 31 and Rollin' at number 65.

Although the previous singles from Chocolate Starfish And The Hot Dog Flavored Water performed well - Take A Look Around (Theme From Mi-2) reached number three and My Generation got to number 15 - the success of Rollin' has taken many by surprise, including Woolworth's, where Rollin' was number 10 in the in-store chart last week, while all Saints' All Hooked Up, which makes its CIN debut at number seven, was



MARKET REPORT



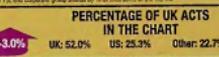
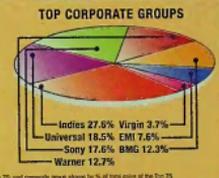
listed at number one. The chain was also almost entirely responsible for the sales which saw Westlife's self-titled debut album

SINGLE FACTFILE

Two years to the week since The Offspring's Pretty Fly (For A White Guy) - their chosen genre tops the chart again, this time courtesy of Limp Bizkit, who debut in pole position with Rollin'. The group's third hit, It spans another big (28%) increase in sales of their album Chocolate Starfish And The Hot Dog Flavored Water, which jumps 8-2, returning to the peak position it previously occupied the week after it

was released last October. It needed to sell 50,000 copies to earn that debut, and returns to number two after selling just under half that amount last week. In total, the album has sold more than 26,000 copies since its release 14 weeks ago. Rollin' sold 49,500 copies last week, the second lowest tally for a number one single in the last 12 months, beating only the 48,250 opening week of Steps' Stamp Last October.

TOP CORPORATE GROUPS



re-enter the chart at number three last week. It is not in their in-store Top 75 album chart at all, when sales through their shops

should have made it their number one. (Incidentally, as stocks are becoming denigrated, Westlife's album 3-37 this week.) Two years ago this week, The Offspring single Pretty Fly (For A White Guy) debuted at number one depriving Terrorvision of their first number one with another novelty single, Tequila. The band's follow-up I'll Wishes hit the dust dramatically, peaking at number 42 in May 1999. Since then, Terrorvision have been silent - at least until this week, when they regain respectability with the number 28 debut of 'Ya Wanna Go Faster?', their debut single for Papillon.

Pink maintains a heady start to her career by registering her third straight Top 10 hit with You Make Me Sick debuting at number nine. She previously reached number six with There You Go and album five with Most Girls. Her debut album Can't Take Me Home, which contains all three singles, has in fact been taken home by more than 210,000 people so far, and moves 45-28 this week.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (first/last)
1	1	BUCK ROGERS	Echo ECHOX 106 (P)
2	3	WHY	Infema/Infesta COFFIN 26 (DMVW)
3	2	THE WAY YOU MAKE ME FEEL	Jive 3016222 (P)
4	NEW	THE FIELDS OF LOVE	Club Tonic/Club 012495 (CUJ W)
5	NEW	O'YA WANNA GO FASTER	Papillon 817100007 (P)
6	6	CAN WE FIX IT	Club Tonic/Club 012495 (CUJ W)
7	7	WHO LET THE DOGS OUT	Bahia Meno
8	4	TOUCH ME	Rui Da Silva feat. Cassandra
9	5	DEMONS	Fatboy Slim feat. Masey Gray
10	11	STRONGER	Binary Spheres
11	9	BLACK JESUS	Everlast
12	NEW	TOMORROW	Umdunde
13	NEW	HOOTIN	Nigel Gee
14	12	NUMBER 1	Twenties
15	8	BOY IS CRYING	Saint Etienne
16	NEW	ROK DA HOUSE	Vinyl Groover & The Red Red
17	10	AM I WRONG	Etienne De Creacy
18	16	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan
19	NEW	METAMORPH	Saccomm
20	14	FEEL THE BEAT	Darude

PEPSI Chart

This Last	Title	Artist	Label
1	1	ROLLIN' Limp Bizkit	Interscope/Polygram
2	2	TOUCH ME Rui Da Silva feat. Cassandra	Konkordia
3	3	LOVE DON'T COST A THING Jennifer Lopez	Epic
4	4	EVERYTIME YOU NEED ME Regina Tel. Mabea	Positive
5	5	IT'S THE WAY YOU MAKE ME FEEL Limp Bizkit	Arctiva
6	6	THINGS I'VE SEEN Sparks	Arctiva
7	7	ALL HOOKED UP The Roots	London
8	8	BUCK ROGERS' Fresh	Echo
9	9	YOU MAKE ME SICK Pink	Lafayette
10	10	WHY I'M HERE	Infema/Infesta
11	11	INNER SMILE Texas	Melbury
12	12	STAN Eminem	Interscope/Polygram
13	13	INDEPENDENT WOMEN Counting Crows	Columbia
14	14	CAN'T FIGHT THE MOONLIGHT Lenny Kravitz	Columbia
15	15	DON'T TELL ME Madonna	Major/World
16	16	SUPREME Baby's Witness	Dynasty
17	17	DANCING IN THE MOONLIGHT The Roots	London
18	18	WALKING AWAY Craig David	Virgin
19	19	NEEDY I.B. Ben & Tanaka Ph. The Face	Merch/Interscope
20	20	CAMELS Sade	Merch/Interscope

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27 JANUARY 2001

CHART COMMENTARY

by ALAN JONES

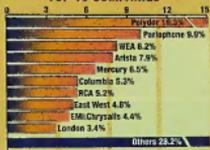
After nine weeks at number one, The Beatles' 1 dips to number three. A 25% slide in sales robs it of the opportunity of becoming the first album to spend 10 consecutive weeks at number one since 1986's Dire Straits' Brothers In Arms topped the track. Total sales of 1 are 1,947,000, with the two million mark still about three weeks away at the current rate of decline.

A 27% increase in sales sees Dido's No Angel album safely into the Top 10 for the first time ever. Jumping 11.5, it improves its chart position for the fifth straight week, while radio's growing support for the forthcoming single Here We Go again that track a 31-23 climb on the airplay chart. Although No Angel has never been higher in the chart, it has sold more copies in a week than the 21,500 which prompted its latest move. In the frenzied week before Christmas, it sold more than 28,000 copies - at that time good enough only for 44th position. To put things in perspective, the 43 records above it all sold



MARKET REPORT

TOP 10 COMPANIES



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



more copies that week than Texas sold last week to regain the number one position. Limp Bizkit's Chocolate Starfish And The

ALBUMS FACTFILE

Returning to the top of the album chart for the first time since it debuted in that position at the beginning of November, The Greatest Hits by Texas sold further 29,000 copies last week to take its overall sales past 1.25 million. In 13 weeks since its release, the album has never dropped off the top five, and will sell a terrific 230,000 copies in the week before Christmas - the highest weekly tally ever achieved by a Texas album.

Excluding four of their fairly minor early chart singles from their previous tally of 19 hits, The Greatest Hits adds three new tracks not otherwise on album - the number six hits In Demand and Inner Smile and the Jo 'Aimee' Mol Hon Joo (Serge Gainsbourg & Jane Birkin) sampling Guitar Song, which, being the only track off the album not thus far a single, would be a logical choice to follow up Inner Smile.

TOP CORPORATE GROUPS



Hot Dog Flavored Water album surges 8-2 while their single Rollin' debuts at number one. Follow rap/metal protagonists Linkin

Park's Hybrid Theory album advances 44-21 as their introductory hit single One Step Closer enters the list, also at number 21. And Papa Roach's Infest album also reaches its highest position to date, jumping 50-33. Mediwafix, Dr. Dre's 2001 album makes a gain of 10 places or more for the fourth week in a row. The album, which reached number eight last year, has improved 58-46-30-10, driven by airplay for the Dr Dre/Snoop Dogg collaboration The Next Episode, which was aired 26 times on Radio One last week.

The sustained success of their Dancing in the Moonlight single (a hit twice in the Top 40 in its current run) has seen Topdog's album Orka's Big Moka make steady and steady progress up the album chart in recent weeks. It sold just under 20,000 copies last week, the resulting 9-7 improvement in its chart position taking it to within two places of its peak. The album, released last May, topped the 600,000 sales mark last week.

COMPILATIONS

The top four albums in the compilation chart remain static, with all of the top three regaining downturns in support. Although number one again, the Ministry of Sound's Clubbers Guide To 2001 slips by 23%, with second week sales of 20,600. The Tall Paul mixed album has thus sold exactly as many copies in two weeks as Clubbers Guide To 2000 - the equivalent release last year - sold in its first week alone. Meanwhile, The Greatest No.1 Singles and Now That's What I Call Music! 47 continue to do two and three with downturns of 22% apiece.

The fourth placed and static RAB Masters mix gains a small increase in sales - 107 copies - without which it would have slipped to number five. Its rise means Deep & Chilled Euphoria debuts at number five.

A Telstar/BMG collaboration Deep & Chilled Euphoria, unlike many compilations, really lives up to its name, and its success is commendable since although it does contain tracks by a few name acts - Moby, Sister Bliss, Rui Da Silva - their tracks are in very downbeat and little known artists, while the remainder of the album, mixed by Red Jerry, includes little known artists like Trumpet Thing, Lesma, JFC and Rados. The Ministry Of Sound's UK Garage - The Album has been impressively regaining ground in the last three weeks, improving 22-20-14-9. Featuring two continuous mixes of tracks like 7 Days by Craig David, Bounce 4 Da Reload by Oxide & Neutrinio, it sold more than 5,000 copies last week to take its overall sales past the 100,000 mark.

MARKET REPORT

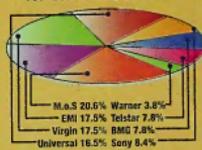
TOP 10 COMPANIES



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



TOP CORPORATE GROUPS



COMPILATION'S SHARE OF TOTAL SALES

Artist albums: 77.8%
Compilations: 22.2%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label/Distribution
1	1	THE HOUR OF BEWILDERBEAST	Body Driven Boy	XL Recordings/TNACLO 133 (V)
2	2	PLAY	Moby	Mare CDSTUMM 172 (V)
3	3	JUZ	Juice	Lakota LAK CO017 (ZM/VP)
4	4	BIZ	Steps	Ebu/Dee 3091172 (P)
5	7	HALFWAY BETWEEN THE GUITTER AND THE STARS	Fatboy Slim	Skin BRASSIC 2500 (ZM/VP)
6	5	PERFORMANCE AND COCKTAILS	Starexophonic	V2 VVR 100482 (ZM/VP)
7	11	OPPS! I DID IT AGAIN	Briqwey Sparks	Jive J2201392 (P)
8	8	TRUE LOVE - A COLLECTION	Al Green	Music Collection MCCC 73 (DISC)
9	6	YOU'VE COME A LONG WAY, BABY	Starexophonic	Skin BRASSIC 1100 (ZM/VP)
10	9	WORD GETS AROUND	Davis	V2 VVR 100438 (ZM/VP)
11	10	FAMILIAR TO MILLIONS	Erin Cassidy	V2 VVR 1012251 (ZM/VP)
12	12	SOPHOMORE SLUMP	Fatboy Slim	Blix Street 0 29466 (HOT)
13	15	SUNGBIRD	Grandaddy	World Circuit WCO 059 (P)
14	16	BUENA VISTA SOCIAL CLUB	Ry Cooder	Echo ECHO 31 (P)
15	14	THINGS TO MAKE AND DO	Meloko	Jive J221217 (P)
16	18	BLACK AND BLUE	Backstreet Boys	Jive J2202162 (P)
17	19	TP-2.COM	R Kelly	XL Recordings/INFLX0129 (V)
18	18	LEMON JELLY	Lemon-Jelly	Qui GUTCD 059 (P)
19	17	RELOAD	Muzo	XL Recordings MUSH 500 (ZM/VP)
20	20	SHOWBIZ	Tom Jones	Mushroom MUSH 500 (ZM/VP)

THE YEAR SO FAR... TOP 20 SINGLES

TW	SW	Title	Artist
1	1	TOUCH ME	RUI DA SILVA FEAT CASSANDRA
2	2	EVERYTIME YOU NEED ME	FRAGORA FEAT MARIA BUIHA
3	3	IT'S THE WAY YOU MAKE ME FEEL	STEPS
4	4	LOVE DON'T COST A THING	JENNIFER LOPEZ
5	5	CAN WE FIX IT	BOB THE BUZZER
6	6	STAN	EMINEM
7	7	NEVER HAD A DREAM COME TRUE	S CLUZE
8	8	WHO LET THE DOGS OUT	BANANA SUE
9	9	NO GOOD 4 ME	OXIDE & NEUTRINO FT MEGAMAN
10	10	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES
11	11	INDEPENDENT WOMEN	DESTINY'S CHILD
12	12	WHAT MAKES A MAN	WESTLIFE
13	13	BUCK ROGERS	FREDER
14	14	OPERATION BLOOD (BASS IN THE PLACE)	PUBLIC DOMAIN
15	15	INNER SMILE	TEXAS
16	16	WHY	MIG-TEEO
17	17	CAMELS	SANTOS
18	18	KOMODO (SAVE A SOUL)	MALRO PICOTTO
19	19	FEELING U II	DAVID MORALES FTS THE FACE
20	20	SUPREME	ROBBIE WILLIAMS

© 2001 Last week's position represents chart from three weeks ago

27
jan
2001

THE OFFICIAL CHARTS

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singles

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THE OFFICIAL UK CHARTS

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1 ROLLIN'

Limp Bizkit

Interscope/Polydor

- 2 TOUCH ME Rui Da Silva feat. Cassandra Kismet/Arista
- 3 LOVE DON'T COST A THING Jennifer Lopez Epic
- 4 EVERYTHING YOU NEED ME Fragma feat. Maria Rubia Positiva
- 5 IT'S THE WAY YOU MAKE ME FEEL/TOD BUSY THINKING... Steps Ebz/Alive
- 6 THINGS I'VE SEEN Spooks Artemis
- 7 ALL HOOKED UP All Saints London
- 8 BUCK ROGERS Feeder Echo
- 9 YOU MAKE ME SICK Pink LaFace/Arista
- 10 WHY Mis-Teq Inferno/Telstar

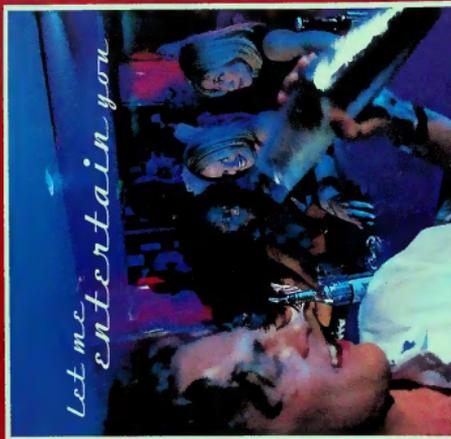


11 FALLING BOOM!

London

Interscope/Polydor

- 12 STAN Eminem Interscope/Polydor
- 13 CAN WE FIX IT Bob The Builder BBC Music
- 14 SPACED INVADER Hatiras feat. Sliema John Defected
- 15 INNER SMILE Texas Mercury
- 16 THE FIELDS OF LOVE ATB feat. York Club Tools/Edel
- 17 CAMELS Santos Incentive
- 18 NEVER HAD A DREAM COME TRUE S Club 7 Polydor
- 19 CAN'T FIGHT THE MOONLIGHT Leahy/Russell Columbia
- 20 GARY AIN'T MINE OPEN/Good Interscope/Polydor



21 THE GREATEST HITS

Texas

- 8 CHOCOLATE STARFISH AND THE HOT DOG... Limp Bizkit Interscope/Polydor Mercury
- 3 The Beatles Apple
- 4 PARACHUTES Coldplay Parlophone
- 11 5 NO ANGEL Dido Arista
- 6 THE MARSHALL MATHERS LP Eminem Interscope/Polydor
- 7 ONKA'S BIG MOKA Toploader S2
- 8 SING WHEN YOU'RE WINNING Robbie Williams Chrysalis
- 9 MUSIC Madonna Maverick/Warner Bros
- 13 10 BORN TO DO IT Craig David Wildstar



12 11 7 S Club 7

- 17 12 ALL THAT YOU CAN'T LEAVE BEHIND U2 Island/Uni-Island Polydor
- 14 13 WHITE LADDER David Gray IHT/East West
- 10 14 COAST TO COAST Westlife RCA
- 16 15 BUZZ Steps Ebu/Alive
- 15 16 THE WRITING'S ON THE WALL Destiny's Child Columbia
- 19 17 SAINTS & SINNERS All Saints London
- 18 18 PLAY Mobly Mute
- 19 19 2001 Dr. Dre Interscope/Polydor

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13 20 WITH ARMS WIDE OPEN Creed



21 21 DANCING IN THE MOONLIGHT Toploader

11 22 NEEDY YOU II David Morales vs The Face feat. Juliet Roberts

18 23 WHO LET THE DOGS OUT Baha Men

19 24 ONE STEP CLOSER Linkin Park

17 26 INDEPENDENT WOMEN PART 1 Destiny's Child

14 27 NO GOOD 4 ME Oxide & Neardrino feat. Megaman

18 28 D'YA WANNA GO FASTER Terrorvision

18 29 PISTOL WHIP Joshua Ryan

24 30 GRAVEL PIT Wu-Tang Clan

20 31 WHAT MAKES A MAN Westlife

23 32 911 Wyclef feat. Mary J. Blige

13 33 EVERYTHING YOU NEED Madison Avenue

13 34 TRACEY IN MY ROOM EBTG Vs Soul Vision

22 35 KOMODO (SAVE A SOUL) Mauro Picotto

16 36 DEMONS Fatboy Slim feat. Macy Gray

25 37 SUPREME Robbie Williams

26 38 STRONGER Britney Spears

27 39 NUMBER 1 Tweenies

28 40 DON'T TELL ME Madonna



compilations

1 CLUBBERS GUIDE TO 2001

7 11 THE CLASSICAL ALBUM 2001

6 12 MUSIC OF THE MILLENNIUM VOL. 2

12 13 HARD HOUSE EUPHORIA

13 14 TRANSCENDENTAL EUPHORIA

11 15 NOW DANCE 2001

10 16 PURE GARAGE III

18 17 THE NO.1 MOTOWN ALBUM

19 18 STEVE WRIGHT'S SUNDAY LOVE SONGS

16 19 SMASH HITS 2001

20 20 THE ANNUAL 2000 - JUDGE JESSIE FULL PAIL

14 9 UK GARAGE - THE ALBUM

18 10 THE NEW LOVE ALBUM

1 1 CLUBBERS GUIDE TO 2001 Ministry Of Sound

7 11 THE CLASSICAL ALBUM 2001 EMI/Virgin/Universal

6 12 MUSIC OF THE MILLENNIUM VOL. 2 EMI/Virgin/Universal

12 13 HARD HOUSE EUPHORIA Telstar TV/8MG

13 14 TRANSCENDENTAL EUPHORIA Telstar TV/8MG

11 15 NOW DANCE 2001 Virgin/EMI

10 16 PURE GARAGE III Warner esp

18 17 THE NO.1 MOTOWN ALBUM Universal TV

19 18 STEVE WRIGHT'S SUNDAY LOVE SONGS Universal TV

16 19 SMASH HITS 2001 Virgin/EMI

20 20 THE ANNUAL 2000 - JUDGE JESSIE FULL PAIL Ministry Of Sound

14 9 UK GARAGE - THE ALBUM Ministry Of Sound

18 10 THE NEW LOVE ALBUM Virgin/EMI

30 20 2001 Dr. Dre



44 21 HYBRID THEORY Linkin Park

21 22 A DAY WITHOUT RAIN Enya

28 23 THE HOUR OF BEWILDERBEAST Badly Drawn Boy

55 24 NOT THAT KIND Anastacia

20 25 THE GREATEST HITS Whitney Houston

22 26 ROMAN Ronan Keating

24 27 AFFIRMATION Savage Garden

45 28 CANT TAKE ME HOME Pink

60 29 STANKONIA Outkast

13 30 AT THEIR VERY BEST Temptations

25 31 THE 50 GREATEST HITS Elvis Presley

32 32 IN BLUE The Corrs

50 33 INFEST Papa Roach

34 34 CALIFORNICATION Red Hot Chili Peppers

29 35 HEAR MY DRY Sonique

26 36 BLURBEST OF Blur

3 37 WESTLIFE Westlife

13 38 THE VERY BEST OF Andy Williams

35 39 THE VOICE Russell Watson

27 40 THE BARRY WHITE COLLECTION Barry White



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peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW	TW	NEW	1	2	3	4	5	6	7	8	9	10
			Sophia Lolley Somewhere I Am West Wing	Nate 100 Million Ways	South Progress Studio 5	Twice Hanged Man	Base Bg Foo	Random Monkey Song For Sab	Alex Valentin My Questions	Appalouse Once Around The Sun	Lezel Don't Ever (Pop Mix)	David Guetta Unlucky
		NEW										
		NEW										

Hear the full chart at www.peoplesound.com/top20

peoplesound.com

THE OFFICIAL UK CHARTS SPECIALIST

22 JANUARY 2001



CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	THE VOICE	Russell Watson	Decca 465725 (U)
2	3	VERDI	Andrea Bocelli	Philips 464600 (U)
3	NEW	POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics 025557062 (E)
4	5	WE'LL KEEP A WELCOME	Byron Terfel	Deutsche Grammophon 428282 (U)
5	6	SACRED AREAS	Andrew Bragg	Philips 462600 (U)
6	7	GIFT COLLECTION	Lesly Garrett	Silver Treasury SILVATROUS (W)
7	8	PLAYS BACH	Kenneth GPD	EMI Classics 025557092 (E)
8	9	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 8900 (TEN)
9	10	THE VOICE OF A STAR	Nicole Kirch	BMG TV Projects 742022926 (BMG)
10	12	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 8089 (TEN)
11	6	DREAM A DREAM	Charlotte Church	Sony Classical SK 8950 (TEN)
12	11	I WILL WAIT FOR YOU	Lesly Garrett	BBQ/BMG Center 7409551542 (BMG)
13	15	PIECES IN A MODERN STYLE	William Orbit	WEA 386282512 (TEN)
14	NEW	A MUSICAL BANQUET	Schrald	Decca 460712 (U)
15	NEW	SHUBERT: PIANO SONATAS	Ahmed Brendel	Philips 465272 (U)
16	NEW	TAYLOR: ENGLISH CHORAL MUSIC	St John's College Choir/Robinson	Naxos 825206 (S)
17	NEW	FINZI: VOPAL CONCERTO	Tamara Little	Chandos CHAN8088 (CHD)
18	20	ARNA-IN THE ALBUM	Andrea Bocelli	Philips 462303 (U)
19	NEW	FAIREST ISLE	Barbara Bonney	Decca 466132 (U)
20	19	VIAGGIO ISLAND	Andrea Bocelli	Philips 462192 (U)

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CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	THE CLASSICAL ALBUM 2001	Various	EM(Virgin)/Universal 02202 (E)
2	2	RELAX & MORE	Various	Classic FM CFMCD32 (BMG)
3	3	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467594 (U)
4	6	RELAXING CLASSICS	Various	Celmon MID02068 (EUK)
5	4	THE ALM THE GREATEST CLASSICAL ALBUM	Various	Virgin/EMI VTD03034 (U)
6	5	MOST PEACFUL CLASSICAL ALBUM IN THE CROWDING TOWN OF INSPECTOR MORGAN	Various	Sony Classical SK89447 (TEN)
7	NEW	THE MAGIC OF - HUGO BOSS	Tan Dun	Virgin VTD02 353 (E)
8	7	THE PIANO (OST)	Barrington Pheloung	Venture DVD 919 (E)
9	11	THE PIANO (OST)	Michael Nyman	Classic FM CFMCD30 (BMG)
10	10	HALL OF FAME 2000	Various	RCA Victor 626037932 (EUK)
11	12	BRAISED OFF (OST)	Günther Köpcke	Classic FM CFMCD30 (BMG)
12	13	RELAX...	Various	Castle Music MSC05371 (E)
13	9	100 POPULAR CLASSICS	James Horner	Sony Classical SK 62313 (TEN)
14	16	TTANIC (OST)	Various	Decca 467352 (U)
15	20	CALM	Various	RCA Victor 7505553862 (BMG)
16	17	THE ONLY PIANO ALBUM YOU'LL EVER NEED	Various	Virgin/EMI VTD026 269 (E)
17	NEW	BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVER	Various	Universal/Virgin/EMI 467462 (U)
18	NEW	THE CLASSICAL ALBUM	Various	Conifer Classics 7505553322 (BMG)
19	16	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	HMV HMV572132 (E)
20	NEW	HOLST! THE PLANETS	Various	

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	BRINGING WITH THE KING	BB King & Eric Clapton	Reprise 53047612 (TEN)
2	2	TOURIST	Blk Nuts 552012 (E)	
3	NEW	DOT COM BLUES	Jimmy Smith	Blue Thumb 542972 (U)
4	2	KIND OF BLUE	Miles Davis	Columbia CK 64035 (TEN)
5	4	THE BLACK BOX OF JAZZ	Various	Pulse MBS0309 (P)
6	NEW	IN THE MOOD - THE VERY BEST OF	Clarin Miller	Crisston CHM0371 (EUK)
7	5	BACK IN THE DAY	Country Pine	Blue Thumb 543682 (U)
8	6	THE WHITE BOX OF JAZZ	Pulse PRX04209 (P)	
9	8	BAJOUZ	Enrikah Bedu	MCA/UKI-Island UD 53027 (BMG)
10	NEW	THE VERY BEST OF SMOOTH VOL 2	Jazz FM JAZZFM200 (BMG/P)	

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOVE DON'T COST A THING	Jennifer Lopez	Epic 672882 (TEN)
2	NEW	THINGS I'VE SEEN	Spooks	Artemis 070232 (TEN)
3	2	WHY	Mia-Teeq	Interno/Telstar COFERN 35 (IMM/V)
4	NEW	ALL HOOKED UP	All Saints	London/LBMCO 456 (TEN)
5	NEW	YOU MAKE ME SICK	Pink	LaFace/Arista 742182102 (BMG)
6	3	STAN	Eminem	Interscope/Polygram 91 97470 (U)
7	4	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 679032 (TEN)
8	5	GRAVEL PIT	Wu-Tang Clan	Loud/Cap 679182 (TEN)
9	6	B11	Wyclef Jean, Mary J Blige	Columbia 679185 (TEN)
10	7	INCOMPLETE	Stoop	Def Soul 527294 (U)
11	8	WALKING AWAY	Craig David	Wildstar/CWMLD 35 (BMG)
12	9	I JUST WANNA LOVE U (GIVE IT 2 ME)	Jay-Z	Def Jam 527281 (U)
13	10	NEW YEAR	Sugababes	London/LBMCO 455 (TEN)
14	11	HEARTBREAK HOTEL	Whitney Houston/Evans/Price	LaFace/Arista 742182051 (BMG)
15	14	BOMBS OVER BAGHDAD	Dukak	Arista 742182142 (BMG)
16	12	SHAKE YA ASS	Mykyl	Jive 525152 (P)
17	13	(HOT **) COUNTRY GRAMMAR	Nativity	Universal/MCSTO 40242 (U)
18	16	FORGOT ABOUT DE	Dr Dre feat. Eminem	Interscope/Polygram 87422 (U)
19	16	HOLLERAVE LOVE LEAD THE WAY	Spice Girls	Virgin V5CD11789 (E)
20	15	DOFT MESS WITH MY MAN	Lupe Fiasco	Virgin V5CD1 1778 (E)
21	20	BY YOUR SIDE	Sade	Epic 607992 (TEN)
22	27	NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polygram (Warner)
23	11	ALL GOOD	Da Soul Realz, Chaka Khan	Tommy Boy 7302 21548 (P)
24	24	SHOULD I STAY	Gabriele	Go Beat/Polygram 0910332 (U)
25	20	DO NOT THINK I'M NOT	Kandi	World Circuit 7605192 (TEN)
26	29	COME ON OVER BABY (ALL I WANT IS YOU)	Christina Aguilera	RCA 7422179812 (BMG)
27	21	STILL	Macy Gray	Epic 608822 (TEN)
28	NEW	GOT YOUR MONEY	Dr Dirty Bernard feat. Kells	Elektra E70077 (TEN)
29	NEW	BIG PIMPIN'	Jay-Z	Def Jam 528283 (U)
30	NEW	KEEP YOUR WORRIES	Guns'n'Roses/Jazzmatazz/Angie Stone	Virgin VUST17 (E)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	CHOCOLATE STARFISH AND THE HOT DODG...	Limp Bizkit	Interscope 490762 (E)
2	2	PARACHUTES	Coldestay	Parlophone 527782 (E)
3	4	HYBRID THEORY	Linkin Park	Warner Brothers 53647452 (TEN)
4	3	INFEST	Papa Roach	Dreamworks/Polygram (U)
5	5	CONSPIRACY OF ONE	The Offspring	Columbia 458495 (U)
6	8	WARNING	Green Day	Reprise 53624832 (TEN)
7	6	RAMBRO	Green Day	Reprise 53624842 (TEN)
8	7	THE MATRIX (OST)	Various	Maverick/Warner Bros 5362474132 (TEN)
9	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram 62FD 2048 (BMG)
10	10	HOLY WOOD	Marilyn Manson	Nothing/Polygram 493892 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CAMELS	Santitas	Incoactive DEPT 161 (SMN/TEN)
2	NEW	SMOKE WADDER	Brittany feat. Starla John	Defected DECT 228 (IMM/TEN)
3	NEW	PISTOL INVADE	Joshua Ryan	NuLife/Arista 742177851 (BMG)
4	2	WHY	Mia-Teeq	Interno/Telstar TERN 35 (IMM/V)
5	3	TOUCH ME	Rihanna/Arista KMT0048 (BMG)	Defected DECT 268 (IMM/TEN)
6	NEW	BELIEVE	Ministers De La Funk	Defected DECT 268 (IMM/TEN)
7	NEW	YOU MAKE ME SICK	Pink	LaFace/Arista 742182071 (BMG)
8	NEW	LOVE (SAVE A SOUL)	Maurio Piccato	VIC Records/Epic 67315 (E)
9	5	LOVE DON'T COST A THING	Jennifer Lopez	Epic 672882 (TEN)
10	6	COMING HOME	Ronan K feat. Leo Fren	FTI FT1003 (E50)
11	NEW	TRACEY IN MY ROOM	EBT3 vs Soul Vision	VIC Recordings VCBT 78 (U)
12	4	NEEDY YOU II	D Morales feat. The Face feat. J Roberts	Manifesto FECS 79 (E)
13	NEW	HOOTIN	Nigel Gee	Neo Neo 12040 (U)
14	15	KISS (EMERSON IN HEAVEN) PART 1 (EMERSON IN HEAVEN)	Darius	Go! Beat/Epic 67024 36 (U)
15	NEW	ROK DA HOUSE	Vinyl Groover & The Red Hot	Nuklear New! NUK9205 (SMN/TEN)
16	11	16:06	Various	Moving Shadow SHAD001066 (SRD)
17	NEW	THE FIELDS OF LOVE	ATB feat. York	Club Too/Epic 612490 160 (U)
18	NEW	THE SEVEN DAY WEEKEND	Silicon Soul	Soma Recordings SOMA104 (U)
19	NEW	GRAVEL PIT	Wu-Tang Clan	Loud/Epic 6705196 (U)
20	NEW	OPERATION BLADE (BASS IN THE PLACE)	Public Domain	Xtravaganza X2H1 12 (IMM/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	STANKONIA	Outkast	LaFace/Arista 73002821197 (BMG)
2	3	THE LAST MEAL	Snoop Dogg	Priority 0077191 (E)
3	NEW	BORN TO DO IT	Craig David	Wildstar -CAWILD 32 (BMG)
4	5	THE IV	Wu-Tang Clan	Epic -4959764 (TEN)
5	1	LYVE TO DO IT VOL 2	Various	Rawkus 7225313 (P)
6	4	OH NO (SENTIMENTAL THINGS)	Se So Cold	Rebellenless BELENT/EMERSON (SMN/TEN)
7	NEW	PURE GARAGE III	Various	warners.epic -W53MC 016 (TEN)
8	NEW	RESTLESS	Xobit	Epic -4989137 (U)
9	NEW	ZP-COM	R Kelly	Epic 5220261/5220264 (P)
10	NEW	THE CREEPS	Ed Rush & Optical	Virus VRSD03LP (P)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	3	VARIOUS ARTISTS Hip Hop Concert Up to Smoke	Eagle Vision 02155
2	1	STEPS Live At Wembley	Jive 522035
3	2	WRESTLE Coast to Coast	RCA 742180513
4	8	BREXITY SPEARS in Hawaii	Jive 522075
5	4	ROBBIE WILLIAMS Rock DJ	Chrysalis 024213
6	5	ORIGINAL CAST RECORDING - Jesus Christ Superstar	Universal/VGae 028133
7	7	MICHAEL FLATLEY Gold - A Celebration Of	WEA 740935
8	15	THE CORBS Live At Lansdowne Road	Walter Music Vision 853943023
9	13	DASIS Family To Millions	Big Brother RCD115025
10	12	CLIFF RICHARD Countdown	Video Collection 14152

This	Last	Title	Label Cat. No. (Distributor)
11	8	BOYZONE By Request Their Greatest Hits	WV 13193
12	11	SHANIA TWAIN The Platinum Collection	Universal/VGae 028813
13	10	BOYZONE 2000 Live From The Point	WV 028360
14	14	ROBBIE WILLIAMS Where Every One	Chrysalis 024213
15	9	ROBBIE WILLIAMS Live At The Albert Hall	WV 042453
16	16	At In The Piccad	SMV Columbia 020712
17	17	ORIGINAL CAST RECORDING - Jesus Christ The Amazing Technicolor	Universal/VGae 028133
18	16	MICHAEL BALL This Time It's Personal	Universal/VGae 028753
19	19	SHANIA TWAIN Live	Universal/VGae 028753
20	22	ORIGINAL CAST RECORDING - Das	Universal/VGae 028753

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CHART COMMENTARY

by ALAN JONES

Back Rogers is Feeder's 10th hit single. None of the previous nine made any impression on the Top 50 of the airplay chart at all and, after debuting at number 47 a fortnight ago, Buck Rogers slipped to number 55 last week. But its number five success in the sales chart forced many programmers who had passed on the single to reconsider – with dramatic results. The record re-enters the airplay Top 50 at number 14 (the highest ever re-entry) after logging 500 plays last week. This tally includes 50 from Metro, 29 from Virgin 1215 and 36 from Radio One, where it was second most-aired track, behind Jennifer Lopez's Love Don't Cost a Thing.

Lopez's popularity with Radio One is in line with her national success, and although it takes its sales through this week, Love Don't Cost A Thing increased its play tally by nearly 300 and its audience by nearly 10m

AIRPLAY FACTSHEET

● Two weeks after topping the chart, Don't Tell Me by Madonna falls 2-8. It was still the most-played record on nearly 20 stations a fortnight ago, but is only top on three now, of which the most important is Virgin 1215, where it was aired 40 times last week.

● The Fun Fun 'Criminals' Loco, Antonio Kitten's Whole Again and the Warp Brothers' new dance

played record We Will Survive were all received plays on one BBC station last week. Not Radio One, though. This eclectic trio were among the additions on Radio Two.

● Still no joy for Steps, whose number two sales hit The Way You Make Me Feel only got to number 57 on the airplay chart and is now in declining, slipping this week to number 65.

last week, to flirt off an impressive charge from Texas' Inner Smile, which improves 4-2, with an increase of 13m listeners putting it just 4m behind Love Don't Cost A Thing.

Meanwhile, Rui Da Silva's Touch Me – which was the most-played record on Radio One for five weeks on its own before reigning jointly with Love Don't Cost A Thing last week – is just one play behind this week, a further 36 spins taking its Radio One tally to a massive 264 in seven weeks, an average of nearly 38 a week.

UZ have back-to-back Top 10 hits on the airplay chart for the first time since Music Control listings started in 1993. The veteran Irish rockers reached number three on the airplay chart with their last single Beautiful Day, and move 1-7 this week with Stuck In A Moment You Can't Get Out Of. Nearly a third of its audience is accounted for by 19 plays on Radio 2, where it is jointly the most-

played record with Martine McCutcheon's On The Radio.

The remarkable recovery of the Sugababes' Overload continues. A number six hit on the sales chart in September of last year, the track hit number four on the airplay chart shortly afterwards but radio support for it remained buoyant until the follow-up New Year stole its thunder just before Christmas. The latter single's fall from grace has been rapid – it has crashed from number eight to a position outside the Top 100 in just three weeks, as programmers run scared from its understandably frequent mentions of New Year (and Christmas). But its decline has been remarkably offset by a resurgence of interest in Overload, which has progressed 73-39-34-25 in the same time. Among the 644 plays Overload secured last week were 34 from Capital, 15 from Radio One and four

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Percent share up 100 percent by % of total audience of the UK, and average gross share by % of total audience of the Top 10.

MTV

Pos	Title/Artist
1	MS JACKSON Quark
2	ROLLIN' Limp Bizkit
3	LOVE DON'T COST A THING Jennifer Lopez
4	TOUCH ME Rui Da Silva
5	ALL HOOKED UP All Saints
6	TEENAGE DIRTBAG Wheaties
7	EVERYTIME YOU NEED ME Fragma
8	YOU MAKE ME SICK Pink
9	NOT THAT KIND Anastacia
10	DON'T TELL ME Madonna

Most played videos on MTV UK (Media Research Ltd) w/e 25/1/2001. Source: MTV UK.

THE BOX

Pos	Title/Artist
1	ROLLIN' Limp Bizkit
2	THE CALL Backstreet Boys
3	TEENAGE DIRTBAG Wheaties
4	BOYS ON
5	STAN Enimem
6	IT'S THE WAY YOU MAKE ME FEEL Steps
7	NO MORE A1
8	ROCK D! Robbie Williams
9	WHOLE AGAIN Atomic Kitten
10	CAN WE FIX IT Bob The Builder

Most played videos on The Box, w/e 20/1/2001. Source: The Box.

STUDENT TOP 10

Pos	Title/Artist
1	BUCK ROGERS Feeder
2	SHINING LIGHT Ash
3	HERE WITH ME Dido
4	ROLLIN' Limp Bizkit
5	THE CRYSTAL LAKE Grandaddy
6	DEMONS Fatboy Slim feat Macy Gray
7	STAN Enimem
8	ALWAYS REMEMBER TO RESPECT... Dusted
9	THE UNKNOWN Mark 8 & Blade
10	DO YA WANNA GO FASTER? Terrorvision

UK student chart for w/e January 27/2001. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD:uk CD UK

Performances:
Falling Back:
Light Ash: Things I've Seen Spoken: Post Malone
Video: Feet So Good Malaria B
Final lineup 20/1/2001

THE PEPSI CHART

Performances: On The Radio Martine McCutcheon: Spaced Invader Hitzra: I'm Outta Love Anastacia
Video: Ratin' (Air Raid Vehicle) Limp Bizkit: Leo Fun Lovin' Criminals
Final line-up 23/1/2001

POP WORLD

Interview: Usher: Mel B: Gipsy: Baha Men: Mya.
Final lineup 20/1/2001

TOP OF THE POPS

Performances: Things I've Seen Spoken: Falling Back: Leo Fun Lovin' Criminals: You Can't Get Out Of It: Spaced Invader: Hitzra: You Make Me Sick Pink: (Air Raid Vehicle) Limp Bizkit
Draft lineup 26/1/2000

RADIO ONE PLAYLISTS

A-LIST Stan Enimem: Love Don't Cost A Thing Jennifer Lopez: All Hooked Up All Saints: Touch Me Rui Da Silva feat. Cassandra: Buck Rogers Feeder: Why? Mi-Lene: Needlz: D'Avia Morris presents The Face feat. Juliet Lewis: Shining Light Ash: The Next Episode Dr Dre feat. Snoop Dogg: Everything You Need Me Fragma feat. Maria Rubia: Spaced Invader Hitzra: Rollin' Limp Bizkit: Limp Bizkit: Chase The Sun Plain Jane: You Pay The Other: Snow J:12: On Me No Def feat. Phoenix March & Nate Dogg: Case Of The Ex Mya: Ms Jackson Outreach: West With Me Dido

C-LIST The Crystal Lake Grandaddy: Mercury Rev: Lovelife: Fuel Mission: Shut Up And Drive About It Danni Brown: All I Do Diogenianotes feat. Brian Chambers: Between Me And You Ja Rule feat. Christina Milian: Conversations In The Studio: Fever Spantano: *Clint Eastwood (Ed Case Remix) Gorillaz: *Softcella King Azaria: *Always Come Back To Your Love Samantha Mumba: *The Valdez Marie Pu presents DJ Aracane: *B Wasn't Me Shaggy

RADIO TWO PLAYLISTS

A-LIST Inner Smile Texas: Things I've Seen Spoken: You Make Me Sick Pink: Played-A-Live (The Songs Song) Sani Duo: My Desire Anitta: The Unknown Mark 8 & Blade: Dream To Me Dario G: Boom Selection Gnom Gnom: American Dream Jakkita: One Step Closer Linkin Park: To Be Real Emiliania Torralba: Stuck In A Moment You Can't Get Out Of UZ: El Nelly: Last Resort Papa Roach: Comets Caravan

B-LIST Just Let Me Be Juliette Taylor: The Galaxy Girl Steve Ezzie & Sunset Sharlene: Whole Again Atomic Kitten: When I've Reached Love Martin: If I Ever Feel Better Phoenix: Think It Over Allison Moore: *Goodnight Moon Shavarre

RADIO THREE PLAYLISTS

A-LIST Little Sparrow (album) Dolly Parton: Who Do You Love Chris Rea: Simple Soul (album)

B-LIST Edki Record: How Renner Feels Kenny Chesney: Meet The Parents (OST) Alanis Morissette: The Houston Kid (album) Rodney Crowl: Almost Famous (OST) (album) Varus: *Love Fun Lovin' Criminals

MTV UK

PLAYLIST ADDITIONS
Think About Me Arista Dodger: The Call Backstreet Boys: Playa No More Linkin Park: Like A Bird Nelly Furtado: Always Come Back To Your Love Samantha Mumba: Mya: All I: Forever As A Man *Vergilops: Everything You Need Me Fragma: Warning Green Day: One Step Closer Linkin Park: Case Of The Ex Mya: Phish Base Vamp Vibes

CAPITAL RADIO

POP SINGLE OF THE WEEK: Boys DON
POP ALBUMS OF THE WEEK: The Linkin Park; Liz Jenner Lopez

VIRGIN RADIO

ADDITIONS
Backed Astronauts: The Call Backstreet Boys: Shut Up And Forget About It Dido: Bomm: Mi Jackson Outkast: It Wasn't Me Shaggy

27 JANUARY 2001

How
the
Week
ended
at
No. 1

music control

Week
ended
at
No. 1
Last
week
at
No. 1

RADIO ONE

1363 RADIO 1
97.9%

1 LOVE DON'T COST A THING Jennifer Lopez

Epic 2448 +13 93.59 - 27

Pos	Week ended at No. 1	Title	Artist	Label	Wk	Chg	Peak	Wk ended at No. 1	Last week at No. 1
2	2	INNER SMILE	Texas	Mercury	2213	+12	83.50	+17	
3	4	YOU ME	Rui Da Silva feat. Cassandra	Kismet/Arista	1819	n/c	74.58	-8	
4	7	ALL HOOKED UP	AI Saints	London	1911	+30	76.56	+12	
5	13	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia	1997	-6	62.51	-21	
6	10	SUPREME	Robbie Williams	Chrysalis	1952	-10	61.81	-22	
7	8	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2	Universal Island	1455	+17	59.51	-31	
8	12	DON'T TELL ME	Madonna	Maverick/Warner Bros	2162	-16	58.56	-33	
9	5	EVERYTIME YOU NEED ME	Fragma feat. Maria Rubia	Positiva	1667	+12	54.74	+3	
10	11	STAN	Eminem	Interscope/Polydor	1267	-11	53.84	+2	
11	12	NEEDIN' U II	David Morales Pts The Face	Manifesto/Mercury	1247	-10	49.15	n/c	
12	14	WALKING AWAY	Craig David	Wildstar	1952	-8	44.94	-11	
13	19	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	Curb/London	1830	-8	44.81	-6	
BIGGEST INCREASE IN AUDIENCE									
14	4	BUCK ROGERS	Feeder	Echo	603	+63	42.18	+70	
15	28	LADY (HEAR ME TONIGHT)	Modjo	Sound Of Barclay/Polydor	1058	-18	40.24	-8	
16	17	CAMELS	Santos	Incentive	867	+3	40.04	-19	
17	30	CHASE THE SUN	Planet Funk	Virgin	1156	+26	39.82	+21	
18	17	DANCING IN THE MOONLIGHT	Toploader	S2	1324	-1	39.90	-2	
19	20	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positiva	1077	-1	37.76	-14	
20	24	WHY	Mis-Teeq	Inferno/Telstar	803	+50	36.58	-30	
21	4	YOU MAKE ME SICK	Pink	Lafayette/Arista	1056	+45	35.86	+25	
22	3	ON THE RADIO	Martine McCutcheon	Innocent	874	+4	34.19	+14	
23	3	HERE WITH ME	Dido	Cheeky/Arista	832	+27	31.59	+23	
24	3	CASE OF THE EX (WATCHA GONNA DO)	Mya	Interscope/Polydor	857	+23	31.28	+15	
25	10	OVERLOAD	Suggababes	London	644	-1	31.07	+31	
26	3	ROLLIN'	Limp Bizkit	Interscope/Polydor	201	+35	30.99	+13	
27	30	ROCK DJ	Robbie Williams	Chrysalis	774	-5	30.95	-3	
28	7	POP YA COLLA	Usher	Lafayette/Arista	838	+24	26.76	-17	
29	13	I PUT A SPELL ON YOU	Sonique	Serious/Universal Island	1251	-21	26.74	-27	
HIGHEST TOP 50 CLIMBER									
30	4	SHINING LIGHT	Infectious	374	+71	26.49	+47		
31	10	TROUBLE	Parlophone	838	+29	25.75	+12		
32	4	SPACED INVADER	Hatiras	Defected	400	+30	24.92	+41	
33	13	DEMONS	Fatboy Slim feat. Macy Gray	Skipt	774	-25	23.75	-59	
34	18	I'M OUTTA LOVE	Anastacia	Epic	906	-25	22.08	-14	
35	4	THE NEXT EPISODE	Dr. Dre feat. Snoop Dogg	Interscope/Polydor	237	+6	22.78	+7	
36	4	DREAM TO ME	Dario G	Maverick/Warner Bros	857	+42	22.61	+18	
37	28	MUSIC	Madonna	Interscope/Polydor	743	-2	21.27	-8	
38	28	ONE MORE TIME	Dash Punk	Virgin	1026	-23	21.61	-36	
39	1	ALL DO	Cleptomaniacs feat. Bryan Chambers	Defected	691	+67	21.61	+28	
40	13	NEVER HAD A DREAM COME TRUE	S Club 7	Virgin	758	-24	19.56	-21	
41	8	WHERE I'M HEADED	Anastacia	Epic	1124	+22	18.83	+3	
42	5	NOT THAT KIND	Amira	VC Recordings	300	+12	17.87	-5	
43	4	MY DESIRE	Artful Dodger feat. Lifford	frfr	787	+2	17.87	-5	
44	16	PLEASE DON'T TURN ME ON	Jakatta	Rufin	353	+58	17.15	+48	
45	1	AMERICAN DREAM	Kylie Minogue	Parlophone	795	-30	17.13	-31	
46	3	PLEASE STAY	Sonique	Serious/Universal Island	403	-6	17.04	-7	
47	4	IT FEELS SO GOOD	Kylee Minogue	Polydor	703	-45	16.74	-67	
48	10	THE WAY YOU MAKE ME FEEL	Kandi	Columbia	626	-10	16.59	-25	
49	11	DON'T THINK I'M HOT	Kandi	RCA	475	-43	16.50	-42	
50	7	WHAT MAKES A MAN	Westlife						

Pos	Week ended at No. 1	Title	Artist	Label	Wk	Chg	Peak	Wk ended at No. 1	Last week at No. 1
1	1	LOVE DON'T COST A THING	Jennifer Lopez (Epic)	2448	+13	93.59	-27		
2	1	INNER SMILE	Texas (Mercury)	2213	+12	83.50	+17		
3	1	BUCK ROGERS	Feeder (Echo)	603	+63	42.18	+70		
4	1	TOUCH ME	Rui Da Silva feat. Cassandra (Kismet/Arista)	1819	n/c	74.58	-8		
5	1	ALL HOOKED UP	AI Saints (London)	1911	+30	76.56	+12		
6	1	WHY	Mis-Teeq (Inferno/Telstar)	803	+50	36.58	-30		
7	1	NEEDIN' U II	David Morales Pts The Face (Manifesto/Mercury)	1247	-10	49.15	n/c		
8	1	SPACED INVADER	Hatiras (Defected)	400	+30	24.92	+41		
9	1	CAMELS	Santos (Incentive)	867	+3	40.04	-19		
10	1	THE NEXT EPISODE	Dr. Dre feat. Snoop Dogg (Interscope/Polydor)	237	+6	22.78	+7		
11	1	SHINING LIGHT	Infectious (Positiva)	1077	-1	37.76	-14		
12	1	STAN	Eminem (Interscope/Polydor)	1267	-11	53.84	+2		
13	1	CHASE THE SUN	Planet Funk (Virgin)	1156	+26	39.82	+21		
14	1	EVERYTIME YOU NEED ME	Fragma feat. Maria Rubia (Positiva)	1667	+12	54.74	+3		
15	1	SNOW	Luz (Luz)	1402	+1	32.00	-1		
16	1	CASE OF THE EX	Mya (Interscope/Polydor)	857	+23	31.28	+15		
17	1	OH NO	Lionel Richie (Atlantic)	1232	+1	18.20	-1		
18	1	POP YA COLLA	Usher (Lafayette/Arista)	838	+24	26.76	-17		
19	1	MS. JACKSON	Donna (Lafayette/Arista)	1107	+1	20.20	-1		
20	1	YOU MAKE ME SICK	Pink (Lafayette/Arista)	1056	+45	35.86	+25		
21	1	THE UNKNOWN	Mina & Brides (Epic)	1103	+1	18.18	-1		
22	1	INDEPENDENT WOMEN	Destiny's Child (Arista)	1275	+5	16.16	-1		
23	1	WALKING AWAY	Craig David (Wildstar)	1952	-8	44.94	-11		
24	1	OVERLOAD	Suggababes (London)	906	-25	22.08	-14		
25	1	AMERICAN DREAM	Jakatta (Rufin)	353	+58	17.15	+48		
26	1	GROOVEJET	Spiller (Positiva)	1077	-1	37.76	-14		
27	1	LAST REQUEST	Agina (Interscope/Polydor)	1034	+9	15.15	-1		
28	1	ROCK DJ	Robbie Williams (Chrysalis)	774	-5	30.95	-3		
29	1	MY DESIRE	Amira (VC Recordings)	300	+12	17.87	-5		
30	1	LADY	Modjo (Sound Of Barclay/Polydor)	1058	-18	40.24	-8		
31	1	HERE WITH ME	Dido (Cheeky/Arista)	832	+27	31.59	+23		
32	1	DREAM TO ME	Dario G (Maverick/Warner Bros)	857	+23	31.28	+15		
33	1	ALL I DO	Cleptomaniacs feat. Bryan Chambers (Defected)	691	+67	21.61	+28		

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Pos	Week ended at No. 1	Title	Artist	Label	Wk	Chg	Peak	Wk ended at No. 1	Last week at No. 1
1	1	LOVE DON'T COST A THING	Jennifer Lopez (Epic)	2448	+13	93.59	-27		
2	1	INNER SMILE	Texas (Mercury)	2213	+12	83.50	+17		
3	1	DON'T TELL ME	Madonna (Maverick/Warner Bros)	2162	-16	58.56	-33		
4	1	SUPREME	Robbie Williams (Chrysalis)	1952	-10	61.81	-22		
5	1	WALKING AWAY	Craig David (Wildstar)	1952	-8	44.94	-11		
6	1	INDEPENDENT WOMEN	Destiny's Child (Arista)	1275	+5	16.16	-1		
7	1	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes (Curb/London)	1830	-8	44.81	-6		
8	1	TOUCH ME	Rui Da Silva feat. Cassandra (Kismet/Arista)	1819	n/c	74.58	-8		
9	1	ALL HOOKED UP	AI Saints (London)	1911	+30	76.56	+12		
10	1	EVERYTIME YOU NEED ME	Fragma feat. Maria Rubia (Positiva)	1667	+12	54.74	+3		
11	1	STUCK IN A MOMENT...	U2 (Universal Island)	1455	+17	59.51	-31		
12	1	DANCING IN THE MOONLIGHT	Toploader (S2)	1324	-1	39.90	-2		
13	1	I PUT A SPELL ON YOU	Sonique (Serious/Universal Island)	1251	-21	26.74	-27		
14	1	NEEDIN' U II	David Morales Pts The Face (Manifesto/Mercury)	1247	-10	49.15	n/c		
15	1	STAN	Eminem (Interscope/Polydor)	1267	-11	53.84	+2		
16	1	NOT THAT KIND	Anastacia (Epic)	906	-25	22.08	-14		
17	1	GROOVEJET	Spiller (Positiva)	1077	-1	37.76	-14		
18	1	CHASE THE SUN	Planet Funk (Virgin)	1156	+26	39.82	+21		
19	1	LADY	Modjo (Sound Of Barclay/Polydor)	1058	-18	40.24	-8		
20	1	ONE MORE TIME	Dash Punk (Virgin)	1026	-23	21.61	-36		
21	1	YOU MAKE ME SICK	Pink (Lafayette/Arista)	1056	+45	35.86	+25		
22	1	I'M OUTTA LOVE	Anastacia (Epic)	906	-25	22.08	-14		
23	1	TROUBLE	Coltoplay (Parlophone)	838	+29	25.75	+12		
24	1	ON THE RADIO	Martine McCutcheon (Innocent)	874	+4	34.19	+14		
25	1	HERE WITH ME	Dido (Cheeky/Arista)	832	+27	31.59	+23		
26	1	PLEASE STAY	Kylie Minogue (Parlophone)	795	-30	17.13	-31		
27	1	DREAM TO ME	Dario G (Maverick/Warner Bros)	857	+23	31.28	+15		
28	1	MUSIC	Madonna (Interscope/Polydor)	743	-2	21.27	-8		
29	1	SHINING LIGHT	Agina (Interscope/Polydor)	1034	+9	15.15	-1		
30	1	ROCK DJ	Robbie Williams (Chrysalis)	774	-5	30.95	-3		
31	1	CAMELS	Santos (Incentive)	867	+3	40.04	-19		

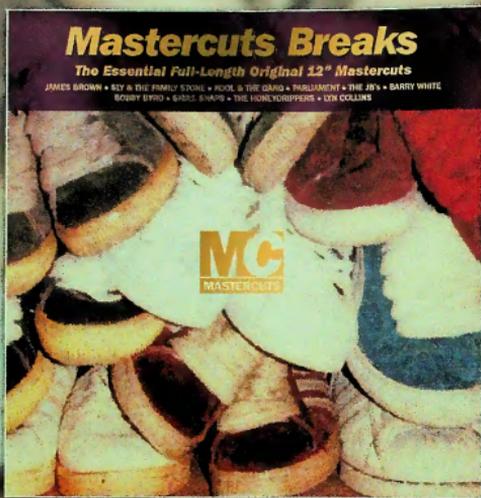
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TOP 10 GROWERS		
Pos	Week ended at No. 1	Wk ended at No. 1
1	ALL HOOKED UP	AI Saints (London)
2	CHEMISTRY	Semicircle (MCA)
3	YOU MAKE ME SICK	Pink (Lafayette/Arista)
4	FEELS SO GOOD	Melanie B (Virgin)
5	LOVE DON'T COST A THING	Jennifer Lopez (Epic)
6	ALL I DO	Cleptomaniacs feat. Bryan Chambers (Defected)
7	WHY	Mis-Teeq (Inferno/Telstar)
8	DREAM TO ME	Dario G (Maverick/Warner Bros)
9	INNER	

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SINGLE
of the week

JAKINIA: American Dream (Ruin' RULIN152). Originally punningly titled *American Boy*, this atmospheric house track by Dave Lee samples the

soundtrack of the Oscar-winning movie *American Beauty*. Despite its name change – apparently the film company were unhappy with the original title – it continues to attract dancefloor support thanks to its funky beats and breathy vocal from Swati Nakater. Having previously topped *MW's Cool Cuts* Chart, it is now B-listed at Radio One.

SINGLE reviews

RECOMMENDED STARSAILOR: *The Fever EP* (EMI CDCHE55123).

With strong press coverage and radio support from the likes of Radio One's Jo Whaley, Starsailor's name has already been heavily touted across the media as the brightest hope of UK music for 2004. Their beautifully simple songs and production suggest they are capable of meeting, and surpassing, the expectations the public already have of them. The lead track, *Fever*, is C-listed at Radio One.

BACKSTREET BOYS: The Call (Live 9251702). It appears that Statistiche these boys can do no wrong; however, in the UK they continue to compete with other homegrown boy bands. This single moves away from the ballad-esque style of their last Top Five hit, *Shape of My Heart*, with an upbeat tempo that echoes some of their earlier releases. It is the second single from their recent album, *Black and Blue*.

RECOMMENDED FUN LOVIN' CRIMINALS: Loco (Chrysalis CDCHE55124). The Kings Of Cool return with a taste for their new album, which is also the soundtrack to a beer advert. All their slick, effortless trademarks are here: tight rhythms, cool vocals and smooth guitar lines.

SHIVAREE: Goodnight Moon (Capitol CDD1 825). Originally released in October last year, this smoky, eerie, country-tinged, husky-sung gem has garnered critical praise from just about everywhere. A record of the week for Radio One's Mark Radcliffe, this should do better this time around.

NINJA TUNE DJ FOOD: Quadruple (Ninja Tune ZEN1251). Recorded as a companion piece to DJ Food's album *Kaleidoscope*, *Quadruple* is an EP of abstract yet accessible beats with a melodic ambient sheen. While certainly not as dancefloor-oriented as their earlier releases, it still contains its fair share of sonic thrills. **THE THRILLSKEEPER: Synaesthesia** (Neo NECD1050). Steve Heistrig's 1999 trance anthem receives the full major-label run it deserves. A strong favourite of top DJ Paul Van Dyk in its original guise, it is now boosted by new mixes from Van Dyk himself and Top Five artist Dada.

THE GUIDANCE FEEL: WILL ROBERTSON: I've Got The Feeling (Velvet VRV001). Already picking up massive plays on more discerning dancefloors, this funky, stomping

Italian excursion is destined for crossover success, with a stunning vocal performance from Will Robertson.

HYPERTRAXX: The Darkside (Positiva CDTV150). The UK release of this Euro trance monster comes with mixes from Silvio Ecomo, DJ Nukem vs Ghob, and a meaner Sean Dexter version that keeps the lead vocal effective, backing it up with an NRG-tinged bassline. In the wake of recent hits such as *Zombie Nation*, this fits in with the current trend for darker-tinged trance.

DJ Q: Hidden Agenda EP (Rifftr FILL047). Following last year's critically acclaimed *TwentyFourSeven* album, DJ Q returns with more pure house, moving from percussive disco to minimal techno.

AMEN: Too Hard To Be Free (Virgin VUSCD191). The current darling of the *NME* lift another track from their current *We Have Come For Your Parents* album. Although their hardcore rock sounds lack the crossover hooks of Limp Bizkit, vocalist Casey Chaos continues to make news with his on-stage self-mutilation antics.

RECOMMENDED JOE FEAR, MYSTIKAL: Stutter Remixes (Jive 9251632). Teaming up

with ass-shaking tabernacle Mystikal for this remix, Joe brings his ever-sweet vocals to what was originally an average album track. Taken from the soundtrack to the forthcoming *Double Take* movie, the remix by Alistair includes a sample from *The Pharmacy* by Moby and takes the track to a completely different level. It is B-listed at Radio One.

LLAMA FARMERS: Note On The Door (Beggars Banquet BBQ 351CD). Taken from the Llama Farmers' second album *Topo*, the convincing title track leads this five-track EP. However, it is the acoustic version of *Postcards & Moonrock* (Xfm session), also taken from the album, which is the strongest track here. Also included are two new songs and a demo version of the *Note On The Door*.

HUFF N'PUFF: Born Again (Go Beat PUFFCD1). Continuing their quest to combine wistful house music with soulful vocal samples, *Born Again* finds Huff n' Puff utilising Billy Preston's vocal from the 1979 hit *With You I'm Born Again*. The song is also featured in ITV's *Dance 2000*.

RECOMMENDED JA RULE: Between Me and You (Mercury JRCPP1). The first single from the US chart-topping rap album, *Rule 3-36*, is an instantly catchy track with staccato beats punctuated by the R&B vocals of

RECOMMENDED PAPA ROACH: Last Resort (Polydor 4509212).

Hailing from the part of California known as the on-growing capital of the world, this four-piece display an obvious hi-Joore influence that sets them apart from their numerical peers. Their first album, more than 2m units. This debut took UK single is supported by their first UK dates, including two sold-out nights at London's Astoria. It is B-listed at Radio One.

Christina Milan. Huge in the clubs, it is boosted by a Clipping at Radio One, and should help the rapper make a strong chart impact on this side of the Atlantic.

FREEDOM SATELLITE: Soul Samba (Vienna Scientists VIE001CD). Led by label boss Jürgen Dirmal, Austrian trio Freedom Satellite deliver more quality Latin-tinged breakbeat. Reminiscent of Jazavanza in style, the five tracks here range from upbeat samba to laidback dub.

MATCHBOX TWENTY: If You're Gone (WEA 47050CD). Rob Thomas's outfit slow things down on this laidback melancholic groove. The first single from the triple-platinum album, *Mad Season* For Matchbox Twenty, it follows the quintet's recent US tour. The track is accompanied by a live version of their chart-topping single *Bent* and is playlisted on MTV.

RECOMMENDED THE WEBB BROTHERS: I Can't Believe You're Gone (WEA WE320CD1). Lifted from the Webb Brothers' recent album *Maroon*, this release coincides with the end of the duo's UK tour. Their laidback sound is delivered effectively with this infectious track, an efficient piece which punches their sound well.

MOLOGA: Subtrain (Global Cuts GC63). Championed by DJ Tati Paul, this is a euphoric hardhouse track featuring US Freak Movement duos by an unnamed US producer. The track is likely to build on the support gained by an earlier import.

RAE & CHRISTIAN FEAT. BOBBY WOMBAC: Get a Life (Studio KT Grand Central INK7096CDM). This collaboration with legend Wombac demonstrates how the Mancunian duo's musical skills have blossomed since their 1998 debut *Northen Sulphuric Soul*. The trademark lazy beats blend with crisp acoustic guitars and strings, creating a fine taster for their second album *Sleepwalking*.

ALBUM reviews

RECOMMENDED VARIOUS: I'm A Good Woman 2 (Harmless HURCD029).

The follow-up to last year's top-selling compilation is another irresistible selection of Valentine gems. Featuring tracks such as Betty Davis' *Nasty Gal*, Vicki Anderson's *If You Don't Give Me What I Want* and the Pointer Sisters' *Going Down Slowly*, this collection is sure to be another hit.

SVEN VATH: Retrospective 1990-1997 (East West 3864372). Drawing heavily from the former Eye Q star's spell at

Frankfurt's pioneering *Devan* Gray nightclub, this collection contains seven proto-trance nuggets. Included is a rare Underworld mix of *Harlequin* and the recent Deep Dish interpretation of club classic *My Name Is Barbarella*, which serve as a fine memory jogger for fans of East West's new signing.

RICK WAKEMAN: Re-collector - The Very Best Of (Polydor 4907742). Comprising solely of his output while at A&M, this collection will probably be only of interest to Wakeman fans and prog-rock heads. Although quite something else in its day, it is not the easiest of albums to turn on the casual buyer. The package includes two cuts from his award-winning album *Journey To The Centre Of The Earth*.

TEDDY THOMPSON: Teddy Thompson (Virgin CDHUS11). Teddy is the son of Linda and Richard Thompson, and this album reflects that lineage. Semi-acoustic and carefully crafted, the set was produced in LA by Joe Henry, and features several members of Henry's band. It is lyrical and litig, but ultimately not groundbreaking.

T POWER: Land Time Dead (Botch & Scarper BOS2CD009). Veteran of the rave-to-jungle-into-drum & bass movement and creator of the seminal *Mutant Jazz* single, T Power's third album features *Blade*, *Si Begg*, *Amazee*, *Baby Nambro's Aurora*, *Bonolis* and *Sound Zero's Mee*. The tracks incorporate electro percussion and haunting melodies and textures.

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THE BLUE AEROPLANES: Weird Shit (Art Star/Swarfingger SFO41CD). This collection of unreleased tracks spans 20 years in the career of Bristol's archetypal indie/art rock combo, whose nomadic members have graded acts such as Primal Scream, Massive Attack and Witness. It includes curios from both collector and ingenue, with the late Eighties' swaggy album period providing the best material.

RECORDED HYBRID: Remix And Additional Production By... (Distinctive Breaks DISHC07). Following last year's US tour with Moby, top breakbeat-house act Hybrid unleash this collection of their remixed. Spanning artists as diverse as Moby, BT, Filter and Andreas Johnson, it is a feast of dark breaks and strings that also takes in techno classics Cafe Del Mar by Energy 52 and FSOL's Papua New Guinea.

DEAD MEADOW: Dead Meadow (Tolotta TOL06CD). Fans of Blue Cheer, Sabbath, Zeppelin or even Jane's Addiction will enjoy these heavy, psychedelic workouts from this Washington DC power trio.

SHIPPING NEWS: Very Soon, And In Pleasant Company (14 Stick Q565). This avant-garde US trio, who worked with Bob Weston (Dileweed) on their debut album, have created a follow-up in a similar style to Siint, early Pavement or Flaming Lips. It is awkward, shadowy but often rewarding.

JAMES BROWN: Ballads (Polydor 5490792). Featuring a more reflective JB, this collects some of his most soulful offerings with songs such as I Loves You Porgy, Georgia On My Mind and, of course, It's A Man's Man's Man's World but curiously omitting Please, Please, Please. However, still an excellent collection.

TERRORVISION: Good To Go (Total Vegas/Papillon BTFLYCD0011). This Neil McLellan-produced 11-track album is their first since parting company with EMI, following their Zoe Ball-endorsed drinking anthem Tequila. This fifth album sees the four-piece pop-rockers belting out a diverse new collection, typified by the recent hit D'ya Wanna Go Faster.

BLIND FAITH: Blind Faith (Polydor 5485292). Usually described as the first rock supergroup (the band includes Eric Clapton and Steve Winwood among its members), the original release of this album back in 1969 reached number one and comprised only eight tracks. This remastered two-CD reissue is fleshed out by bonus cuts from the Crossroads boxed set

RECORDED VEGASTONES: Love Hotel (V2 VVR1015442). This three-piece discovered at 1999's In The City litter their debut album with the swaggering vocals and quirky melodies for which they are known. Vegastones hooks are present throughout - an appearance from Elvis would not sound out of place - with an obvious highlight being the recent singles Porcelain Skin and Nico.

and previously unreleased gems. **BURNT FRIEDMAN: Plays Love Songs (Nonplace 718752730528).** This is wittily playful electronics from prolific experimentalist Burnt Friedman. He has recently released an album of Kraftwerk covers in a Latin style under his Senor Coconut moniker, and an album of woody jazz beats on Ninja Tune's Tangerine. Plays Love Songs is a melange of sonic weirdness cut through with haunting monologues and the occasional organic jazzy flourish.

METROVAVIAN: Retrofitting (Liquescence DUSKE17). This endearing album combines hip-hop beats with playful samples and a loose, lo-fi ethic. The more structured songs are less successful, but Retrofitting has a pleasing childlike feel which is reminiscent of Scott Twynholm's other band, Belle & Sebastian offshoot Loooper.

ANANDA PROJECT: Release (Vc Recordings CDCVCR). Originating from New York's King Street label, this album compiles a mixture of US house and garage tracks, which have received support from DJs such as Pete Tong and Danny Tenaglia.

Discs: Kandi 3 (Hed Kandi HEDK016). Compiled by Jazz FM's Mark Doyle, this double CD is another excursion into tasty house and garage territory. Including cuts from ATFC, Danny Krivit, Cleptomaniacs, Afro Medusa and Hatiras, it should be another success for the excellent Hed Kandi imprint.

VARIOUS: MTV's The Lick Presented By Trevor Nelson (Def Soul 5201582). Casting in on the highly successful MTV show, this compilation album - the first release on Def Soul UK - includes an eclectic mix of the most popular R&B and hip-hop tracks around. Including chart-toppers from R Kelly, Destiny's Child and Craig David, the album is a must for fans of the increasingly popular crossover scene.

VARIOUS: Almost Famous OST (DreamWorks 450279-2). Uniquely capturing the diverse sounds of the Seventies in this superb accompaniment to writer-director Cameron Crowe's latest project. Greats included in the collection are tracks by Lynryd Skynard, David Bowie and The Who. The soundtrack is co-produced by Crowe himself and partner Danny Branson.

NATHAN HAINES: Sound Travels (CNIJ Funk CFCDD05). Former Metalheadz artist Haines links up with Ledbrooke Grove DJ/producer Phil Asher for this album of superb organic jazz. Featuring vocals from

RECORDED TRAM: Frequently Asked Questions (Setanta SETCD 083). This wonderfully-crafted collection of reggaeably beated songs manage to be wistful but never wallow in their melancholia. Their frazzled sound is reminiscent at times of Mercury Rev and this album has every capability of finding similar mainstream success. A heartwarming album.

ALBUM of the week



SPOOKS: S.I.O.S.O.S. (Artemis/Epic 4982612). With the Radio One B-listed single Things I've Seen heading for the Top 10 this Sunday, the East Coast rap act unveil their debut album. Fugees-style rap is the order of the day, with strong vocals from singer Ming Xia adding a Morcheeba touch to the four MCs' lyrics. Aside from the single, highlights include the Latin-themed The Mission, the soulful Sweet Revenge and the player-themed morality tale Karma Foot. Rap purists might be sniffy, but this could develop real sales legs.

guests including Vanessa Freeman, Verna Francis and Shelley Nelson, it is a forward-looking set of spaced-out keyboards, broken beats, dub workouts and laidback grooves.

OPM: Menace To Sobriety (Atlantic 756792972).

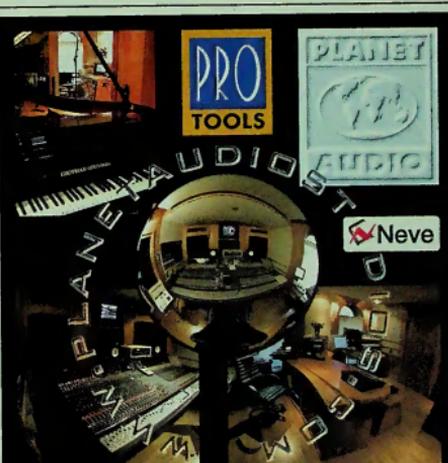
California's newest skate-rock trio do not stray too far from the Bink 182-endorsed combination of tattoos and crass innuendo. While their debut album is littered with pop sensibilities, track titles such as Rage Against the Coke Machine and Punamy may deter all but the dedicated fan. **VARIOUS: Dude Where's My Car (OST) (London 4344311562).** This soundtrack to the movie (which opens February 9) including only original music used in the film. It features Trouble, Charger, Superdrag, Ween and two tracks by Grand Theft Auto. **WHEATUS: Wheatus (Columbia 4996052).** This Long Island lo-fi four-piece amazingly produced their debut album

themselves at home, and in the process has garnered very favourable critical notices from Rolling Stone. The record showcases frontman Brendan Brown's clever and humorous lyrics which punctuate very able musiclousia and original use of melody. **VARIOUS: Storytellers: BBC Radio Two - An Album Of Classic Folk Roots (Grapevine GRACD298).** Released to coincide with the annual Radio Two Folk Awards, this is an excellent introductory compilation of classic and contemporary folk roots material. The theme of the album is reflected in the choice of artists such as John Martyn, Eliza Carthy, Janis Ian, Sinead Lohan, Nick Drake and Robert Wyatt, who follow in the tradition of writing and performing narrative-based material.

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2000

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2001

Ash, Santos, Depeche Mode, Jakatta, Voodoo & Serano, My Vitriol, Hatiras feat. Slarta John, and.....

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7 DAYS





EM:Chrysalis' national team secured 4,552m listeners for Robbie, Spiller and Fragma's hits



Intermedia Regional: four tracks in the Top 25

EM:CHRYSALIS TAKES NATIONAL HONOURS WHILE INDE SCOOPS REGIONAL PRIZE

Never taking anything for granted and never giving up proved to be a winning formula for the triumphant pluggers of 2000. By Steve Hemsley

Two years after they first took the annual national plugging prize, EM:Chrysalis' Rebecca Coates and Tina Skinner have done it again. In 1998 they were purely representing Chrysalis and became the year's top promotions team based on combined radio audience thanks to three Robbie Williams tracks – Angels, Millennium and Let Me Entertain You. In 2000 – and as part of the EM:Chrysalis in-house team – another Williams song, Rock DJ, helped them repeat the honour, while they are also credited with the radio success of two club hits that crossed over to mainstream

stations, Spiller's Groovejet (If This Ain't Love) and Fragma's Touch a Miracle. The three tracks reached a total audience of 4,552m, which is 902m more than the 3,650m achieved by second-placed The Partnership's three songs in the chart: Craig David's Fill Me In (14) and 7 Days (15) and All Saints' Black Coffee (22). All three EM:Chrysalis tracks ended the 12 months in the top reaches of the final chart. The figures, supplied to Music Week by Music Control, reveal that the Spiller track – which topped the third quarter poll – ended the year as the second-most-listened-

to song behind All Saints' Pure Shores – with Rock DJ at eight and Fragma at 11. "We base much of our success on the fact that we deal with such a broad range of artists – from the Vengabots to Iron Maiden – which means we have an association with many different people within radio stations," says head of national radio Skinner. "At Chrysalis, I was working many artists whose songs radio could sometimes be reluctant to play, such as Sinead O'Connor, and even though we have some big names at EM: I taught me never to take anything for granted." Skinner has worked with Robbie Williams

since he first went solo and she recalls that in the early days national radio was reluctant to play his songs because of the image he had as a member of Take That. "I remember Virgin Radio saying it would never play a Robbie track. Now he is one of their most-played artists," she says. Director of promotions Rebecca Coates joined EM: from London Records three years ago and says Skinner must take most of the credit for the national department's success last year. She adds that EM: has been the only major company employing just one national plugger, although this changed ▶

Track of the year

ALL SAINTS: PURE SHORES (LONDON RECORDS)

Bob The Builder may have snatched the year-end sales award from All Saints at the last minute but no track came close to overtaking Pure Shores when it came to winning radio airplay in 2000.

The song had a big advantage over other songs in the final chart because it was serviced to radio at the beginning of January last year. During the 12 months it managed to reach a massive audience of 2,432m – more than 382m higher than its nearest rival, Spiller's Groovejet (If This Ain't Love).

The track also topped the chart based on plays, recording 64,274 spins, which was almost 14,000 more than the number two record for the year – Gabrielle's Rise, promoted by Independent Anglo Plugging.

Pure Shores entered the airplay rundown on the January 22 chart at number 20. This was exactly two years

after the radio smash of Never Ever and 12 months since the relative radio failure of War Of Nerves.

Pure Shores had enjoyed the biggest increase in plays that week, up 535% to 705, while it was number one in the Top 10 growers list, and a new entry on the airplay Top 10 pre-release chart at number nine.

From then on the song's progress was steady and it was placed at number two behind Gabrielle's Rise, with 2,580 plays and an audience of 95,47m, when the 10 growers list, and a new entry on the airplay Top 10 pre-release chart at number nine.

Pure Shores did not actually top the airplay chart until March 11 when it secured 2,758 plays and was heard by a potential weekly audience of 111.92m, setting a new record in the process.

It retained radio's number one record for six straight weeks until it was replaced by The Same Again Loves' Never Be The Same Again

TOP 10 AIRPLAY HITS FOR FOURTH QUARTER 2000

Title/Artist (Label)	Plays	Audience	Promo Company	Nat./Reg
1. Lady... Magic (Sound of Barclay/Polydor)	25,934	663,681	Polydor/Polydor	London/London
2. Black Coffee All Saints (London)	24,990	833,919	The Partnership & London/London	London/London
3. Walking Away Craig David (Widstar)	21,880	790,341	The Partnership/Intermedia Reg	London/London
4. Groovejet (If This Ain't Love) Spiller (Postiva)	21,403	677,671	EM:Chrysalis/EMI-Chrysalis	Anglo/Anglo
5. Independent Women Part 1 Destiny's Child (Columbia)	16,354	671,655	EMI-Chrysalis/Columbia	US/US
6. One More Time Dant Pinnock (Virgin)	15,756	637,998	Inside/Virgin	Anglo/Anglo
7. Body Grove feat. Nana Architecture (Go Beat/Polydor)	14,178	634,203	Anglo/Anglo	Anglo/Anglo
8. Don't Tell Me Madonna (Ampex/Warner)	15,021	659,339	WEA/Warner	Anglo/Anglo
9. I'm Gonna Love Anastacia (Ampex)	22,426	651,951	Epic/Sony	Anglo/Anglo
10. Overload Sugababes (London)	15,732	651,172	The Partnership & London/London	London/London

Source: Music Control

on the April 22 airplay chart.

The track did not leave the airplay Top 50 until July, and even reappeared briefly in the LR Top 30 in August when the song was still receiving around 500 plays a week.

"Every radio station received Pure Shores at the same time and they all

began to play it immediately because they were looking for something fresh after Christmas," says London Records head of radio Pete Black. "All Saints really became an established radio act after the success of Never Ever and their material suits the music policies of national and ILR stations."

TOP 25 AIRPLAY HITS FOR 2000

Title/Artist (Label)	Plays	Audience	Promo Company	Nat./Reg
1. Pure Shores All Saints (London)	64,274	2,132,015	London/London	London/London
2. Groovejet (If This Ain't Love) Spiller (Postiva)	50,329	1,750,572	EMI-Chrysalis/EMI-Chrysalis	Anglo/Anglo
3. Rise Gabrielle (Go Beat/Polydor)	50,638	1,668,348	Size Nine/Virgin	US/US
4. Don't Call Me Baby Madonna Avenue (Ampex/Warner)	49,594	1,594,514	EMI-Chrysalis/EMI-Chrysalis	Anglo/Anglo
5. It Feels So Good Sonique (Sire/Universal)	45,863	1,543,356	Intermedia Reg	Anglo/Anglo
6. Never Be The Same Again Destiny's Child (Columbia)	49,790	1,606,874	Intermedia Reg	US/US
7. Lady (Her Majesty) Maudy (Sound of Barclay/Polydor)	43,715	1,505,723	Polydor/Polydor	Anglo/Anglo
8. Rock DJ Robbie Williams (Chrysalis)	45,437	1,468,536	EMI-Chrysalis/EMI-Chrysalis	Anglo/Anglo
9. Meika! feat. East Arnie Doozer/R. Johnson (Rocked On/ILR)	43,659	1,392,004	ILR Records/ILR Records	Anglo/Anglo
10. Life Is A Rollercoaster Rosan Kasding (Polydor)	42,613	1,360,139	Polydor/Polydor	Anglo/Anglo
11. Touch a Miracle Fragma (Postiva)	38,858	1,334,230	EMI-Chrysalis/EMI-Chrysalis	Anglo/Anglo
12. Sitting Down Here Lene Marlin (Virgin)	40,762	1,314,685	Inside/Virgin	Anglo/Anglo
13. Shackles (Pratt & Rou) Mary Mary (Columbia)	42,111	1,295,971	Columbia/Sony	US/US
14. 7 Days Craig David (Widstar)	39,093	1,285,783	The Partnership/Intermedia Reg	London/London
15. 7 Days Craig David (Widstar)	37,065	1,287,970	The Partnership/Intermedia Reg	London/London
16. Meika! Madonna (Ampex/Warner)	34,942	1,231,684	WEA/Warner	Anglo/Anglo
17. The Time Is Now Melokio (Eco)	35,348	1,210,092	Revolutionary/Osside & Size Nine	Anglo/Anglo
18. Don't Give Up Children/Bryan Adams (Warner)	34,603	1,162,991	Bright/Intermedia Reg	Anglo/Anglo
19. When A Woman Loves (Go Beat/Polydor)	34,408	1,128,532	Intermedia Reg	Anglo/Anglo
20. Born To Make You Happy Britney Spears (A&E)	32,816	1,113,300	Intermedia Reg	Anglo/Anglo
21. Black Coffee All Saints (London)	33,030	1,069,407	Intermedia Reg	Anglo/Anglo
22. Spooks Santana feat. Rob Thomas (Arista)	31,283	1,075,900	The Partnership & London/London	Anglo/Anglo
23. Breathless The Corrs (143/Lava/Atlantic)	34,529	1,062,244	East West/East West	Anglo/Anglo
24. Sex Bomb Tom Jones & Mousse T (Gut)	41,072	1,002,563	Non-Stop Promo, Intermedia Reg	Anglo/Anglo
25. Flowers Sweet Female Attitude (Milk/WEA)	27,884	1,003,944	WEA/Notul Promo	Anglo/Anglo

Source: Music Control

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CLUB EXPOSURE MORE IMPORTANT THAN EVER FOR FUTURE MAINSTREAM HITS

Last year's Spiller hit is the perfect example of how a buzz on the dancefloor can translate into huge sales and crossover success. By Adam Woods

For anyone looking for a definition of crossover dance success, consider the case of Spiller's Groovejet (If This Ain't Love). Not only did the Positive track climb to number one at the very public expense of Posh Spice and Trueteppers, but it subsequently found itself the only contemporary dance track to feature among the Observer/Channel 4 poll of the greatest ever number ones unveiled earlier this month.

But before the track was embraced by radio programmers, singles buyers and, ultimately, Observer readers, it enjoyed another life on the club dancefloors of the UK and Europe as a whole. Groovejet ended the year at number two in Music Week's Pop Club Chart and number eight in the Upright Club Chart. It was this ground-level exposure which undoubtedly provided the foundation for the mainstream commercial and critical success which came afterwards.

In today's climate, where the mainstream is defined to no small extent by club-based genres such as trance, UK garage and the resurgent Italian house scene which produced the Spiller track, club promotion companies are the unsung heroes of the pop charts.

Effectively, their job is to maintain the link between the music industry and the DJs of the UK, from the high-profile tastemakers to the vast ranks of amateurs. According to Terry Marks, managing director of Power Promotions, which took Groovejet to the UK clubs, there are estimated to be 30,000 DJs



Paul Van Dyk: track topped the Upright Club Chart for 2000

in the UK at all levels. "To us, the most important person in the industry is the DJ," he says. "They are the ones that break records, and that has been our philosophy from day one."

As with radio plugging, the key to club promotion lies in targeting the correct people

with the correct records, and in not being afraid to turn down work and tell a record company client the truth about a track's chances. From a plugger's point of view, a reputation for good taste is essential.

"It is the same thing as having a good plugger at Radio One," says Bob James, joint managing director of Music House Media Services, whose Hyperactive upfront club promotion division has claim to the top five tracks in the Music Week year-end Upright Club Chart, including Paul Van Dyk's Tell Me Why (The Riddle), featuring St Etienne, and Moloko's The Time is Now. "If you are bringing them rubbish the whole time, they are not going to listen to what you have to say. We turn down a hell of a lot of records because we don't think they are strong enough."

For companies such as Power and Music House, the core of the service is in carefully targeted mail-outs, designed to put the track and relevant mixes in the hands of the appropriate DJ at just the right time in the pre-release schedule.

"Every campaign is different, as every client has different requirements" says Marks. "But typically we would start by mailing out acetates to a handful of big players — the Pete Tong and Judge Jules of this world. So you start by offering the gods an exclusive, although obviously the tracks don't all get exposed. It is very important to get the record around on those specialist radio shows to get the ball rolling. Then we'll send out about 30 test-pressings to A-list DJs, who will have the record for about three weeks before the rest of the club DJs get it. Then we go to the rest of the country six weeks prior to release, and that's a good nine-week campaign."

Constant contact with DJs is crucial, to measure feedback, tweak the targeting, deliver new information on the record, and dispense useful advice.

"We have a whole team of pluggers who speak to DJs every week, giving them updates on how the record is doing and making sure they are fully aware of what is going on around the record," says James. "If a DJ is having problems working the record into his set, we will offer pricing suggestions about which records it would work well alongside. It's very much about knowing the music, knowing the DJs, knowing the street."

A key target for club promoters is to achieve a high position in the club charts

such as those published in Music Week and the specialist dance press, on account of the exposure they provide at home and abroad among those who are outside the club scene, looking in. "All the overseas companies look to the UK club charts to see which are the hot tracks to license," says Marks. "All the people who put together the dance compilations pay close attention to the club charts as well, so it all adds to the profile of the track."

Nonetheless, as all club promoters will concur, a Club Chart number one is no more than a means to an end, and it plays fall to translate into sales, the campaign has clearly left something to be desired.

"Some DJs might buy a record because they see it in the Club Chart, but the only thing that will get people in the shops in significant numbers is if they are hearing the track on the dancefloors," says James. "A client can't afford to keep doing club promotion if they are not generating sales."

It is for this reason that Music House is building an online resource which will enable clubgoers to identify the tracks they have heard being played out by the leading DJs, so that they can, in turn, head for the shops and buy them.

The idea is one which has already been put into practise across Europe by the group's Europropaganda arm, which promotes to holiday resorts. A domestic version will roll out next month, offering regularly-updated charts of popular tastemakers' favourite records, and a ski resort service will follow in the winter, all aimed at putting a name to a tune. Dance may find its true life in the clubs, but that is not to say it has to stay there.

On the same principle, the CD Pool has for six years been regularly committing cardinal crimes against dance purism, with its CD-only club and radio promotion service, based around monthly compilations of monthly pop, club, underground and street tracks.

"From the record company point of view it is easy — they just send us a DAT or a CD," says founder Tim Rutling. "When we first started, there weren't a lot of DJs with CD facilities, but now, you don't fit out any club without CD mixers. Some of the top guys are getting more than 100 pieces of vinyl a week, so if we send them a 10-track CD they can just put on in the car or when they get home. It saves them a lot of time."

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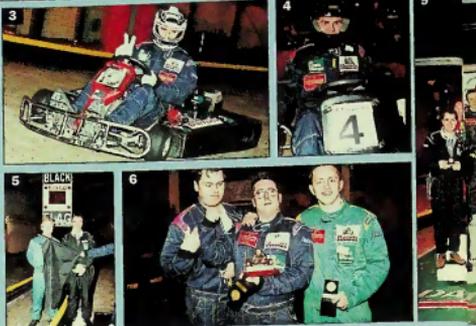
It's a dangerous world out there for a budding pop star and you need protection. Quite clearly then **SHAUN ESCOFFERY** (pictured, centre) isn't taking any chances after hiring the might of both **LENNOX LEWIS** (left) and **MUHAMMAD ALI** (right) to sort out any potential trouble. The boxing fanatic got to grips with the legends at Sound in London's Leicester Square last Monday for the launch of **KNOCK OUT KINGS 2001**, a new Playstation 2 boxing game. He also got round to singing a few tunes, including *Space Rider*, his excellent debut single for *Oyster Music* due out on February 19.



Remember where you heard it: **Andy Heath** certainly isn't a beggar after the sale of his *Momentum Music* to Universal, but he says he has **no regrets** after deciding to tell partner **Martin Mills** that he wanted to sell up. "I found I was working harder than I was when I was 25," he says. "I just thought this is bloody stupid"...One of the few people who wasn't at the *Outkast* gig at London's Scala venue last week was the **press officer** who handles them. For



The **SONOPRESS/MUSIC WEEK GO-KARTING LEAGUE** resumed business last week with a surprisingly low count of broken limbs, in contrast to the highly-charged atmosphere at some of the earlier heats. (1) The atmosphere was all very relaxed - before the race kicked off...But then (2) it was high speed, wacky races-style action...Among those enjoying the event was **TIM BEVAN** (3) from co-sponsors Sonopress. Also entering into the spirit was **ROBIN WILSON** (4) from BMG, whose car proudly displayed the recent price of a Westlife album at Woolles (almost). Virgin Retail's **ANDY MCCONAGHY** and **SIMON PHILLIPS** (5) were among those who showed no shame for their



dirty tricks tactics, which resulted in various drivers from the retailer's team receiving the black flag and spending record amounts of time in the confines of the "sin bin". Members of the Sonopress team were shocked (6) that no one realised they had fixed the victory of the combined Sonopress/MW team - well, at least we left it until the final

Duff Batyee was playing a gig of his own in the even less salubrious environs of Nottingham. He had a good excuse: he's actually leaving his job at the label

in March to cross the tracks and start life as a full-time artist. Dooley won't reveal the name of the band, other than to say that their excellent debut album

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beat. (7) **Music Week's MARK SAUNDERS** (left) - moonlighting for Pinnacle's team - was officially the fastest driver of the day, though he missed out on a final placing thanks to his L-plated team-mates. Also competing hard (8) were **Proper Records' DIMITRI EDVARD, MALCOLM MILLS and PAUL RILEY**. The winning teams collect their priceless trophies (9).



Scoping gold were **SONOPRESS/MW**, silver went to **VIRGIN RETAIL** while **BMG** were home clutching bronze gongs. The final showdowns is on February 21, when heat winners **ZOMBA, MUSHROOM, BEGGARS BANQUET, CAROLINE and SONOPRESS/MW** will be racing for the coveted champion's cup.



ANT & DEC (pictured) showed exactly why they had been chosen to host this year's **BRITs** at last Monday's **NOMINATIONS LAUNCH** in 10 Covent Garden with a lively display of ad-libbing and jokes that stayed just on the right side of good taste. Among those caught in their sights were Toploader ("that sounds like one of Bridget Nielsen's bras") and Brits boss **TONY WADSWORTH** (centre), who they revealed had entirely made up his name in a bid to impress the ladies. What's more, he's often heard introducing himself as **Worth Wads** just to get the women even more excited. The man himself was glad he was representing the British music industry - which he said had

enjoyed an outstanding year - rather than the microphone industry. Well he might have said that, but Dooley couldn't quite hear as a dodgy mic at the bash had turned him into Norman Collier.

www.radioacademy.org, peruse the list of candidates and make some big-wig's day...Just months into the job and PPL's executive chairman **Fran Nevrlka** has undertaken a far-reaching merger deal. He's finally tied the knot with partner **Sara John**, these days music business adviser to culture secretary **Chris Smith** ...If **Trevor Dann** hadn't supposedly suffered enough with **Evans and Bannister**, he got it in the neck as well last Tuesday from the narrator of BBC2's **Blood On The Tracks** saga of the Radio One revolution. It rather unkindly swiftly moved from a very old, long-haired shot of Dann to him today, punctuated with the line, "He was tearing his hair out with frustration." And what should the Beeb follow the programme with but a trailer for **Gilles Peterson's Radio One** programme...**Coldplay, Dido & Co** aren't the only ones doing the biz for the **Brits** in

America. UK indie **Dome Records'** first US single release, **Hil St Soul's Strictly A Vibe Thing**, has just entered **Billboard's** R&B chart...Accusing fingers are already being pointed at **Brits LD** mouthpiece **Bernard Doherty** after last Monday's nominations launch suddenly fell into darkness. The loss of light at London's 10 Covent Garden - a genuine power cut, claims big Bern - did the trick to prod the sometimes slow-moving execs from the bar area to where the shortlist was being announced...That Meanfiddler and racecourse owner **Vince Power** reckons he won't be trying his hand as the new **Parkinson** by hosting any shows on his group's soon-to-be launched digital TV station. "I want to attract viewers, not put them off," jokes the Irishman...**Disctronics** has discovered a new revenue stream - as a location for video shoots. Veteran knob twiddlers **Orbital** were filming their comeback video in the pressing plant last Friday.....



Atlanta-based hip-hop crew **OUTKAST** made their long-awaited live UK debut last week with a lively show at a packed Scala Theatre in London's King's Cross. The Atlanta duo return to the UK next month in support of their multi-million selling **Stankonia** album, when they are likely to receive a heroes' welcome at a more friendly show at the Astoria on February 11, following support dates with **Eminem**.

CUSTOMER CARELINE
If you have any comments or queries arising from this issue of **Music Week**, please contact **Alan Scott** at e-mail: ascott@buminternational.com fax +44 (0)20 7407 7094; or write to - Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 5UR.

Pictured offering props to the UK massive are (left to right): Arista managing director GED DOHERTY, Outkast's BIG BOI and ANDRE 3000 (tragically not wearing the all-in-one space-age purple jumpsuit he sported on stage), BMG chairman RICHARD GRIFFITHS and Arista product manager MIKE WHITFIELD.

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