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GETTING TO GRIPS WITH ONLINE DISTRIBUTION - P29

FOR EVERYONE IN THE BUSINESS OF MUSIC

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Kid A kick-starts UK fortunes in US

by Paul Williams

UK music has finally started the fight back into the premier league in the US with Radiohead's debut album number one on the *Billboard* 200 chart.

Kid A, which SoundScanned 207,000 units in its first week on sale, is the UK's first chart-topping album in the States since *The Prodigy's* *The Fat Of The Land* in July 1997 and comes in the wake of freshly-raised concerns about the poor performance of UK talent across the Atlantic. It is only the 13th UK album in US chart history to debut at the top.

EMI president CEO/Tony Woodworth heralds the success as a victory earned by taking risks, but

says the UK music industry will only benefit from this if it is prepared to try different things. "Don't work by formula. Don't work by rote and don't follow trends until they've been run down. Look ahead and try new ways of doing things," he says.

The EMI executive's opinions are shared by the band's co-manager Chris Hufford, who says he hopes the early take-up of Kid A around the world will cause the majors to think again about developing and creating "interesting artists" rather than just focusing on pop priorities.

While becoming only the second UK-signed act after Cher to reach the US albums Top 10 during 1999 or this year, Radiohead's success is also a timely lift for Capitol



Radiohead: number one in the US
Records in the States just a week after the proposed merger of Warner Music and EMI was put on hold because of regulatory problems in Brussels. The company, which only managed to score one album - by Garth Brooks - in the list of the 100 biggest-sellers of the year in the US last year, last

reached the top with newly-recorded UK material in January 1977 with *Wings Over America* by Wings. Capitol president/CEO Roy Lott says, "We made sure everyone who was a potential buyer knew the album was in the stores. Between new and old media, you had to be under a rock to ignore the record."

Kid A's success in the US, which is compounded by a rash of high chart debuts around the world including one in France, two in Australia, three in Italy and four in Germany (see International p6), is all the more remarkable because the project is supported by no singles or videos. However, US radio stations have picked up on the track *Optimistic*, which has become

the band's biggest airplay hit there since *Creep*, while the "video clips" marrying images and album extracts have been heavily supported by MTV.

In contrast to its reviews in the UK press, the album has won virtually universal media support in the US, which suggests it will continue to sell heavily there. "The backlash has started from the UK," says Hufford. "Because of how the UK treated OK Computer, they're not going to do the same thing twice - people aren't listening to the record and are just saying it's commercial suicide. But the way the UK media were on OK Computer is the same way the US media are on this record, which is really exciting."

Arista UK artist Dido joined Eminem (pictured) on NBC's *Saturday Night Live* last week for their first live performance together. Stan, Eminem's Dido-sampling track, which tells the story of an obsessed fan. Dido also stars in the video for the single, playing Stan's pregnant girlfriend. The exposure given by the sample has helped propel sales of Dido's debut album *No Angel* past the 800,000 mark in the US, while this week rising 47-41. No Angel receives a "soft" UK release today (Monday) ahead of full promotion on the back of the single *Here With Me* in February. Dido is scheduled to appear on the Jo Whalley show this Wednesday to perform *Thank You*, the track sampled by Eminem. Meanwhile, Polydor UK is preparing to push Stan as the alternative soundtrack to the festive period, with a tentative release date of November 27.



Offspring album opens debate over chart rules on weblinks

The rules outlining the chart eligibility of CDs with weblinks look set to be reviewed following top-level discussions between Sony, Bard and the BPI over *The Offspring's* forthcoming album.

The US band, who are long-time supporters of the internet, want Conspiracy Of One to feature a link to a new, specially-designed website aimed at their fans. This would breach current rules.

However, newly-installed Bard chairman Simon Wright says the issue is being given further debate, which could lead to rewriting the chart rules, because the proposed

website is not "transactional". "Retailers are sensitive when customers buy products from them and can then find a weblink to a site where they can buy other products," says Wright.

"But in this case it is not a buy site. It is two or three clicks away. We also didn't want to disappoint customers of an album that may provide more added value," he adds.

A decision is expected sometime this week in time for a production deadline at Sony. The album - with or without the weblink - is to be ready in time for its November 13 release date.

Polydor to bring Australian Popstars concept to UK TV

Polydor A&R manager Paul Adam, who recently signed Sophie Ellis-Bextor, is in discussions with a raft of top pop producers and songwriters to collaborate on a forthcoming prime-time ITV series tracing the career of a new group.

Polydor is working with LWT on the reality-based TV show *Popstars*, which is scheduled to run as a 10-part series from early 2001. ITV is hoping the show could be as big a hit as *Big Brother*. In Australia where the concept was originally developed the Channel 7 series topped the TV ratings, while the spin-off group scored a number one single.

Adam is joined by 19

Management's creative director Nicki Chapman as acting manager for the as-yet-formed band, while LWT controller of comedy and entertainment Nigel Lythgoe is executive producer on the selection panel. The trio have been filmed combing the country for signing talent of both sexes during the past month.

Adam says he is looking for a five-piece, mixed-sex member group with strong vocals as the key priority. "We are striving to find raw talent rather than a manufactured young demo pop band," he says.

The 30 hopefuls will be whittled down to a final five during open auditions in London later in October.

Faulty stock hits Beautiful South's top spot bid

The Beautiful South were facing an uphill struggle yesterday (Sunday) to score a fourth consecutive number one album after Mercury Records had to take back 130,000 units of a faulty limited-edition format.

A special slip-case version of *Painting It Red*, which had been produced for the UK in an attempt to try to limit parallel imports by offering two extra tracks, was intended to feature 19 songs as standard but the actual CD only carried 17. The error was brought to light three days before the album's release by independent retailer Paul Quirk, who immediately informed Mercury, which in turn alerted other retailers about the problem.



Beautiful South: hopes of top slot

The fault, which the record company has blamed on a problem number with the master sent to be manufactured, forced Mercury to bring forward the release of the standard 10-track UK CD, which was originally due to have only come out today (Monday), a week after the limited edition. As they waited for the new stock to arrive early last week, retailers were left with

selling a third format of *Painting It Red* - a two-CD 20-track album.

"The timing is unfortunate because the Beautiful South are looking for product from them and this is number one album with *Painting It Red*," says Mercury general manager Jonathan Green, who adds an investigation is now underway as to how the error occurred. The album was around 2,700 sales behind the mid-week number one, Radiohead's *Kid A*, by the end of business last Thursday.

Meanwhile, Mercury is now planning to issue again the slip-case format of the album this week after undertaking the task of removing the faulty CDs from their covers and replacing them with the correct discs.

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Universal and Vivendi-EC greenlight for merger

by Robert Ashton

Vivendi and Seagram's plans to create the \$55bn Vivendi-Universal group received the green light from the European Commission late last Friday after the French group offered a last-minute promise to sell its 23% stake in BSkyB.

Senior Universal Music executives were kept sweating as they made their way home last Friday from a two-day investor conference in Paris hosted by Vivendi and Seagram because the EC was still debating the merger application just hours before the midnight deadline.

Brussels insiders and analysts say last Friday's offer by Vivendi chairman Jean-Marie Messier to divest itself of the BSkyB stake, worth up to \$1.0bn, gave the EC competition office enough assurance to

wave through the deal without sending it into a phase II process. This would have involved up to four months of in-depth investigations. A Seagram spokesman says, "We're so pleased. Now we can get on with it."

Before last Friday's last-minute undertakings Vivendi had already persuaded the EC that it would not discriminate against other content providers by offering to give rival portals access to Universal's online music content for five years and also to give rival pay-TV operators access to Universal films.

One Brussels-based insider says, "The EC likes a separation of rights, ownership and rights exploitation. They were always going to have a concern that there may be exclusive access for Universal content to



Messier divesting BSkyB stake

Vodafone mobiles." However, Vivendi's offer to allow other distributors access to Universal's acts such as U2 and Sting satisfied competition commissioner Mario Monti.

The strategic rationale of the deal was outlined by Messier last Thursday and Friday to senior executives, including Universal Music International's Jorgen Larsen and Tim Bowen. He claims it will create sav-

ings of \$362m by 2002.

A Seagram spokeswoman adds that the only hurdles now left are for two Canadian regulatory bodies to pass the plan and for the Securities Exchange Commission to review the prospectus for shareholders to vote on it. Five regulatory authorities, including the US Federal Trade Commission, have already passed the deal or raised no objections to it.

The development came just two days after the EC gave Time Warner and AOL approval to create the first Internet vertically-integrated content provider on the condition that AOL severs its links with Bertelsmann. Monti noted that dislodging Time Warner content was acceptable, but a group with access to Europe's largest music publishing outfit would be far too dominant.

newsfile

SOUTHGATE JOINS SIBELIUS SOFTWARE

Former EMI chairman Sir Colin Southgate has been appointed board chairman of Sibelius Software, which produces technology for composing and publishing music. He will provide strategic advice to the company's co-founders, brothers Ben and Jonathan Finn, who are respectively CEO and chief technical officer.

BANISTER QUITS BBC ROLE

Former Radio One controller Matthew Banister, who oversaw a programming revolution at the station in the past decade, is set to leave the BBC at the end of the year to pursue a yet-unnamed opportunities elsewhere.

SONG CONTEST DEADLINE LOOMS

Artist Leo Sayer, producer Steve Levine, manager Jonathan Shalit, Music Managers' Forum chairman Keith Harris and Music Week ASB editor James Roberts are among the members of the panel meeting in London on November 24 to filter down 50 entries into 20 for this year's Great British Song Contest. The deadline for entries is this Friday with writers needing an entry form from the British Academy and publishers one from the MPA.

RADIO ONE UNVEILS CARDIFF LINE-UP

Radio One's playlist and the Journey of a demo from wannabe music star to industry executive are both set to come under the spotlight at the forthcoming Radio One Live in Cardiff. The rebranded Sound City event, which starts this Friday, will see the national radio station's editor of music policy Alec Jones-Dodds figuring in a panel on the role of Radio One's and other stations' playlists. The panels, organised by the BPI in association with Radio One and the Musicians Union, will run alongside a live bill including Lettfield, Coldplay and Mansun.

SONOPRESS PROMOTES BAGGA

Anshu Bagga has been promoted from UK sales manager to sales director at Sonopress UK's fulfillment centre in Birmingham. She joined the media manufacturer five years ago, initially covering sales in the entertainment market before expanding to the audio market as well.

WOMEN OF THE YEAR EVENT RETURNS

The sixth annual Women Of The Year Awards is taking place at the Inter-Continental Hotel at London's Hyde Park Corner on November 28. The four prizes presented will be the accolade award, special achievement, lifetime achievement and woman of the year.

MUSIC3W LINKS WITH ERICSSON

Artist internet company Music3W has teamed up with Ericsson Business Consulting to develop ways of delivering its artist content and e-commerce services to WAP and next-generation mobile phones.

REVOLVER SWITCHES TO UNIVERSAL

Independent record company Revolver has moved its distribution to Universal. The move, ending a 10-year association with Sony, the company will be expanding operations under the new arrangement and will take on third-party labels for the first time, hoping to develop a niche market operation where it will act as a sub-distributor.

Eavis prosecuted over Glastonbury crowding

Glastonbury Festival organiser Michael Eavis is being prosecuted by the local council following claims that twice the site's 100,000-people capacity attended this year's event.

Mendip District Council's regulatory board reached the decision last week, having been told by police superintendent John Buckley that the alleged 200,000 people present put public safety at serious risk. He accused Eavis of not adequately controlling access to the site, failing to maintain the perimeter fence and not having enough security.

Eavis said that many people had climbed over the fence and believed he was being victimised following events at this year's Roskilde festival when nine people died. He added plans had already been announced for a £1m "super fence".

IPI joins RIAA in digital music move

The RIAA and IPI have taken on former MPCS/PRS new technologies chief Mark Ishersow's new company Rightstream to manage the development of a digital music standardisation protocol.

The pair are also working with Japanese trade body the RIAJ to develop the worldwide music file identification system, which will help to track music consumption and set "official" music content aside from pirated files.

The move comes amid reports last week that the SMIJ process has suffered another blow as members failed to test the approved Verance watermarking technology said it had been easily cracked. An official SMIJ announcement had not been made as Music Week went to press.

A separate move, the IPI renewed its lobbying campaign to secure key changes to the European Union's draft Copyright Directive last week when it made its latest presentation to the French EU presidency. IPI chairman Jay Berman said the directive needs to have stricter provision for restriction of copying and distribution of digital music.



Allen selects Brown for EMI International team

EMI International marketing vice-president Mike Allen has put into place the final part of his senior management team with the appointment of Kevin Brown as director for UK repertoire.

Brown, who joined the major's International department in May as a freelance consultant, will coordinate overseas activities for UK-signed artists. His previous industry-related include positions at PolyGram, RTM, 4AD, Arista and Source UK, where he set up the label.

Brown's appointment comes around a month after the department hired Virgin Records International marketing manager Bart Coals to fill the newly-created role of European repertoire director. It also coincides with one of the best runs in several years for UK-signed repertoire internationally with Radiohead reaching number one on the US albums chart this week (see stories p1, p6) and Robbie Williams doing the same last month in Germany as the highlight of a huge overseas take-up for Sing When You're Winning.

BMG issues dotcoms with webcast pricing structure

BMG UK has sent out a clear message to internet companies of the revenue it expects to earn from its artists' digital assets by sending out a letter concerning the online use of images, webcasts and webcasts.

The move follows the renegotiation of certain artist contracts at the major - including Westlife and Five - to cover digital assets beyond rights associated with sound recordings.

BMG is understood to have indicated that it expects to be paid up to five-figure sums if a site wishes to host a webcast with one of its artists and up to six-figure sums for a webcast. Sites targeted by the label include NME.com, Worldpop, dotmusic and Popdown. The move signals the growing trend within record companies to attempt to recoup the digital investments they are making in their artists.

NME.com brand director Steve Sutherland says his site would not pay such charges and should not need to. "As a quality NME.com doesn't pay for webcasts. If it is a newsworthy item and has promotio-



Westlife: contracts renegotiated

at value, then most artists and managers will want to do that. We're doing the same business we've always done," he says.

During the dotcom boom earlier this year it was not uncommon for new sites that were desperate for content and backed with multi-million-pound investment funds to offer six-figure sums to webcast high-profile artists. WorldOnline set a benchmark last year when it is understood to have paid BMG £300,000 to webcast Earthquake's Peace Tour.

BMG last week began offering downloads of more than 100 singles and albums from US retail sites for between £1.98 and £3.49 for singles and £9.98 and £14.98 for albums.

M W COMMENT

KID A: VINDICATION

What a result.

When news first broke about the approach that Radiohead were taking to launching Kid A back in early August, a common reaction was that they had lost the plot.

And this has even continued once people started to hear the music. Although some of the UK reviews have been favourable, or at least measured, others have expressed outrage that the band dare do something other than produce a commercial follow-up to OK Computer. Well good on them. As the first week chart positions started to pour in during the past week, everyone involved in the project must have felt vindicated.

It is early days yet. It is one thing for a band with a fiercely loyal fanbase to start off with huge first-week sales but the band, their management and the record company are now fully focused on the real challenge of sustaining sales in the run up to Christmas.

Yet there are already a couple of lessons to be drawn from the campaign.

The first is simple: "challenging" music can still sell. Kid A is an excellent record that repays repeat listens (and will, I suspect, feature in year-end polls accordingly, reviews notwithstanding). Secondly, marketing campaigns that don't bow down to the tyranny of loss-leading singles, costly videos and across-the-board TV appearances can still work. To be sure Parlophone has been spending on posters, "video clips" on terrestrial TV and the like, but having avoided splashing out on videos or singles support it can now afford to spend more on sustaining the project up to Christmas if it needs to.

Finally, the lack of a radio single revives that old chestnut of whether UK labels could follow the US by starting to issue radio-only singles. With Optimistic and Idioteque emerging as key "promotional" tracks and with Parlophone considering making live footage of these available to TV, it will be interesting to see whether radio – the Radio One – plays ball. If it does, then the project could really start to set a precedent.

Ajax Scott

PAUL'S QUIRKS

WHY THE INTERNET MAKES ME HAPPY

Last month, for my sins, I was invited to sit on a panel at IN The City to discuss Retail in Therapy. I can think of better ways to spend my Sunday afternoons and unfortunately the other High Street retailer booked for the gig obviously had, so I was left to face e-tailers Amazon and Boxman on my own. The debate essentially focused on who sold music most effectively and, despite being in the minority on the panel, I felt that the audience sympathised with my traditional retailer stance and wanted the High Street to do well, while hoping the internet giants will promote their new acts.

I believe that is not going to happen. Despite all the hullabaloo in the media, internet retailers are estimated to account for around 4% of UK music sales while very few, if any, are actually making money.

If they continue to try to buy customers by offering two CDs for £10.00 as BOL.com did last month (as a customer I say thank you very much) then it won't be long before a number of them fall by the wayside. The news that Boxman was just gone into voluntary liquidation only serves to prove this point. Customer loyalty is a thing of the past and just because someone has bought one album from you at less than cost price does not mean that they will buy another from you at £10.99. These days they shop around, compare prices and buy wherever they feel they are getting value for money – and most High Street stores are well aware of this. Music retailers no longer fear the internet since they have always faced up to change. Many started selling mono 78s and then progressed to LPs, stereo, 45 rpm singles, eight-tracks, cassettes, DATs, CDs, MiniDiscs and now DVDs.

Not long ago music specialists on the High Street were considered to be ordinary "bricks and mortar" retailers; once the internet boom started many commentators considered us to be "pricks and mortar" retailers; and now common sense has prevailed we are endearingly termed "clicks and mortar" retailers. I for one can't wait for the next great idea to be downloaded.

Paul Quirk's column is a personal view

Boxman goes down amid fears of online share-



by Mary-Louise Harding

The online world is counting the cost of the collapse of music retailer Boxman, whose voluntary liquidation last week has prompted what is expected to be a wider shake-out of the business-to-consumer-music start-up sector.

Boxman, the first high-profile European online music retailer to join its US counterparts in the dotcom dustbin, had attracted 750,000 customers and produced a turnover of £5.8m in the first half of the year, but its losses mounted to more than £2.4m during the same period.

Its demise has now left a number of high-profile music websites without a retail partner. Music Week sister consumer website dotmusic and MTV both sent their buying traffic to the pan-European retailer, although both say the contract was already up for review following reports of poor customer service from their users. Meanwhile, V2 had been set to go live this week with Boxman, which also offered fulfilment services on a site operated by Universal and Sony.

Dotmusic has taken on Bertelsmann online CD retailer BOL with immediate effect to handle e-commerce traffic until it signs a new permanent contract. AOL head Chris Sells says the collapse was an "unfortunate" timing for MTV, but,



Salter: talking to potential buyers ultimately not disastrous. "Boxman sales were not incredible, and we were reviewing different retail partners anyway. The site is undergoing a major redesign and refocus, so the retail partner is not the top priority at the moment," he says.

Despite claiming it could survive the fall-out from US competitors' downfall earlier this year, the pan-European CD retailer is set to ask its shareholders to vote to take it into liquidation in two weeks. Its backers include Bernard Arnault's internet investment fund EuropeWeb, former PolyGram CEO Alain Levy, City brokers and consultancy Dufischer and a number of artists including Suggs and Ace Of Base.

Boxman CEO Tony Salter says he is in negotiations with a number of potential buyers of the business as a going concern, one of which is a financial consortium, although he says none of his competitors, such as Amazon and BOL, has shown an interest.

The company needs to raise £21m to keep going, Salter adds he must secure a sale of the business by October 23, beyond which the value of the business will collapse beyond repair. The company's nine country-specific internet sites, its Ericsson Wap service and its interactive TV shopping service on Sky's Open platform were closed last Monday night.

However, industry observers say the site is unlikely to attract a buyer for anything more than its customer database, taking into account the company's losses and poor press since shutting down its service.

The demise of Boxman follows the collapse of US competitor CDNow in June and the near-collapse of entertainment e-tailer Jungle.com last month. Surviving competitors BOL and US e-commerce giant Amazon, are the only remaining "pure" online physical music retailers in Europe out of the rash of companies that launched during the internet gold-rush of the past 18 months.

NME.com backs relaunch with £2.5m ad campaign

NME.com is to embark on a £2.5m advertising campaign following the public unveiling of its broad relaunch today (Monday).

The site – which claims an unaudited traffic of 1.3m unique users – has subdivided into six main genre sites, accessible through their own URLs and through the main site.

Separate editors have been taken on to control the pop, classic rock, indie, metal, soul, dance, and hip-hop channels, while a MyNME feature has been added to allow users to tailor their own content, such as news and gig listings, accessible through individual URLs – offering specific demographic targeting to advertisers.

The marketing will focus on online-to-offline viral methods in the run-up to Christmas, after which a full-scale offline pan-media campaign will launch.

One year after the launch of the New Deal for Musicians (NDFM), the department for education and employment (DfEE) has declared the initiative a success with more than 3,000 people signed up.

Although the NDFM was only added to the Government's New Deal programme in August 1999, minister of state for employment Tessa Jowell has indicated that it will be extended beyond 18- to 24-year-olds after placing nearly 60 of the long-term unemployed in jobs or taking them off benefit.

New figures released by her department show that by August this year, 2,793 people had been referred to music industry consultants after approaching their local

Sony hooks up with Microsoft

Sony Music Europe has inked a deal with Microsoft to use its Windows Media Player for a streaming video channel it plans to launch in Germany, Austria, Switzerland and Sweden in November.

The channel will be made available via MSN and the Sony Music Europe sites relevant to those territories. Sony Music Europe eMedia head Jamie Martinez says details of which artists will be used and how Sweden in November.

The channel will be presented will be announced during the next two weeks.

Sony is to use the recently launched version seven of the Windows Media Player, which offers a security package ahead of approval from pan-industry online security consortium SODM. Microsoft general head marketing, digital media division Dave Frestler says, "SODM has not produced a finalised specification yet, but we're offering

our own bespoke secure package, which moves beyond the CD and beyond Napster, because we can offer a package."

He adds, "Downloads are a great option at the moment because people don't have the bandwidth, but as we move into the broadband world, streaming media will become much more important, and will be easier to monetise on the content delivery side."

The channel – which is being launched in Germany and Sweden because of the higher broadband connectivity in those countries – will be a free promotional vehicle for the label, which is not looking to carry content from outside labels.

Martinez says that if the German and Swedish channels are successful then the major could start using its UK platform to promote new artists on its UK sites when broadband access takes off.

New Deal for musicians helps out 3,000 people



Jowell: extending initiative

job centres to present an interest in a career as a musician and taking part in the initiative. "Getaway course. Another 2,039 have subsequently been referred to the 18 music open learner providers based nationwide. Individual needs and support specialist help over 12

months in areas such as music business affairs and technology.

A DfEE spokeswoman says that 57 people have already managed to sign off, taking full-time jobs with orchestras and bands or by supporting themselves through their own earnings. "We've had a lot of support from the music industry and has paid off for one girl getting into a job at the Philharmonic, while Leeds band Four Day Home have recorded for Steve Lamacz's Radio One show," she says.

The scheme, open to anyone who has been claiming benefit for six months or more, will now be broadened to include people aged over 24 from April next year.

Mercury shows off innovative strategy for Texas hits album

by Steve Hemsley

Mercury Records has signed a substantial marketing deal with The Times and BT's mobile internet division Genie to promote the Texas Greatest Hits album out next Monday (October 23).

A CD-Rom featuring four tracks, exclusive video footage and internet links will be given away with copies of this Saturday's *The Times* Magazine supplement, while next Monday visitors to a Genie Web site created for the band will be able to listen to all the tracks on their mobile phone. They will also be able to order copies of the album via a link with HMV Direct.

This polybagged music coverment comes five months after *The Sunday Times* gave away 1.7m copies of a Eurhythmics CD in a deal with BMG and 13 Management to promote the duo's comeback album *Peace*. Sales of the paper that week rose by 10%.

The media group is backing the

Texas promotion with more than £250,000 of national TV and radio advertising which breaks on Thursday, while marketing director Patrick Sheriff says he expects sales of the Saturday edition to rise by around 100,000 to 900,000, although a total of 1.1m CDs are being produced. Sharleen Spiteri will feature on the front cover of the magazine and there will be six pages of editorial devoted to the band and the album.

"Since we ran the Eurhythmics offer we have had a lot of discussions with the music industry. We went with Texas because they were cross-generation appeal and our Saturday readership is the 24-44 age group and much younger and more urban than for papers such as *The Daily Telegraph*," says Sheriff.

BT will not reveal how much it is spending on the Genie Texas campaign, but this is the latest in a number of music deals signed by its Wap mobile phone division. In February it



Spiteri: cover star

linked with Music Week's sister consumer website dotmusic to provide users with regular music news and also teamed up with EMI to launch the Genie Internet G-Live Music Zone.

"We are continually in discussion with music content providers and

retailers to drive our service forward because we know how important music is to people who use the net. The key element of the Texas campaign is that users can obtain a Wap broadcast of a complete album for the first time," says a spokesperson.

Genie is also using its SMS text messaging service to inform subscribers of the Texas offer while Wap phones can be used to buy and win tickets for the band's UK tour next year.

Mercury head of marketing Matt Thomas says the link with *The Times* and Genie is part of the label's wider marketing campaign which will run through to next Easter. Mercury will fund additional TV, radio and outdoor poster advertising for the album and provide in-store retail support. "We have never organised anything on this scale before and the campaign demonstrates how online and offline marketing can work together," he says.

Coles rejoins IPC as publishing manager

IPC Media and Sport has continued its restructuring with the appointment of HMV advertising manager Richard Coles as publishing manager for its print brands NME, *Melody Maker*, *Muzik* and *Uncut*.

Coles fills a gap left empty since Bruce Sandel resigned as publisher in the summer to become commercial director for I Feel Good, the company formed by James Brown.

The move is a return home for Coles, who only left IPC 15 months ago after almost four years at the company during which time he worked his way up to assistant advertising manager.

IPC Media and Sport publishing director Robert Tame says Coles will be using his retail experience to grow the circulation of all the magazines in the stable.

"The experience Coles has gained in a marketing role at a retailer means he knows what we need to do to boost sales," says Tame.

MTV BOXING CLEVER

MTV has announced that urban clothing brand Boxfresh is to sponsor its long-running fashion magazine show *StyleStems*. The deal sees Boxfresh sponsor the UK version of the new eight-week series of 30-minute programmes shown across MTV's European network beginning this weekend (October 21). This is the first time Boxfresh has used TV ads or programme sponsorship.

EMAP FORMS PERFORMANCE TV

Emap Performance has continued its restructuring with the formation of a division called Emap Performance TV which incorporates The Box, Kiss TV, and the QTV channel launched this month. The division is headed by managing director Shirley Renwick, who was previously channel director at The Box. She says there will be two new Emap-branded TV channels in the next year although the group will not disclose any more details.

CAPITAL FM EXPLAINS PLAYLIST

Capital FM has attempted to clarify its playlist system for pluggers by creating a new H category. The A1, A2 and A3 lists have been renamed H which gives records approximately 40 plays a week; A which allocates around 20 spins, and B, which awards around 10 plays. The playlist will still be available to pluggers on Friday mornings at 11am.

NME LAUNCHES NI CLUB NIGHT

The NME has agreed to join Rolling Rock as sponsors of Arthur Baker's Sunday Jam, while the *Guardian* and *Observer* are also in discussions to follow suit. The event is set to launch this Sunday (October 22) at London's Islington Show Room with the Beta Band playing live and Arthur Baker DJing. Clinic, Cosmic Roughriders and Ash are also set to play the weekly event.

TERRIE DOHERTY HEADS NORTH

Independent promotions company Terrie Doherty Promotions is relocating to Manchester next year in a bid to provide a better level of regional service and expand into other music and entertainment-related areas. She will be represented in London by promotions executive Susie Tomkins.

ROBBIE'S GOOD FORTUNE

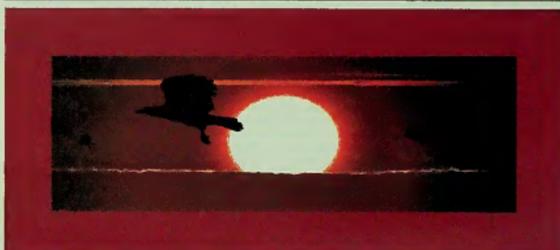
Robbie has had a good week with his Rock DJ single going platinum and his Kids collaboration with Kylie Minogue signing a silver award after its first four days of retail.

HOW TV SHOWS RATINGS COMPARE

Programme	This week (000)	% change on 1999
Top Of The Pops 2*	3,994	22.8
Top Of The Pops (Fri)	1,040	-44.9
SMTV	1,821	23.9
CD:UK	1,718	10.4
The Pepsi Chart	1,258	-17.5
Planet Pop (Mon)	727	n/a
Planet Pop (Sun)	581	-22.8
Videochat	398	n/a
Flava	86	n/a

*Non-comic ratings
Source: Mediabase TMB for w/c 8 September 2000

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Youth marketing agency Beatwax Communications has organised two-day internet cafe promotions on behalf of Parlophone and Skint Records to mark the respective releases of Blur: The Best of on October 30 and Fatboy Slim's *Halfway Between the Gutter And The Stars* out on November 6. Ten internet cafes have been chosen, in Edinburgh, Cardiff, Leeds, Birmingham, Belfast, Bristol, Sheffield, Nottingham, Manchester and Liverpool, and each venue will lock two computers on the interactive websites the labels have created for each album launch and give fans free access throughout the day of release. The Blur site, www.blur-radio.com, is the act's own internet radio station which will feature archive performances as well as shows presented by band members, while www.gutterandstars.com includes news and gossip on Fatboy Slim, audio samples from the album, a tour diary and a chat room. Fans purchasing refreshments in the cafes will be given promotional merchandise while each outlet will have advertising material including posters and will play the albums over their own sound systems. Beatwax will also send an email to its student media contacts providing a promotional link to each site.

Blair Witch jams Moloko ad

The Echo Label joined forces with film company Momentum Pictures last week to create a one-day teaser radio advertising campaign. Echo's Things To Make And Do album by Moloko was "interrupted" by a trail for upcoming movie *Book Of Shadows: Blair Witch 2*, effectively promoting both products.

The ads were heard on large city stations across the country last Friday (October 13) and allowed Echo to re-promote the platinum Moloko album before the release of new single *Indigo* on November 13, while Momentum took advantage of a date that is significant in the horror movie genre (Friday the 13th).

The deal was brokered by Echo's agency Target Media and the label's original radio advert for the Moloko album was reworked by advertising agency DPA Shoo, which interrupted it with 15 seconds of supernatural



sound effects and eerie Latin voices from the movie.

This is something that has not been tried before and was effectively a traditional music radio ad for Moloko but acted as a teaser for the film," says Target Media's radio manager Adam Hopkinson.

The ads "Although any artist could have been chosen, by using a pop act like Moloko the effect on the listener of such a weird interruption is greater."

Echo's general manager John Chuter says, "It provided a timely and cost-effective way of boosting the album at a time when the new single is being serviced to radio."

Latest radio research reveals great marketing opportunity

Research published by the Radio Advertising Bureau has discovered that 44% of adults listen to music radio stations in their cars with 12% preferring speech channels.

According to the RAB's *Guide To Reaching In-car Listeners*, more than 90% of the 25m cars on the road have a radio and each week 21m people tune in while driving, accounting for a total of 153m listening hours.

Men are more likely (48%) than women (39%) to pick a music station, while 60% of all adults select predominantly the music-based commercial sector with 39% preferring to listen to the BBC.

The most active in-car radio listeners tend to be men in the 25-44 age group which the advertising

industry refers to as the "middle youth" market.

The RAB says 34% of car drivers never change stations during a journey and only 42% of all adults questioned said they would switch to avoid advertising with 20% likely to move the dial to find music they prefer.

The RAB says the findings – based on Radar data – demonstrate that the environment is set up for record company advertisers to reach consumers who may be light TV viewers and do not read the music press. "Most journeys are routine and in congested traffic preoccupy only one part of the brain, allowing the driver to listen intently to music and advertising on the radio," says RAB analyst Lesley Tapper.

chartfile

● Seven days after reaching the top of fono's survey of the biggest UK-sourced hits on European radio, L'Inchiesta Rollercoaster gives way to 7 Days as Craig David replaces Ronan Keating at the top. Among his biggest successes, Wildstar/Teletsa's David hits the German airplay Top 10 this week as 7 Days moves 16-10, while progressing 25-22 at retail. It also makes its way up the Italian sales chart with a 29-19 move as it climbs 12-8 at radio in Switzerland, 21-14 in Austria and is the highest climber in Spain by leaping 39-5.

● London Records' All Saints are celebrating their airplay success in Britain after two weeks by grabbing the highest new entry slots at eight in both Italy and Sweden, while debuting at 14 in Norway and 29 in Austria. In the Moving 6-5, it is one of three Warner tracks on the fono Top 20 of UK-sourced tracks in Europe with Universal heading the charts with several releases by EMI with four and Sony, Virgin and the Indies with two apiece.

● Sony S2's Topclad are within reach of the German airplay crown after Dancing In The Moonlight moved 42-25 at behind The Underdog Project's Summer Jam. The single, which last week moved 22-16 on the sales chart, is winning support in Portugal, where it enters at 18 on airplay.

● Parlophone's Radiohead are making the headlines, but Mark Knopfler is giving them a run for their money in several key European territories. His Mercury-issued Sailing To Philadelphia slips 1-2 in Italy as Radiohead enters at three, while in the Netherlands it climbs 14-5 as Kid A leaps 33-6 and dips 24 in Spain, where the Parlophone album arrives at 23. Knopfler's album last week entered at three in Germany, rises 4-2 in Sweden, 15-3 in Denmark, 27-9 in Portugal, 12-11 in Belgium and holds at one for a second week in Norway.

● Sugababes are starting to pick up notable radio and TV airplay across Europe and beyond even before undertaking any international promotion. Their debut London-issued single Radiohead climbs 15-12 on the Danish airplay chart, while the radio reaction has been so strong in the Netherlands — where it has made it to 23 — that the track's radio release was brought forward from the end of the month to last week. It also features on the MTV Nordic and Europe playlists, while roving around half a dozen radio slots a day on Channel [V] in South East Asia.

● Two of the UK's biggest US success stories this year are now making their mark in Australia with Polydor's Samantha Mumba climbing 23-16 with Gotta Tell You, while Teletsa's B2Mak arrive at 47 with Back Here.

● RCA's Five were pressing hard last week for a sales number one in Austria thanks to their We'll Rock You Queen collaboration, which climbs to two behind new chart-topper The Spirit Of The Holy Rockers. The Redbox track replaced the Virgin-issued I Turn To You by Melanie C on the top.

Radiohead's Kid A tops global charts

by Paul Williams
Radiohead's US chart-topping success is the peak of what has been a remarkable international launch for their fourth studio album Kid A. The Parlophone release already looks on course to surpass the 4.5m global sales of its predecessor OK Computer after debuting at least Top 10 in almost every key territory around the world with an initial shipment of 1.8m units. OK Computer's total launch figure around the world was 800,000 units, equivalent to just the European ship for its follow-up.

Carol Baxter, international consultant for the project, says that before release was that Kid A would outperform OK Computer, but the lack of singles and videos did understandably cause some concern. "People didn't have a pop promo and singles at radio. For 20 years no one's really wanted to move out of that mould. It's what you're doing with the media, it's what you're going to give us," she says.

Outside the US, among the territories where the band have made their biggest progress on OK Computer are France and Germany, where the new album debuted at one and four respectively. The last album entered at 20 in the French chart, though it did eventually peak at three, while it only just crept inside the German Top 40.

KID A'S INTERNATIONAL CHART POSITIONS

Australia	1	Norway	2
France	1	Italy	3
Germany	4	Poland	3
Ireland	1	Sweden	3
Israel	1	Germany	4
New Zealand	1	Japan	5 (1)
South Korea	1	Austria	6
US	1	Denmark	6
Canada	2	Netherlands	6
Finland	2	Switzerland	8

*Omniscient chart (international chart). Source: Music Research

It has instantly hit number one in Israel — which was the first overseas territory to embrace Radiohead at all when Creep was a hit back in 1993 — as well as New Zealand and South Korea, though was held back to two in Australia behind the official Olympics album. In Japan it entered the international chart at one, while making a rare breach for an overseas act of the domestic Top Five by entering the all-comers Dampa Publications countdown at one.

Even after this exceptional start, Baxter believes the project still has a very long way to go with the band's sales history evidence in itself that the album will continue to sell over a sustained period. With the band having toured before Kid A's release, most of the promotion involving the members themselves this side of Christmas has already

been completed. They were, though, due to perform on Saturday Night Live on US TV last Saturday between New York's Roseland Ballroom (last Wednesday), Toronto's Sears Theatre (tomorrow) and LA's Greek Theatre (Friday). They fly out this Saturday for a promotional trip to Tokyo.

However, the album will continue to be heavily pushed online, a key element so far of this promotion with the much-publicised "video blips" being posted on partners' websites and continual news updates on the band's own site. A media-only site called Spin With A Grin is now up and running, while other initiatives include a competition targeted at children to design their own "video blip" with titles available on the Radiohead site.



Polydor's Ronan Keating (pictured) is set for his biggest high-profile appearance yet in his quest to break the US market following his invitation to appear as a guest at two Madison Square Garden concerts with Elton John. Keating, whose solo project is being handled by Interscope in the US, will perform Your Song with the singer at the October 20 and 21 concerts, from which the One Night Only Elton John album will be compiled (see story, p5).

Polydor head international Greg Sambrook says the shows, whose TV special will be shown by CBS in the US on December 5, represent a huge opportunity for Keating. "It will warm the water a couple of months before the first single goes to radio," he says. Life is a Rollercoaster will reach radio stations in January with the Ronan album released in March, while Keating is expected to spend the first couple of months of next year based in the US. Ahead of its US release, the album has currently sold more than 800,000 units outside the UK with Germany leading the way with 200,000 sales.

UK TOP 20 AIRPLAY HITS IN EUROPE

TRW	TRW	Artist (Label)
1	7	7 Days Craig David (Virgin)
2	1	7 Days Craig David (Virgin)
3	1	It's Realz Go! Robbie Williams (Sire)
4	2	Rock DJ Bobo Williams (EMI)
5	6	Black Coffee All Saints (London)
6	1	Black Coffee All Saints (London)
7	7	Beautiful Day U2 (Interscope)
8	1	I Turn To You Melanie C (Virgin)
9	5	Sly Sanchez (Sire)
10	10	In Demand Bruce (Mercury)
11	11	Dancing In The Moonlight Topclad (S2)
12	12	Overload Sugababes (London)
13	13	Kiss Robbie Williams & Kylie Minogue (Epic)
14	14	On A Night Like This Kylie Minogue (Parlophone)
15	15	Rome Wasn't Built In A Day Murchie (East West)
16	17	Natural Blues Mylee (Mute)
17	18	Somebody's Amore Kylie Minogue (Parlophone)
18	14	When A Woman Cries Kelly Rowland (A&M)
19	1	Body Groove Architects Ret. Nana (Go Beat/Polydor)
20	1	Sunset (Dr. Feelgood) Fatboy Slim (Mercury)

TRW: Top 20 sales based on 100 stations on the radio. Source: Music Research. UK: Source: Music Research. fono

GAVIN US ALTERNATIVE TOP 20

TRW	TRW	Artist (Label)
1	1	Ministry Green Day (Reprise)
2	2	Hammongray Five (Epic/550 Music)
3	3	Disturbed New York (Geffen)
4	4	Last Resort Papa Roach (Mercury)
5	5	Lesser 3 Down Down (Republic/Universal)
6	6	Heaven 666 Black Sabbath (Mercury)
7	7	Rising Out Of Graves (Capitol)
8	8	Beautiful Day U2 (Interscope)
9	9	Slipknot Disturbed (Geffen)
10	7	Right Now SRTA, RIGGS
11	11	Original Position The Offspring (Columbia/CIG)
12	11	Chicago Deftones (Mercury)
13	12	Free Vain! (Elektra)
14	17	Van Halen Perfect Circle (Virgin)
15	13	Kryzmic 3 Down Down (Capitol)
16	18	Roller Limp Bizkit (Jive)
17	15	My Generation Live Black Sabbath (Mercury)
18	14	Quarantainee Disturbed (Geffen)
19	14	Twisted Edge Against The Machine (Epic)
20	19	Black Flag Everlast (Geffen)

Chart based on 200 stations across the US Top 40 chart. Source: Music Research. GAVIN

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist (Label)	Chart Position
AUSTRALIA	album: Roda/Robbie Williams (Sire)	6 4
	album: Kid A Radiohead (Parlophone)	2
CANADA	album: Desert Rose Sling (A&M)	3 2
	album: Kid A Radiohead (Parlophone)	2
FRANCE	album: I Turn To You Melanie C (Virgin)	9 10
	album: Kid A Radiohead (Parlophone)	1
GERMANY	album: I Turn To You Melanie C (Virgin)	4 2
	album: Sailing To Mark Knopfler (Mercury)	3
ITALY	album: Sailing To Mark Knopfler (Mercury)	1
	album: I Turn To You Melanie C (Virgin)	7 4
NETHERLANDS	album: I Turn To You Melanie C (Virgin)	3 5
SPAIN	album: Sly Sanchez (Sire)	2 3
	album: Sailing To Mark Knopfler (Mercury)	4 2
US	album: Gotta Tell You Samantha Mumba (Polydor)	20 25
	album: Kid A Radiohead (Parlophone)	1

Source: Music Research. UK: Source: Music Research. fono

AMERICAN CHARTWATCH

by ALAN JONES

Radiohead's Kid A has become the first rock release of 2000 to reach number one in the US. In a year in which the chart has been dominated by hip-hop acts, teen acts and Santana's 1999 release Supernatural, the British band's fourth album exploded at retail last week, selling 207,000 copies to clinch the title. It is the first album by a British act to top the chart since July 1997, when the Fat Of The Land by the Prodigy reached the summit. Coincidentally, the same week that The Fat Of The Land debuted at number one, Radiohead's OK Computer debuted and peaked at number 21, with first week sales of 51,000. It went on to sell more than 1.2m units. They previously reached number 32 with 1993's Pablo Honey (1m sales) and number 88 with The Bends in 1995 (600,000 sales).

The chart-topping debut is in stark contrast to the first week fortunes of another EMI priority — but acts are on Capitol in America — Robbie Williams (pictured), who debuts at number 110 with Sing When You're Winning, which sold 13,400 copies last week. Williams' first two UK solo albums were combined together for his previous US release The Ego Has Landed, which peaked at number 63 last year.

In a week of rare success for UK acts, the highest climber in the album

chart is The Very Best Of Cat Stevens, which earns a sixth week on the chart, the album's previous highest position was 117, but this week it catapults 151-58, the spark which ignited sales of more than 22,600 copies last week seemingly the premiere of VH1's Cat Stevens — Best Of The Man. Dido also continues to gain ground with No Angel climbing 47-43 to reach a new "high" of 17.

Meanwhile, Paul Oakenfold follows in the footsteps of Fatboy Slim by charting a mix album. Perfecto Presents Another World is a trance-based double which includes obvious Tom Maa's, Salt 'n' Pepera and Planet Perfecto tracks but also incorporates some more mainstream pop and funk, and Led Zeppelin. The album performs by more than 13,000 copies last week to earn a number 114 debut. That is 47 places higher than the album's previous chart position, which is having one of the lesser successes of his career with his Linda Gall Lewis collaboration You Win Again, which earns a number 161 debut with just 9,000 copies sold. Other UK acts on the album chart are Sting (25-35), Eric Clapton (40-Christina Aguilera) (42-55) and Mark Knopfler (60-75).

Christina Aguilera retains the number one slot on the Hot 100 singles chart with Come On Over Baby. Aron Carter has the biggest climb with Matchbox 20's If You're Gone. Samantha Mumba's Gotta Tell You registers another strong increase in both sales and airplay support to jump 25-20, while B2Mak decline 24-30 and Sting slips 42-45.



Blak Twang launches new career chapter

Respected UK rapper Blak Twang (pictured) is set to launch a new chapter in his recording career as a guest vocalist on the UK release of the upcoming Wu-Tang Clan single.

The Warner-Chappell published artist last week recorded vocals for 'Careful' as part of a multi-territory initiative under which the influential US act will feature local talent on the UK, US, French and German versions of the track. Blak Twang, AKA Taipan, was chosen for the UK release after submitting a tape showcasing his skills alongside other hopefuls. His verse will feature on the single's UK release on November 13, as well as appearing on the US 12-inch and the UK version of the Clan's forthcoming album *The Wu*.

The guest spot comes a week after the UK rap veteran, who has previously released material for independent labels including *Sound Of Money* and *Jammin*, signed a solo album deal to Bad Magine, the hip-hop imprint launched by Wall Of Sound two years ago. Label manager Kishan says his first release for the label will be *You Know/Surround Sound* – a vinyl-only street pressing limited to 500 copies – released later this year, to be followed by a re-issue album for the label in the second quarter of next year.

Top names perform with Elton for live best of LP

by James Roberts

Elton John is lining up a stellar range of guests for the recording of his live album in New York this Friday (October 20). Mary J Blige, Ronan Keating and Billy Joel are already scheduled to accompany Elton on live versions of his greatest hits at the Madison Square Garden concert, with more artists expected to confirm this week.

Just as previous collection *Lovesongs* didn't let the Sun Go Down On Me with George Michael, *One Night* Only will feature collaborations with key artists. "The guest vocalists are the icing on the cake and not the cake itself. The cake itself is a selection of Elton's biggest hits," says Mercury UK marketing manager Matt Thomas, who is coordinating the project.

Kiki Dee has also confirmed she will be appearing to record a live version of the cut *Don't Go Breaking My Heart*, which was a US and UK number one for the pair in 1976.

Elton will be capitalising on the current US success of Cameron Crowe film *Almost Famous* – about fictional Seventies rock group *Stylwater* – by recording a new version of his 1971 song *Tiny Dancer*, which features at key moments in the film. US music broadcasters have picked up on the original track since its inclusion on the film soundtrack album, while its re-recording for *One Night Only* will be key to the international marketing campaign for the new album.

Mercury faces a race against time to coordinate the recording, mastering and manufacture of the album in time for its simultaneous international release on November 13. The artwork (pictured) and the inlay booklet are being produced in advance, although the Max-



live track listing will not be available until after the show.

"We set ourselves a precedent in 1997 when we got Elton's *Candle In The Wind* into the shops within seven days and this is a bigger project. We will not know until the concert is over which 18 tracks will be of good enough quality to use and therefore which legal and publishing credits to include," says Thomas.

The album will be mixed and mastered in New York immediately after the performance before being delivered to manufacturing plants around the world including Universal Manufacturing & Logistics in Blackburn. Different international versions of the final artwork will be transmitted electronically from Dite Music Repro's offices in New York.

The UK artwork, POS material and the TV ad are being put together by Peacock Marketing and Design in London. "You have to be as creative as you can with what you have to work with. We are treating it like a greatest hits package and using quality photos taken by top photographer David LaChapelle for the sleeve artwork and CD booklet because we will not have images from the New York performances in time," says studio manager Stuart Crouch.

new file

CHAMBERS WORKING ON REBORN SONGS

EMI Music writer Guy Chambers has been working on material for Robbie Williams at London's Mayfair Studios. At present it is not known for which project the songs are intended. EMI deny reports suggesting Williams is contributing to next year's James Bond film soundtrack.

VINNIE JONES' FINALISES RECORD DEAL

Footballer turned actor Vinnie Jones is expected to confirm details of his record deal this week. Jones has been working on a single with Jools Holland, which has been described as somewhere between Chas 'n' Dave and Bugsy Malone. The track is likely to be released in time for Christmas.

SUBRIMINAL AND BAMBOOSA REACH DEAL

Real Morillo's US house label Subliminal has struck a deal with Bamboosa Records, Harry 'Choo Choo' Romero's signature imprint, for the launch of Subliminal Distribution. Sandy Rivera's label Deep Vision, plus Morillo's own Sandoz imprint will also be distributed through the company.

SUEDE FRONTMAN IN COLLABORATION

Suede vocalist Brett Anderson will work completed four days of recording with Swedish singer Stina Nordenstam at Sound Factory Studios In LA. Nordenstam is most noted for her track Little Star, which appeared on the Romeo & Juliet film soundtrack.

DORADO SIGNS UP QUINTESSENCE

Dorado has signed Finnish trio Quintessence, its first signing since Beth Irish last year. Label boss Ollie Buckwell describes the act, who were making their forthcoming debut EP for the label at London's Strongroom studios last week, as "downtempo lazy beats with ethereal vocals".



Former Brownstone vocalist Maxee (pictured) is looking to establish herself as a solo artist with the release of her first solo material through a deal with Mercury UK. Originally from Guyana, South America, US citizen Maxee relocated to the UK last summer following the demise of Brownstone – the first act signed to Michael Jackson's MJ imprint – in 1998. Mercury UK managing director Howard Berman was introduced to Maxee through her London-based producer and co-writer Ollie Twist. Berman says, "I was totally absorbed in the demos. Maxee's voice is absolutely outstanding both in terms of range and emotional intensity. We sorted out a deal the day after hearing the demos." Maxee's first single, *When I Look Into Your Eyes*, is scheduled for release next February, with Fred Jenkins – the Darkchild producer who has contributed to recent releases by the likes of Mel B – providing the radio mix and Mercury labelmate MJ Cole providing garage mixes. The album *This Is Where I Wanna Be* will follow later in the spring. Conceived, produced and mixed in London, the multi-faceted style of the Maxee sound suggests it could become a key release internationally for Mercury.

Chapman returns to Virgin to head launch

Former Universal-Island senior A&R manager Jonathan Chapman last week returned to Virgin Records, the company where he started his career, to launch an as-yet-unnamed imprint alongside Hut Recordings managing director Dave Boyd.

Chapman began his career at Virgin in 1993 in a role assisting Joanne McCormack – now at Simon Fuller's 19 Music – before moving on to Zomba Music Publishing. A further move in 1996 saw Chapman join PolyGram/Island Music – where he signed

Stereophonics, Witness and Six By Seven – under the guidance of managing director Richard Manners. He went on to join Nigel Coxon's A&R team at Universal-Island in 1999.

Chapman's departure from Universal-Island follows those of Alfie Hollingsworth and Nathan Thompson, leaving Coxon and Darcus Bess running the company's A&R department. "I've had a great time working with Nigel and I'm so sorry to leave, but this is an exciting opportunity," says Chapman.

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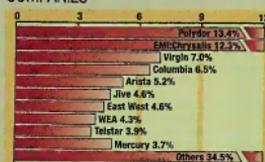
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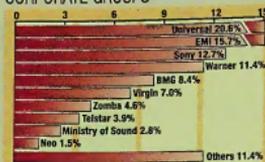
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SINGLES: THIRD QUARTER PERFORMANCE 2000

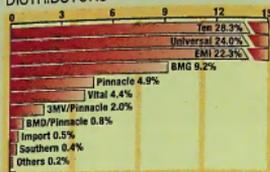
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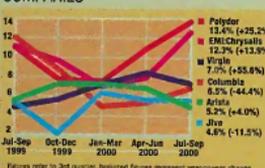


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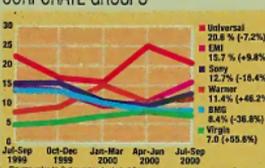


SINGLES: 12-MONTH TREND

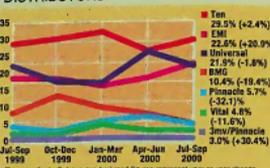
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



TOP TO SINGLES

- 1 ROCK DJ Robble Williams (Chrysalis)
- 2 GROOVEJET (IF THIS AIN'T LOVE) Spiller (Postiva)
- 3 7 DAYS Craig David (Widstar)
- 4 LIFE IS A ROLLERCOASTER Ronan Keating (Polydor)
- 5 OUT OF YOUR MIND True Steppers/Bowers/Beckham (Nulife/Arista)
- 6 FREESTYLER Bomfunk MCs (Dancepool)
- 7 THE REAL SLIM SHADY Eminem (Interscope/Sony)
- 8 LADY (HEAR ME TONIGHT) Modjo (Polydor)
- 9 I TURN TO YOU Melanie C (Virgin)
- 10 MUSIC Madonna (Maverick/Warner Bros)

Polydor rides the roll

Via the Keating factor, Polydor is now achieving the sort of market share pre-eminence not seen

SINGLES

If life really is a rollercoaster as Ronan Keating claims, then it is only travelling in an upwards direction at present for his record company Polydor. The Universal company has this year taken the kind of grip on the market share league tables not exerted by any company since Virgin Records reaped the full benefits of Girl Power and its complications dominance in the last decade. During quarter three Polydor's position as the current dominant force was yet further confirmed as it became the first company to retain both singles and albums market share crowns since Virgin achieved the feat in the opening period of 1998.

On singles Polydor scored the largest share since Mercury was winning its place in the Guinness Book Of Records with Elton John's Candle In The Wind 1997 - back in the third quarter of 1997 - as Polydor's 13.4% share set a new high for the company. Leading the way was Keating, whose Life Is A Rollercoaster still managed to become the fourth biggest single of the quarter, despite having around 100,000 of its sales discounted because of its formats breached chart guidelines. The continuing importance, too, of overseas repertoire to Polydor's success was underlined within the quarter's top 10 with Eminem's The Real Shady at seven and Modjo's Lady (Hear Me Tonight) at eight.

In almost any other quarter a score of 12% would have comfortably been enough to claim top position, but such was the strength of Polydor's performance in quarter three that it was only good enough to land EMI/Chrysalis with the runner-up spot this time. Mark Collen's company was particularly unlucky to lose out on this occasion since it not only increased its market share by 38% on the previous quarter, but also landed the two biggest singles of the period through Robbie Williams' Rock DJ and Spiller's Groovejet (If This Ain't Love). The Williams single was the only release of the period to sell more than 50,000 units, illustrating the continuing sales downturn in this sector of the market: by the end of the quarter the year-to-date singles sales total was



Keating: Polydor's top singles seller

down by around 20% compared with 1999. In quarter three alone last year, five singles passed the half-million sales mark. Spiller's single provided EMI/Chrysalis with the biggest first-week sale of the year with its 202,500 units, a feat which meant that Victoria Beckham lost out in her quest to become the fourth Spice Girl to score a solo number one. Despite this "failure" of its leading number two, her Out Of Your Mind collaboration with True Steppers and Darn Bowers still managed to outsell almost every number one in the quarter to finish as the period's fifth biggest hit. Coming as close to giving Arista a UK-sourced number one single as any release since Lisa Stansfield's Air (Raided The World) in 1989, the release was the main contributor to the company's 5.2% share and fifth place. Slotted in above Arista at positions three and four respectively were Virgin and Columbia, with the latter's 6.5% share its highest of the year to date. However, Virgin slipped from second to third place in the period with a share down 0.9 percentage points to 7.0%, with only Melanie C's I Turn To You giving it a presence among the quarter's top biggest singles. Columbia, on the other hand, relied on cover versions of two Eighties US number ones for its greatest successes with Mariah Carey and the Westlife's reworking of Phil Collins' Against All Odds ranking 14th after just one week's sales and AI's interpretation of a Hia's Take On Me finishing 18th.

Lower down the Top 10 companies, East West's resurgence under Christian Tattersfield

was further confirmed as the company's market share - which has improved every quarter this year - hit 4.6%, its highest level since the equivalent period of 1998. The company finished in seventh place with its biggest successes including The Corrs' Breathless at 11 and David Gray's Babylon at 36.

Just as its EMI/Chrysalis division was unfortunate to come second in the company listings despite scoring a notably high market share, EMI had to take runner-up spot on the corporate listings even though its showing here was its best since Music Week started running the market shares in their present form. Its 15.7% total - achieved despite only one of its companies figuring among the Top 10 - was only beaten by the usual leader Universal, whose 20.6% represented a 7.2% decline on the same period the year before. Sony, despite putting in a relatively weak performance compared with recent years, still managed to climb above Warner to take third spot as it registered its highest share of the year to date with 12.7%. Unsurprisingly, Zomba led the way among the independents, although its 4.6% share was its lowest since the third quarter of 1999. Its main independent challengers were Teletel (eighth with 3.9%) and Ministry Of Sound (ninth with 2.8%).

On distribution EMI played bridesmaid, too, with its second-placed 22.6% its best performance since the closing period of 1997 when its most popular singles were the BGC's Perfect Day and Spice Girls' Spice Up Your Life. It could not, however, overcome Ten, which retained its superior position with a 29.5% share as Universal slipped to third with 21.9% and BMG held onto fourth spot with 10.4%. On the face of it, quarter three was hardly a vintage three months for singles with sales continuing to be well down on last year, but there were still encouraging signs. The period contained the two biggest first-week sales of the year through Robbie Williams and Spiller and - more importantly - UK-signed talent broke free of the recent dominance of overseas releases by supplying four of the five biggest hits. Even the fifth hit here, Groovejet by Italian outfit Spiller, featured vocals from a Brit - Sophie Ellis-Bextor.

PRODUCERS OF TOP 10

- 1 CHAMBERS/POWER
- 2 SPILLER
- 3 HILL
- 4 ALEXANDER/NOWELS
- 5 LISERS
- 6 SALOVAARA
- 7 DR DRE/MEL-MAN
- 8 DESTAGNOL/TRANCHART
- 9 NOWELS/PLAYFORD
- 10 MADONNA/MIRWAIS

TOP SINGLES ARTISTS

- 1 CRAIG DAVID
- 2 ROBBIE WILLIAMS
- 3 SPILLER
- 4 RONAN KEATING
- 5 EMINEM
- 6 TRUE STEPPERS
- 7 BOMFUNK MCs
- 8 MELANIE C
- 9 MODJO
- 10 MADONNA

DATA SOURCE

Compiled by Era from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 4,000 UK outlets from July to September 2000 inclusive. Minimum prices for LP and cassette albums £2.70; £4.25 for CDs

ALBUMS: THIRD QUARTER PERFORMANCE 2000

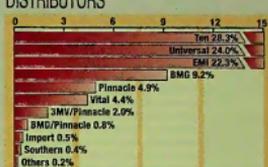
COMPANIES



CORPORATE GROUPS

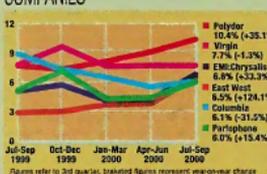


DISTRIBUTORS

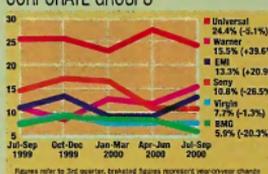


ALBUMS: 12-MONTH TREND

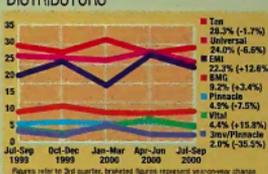
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Figures refer to 3rd quarter, bracketed figures represent percentage change

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Mercoast to top spot

since Virgin took total control in the Nineties as Girl Power led the way. Paul Williams reports

ALBUMS

Polydor hit yet another new high in quarter three as it became the first company in more than two years to grab more than 10% of the album market. Its 10.4% share represented the first 10% breakthrough since the likes of The Verve and Spice Girls gave Virgin Records an unassailable 13.8% share at the tail end of 1998. However, Polydor's achievement is particularly notable as – unlike Virgin – it does not have a compilations operation helping it to boost its market share.

With such a strong showing on artist albums, however – it supplied six of the 20 biggest-selling artist albums of the quarter – the company hardly needed a contribution from compilations. As usual, Ronan Keating led the way for Polydor with his solo debut, *Nonan*, the fourth biggest seller of the quarter, but he was outdistanced overall by the company's contrasting male solo superstar Eminem. The controversial rapper's second album, *The Marshall Mathers LP*, slotted in at fifth position for the quarter, while its predecessor *The Real Slim Shady* returned once again to finish 20th, having at one stage in the quarter made Eminem the first rapper to have two albums simultaneously in the Top 10.

For several years Virgin made the album company crown its own, but these days it seems to be doing the same with the unassailable spot. It finished second in the period for the third successive quarter with even its market share showing similar consistency, registering 7.6% in the year's opening three months and 7.7% in both quarter two and quarter three. Typically, its biggest seller was the latest *Now* compilation. *Now 46*, which contributed nearly 677,000 sales to EMI, Virgin and Universal TV as it finished as the most popular album release of the period, Virgin had a less high-profile presence among artist albums, although it had reason to be satisfied with the revival of Melanie C's now twice-platinum album *Northern Star*, which ranked two places above the Hut/Virgin-issued *Alan With Everybody* by Richard Ashcroft as the 13th biggest artist album.



Eminem: controversial, but successful

Third-placed EMI/Chrysalis achieved its highest market share since appearing in that form in the rankings in 1999. Its 6.8% showing was largely driven by Robbie Williams, whose *Sing When You're Winning* album needed only three weeks to top 500,000 units. By the end of the quarter it had reached nearly 585,000 sales to sit as the biggest-selling artist album and number two overall. EMI/Chrysalis's reliance on Williams during the period was emphasized by its most highest-ranked artist album, Alice Dwyer's *Who Needs Guitars Anyway*, which sits at 35 on the period's artist albums list.

While the growing stature of East West is partly illustrated on the singles market shares, it is on albums that the message is clearest. Its fourth place in quarter three gave the Warner company its best position since the first quarter of 1999, while its 6.5% share was the highest it has managed since *Musik Week* started compiling the market shares in their present form in the mid-Nineties. Just as when the company achieved its last peak, The Corrs again led the way, this time with *In Blue* the third highest-grossing artist album, although following just two places below was David Gray's *White Ladder*.

Meanwhile, Parlophone in sixth position was just gearing up for what is likely to be an exceptionally strong closing part of the year for the company thanks to fourth quarter releases from The Beatles, Blur and Radiohead. Ahead of that, the third quarter produced its first debut number one album during Keith

Wozencroft's reign as Coldplay's Parachutes made its mark as the seventh biggest artist album of the period. It was the main contributor to the company's 6.0% market share, its highest since the closing quarter of last year.

While *Sing When You're Winning* was the biggest-selling new artist album, Craig David's *Born To Do It* outsold any debut album to finish second overall on the artists albums list. It also saw Telstar move into the Top 10 companies at position nine with 3.8% – 81.0% up on the same period last year. Universal predictably led the corporate table again with 24.4%, although its lead was sharply narrowed from the previous quarter as last time's runner-up Warner closed the gap from 15.8 percentage points to 8.9 points. EMI's share also moved upwards with its 13.3% good enough to lift it above Sony with its third spot. Although dropping by just 0.1 percentage points from the previous quarter, Sony's 10.8% showing, however, was its worst since 1997's second quarter. BMG in sixth place was also finding the going tougher with its 5.9% share being the company's lowest since the fourth quarter of 1994.

There was a change at the top of distribution with Ten ending Universal's one-quarter rule to lead again with 28.3%. EMI took third spot with 22.3% as BMG made up for its corporate decline to strengthen itself in fourth position with 9.2%. Elsewhere, Vital lost its supremacy over independent rival Pinnacle to slip from fifth to sixth as its market share slipped from 6.7% to 4.4%. Pinnacle was also in decline, but despite dropping from 5.9% to 4.9%, was still able to move up to fifth place.

While some companies produced their best results in sales and others their worst for a very long time during this quarter, overall it was a hugely successful period for album sales across the entire UK industry. Against the decline in singles sales, artist albums were firing at around 14% up on the year-to-date compared with 1999, while there was even better news in the fact that the biggest sellers list was dominated by newly-issued albums. The four biggest artist albums of the quarter were all brand new releases – three by UK-signed acts – with the closing period of the year encouragingly promising even more of the same.

TOP 10 ARTIST ALBUMS

- 1 SING WHEN YOU'RE WINNING Robbie Williams Chrysalis
- 2 BORN TO DO IT Craig David Wildstar
- 3 IN BLUE Corrs Atlantic
- 4 RONAN RONAN Keating Polydor
- 5 THE MARSHALL MATHERS LP Eminem Interscope/HIT/Universal
- 6 WHITE LADDER David Gray HIT/East West
- 7 PARACHUTES Coldplay Parlophone
- 8 PLAY Moby Mute
- 9 THE GREATEST HITS VIVIC Houston Arista
- 10 MUSIC Madonna Maverick/Warner Bros

PRODUCERS OF TOP 10

- 1 CHAMBERS/POWER
- 2 HILL/DAVID
- 3 CORRS/DFHM/LANGE/FROOM/HUGHES/FARRELL
- 4 LIPSON/ALEXANDER/NOWELS/THORNALLEY/LEONARD/MAC/BAG & ARNTHOR
- 5 DR DRE/EMMINEM/BASS/45 KING
- 6 GRAY/MCCLINE/POLSEN/DE VRIES
- 7 NELSON/COLPLA/ALLISON
- 8 MOBY
- 9 MASSER/WALDEN/FOSTER/WASHF/DAVIS/BATYFACE/CRAWFORD/JERONS/SAADQ/Q/TP/JEW/DUPLESS/SOLSKOCH & KARL/LIPSON/RED/HUT/ELBYEAN
- 10 MADONNA/MIRWALIS/CORBITT/SIGSWORTH/STENT

TOP ALBUMS ARTISTS

- 1 ROBBIE WILLIAMS
- 2 EMINEM
- 3 CORRS
- 4 CRAIG DAVID
- 5 RONAN KEATING
- 6 DAVID GRAY
- 7 MADONNA
- 8 COLDPLAY
- 9 MOBY
- 10 WHITNEY HOUSTON

TOP 10 COMPILATIONS

- 1 Now...46 (EMI/Virgin/Universal)
- 2 The Ibiza Annual – Summer 2000 (MOS)
- 3 Pure Garage II (Warner/ESP)
- 4 Best Ibiza Anthems Ever (Virgin/EMI)
- 5 Fresh Hits – Vol 1 (Warner/Globe/Sony TV)
- 6 Clash Clublife Summer 2000 (Universal Music TV)
- 7 Latin Fever (Sony TV/Universal TV)
- 8 Out On Ibiza 2000 (Universal Music TV)
- 9 Smash Hits Summer 2000 (Virgin/EMI)
- 10 Aija Naga The Album – Shaka & Reggae (Misty/Disc/Disc)

SINGLE of the week

WESTLIFE: My Love (RCA 74321802792). Westlife's colossal fanbase never tires of their hallmark formula, repeated again on



this epic ballad. Hot on the heels of *Against All Odds*, it is B-listed at Radio One and A-listed at Radio Two. It is likely to become their seventh number one single in a row, and precedes their second album *Coast To Coast* on November 6. With 38 sold-out arena dates to play in the new year, Westlife mania shows little sign of waning. **RECOMMEND**



RECOMMEND **LIMP BIZKIT: My Generation (Interscope 4974482-3).** With no metal now established as a true crossover genre, the demand for new material from the leaders of the scene is phenomenal. Despite the bizarrely over-censored radio edit, My Generation is sure to equal the success of their *Mission Impossible 2* theme *Take A Look Around*. It is B-listed at Radio One. **RECOMMEND**

SINGLE reviews



RECOMMEND **SADE: By Your Side (Epic 68999996).**

This elegant comeback single brings Sade's unmistakable sound up to date after an eight-year hiatus. A-listed at Radio Two, it is supported by a marketing campaign aiming to underline the iconic status of this 40m-selling artist. **RECOMMEND** **BEATCHUGGERS FEAT. ERIC CLAPTON: Forever Man (How Many Times?) (Hrr/Bim Bam Flex 5V0386).** Ipatan exposure from DJs such as Danny Rampling and Pete Tong has sparked a buzz on this track, produced by Denmark's Michael Linde. It is B-listed at Radio One.

RECOMMEND **LAURENT GARNIER: Greed/The Man With The Red Face (PIAS/F Communications F1270D).** Greed is a captivating Detroit-style track with a new mix from Dave Clarke. Stealing the show, however, is an Ashley Beedie remix of past single *The Man With The Red Face*.

DE LA SOUL: All Good (Tommy Boy tbc02154). This recent single from Art Official Intelligence covers all the R&B/hip-

hop/two-step bases with mixes from MJ Cole and searing vocals from Chaka Khan. **CO DOT: Black & Red (Mercury MercJ30).** This Northern Irish trio show some promise for their debut album which is planned for release early next year. Their UK tour has seen them supporting Dum Dums, Smash Mouth and Terrorisism. **THE MAGNETS: How Deep (EMI Liberty 8895672).** This London six-piece a capella group, heat winners of BBC's *Star For A Night*, are due to appear in the final this weekend. A Chris Neil-produced (Cher, Celine Dion) album is also in the pipeline. **THE MARBLES: So Far Away (ZIT 151CD).** This London six-piece continue to deliver beautifully-crafted melodic rock. Touring—including an opening slot at CMJ in New York this week—should help them to achieve the wider recognition they deserve.

LUPINE HOWL: 125 (Beggars Banquet BBQ347CD). Pitching in somewhere between Spirituelised and Dark Star, the Bristol trio's third single is an effective mesh of twisted melody and acid rock. **MANSUN: Electric Man (Parlophone CD0016550).** This anthemic ballad, which brings to mind Suede, is the second single to be lifted from Mansun's *Little Kix* album. It has been C-listed at Radio One.

RECOMMEND **MELLOW: Paris (Sous La Neige) (Atmosphériques 2377-3).** This infectious upbeat pop track has a distinct Seventies feel with a hookladen chorus. Mellow are supporting Julian Cope on his UK tour.

MORCHEEBA: Be Yourself (East West 8573852602).

Morcheeba move into a more pop-funk style with this upbeat second single from their gold album.

FRAGMENTS OF FREEDOM: It Is B-listed at both Xfm and Virgin. RECOMMEND

RICKY MARTIN: She Bangs (Columbia 6705425). Not a million miles from *Livin' La Vida Loca*, this Walter Afanador-

produced latin-tinged rouser will attempt to emulate the success of its predecessor. **MIKEY GRAHAM: If You'd Only (Public PRO02CDSP).** Credited to Graham's own label, this more funk-based track moves away slightly from his previous boy-band image, and precedes his album, *Meet Half Way*.

RECOMMEND **LOUISE: Beautiful Inside (EMI-Chrysalis CDEM575).** Following the success of her Top Five hit, 2 *Faced*, this is another polished pop tune from the former Eternal singer. It is likely to further her successful return to the pop scene.

RECOMMEND **DOVES: The Man Who Told Everything (Heavenly/EMI HVN98CD).** The third single from Doves' *Lost Souls* album is a lush, emotive slice of guitar pop. Radio One has given it a B-listing, which could help the trio crack the Top 30 for the first time. **REEF: Superhero (S2 669382).** The second single from Reef's *Getaway* album is a robust riffed tune but lacks the bite of recent Top 20 hit *Set The Record Straight*. **DYNAMITE: Dynamite (Dancehall Queen) (Incentive CENTCDP047).** Incentive enters the UK garage arena with this re-recording of a hot Chevelle Franklin/Bessie Man bootleg. Smooth vocals from Shena add a pop edge, while toasting from Jamaican DJ Tiltita provides an underground feel. **RECOMMEND** **PLAYGROUND: Make It Happen (Source SOURCDSP047).** The first taster from producer Trevor Jackson's solo project is an effortlessly cool slice of bass-driven sleazy New York disco. Promising. **INFINITY FEAT. DUANE HARDEN: Sunshine (When I Dance With You) (AM-PM CDAMP138).** Licensed from New York's *Strictly Rhythm*, this radio-friendly house track boasts vocals from Harden, singer on Armand Van Helden's *You Don't Know Me*. It features mixes by Jazzy M and Kinky Roland. **ROD STEWART: Run Back Into Your Arms (Atlantic PRO2162).** Taken from his album *Human*, this rock ballad from the veteran singer was co-written by Graham Stack, John Reid and Brian Rawling.

BLACKNIGHT

WOULD LIKE TO CONGRATULATE

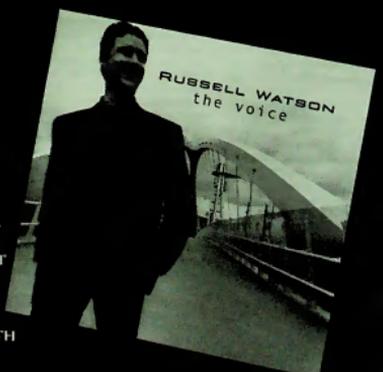
RUSSELL WATSON
ON THE GREAT CHART SUCCESS
OF HIS DEBUT ALBUM

"THE VOICE"

IN BOTH THE CLASSICAL & POP CHARTS

BLACKNIGHT WOULD ALSO LIKE TO THANK
DECCA RECORDS
FOR THEIR GREAT SUPPORT & COMMITMENT

SIR CLIFF RICHARD
DAVID BRYCE CLIVE BLACK MALCOLM SMITH



RUSSELL WATSON
the voice



RECOMMEND **SAMANTHA MUMBA:** Gotta Tell You (Wildcard 5492282). Mumba's debut album is very much a slick pop R&B affair, but what sets her apart from the immediate competition is her vocal ability. This 13-track set, recorded in London, Dublin and Sweden, includes six co-writes and covers everything from bass-heavy club tunes like Baby Come On Over to gospel ballads – notably her marvellous rendition of Divine's US number one Lately. With two hot singles under her belt, this set should seal her ascent to pop R&B stardom. [Album review](#)

ALBUM reviews



RECOMMEND **BLUR:** blur: best of (Parlophone F00DC33). Released a decade to the month from debut single She's So High, this is a long-overdue round-up of the quartet's career to date. It is an absorbing collection that traces through the band's band's baggy, Britpop and art-rock phases. A handful of the band's singles are omitted, but the package still looks likely to be one of the season's biggest sellers. [Album review](#)

MICHAEL BALL: This Time It's Personal (Universal Music TV 159782). Ball's 10th album includes some new self-written material along with covers such as Think Twice, I Don't Want a Lover and Shania Twain's You're the One. His last nine albums have gone gold, underlining his status as housewife's choice. [Album review](#)

RECOMMEND **STEPS:** Buzz (Jive/Ebul CD9201172). This album is pure unalloyed pop, untroubled by any desire to attain credibility. If pop is dead, no one told Steps – or their army of fans. [Album review](#)

CELINE DION: The Collector Series (Epic 500995-4). This album is first in the series of collectable tracks that combines hit

singles with nuggets from her global album releases. Highlights are The Power Of The Dream (the official Atlanta Olympics song) and The Prayer, a duet with Andrea Bocelli. **SASH!** Encore Une Fois – The Greatest Hits (Harvesty MULTI CD10). This collection of all Sash!'s hits on one album should have crossover appeal at retail. It includes nine Top 10 hits – seven of them Top Three – plus a disc of remixes by the likes of Todd Terry, Darío G and ATB. **RECOMMEND** **ANEM:** We Have Come For Your Parents (Virgin/1 AM CDVU1579). Produced by former US nu-metal guru Ross Robinson, this US punk-metal five-piece create a pitiless aural assault whose power is reputedly more than matched by that of the band's live shows. The album has been hailed as a genre classic in the rock press. **ORGANIC AUDIO:** Last One Home (Tummy Touch TUCH039). Andy Spence has released his second album at just the right time – his inimitable brand of latin-fused house is more fashionable than ever. His jazzy grooves found their natural home at Notting Hill and Glastonbury this year. **VARIOUS:** The Annual 2000 (Ministry Of Sound ANNC2K). Mixed by Tall Paul and Judge Jules, this double CD includes the usual hits from Spiller, Zombie Nation and Madison Avenue, plus future smashes from Fatboy Slim and Bestchuggers.

ALBUM of the week

U2: All That You Can't Leave Behind (Universal Island CDU212). After the sonic experimentation of their last three studio



albums, U2 deliver their most accessible set of straight-ahead rock tunes since their breakthrough triumph War back in 1983. Virtually every track could be a single – Stuck in a Moment, Walk On and Wild Honey are the best of a great bunch. No doubt this album will disappoint the cooler fans they picked up with 1997's Achtung Baby, but it is an excellent record. [Album review](#)

TYPE O NEGATIVE: The Least Worst Of (Roadrunner RR85105). A compilation of bombastic original tracks and mad remixes from New York's finest proponents of anthemic black metal. Halloween would not be the same without them. [Album review](#)



THE STONE ROSES: The Remixes (Zomba 9266152). This is a cleverly conceived idea to repackaging the Stone Roses in a fresh way to the Christmas market. It features mixes from Paul Oakenfold, 808 State, Utah Saints and Grooverider.

THE PHAROCYDE: Plain Rap (Columbia 4997262). LA rappers The Pharcyde return with this album of typically laidback vibes. Head-nodding grooves meet jazzy flavours and slick West Coast production to create a fresh, live-sounding fest. A welcome return. **RECOMMEND** **HEPNER:** Residue (Inertia 14CD). Lee Jones aka Heifer unleashes this superb debut album of lush, soulful downtempo grooves which mix jazz, soul and breakbeat. Heavy support from Radio One's

Gilles Peterson should help it cross over. **VARIOUS:** Slam – Past Lessons/Future Theories (Distinctive Breaks DISNCD65). Glasgow DJ/producer duo Slam celebrate 10 years on the club scene with this double mix CD. Blending the pair's own productions with classics and hot new tracks, it shows why they have remained at the top of their game for the past decade. [Album review](#)

Delayed releases

Releases previously reviewed in **Music Week** now set for release on **October 30** include: **GABRIELLE:** Should I Stay? (Go! Beat!) (reviewed in October 7 issue) ● **KRISTINE BLOND:** Love Shy (Relentless) (October 7)

Hear new releases

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

This week's reviewers: Simon Abbott, Dugald Baird, Claire Bond, Phil Brooke, Jimmy Brown, Hamish Champ, Chris Finn, Mary-Louise Harding, Jeremy Isaac, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

NEW REGULATIONS FOR HOME SHOPPING

If you sell goods or services to consumers:

- on the Internet
- by mail order, including catalogue shopping
- by phone
- by fax

The Consumer Protection (Distance Selling) Regulations 2000, which come into force on 31st October 2000, may apply to your business.

Key features of the Regulations:

- > the consumer must be provided clear information about the goods or services offered
- > after making a purchase the consumer must be sent confirmation
- > the consumer has a cooling-off period of 7 working days
- > new powers for local Trading Standards Departments and the OFT

To find out more look at the DTI's Distance Selling Bulletin Board at: www.dti.gov.uk/cacp/cadsbulletin.htm

For a copy of the leaflet *A Guide for Business:* write to:

Distance Selling Unit,
Bay 416, 1 Victoria Street,
London SW1H 0ET

e-mail to: Distance.Selling@dti.gov.uk
or telephone: 020 7215 6165.

dti

Department of Trade and Industry

Honouring the oldest A&R man in the game

Although not the first American citizen to be honoured with the Music Industry Trusts award – Maurice Ostein took his bow in 1993 – Atlantic Records co-founder Ahmet Ertegun nonetheless has a theory about the significance of his nomination.

"I think I am receiving this probably on behalf of many other people in the American record industry," he says. "I guess they chose me because I am the oldest one. But I am more than overjoyed – I am flabbergasted that they would have chosen me for this award."

At 77, the man described in Stephen Davis' Led Zeppelin biography *Hammer Of The Gods* as "the Pope of the music industry" may well be the industry's oldest serving A&R man. The wonder is not only that he is doing it at all, but that he continues to do it with such energy and success after more than 50 years in the business.

Certainly, for an industry in which the most successful executives are usually associated with a particular era, the dates on Ertegun's CV merit special attention. While the musical scenes in which he has played a key role – which is to say, most of them – often developed at the expense of what came before, Ertegun was seldom caught out.

He launched Atlantic Records in partnership with seasoned record company man Herb Abramson just two years after the close of the Second World War, with brother Nesuhi and Jerry Wexler he carved a niche in jazz and R&B throughout the Fifties, releasing recordings by artists including John Coltrane, Charles Mingus and Ray Charles; he caught the rock 'n' roll wave which swept away many of his peers; gave Phil Spector his first job; pulled Sam & Dave from the clubs; marshalled America's response to the British Invasion with bands such as Buffalo Springfield and Crosby, Stills & Nash; gave a Seventies home to the Stones; and served as the midwife at the birth of hard rock with his signing of Led Zeppelin and Cream.

Although Atlantic was sold to Warner-Seven Arts in 1967, Ertegun has remained hands-on to this day, still rating prog-rock and jazz. Yes among his favourite bands, and feeling equally at ease in the musical climate of the Eighties as he had been in the preceding decades – making stars of Genesis and nurturing acts including AC/DC, ABBA, Bette Midler, Foreigner and WKS. The Nineties have seen Atlantic acts such as Hootie & The Blowfish, Stone Temple Pilots and Jewel conquer the US and offer proof that the ears of Ertegun and his Atlantic colleagues – among them Doug Morris and, more recently, Val Azzoli – remain as sharp as they ever were.

Not so much an Anglophile as a genuine cosmopolitan, Istanbul-born Ertegun spent several years in England as a child while his father was serving as the Turkish ambassador and claims today that it is one of a handful of countries in which he feels totally at home. The list of British names who have recorded under the aegis of this most legendary of music industry figures includes, without a hint of an exaggeration, many of the most influential and successful musicians in this country's history, ranging as it does from Led Zep and the Stones to Pete Townshend, Cream, Blind Faith, Free, Roxy Music and Trevor Horn.

In essence, Ertegun represents an ever-present figure in the rise of popular music in the second half of this century, at once embodying the industry and musical scholarship which gave birth to the music industry as we know it, and the decadent glamour afforded by enormous success.

These days, Ertegun claims to have reinvented in his famous lair for the clubbing lifestyle and although he goes to work at Atlantic's New York office every day, he confines his contribution to deal-making and the "special projects" which capture his imagination.

He is currently presiding over the all-star soundtrack to a documentary about Sun Records and has already produced the



Ertegun in London for the Music Industry Trusts award

CV: AHMET ERTEGUN

Born: Istanbul, 1923

1947: In partnership with Herb Abramson, sets up Atlantic Records, funded by a \$10,000 investment from his dentist

1949: Atlantic scores its first hit with Stlick McGhee's Drinking Wine Sopo-Dee-Dee. Acts such as Professor Longhairs, the Clovers, Big Joe Turner and Ruth Brown are soon to follow

1953: brings in Jerry Wexler as a partner in the business, with elder brother Nesuhi also joining two years later to head the company's jazz division. Together, they develop Atlantic as one of the most prolific R&B labels of the Fifties and Sixties

1967: sells Atlantic to Warner-Seven Arts for \$17.5m, but retains creative control of the label

1968: signs Led Zeppelin for a reported \$200,000 advance and the highest royalty rate yet negotiated. The group would become the biggest albums act in the world

1971: signs the Rolling Stones

1987: inducted into the Rock & Roll Hall of Fame

contributions of Paul McCartney and Page & Plant. While in London this week, he plans to record a track for the album with The Who. Other artists due to benefit from Ertegun's guiding hand are Antio Baker, John Lewis of the Modern Jazz Quartet and pianist Johanna Johnson, who played on much of Chuck Berry's classic output.

To this list should be added Kid Rock ("He is going to be a big, lasting star," says Ertegun) and the Corrs, for whom the veteran music man reserves a particular affection. "It baffles me that we haven't been able to really break them big in America when we have broken them in every other country in the world," he says. "But I'm sure that within the next two or three single releases we will have an American number one with them."

Driven by such ambitious targets he may still be, but a man who, by his own admission, dozed off in Los Angeles'

Whiskey A Go-Go club in 1971 as Mick Jagger proactively attempted to negotiate the Rolling Stones' move from Decca to Atlantic, he has clearly learned not to take the business so seriously that it ceases to be enjoyable.

"It is what you make of it that makes it fun, you know? It is how you approach anything you do and how much you enjoy the people you are working with. Those of us in life who are fortunate enough to be able to make a living at the thing they love, are able to put themselves through long hours of what would be hard work for many other people."

When pressed on his enduring favourites, Ertegun namechecks Louis Armstrong, Charlie Parker and Lester Young, but says that the majority of the material which crosses his path today is by unsigned acts. And he is stoical about the listening habits



Ertegun through the ages with (from top): Led Zeppelin and manager Peter Grant (centre); Robert Plant; Mick and Bianca Jagger; and Otis Redding (left) and King Curtis

that his job still lands him with. "I listen to some of the worst music in the world, because most of the stuff I listen to is demos by unknown new artists," he says. "I listen to a lot of amateur music and we have to write a lot of very nice, encouraging responses."

The living antithesis of musical snobbery, he has yet to make his mind up about the merits of Radiohead's *Kid A* ("I've only heard a couple of tracks"), but listens to US rap radio and professes to be a fan of a number of America's current crop of metal bands. One thing he is not inclined to do, is compare the acts of today with the legends of the past.

"It's only after a certain time that you can really judge art. What is unappreciated by the serious critics often emerges as being monumentally important. No matter how much people say music has deteriorated, there is always great music around."

While that may very well be true, what is indisputable is that Ertegun and Atlantic have played a bigger part than most in creating the classic music of yesterday – and today.

Adam Woods

CLASSICAL news

by Andrew Stewart

INDUSTRY APPLAUDS GRAMOPHONE AWARDS

Core classical values and consummate artistry were celebrated at this year's Gramophone Awards, headed by actress Honor Blackman at London's Royal Festival Hall on October 9. The annual event was widely praised by members of the classical record industry for its focus on high quality live performance during the awards and an absence of prolonged speeches.

EMI Classics captured the Concerto Award for Leif Ove Andnesen's interpretation of three Haydn piano concertos, the Opera Award for Szymanowski's King Roger with the CSO conducted by Sir Simon Rattle (pictured), and the Orchestral Award for Rattle's reading of Mahler's Tenth Symphony with the Berlin Philharmonic.

The Mahler disc also took the Record of the Year title. EMI's stock was boosted further when exclusive artist Antonio Pappano, music director elect at the Royal Opera House, was named Artist of the Year.

Universal Classics was rewarded with the Contemporary, Vocal, Chamber and Recital awards, the latter for Angela Gheorghiu's Verdi Heroines disc, which was also voted as People's Choice by Classic FM listeners, while Warner Classics gained the Baroque Vocal Award for Handel's Acis and Galatea on Erato. Among the independent labels Hyperion picked up the Early Music and Instrumental awards; Harmonia Mundi received the Baroque Instrumental Award, Chandos the Choral Award, while Testament Records took the Special Achievement Award for releasing the 1951 Bayreuth recording of Wagner's Götterdämmerung

from Decca's archives.

Carlo Bergoni received Gramophone's Lifetime Achievement Award and responded to the audience's standing ovation by singing a Neapolitan song. The 76-year-old Italian tenor later returned to the stage to join Romanian diva Angela Gheorghiu in the Bondai from Verdi's La Traviata. Other award winners, including Davitt Moroney, Barbara Bonney, Andrew Manze, Richard Egarr, Andnesen and Pappano performed before a 2000-strong audience.

"We're delighted with the progress made with this year's Gramophone Awards," says Haymarket Consumer Magazines managing director, Kevin Costello.

"This is the first time the Awards have come under our full jurisdiction, since we took over Gramophone in July 1999. The ceremony and the Awards issue of Gramophone are watched extremely closely by both the industry and classical music enthusiasts, and once again we're expecting the Awards to have a positive and encouraging effect on record sales."

Retail response has proved generally enthusiastic. Gramophone also recognised those who sell records with its first award for retailers, naming Bach Compact Discs as Independent Retailer of the Year and the HMV store at 150 Oxford Street, London W1, as Multiple Retailer of the Year. Paul Hutchinson, classical buyer at Tower Records' Piccadilly Circus branch, said that sales of Gramophone Award-winning titles were encouraging in the days after the ceremony.

"They are going very well," he said. "We're down to our last eight copies of Rattle's Mahler and the Pandolfi has sold out. Although it is something of a nine-day wonder in sales terms, the Gramophone Awards do make a difference to our business."

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

ALBUM of the week



WE'LL KEEP A WELCOME - THE WELSH ALBUM: Includes Calon Iân, Cwm Rhondda, Ar lan y mor and other traditional Welsh songs. Terfel; Black Mountain Chorus, etc. Welsh National Opera Orchestra/Jones. (Deutsche Grammophon 483 533-2). Expect strong chart success for DO's big autumn release, which reaches beyond Wales in search of UK sales of more than 100,000. International opera star Bryn Terfel scored a popular hit among his countrymen with the first Faenol Festival last August, attracting more than 15,000 to hear open-air opera performances. Welsh rock bands and Michael Ball at a country estate near Caernarfon. The event, co-sponsored by Deutsche Grammophon, has already generated considerable press interest in Terfel's Welsh album, with national radio and press advertising set to support its October 16 release. Ar lan y mor and My Little Welsh home are ideal listening-post anthems, while the disc also includes stirring hymns and patriotic anthems.

REVIEWS

For records released up to October 23 2000

J.S. BACH: Trio Sonatas, The Rare Fruits Collection. (Astrée Naive E8804). The Rare Fruits Council already boasts a Gramophone Award to their credit, and it will be no surprise if their first Bach album finds success at next year's ceremony. These are unmissable early music recordings.

KENNEDY PLAYS BACH WITH THE BERLIN PHILHARMONIC. Violin Concerto in E BWV 1042, Concerto for oboe and violin in D minor BWV 1060, Violin Concerto in A minor BWV 1041, Concerto for two violins in D minor BWV 1043. Kennedy, Strabawa, Mayer; Berlin Philharmonic. (EMI Classics CDC 5 57019 2). Nigel Kennedy strikes a persuasive balance between soloistic showmanship and subtle chamber music-making. It is backed by national GMTV advertising and ads during Inspector Morse

in the Meridian, Central and Anglia regions, a targeted Classic FM campaign, full-page ads in Gramophone and BBC Music Magazine, and national press advertising.

LEONCAVALLO: Pagliacci, Cura, Frittoli, Alvarez, Keenleyside; Netherlands Radio Choir; Royal Concertgebouw Orchestra/Chailly. (Decca 467 0862-3).

Decca's legendary opera recordings from the 1950s and Sixties are recalled in this Pagliacci with by powerful characterisations from José Cura, Barbara Frittoli and Simon Keenleyside. Advertising and feature articles are running in the specialist classical press.

SHCHEDRIN: Cello Concerto; Szwagall Suite. Ylänen; Helsinki Philharmonic/Mustonen. (Ondine ODE 955-2). Olli Mustonen convincingly marks his conducting debut on record here with two bold works from Russian composer Rodion Shchedrin. The Cello Concerto is deeply moving and receives a fine performance here from Finnish cellist Marko Ylänen.

Now on Warner Classics UK - THE IDEAL CHRISTMAS GIFT ALBUM!

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Music by Debbie Wiseman
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RETAIL FOCUS: MVC

by Karen Faux

A digital revolution is underway at MVC's new Midlands flagship, where more than £500,000 has been spent on making it the most high-tech outlet in the 87-store chain. Located in Birmingham's new Star City shopping centre, the store boasts a huge TV screen, Dreamcast pods where customers can connect to the internet, a range of portable digital products including MP3, DVD and MiniDisc players, and listening pods providing access to more than 100 CDs.

Manager Mark Ryder, who moved over from MVC in Leicester to take the reins, says: "The store is equipped to show that we are keeping ahead of exciting developments in home entertainment and the emphasis is very much on technology. People coming into the store have the opportunity to try new formats and hardware with the minimum fuss and effort."

Ryder believes that business can only get better for the 3,700 sq m store which has been trading since July. "There is a huge Warner cinema complex here which is



Mark Ryder (right) with promotion winner Stephen Bailey

perfect for our market," he says. "There are still some units to be filled within the centre and a Holmes Place health club is due to move at the beginning of next year which will also be good for us."

Unlike the other stores in the chain, MVC Star City has to keep very late hours. From Monday to Thursday it is open until 10.30pm and on Friday and Saturday this is

MVC'S CHRISTMAS TV PUSH

Kingsfisher chain MVC is spending £1.5m on TV advertising in the five-week run-up to Christmas. Beginning in November it's "Everything You Could Wish For At MVC" campaign runs across all stations including ITV, Channel Four, Channel Five and satellite. The package of 17 30-second slots will feature Madonna, Lenny Kravitz and Rod Stewart along with DVD and video titles such as *Unleash the Beast*, *The World Is Not Enough* and *Chicken Run*.

extended to midnight. "Mornings are very quiet and usually we don't open until lunchtime," says Ryder. "As Christmas business gathers force we will probably extend our opening times and bring in more staff. Currently we have five full-time staff and seven part-timers."

This week Kylie Minogue, Madonna, Radiohead and Robbie Williams have been

the fastest movers from its large chart department and Ryder believes that the breadth of product coming in the run-up to Christmas will ensure festive profitability. "Everything will be big," he says. "We cater to a very wide range of ages and tastes so acts such as U2, Cliff Richard, Spice Girls and Russell Watson will all fly out. We are also a destination for back catalogue and have recently been developing our range of Asian and reggae music."

Ryder is excited about the role his store will play in MVC's massive fundraising initiative with children's charity, Make-A-Wish Foundation UK. In a bid to raise £50,000 for the charity by December 27, MVC is donating 20p for every TV-advertised product sold between November 13 and December 26. "The aim is to drive the campaign at store level," he says. "There will be a lot of competitive pricing around before Christmas but hopefully people will choose to shop here so they can contribute to a good cause."

MVC Star City: 18 Star City, Watson Road, Birmingham B7 5SS, tel: 0121 328 9842

IN-STORE NEXT WEEK (from 23/10/00)



Windows - Ricky Martin, Kennedy, Lenny Kravitz, Price Hammer sale; **In-store** - Teenage Fanclub, Freddie Mercury, Less Than Jake, Ricky Martin, Kennedy, Precious, Iron Maiden, Tchakovsky, Celtic Tenors, Placido Domingo, Sibelius, A2 Classical Music/Opera, Progression Sessions, Peace Division Movement, London Calling; **TV ads** - Kennedy; **Press ads** - Goldplay, Louise, Tom McRae, Sam Brown, Slash, London Calling, Celtic Tenors, Placido Domingo, Vergaturos



Singles - Spice Girls, Ricky Martin, Coldplay, Gabrielle, Martine McCutcheon, Christina Aguilera, Jill Scott, Frankie Goes To Hollywood; **Albums** - Classic FM, Freddie Mercury, Texas, Teenage Fanclub, Kiss Garage; **In-store** - two CDs for £18, two DVDs for £20



In-store - CDs from £5 including Celine Dion, George Michael and Steps, selected chart albums for £9.99 including Five, Cher, George Michael, Steps, Celine Dion and Martine McCutcheon



In-store display boards - Echoboy, Elevator Suite, Shawn Lee, Broadcast, Add N to X, Therapy?, Mark B & Blade, Nightmares On Wax DJ Kicks



Single - Spice Girls; **Windows** - Coldplay, Martine McCutcheon, J72, Christina Aguilera, Jill Scott, Precious, K D Lang, Clinic, U2; **In-store** - Cadbury's promotion, Ministry Sessions; **Press ads** - J72, Clinic, Blur, Spice Girls, Martine McCutcheon, K D Lang



Windows - Teenage Fanclub, Huge Hits 2000; **Singles** - Shea Segar, Spice Girls, The Corrs, Coldplay, Martine McCutcheon, Christina Aguilera; **Albums** - Utah Saints, Texas, PJ Harvey, Bob Sinclar, Freddie Mercury; **In-store** - Atomic Kitten, Lenny Kravitz, UB40, Less Than Jake, Cousteau



Windows - Texas, UB40; **In-store** - Lenny Kravitz, Moby, Erasure; **Listening posts** - Outcast Fest 5, Teenage Fanclub, Paul Oakenfold Travelling, Johnny Cash, Otis Redding



Singles - Martine McCutcheon, Coldplay, Spice Girls, Gabrielle, Ricky Martin; **Windows** - Spice Girls, Texas, Ricky Martin, Gabrielle, Coldplay; **In-store** - Texas, Lenny Kravitz, Paul Oakenfold Travelling, Essential Mix, Garage Vibes



Album of the month - Merle Haggard; **Selecta listening posts** - Pilbox, Skinful/104, 4, Deltron 3030, Everlast, Herbie: Mojo recommended retailers - Steve Hackett, The

Court And Spark, Rob Reynolds, This Is Maxwell Street, Hamsters, Steeleys Span



In-store - Radiohead, David Sylvian, Gramophone Awards, Camden Mix; **Listening posts** - Green Day, Vest, Peaches, Nightmares On Wax DJ Kicks, Gomez, Coldplay, Barenaked Ladies



Windows - Texas, Huge Hits, Coldplay, Gabrielle, J72, Ricky Martin, Spice Girls; **In-store** - Sunna, Amos, Moe, King Martine McCutcheon, Leann Rimes, Def



Singles - Spice Girls, Martine McCutcheon; **Albums** - Texas, Huge Hits 2000; **In-store** - Gabrielle, Eminem



Singles - Spice Girls, Ricky Martin; **Albums** - Ricky Martin; **In-store** - Spice Girls with free postcard, Ricky Martin, Lenny Kravitz, Martine McCutcheon, Now Dance 2001, Huge Hits 2000, Daniel O'Donnell, Texas with free postcard, All Saints; **Press ads** - Martine McCutcheon, Paul Simon, Van Morrison

ON THE SHELF

MALCOLM WHITE,
manager, Seedee Jons,
St Helier, Jersey

"We had a great summer and business is set fair for the next couple of months. An indie store closed down here recently and now there are only two left on the entire island. The multiples have taken over in a big way but we are confident about holding our own. One problem for indie stores generally is the high rents here, a situation which is getting out of hand."

With albums from Badly Drawn Boy, Coldplay, Placebo and Gomez, we've had some very steady, bankable releases and we always do well with dance compilations. The hard house side of things is also picking up here and we've done fantastic business with *Global Underground*.

We have a couple of campaigns on the go which are doing nicely. Customers can choose from 500 units on our 'buy three and get one free' deal and we intend to keep it going until Christmas. We're also seeing strong interest in campaigns for Burning

Heart and Epitaph, with CD purchases from both coming with a free video. Punk is a specialist but growing area and we have just taken on a new member of staff who has a lot of knowledge about it.

We're looking forward to some big releases during the next few weeks. Our biggest ones for Christmas will be Texas, Blur, Celine Dion, Sash! Fatboy Slim, Spice Girls, The Offspring and Sade. Singles-wise we're expecting big things of Craig David and Artful Dodger while Coldplay's new single will provide a push for the album.

In November a large new shopping centre is opening just outside St Helier, and we will be launching a store there. The developer has prioritised money in all local businesses into the new centre and it should be very busy - particularly as parking is a big problem for the centre of town. Next summer we will also be launching a beach concession - Seedee Jons - so there is loads going on.

ON THE ROAD

STEPHEN RODGERS,
Vital rep for the North East
and West Yorkshire

"I left Vital for three years to work in retail and now I have come back to a bigger area which takes in a lot of strong indies as well as multiples. Garage and hip hop are really happening in Leeds at the moment whereas Newcastle is more house- and happy hardcore-focused."

A lot of people are into comedian Chris Morris and his *Blue Jam* project, released on Warp, has scaled out well across a variety of stores this week. I'm also currently working on Indie stores this week, who is regarded as the godfather of French house and has an album, *Templevision*, released on October 23. We're expecting stacks of press around it and possibly crossover success.

Indie stores have given very strong support to singer-songwriter Tim Austin, whose album *Everything came out* this week. We're hoping he will prove a slow burner and turn up in end-of-year polls, which will give sales resound impetus next year.

Mute's campaign, exclusive to Chain With No Name stores, looks like being a runaway success. The label is offering its last-carter albums for £9.99 and is running a POS to promote it in-store. Also lined up is a React 10th anniversary campaign, due to start in November, and a Best of 2000 campaign, which is still being worked. The latter will include Moby, Badly Drawn Boy and Delgados, and will benefit from its own POS.

In two weeks' time there is a limited double-CD Moby album coming out, which features Play with an additional disc of unreleased tracks and B-Sides. TV advertising will catch which is still being worked. You've yet bought Play. Meanwhile stores are reporting a lot of interest around the release of Lenny Lemmon's album at the end of the month.

There are also some big singles in the bag. Turin Brakes are looking strong, thanks to Jo Whalley giving them airtime, and Clinic's track from the Levis TV ad, should be massive.

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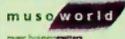
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(please print in block capitals)

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All entries to be received by 10th Nov. For further information please call Rachel Willmott on 0794 4272509 or 020 7371 8404

in association with



TOP 75

21 OCTOBER 2000

WEEK	ARTIST	TITLE	Label	CD/Cass	(Distributor)	WEEK	ARTIST	TITLE	Label	CD/Cass	(Distributor)
1	Beautiful Day	U2	Island	UK	CD	1	Something In Your Eyes	Red Rose	CD	CD	
2	KIDS	Robbie Williams/Kyle Minogue	CherryRed/Power	EMI	BMG	2	2 FINE DAY	Paul Brown	Island	Island	Island
3	BLACK COFFEE	Al Saxe	Island	Island	Island	3	ON A NIGHT LIKE THIS	Parlophone	CD	CD	
4	SILENCE (REMIXES)	Various	BMG	BMG	4	OUR KIND OF NIGHT	Mercury	Mercury	Mercury	Mercury	
5	AGAINST ALL ODDS	Maniah Carey & Westlife	Island	Island	Island	5	BOY NEXT DOOR	Parlophone	Parlophone	Parlophone	
6	BODY GROOVE	Archie Shepp	Island	Island	Island	6	JAGUAR	Island	Island	Island	
7	KERNKRAFT 400	Various	BMG	BMG	7	OUT OF YOUR MIND	Island	Island	Island	Island	
8	DOOMS NIGHT	Club Tonic	Island	Island	Island	8	IT DOESN'T MATTER	Island	Island	Island	
9	COULD I HAVE THIS KISS FOREVER	Various	BMG	BMG	9	TURN TO YOU	Island	Island	Island	Island	
10	WHO THE HELL ARE YOU	Medford Avenue	Island	Island	Island	10	TAKE ON ME	Island	Island	Island	
11	I'M OUTTA LOVE	Various	BMG	BMG	11	ORDINARY WORLD	Island	Island	Island	Island	
12	I WISH I AM	Various	BMG	BMG	12	GET ALONG WITH YOU	Island	Island	Island	Island	
13	THE WAY I FEEL	Various	BMG	BMG	13	LUCKY O	Island	Island	Island	Island	
14	WHO LET THE DOGS OUT	Various	BMG	BMG	14	ORLANDO DAWN	Island	Island	Island	Island	
15	IN DEMAND	Various	BMG	BMG	15	FREESTYLER	Island	Island	Island	Island	
16	THE LONELY ONE	Various	BMG	BMG	16	BIG BROTHER UK TV THEME	Island	Island	Island	Island	
17	LADY (HEAR ME TONIGHT)	Various	BMG	BMG	17	WHO TOLD YOU	Island	Island	Island	Island	
18	ANGEL	Various	BMG	BMG	18	WONDERFUL	Island	Island	Island	Island	
19	WARRIOR	Various	BMG	BMG	19	7 DAYS	Island	Island	Island	Island	
20	FOLLOW ME	Various	BMG	BMG	20	SLAVE TO THE WAGE	Island	Island	Island	Island	
21	OVERLOAD	Various	BMG	BMG	21	DON'T REALLY MATTER	Island	Island	Island	Island	
22	MOST GIRLS	Various	BMG	BMG	22	TELL ME IT'S REAL	Island	Island	Island	Island	
23	TELL ME	Various	BMG	BMG	23	IT'S GONNA BE ME	Island	Island	Island	Island	
24	SKY	Various	BMG	BMG	24	1-2-3-4 GET WITH THE WICKED	Island	Island	Island	Island	
25	MUSCLE MUSEUM	Various	BMG	BMG	25	WITH MY OWN EYES	Island	Island	Island	Island	
26	AINT NO STOPPIN US	Various	BMG	BMG	26	LIFE IS A ROLLERCOASTER	Island	Island	Island	Island	
27	FREEDOM	Various	BMG	BMG	27	NOWHERE TO RUN 2000	Island	Island	Island	Island	
28	ABSOLUTELY EVERYBODY	Various	BMG	BMG	28	BULLET IN THE GUN 2000	Island	Island	Island	Island	
29	COFFEE	Various	BMG	BMG	29	CLOSER THAN MOST	Island	Island	Island	Island	
30	I BELIEVE	Various	BMG	BMG	30	SORRY (I DIDN'T KNOW)	Island	Island	Island	Island	
31	UNLEASH THE DRAGON	Various	BMG	BMG	31	YOU USED TO HOLD ME	Island	Island	Island	Island	
32	CHEEKY BOW BOW (THAT COMPUTER SONG)	Various	BMG	BMG	32	DEAD BATTLE	Island	Island	Island	Island	
33	MUSIC	Various	BMG	BMG	33	THE GAME	Island	Island	Island	Island	
34	ROCK D	Various	BMG	BMG	34	UNFORGIVABLE SINNER	Island	Island	Island	Island	
35	SOMETHING DEEP INSIDE	Various	BMG	BMG	35	OUTTA SPACE	Island	Island	Island	Island	
36	GROOVEJAZZ (IF THIS AINT LOVE)	Various	BMG	BMG	36	TRY AGAIN	Island	Island	Island	Island	
37	NATURAL	Various	BMG	BMG							

WEEK	ARTIST	TITLE	Label	CD/Cass	(Distributor)	WEEK	ARTIST	TITLE	Label	CD/Cass	(Distributor)
38	SOMETHING IN YOUR EYES	Red Rose	CD	CD	38	1-2-3-4 GET WITH THE WICKED	Island	Island	Island	Island	Island
39	2 FINE DAY	Paul Brown	Island	Island	39	WITH MY OWN EYES	Island	Island	Island	Island	Island
40	ON A NIGHT LIKE THIS	Parlophone	CD	CD	40	LIFE IS A ROLLERCOASTER	Island	Island	Island	Island	Island
41	OUR KIND OF NIGHT	Mercury	Mercury	Mercury	41	NOWHERE TO RUN 2000	Island	Island	Island	Island	Island
42	BOY NEXT DOOR	Parlophone	Parlophone	Parlophone	42	BULLET IN THE GUN 2000	Island	Island	Island	Island	Island
43	JAGUAR	Island	Island	Island	43	CLOSER THAN MOST	Island	Island	Island	Island	Island
44	OUT OF YOUR MIND	Island	Island	Island	44	SORRY (I DIDN'T KNOW)	Island	Island	Island	Island	Island
45	IT DOESN'T MATTER	Island	Island	Island	45	YOU USED TO HOLD ME	Island	Island	Island	Island	Island
46	TURN TO YOU	Island	Island	Island	46	DEAD BATTLE	Island	Island	Island	Island	Island
47	TAKE ON ME	Island	Island	Island	47	THE GAME	Island	Island	Island	Island	Island
48	ORDINARY WORLD	Island	Island	Island	48	UNFORGIVABLE SINNER	Island	Island	Island	Island	Island
49	GET ALONG WITH YOU	Island	Island	Island	49	OUTTA SPACE	Island	Island	Island	Island	Island
50	LUCKY O	Island	Island	Island	50	TRY AGAIN	Island	Island	Island	Island	Island
51	ORLANDO DAWN	Island	Island	Island							
52	FREESTYLER	Island	Island	Island							
53	BIG BROTHER UK TV THEME	Island	Island	Island							
54	WHO TOLD YOU	Island	Island	Island							
55	WONDERFUL	Island	Island	Island							
56	7 DAYS	Island	Island	Island							
57	SLAVE TO THE WAGE	Island	Island	Island							
58	DON'T REALLY MATTER	Island	Island	Island							
59	TELL ME IT'S REAL	Island	Island	Island							
60	IT'S GONNA BE ME	Island	Island	Island							
61	1-2-3-4 GET WITH THE WICKED	Island	Island	Island							
62	WITH MY OWN EYES	Island	Island	Island							
63	LIFE IS A ROLLERCOASTER	Island	Island	Island							
64	NOWHERE TO RUN 2000	Island	Island	Island							
65	BULLET IN THE GUN 2000	Island	Island	Island							
66	CLOSER THAN MOST	Island	Island	Island							
67	SORRY (I DIDN'T KNOW)	Island	Island	Island							
68	YOU USED TO HOLD ME	Island	Island	Island							
69	DEAD BATTLE	Island	Island	Island							
70	THE GAME	Island	Island	Island							
71	UNFORGIVABLE SINNER	Island	Island	Island							
72	OUTTA SPACE	Island	Island	Island							
73	TRY AGAIN	Island	Island	Island							

As used by Top Of The Pops and Radio One

TITLES A-Z

WEEK	ARTIST	TITLE	Label	CD/Cass	(Distributor)
1	1-2-3-4 Get With The Wicked	Island	Island	Island	Island
2	Absolutely Fabulous	Island	Island	Island	Island
3	Adrian Belew	Island	Island	Island	Island
4	Angel	Island	Island	Island	Island
5	Archie Shepp	Island	Island	Island	Island
6	Black Coffee	Island	Island	Island	Island
7	Body Groove	Island	Island	Island	Island
8	Boy Next Door	Island	Island	Island	Island
9	Broken Love	Island	Island	Island	Island
10	Butch	Island	Island	Island	Island
11	Can't Move This One	Island	Island	Island	Island
12	Caribbean	Island	Island	Island	Island
13	Castle	Island	Island	Island	Island
14	Cherry Red	Island	Island	Island	Island
15	Columbia	Island	Island	Island	Island
16	Compton	Island	Island	Island	Island
17	Concord	Island	Island	Island	Island
18	Cosmo	Island	Island	Island	Island
19	Cross	Island	Island	Island	Island
20	Cuba	Island	Island	Island	Island
21	Decca	Island	Island	Island	Island
22	Decca	Island	Island	Island	Island
23	Decca	Island	Island	Island	Island
24	Decca	Island	Island	Island	Island
25	Decca	Island	Island	Island	Island
26	Decca	Island	Island	Island	Island
27	Decca	Island	Island	Island	Island
28	Decca	Island	Island	Island	Island
29	Decca	Island	Island	Island	Island
30	Decca	Island	Island	Island	Island
31	Decca	Island	Island	Island	Island
32	Decca	Island	Island	Island	Island
33	Decca	Island	Island	Island	Island
34	Decca	Island	Island	Island	Island
35	Decca	Island	Island	Island	Island
36	Decca	Island	Island	Island	Island
37	Decca	Island	Island	Island	Island
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69	Decca	Island	Island	Island	Island
70	Decca	Island	Island	Island	Island
71	Decca	Island	Island	Island	Island
72	Decca	Island	Island	Island	Island
73	Decca	Island	Island	Island	Island
74	Decca	Island	Island	Island	Island
75	Decca	Island	Island	Island	Island

10 or more weeks in chart

So long the consequences of falling includes the 'love to infinity' remix single released 23 October

available on www.303.co.uk

DAVID GRAY
PLEASE FORGIVE ME

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21 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



U2 grab pole position for the fourth time in their career, courtesy of Beautiful Day, the introductory single from their new album All That You Can't Leave Behind. The group previously topped the chart with Desire (1988), The Fly (1991) and Discotheque (1997). Beautiful Day sold less than 65,500 units last week, compared with Discotheque's first-week tally of nearly 125,000, while their last single Sweetest Thing opened at number

SINGLE FACTFILE

three with sales of 111,000. Beautiful Day is the sixth number one of the year by an Irish act (Westlife have had three, The Corrs and Ronan Keating one apiece) and puts U2 in joint third place for number ones among Irish acts, behind Westlife and Boyzone (six apiece) and equal with B*Witched. U2 are the third act to have* topped in the Eighties, Nineties and Zeros, following Madonna and Kylie Minogue.

Sales at the top of the singles chart are severely depressed for the second week in a row, slipping below the 70,000 mark for only the third time this year. In the end, U2's opening tally of 65,473 sales was more than enough to see off the challenge of Kids, the Robbie Williams & Kylie Minogue duet, which opens its account with a number two placing and sales of 56,449. The Williams/Minogue duet is the second top two hit from Williams' Sing When You're Winning album and the third from Minogue's Light Years album. It continues Minogue's spectacular comeback which has seen her register a number one single and two number twos in less than four months. The last time she had three Top Two hits in a row was way back in 1988/89.

Many artists, new and established, suffer setbacks this week, with exceedingly modest debuts. Girl groups Alice Deejay and Atomic Kitten both reached the Top 10 with their first three hits and were expected to do so again with their new singles but Alice Deejay have to

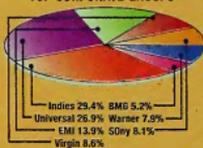
MARKET REPORT

TOP 10 COMPANIES



Figure shows top 10 companies by % of total sales of the Top 75, and corporate group sales by % of total sales of the Top 25

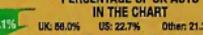
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



settle for a number 16 debut with The Loretta One, while Atomic Kitten debut at number 20 with Follow Me. Meanwhile, female R&B stars

Jamella and Kellee also hit trouble, failing to reach the Top 40 with their latest singles. Jamella reached number five with Money and

number 11 with Call Me earlier this year while Kellee reached number four with Caught Out There and number 19 with Good Stuff. This week, Jamella's Boy Next Door debuts at number 42, while Kellee is nine places further behind with Get Along Without You. Nu Generation also falter. They reached number eight with In Your Arms (Rescue Me) but even radio advertising cannot help their follow-up Nowhere to Run to debut higher than number 66. RCA might also have expected better things from the first single from Big Brother housemate Nichola Holt. The programme attracted up to 10m viewers, and Element Four's Big Brother theme has sold nearly 150,000, but Holt's single The Game debuts at number 72 with just 1,500 buyers. Finally, welcome back to Erasure, whose first single in three-and-a-half years, Freedom, debuts at number 27. While it extends their run of Top 40 hits to 26, it is their smallest hit since their introductory single Who Needs Love Like That reached number 58 in 1985.

INDEPENDENT SINGLES

Pos	Artist	Title	Label (week)
1	Delirium feat. Sarah McLachlan	SILENCE (REMIXES)	Network 201092 (P)
2	Baha Men	WHO LET THE DOGS OUT	EMI 019426 ENE (V)
3	Azido Da Bass	DOOMS NIGHT	Club Teles 0220262CLU (V)
4	R. Kelly	I WISH	Jive 0251262 (V)
5	Muze	MUSCLE MUSEUM	Mushroom MUSH0403X (3M/PI)
6	Erasure	FREEDOM	Mate LCDMUTE244 (V)
7	DJ Rolando aka Atek Mystic	JAGUAR	430 West 430WJKT CD1 (3M/VI)
8	Jazzy M	JAZZIN' THE WAY YOU KNOW	Perfecto PERF0830X (3M/PI)
9	Superstar	COFFEE	Get CIGUT 35 (PI)
10	Roif Harris	FINE DAY	Tommy Boy TECO 2155 (PI)
11	Sorel	YOU TAKE MY BREATH AWAY	Cream CREAMTCO (V)
12	Brienne Spears	LUCKY	Jive 0251022 (PI)
13	Monetta Boy feat. Donale	SONY I DON'T KNOW	Locked On LOX125C (V)
14	Planet Perfecto	BULLET IN THE GUN 2000	Perfecto PERF 03003X (3M/PI)
15	Courtaux	THE LAST GOOD DAY OF THE YEAR	Palm Pictures PP02 70422 (3M/VI)
16	Nick Sargiente	FREEDOM	Nakizez NUK0263 (3M/VI)
17	Denise	SANDSTORM	New NECCD 033 (V)
18	Moontan	GALAXIA	Heat Recordings HEAT0250 (V)
19	Druggator	I WANNA LOVE YOU LIKE A MAN	Global Warming WARM010 (PI)
20	Timo Maas/Martin Böttgässer	UBIK	Perfecto PERF10025X (3M/PI)

PEPSI Chart

Pos	Artist	Title	Label
1	Delirium feat. Sarah McLachlan	SILENCE (REMIXES)	Network 201092 (P)
2	Baha Men	WHO LET THE DOGS OUT	EMI 019426 ENE (V)
3	Azido Da Bass	DOOMS NIGHT	Club Teles 0220262CLU (V)
4	R. Kelly	I WISH	Jive 0251262 (V)
5	Muze	MUSCLE MUSEUM	Mushroom MUSH0403X (3M/PI)
6	Erasure	FREEDOM	Mate LCDMUTE244 (V)
7	DJ Rolando aka Atek Mystic	JAGUAR	430 West 430WJKT CD1 (3M/VI)
8	Jazzy M	JAZZIN' THE WAY YOU KNOW	Perfecto PERF0830X (3M/PI)
9	Superstar	COFFEE	Get CIGUT 35 (PI)
10	Roif Harris	FINE DAY	Tommy Boy TECO 2155 (PI)
11	Sorel	YOU TAKE MY BREATH AWAY	Cream CREAMTCO (V)
12	Brienne Spears	LUCKY	Jive 0251022 (PI)
13	Monetta Boy feat. Donale	SONY I DON'T KNOW	Locked On LOX125C (V)
14	Planet Perfecto	BULLET IN THE GUN 2000	Perfecto PERF 03003X (3M/PI)
15	Courtaux	THE LAST GOOD DAY OF THE YEAR	Palm Pictures PP02 70422 (3M/VI)
16	Nick Sargiente	FREEDOM	Nakizez NUK0263 (3M/VI)
17	Denise	SANDSTORM	New NECCD 033 (V)
18	Moontan	GALAXIA	Heat Recordings HEAT0250 (V)
19	Druggator	I WANNA LOVE YOU LIKE A MAN	Global Warming WARM010 (PI)
20	Timo Maas/Martin Böttgässer	UBIK	Perfecto PERF10025X (3M/PI)

THE DRUGS DON'T CRY FOR ME ARGENTINA

TOP 75

21 OCTOBER 2000

Pos	Title	Artist (Producer)	Label/CD (Distributor)	Cash/Prog/Vin/MD
1	KID A Rudolph (Geddes/Rudolph)	Radiohead	Parlophone (KODIMA 1) TK/DNA (KODIMA 1) Nonesuch (KODIMA 1)	26
2	PAINTING IT RED The Beautiful South (Kearney/Allen)	Go! Discs/Mercury	5483283 (U) 546394/544262(V)	27
3	MUSIC * 2 Maverick/Werner Bros	532617921 (TEN) 532617921 (TEN) 532617921 (TEN)	28	
4	SING WHEN YOU'RE WINNING * 3 Boyz II Men (Chapman/Power)	1) 5101 22945 (A) 2) 5101 22945 (A) 3) 5101 22945 (A)	29	
5	THE VOICE Russell Watson (Patrick)	226244125 (U) 14672914 (U)	30	
6	BLACK MARKET MUSIC HotVain (CPL/ROX 13) The Roots (CPL/ROX 13)	HotVain CPL/ROX 13 (E) RUMACX CPL/ROX 13 (E) CPL/ROX 13 (E)	31	
7	THE WHOLE STORY - HIS GREATEST HITS Cuff Richard (Various)	EMI 528222 (E) Cuff Richard (Various)	32	
8	THE MARSHALL MATHERS LP * 3 Eminem (Dr Dre/Interscope/Bass)	1) 5101 22945 (A) 2) 5101 22945 (A) 3) 5101 22945 (A)	33	
9	BORN TO DO IT * 2 Craig David (OVO/Decca)	Wilderstar CDWJL2 32 (BMG) Craig David (OVO/Decca)	34	
10	WHITE LADDER * 2 David Gray (Virgin/MCA/Cherry/De Vries)	1) HT/East West 85728382 (TEN) 2) David Gray (Virgin/MCA/Cherry/De Vries)	35	
11	PARACHUTES Coldplay (Virgin/Caplan/Allen)	Parlophone 5277832 (E) Coldplay (Virgin/Caplan/Allen)	36	
12	PLAY * 4 Moby (Moby)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	37	
13	SAILING TO PHILADELPHIA Mark Knopfler (Ainslie/Knopfler)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	38	
14	LIGHT YEARS Kyle Minogue (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	39	
15	IN THE MODE Reni Siregar/Represent (Siregar/Interscope)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	40	
16	WARNING Green Day (Green Day)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	41	
17	THE GREATEST HITS * 2 Whitney Houston (A&M)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	42	
18	CAN'T TAKE ME HOME Pink (Cherry)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	43	
19	ROMAN * 2 Brian Auger & Trinity (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	44	
20	HEAR MY CRY Santana (A&M/World Circuit)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	45	
21	OOPS! I DID IT AGAIN * 2 Britney Spears (Jive)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	46	
22	IN BLUE * 4 The Corrs (EPM/Lingo/Tram/Highland/Emu)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	47	
23	SUPERNATURAL * 2 Santana (A&M/World Circuit)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	48	
24	GOLD - THE BEST OF Spandau Ballet (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	49	
25	NORTHERN STAR * 2 Moloko (Epic/Black & White/Arctura/News/Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	50	
26	RISE * 2 Gabrielle (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	51	
27	AFFIRMATION * Savage Garden (Arista/Interscope)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	52	
28	NEW HOT MOTION 8 Moloko (Epic)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	53	
29	17 * 3 Gaby V (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	54	
30	YOU'RE THE ONE Paul Simon (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	55	
31	WALK OF LIFE Bille Piper (Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	56	
32	BOWIE AT THE BEEB David Bowie (Geffin/Various)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	57	
33	ALONE WITH EVERYBODY Richard Ashcroft (Polygram/Interscope)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	58	
34	ONKA'S BIG MOKA * Topolander (Erigo/Orakus/Interscope)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	59	
35	1 VERDI Andrea Bocelli (Garny)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100)	60	
36	ABANDONED SHOPPING TROLLEY HOTLINE Gomez (Gomez)	1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86)		

21 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES

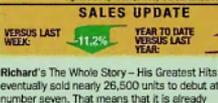


Radiohead's *Kid A* remains at number one on the album chart, with a second week of nearly 42,000, representing an unusually steep 58% decline on its first-week sales of 131,500. In remaining at number one – albeit with the help of the Beautiful South's faulty stock problem – they become only the third British act to simultaneously top the UK and US album chart in the past 10 years, the others being the Prodigy who did so in 1997 with *The Fat of the Land* and Pink Floyd in 1994 with *The Division Bell*. Several other acts have missed out by one week, among them The Beatles and Depeche Mode, not least because if a record is simultaneously released in the UK and the US, it must be number one in the UK in its second week to do the double, as the SoundScan/Billboard album chart takes several days longer to translate sales into a chart position.

Gaining strength throughout the week, particularly after the screening of an ITV documentary to mark his 60th birthday, Cliff



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



ALBUMS FACTFILE

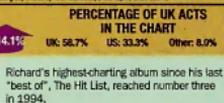
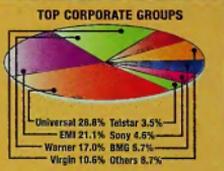
While stretching their run of consecutive Top 10 albums to a perfect eight out of eight, **The Beautiful South** fail to register their fourth straight number one – at least for the time being. The **Go! Discs** band's latest album **Painting It Red** is another whimsical collection of songs written by group members Paul Heaton and Dave Rotheny, and seemed to be on course to top the chart but was dethroned from

its aim by the recall of more than 100,000 copies of the album which were shipped with a 17-track CD instead of the 19 tracks promised on the sleeve. Although their record company worked hard to rectify the problem, the consequent loss of sales probably cost them dear, as **Painting It Red** ended up selling nearly 38,400 units, thus falling only 3,500 short of the number required for it to dethrone **Radiohead's Kid A**.

Had he lived, **John Lennon** would have celebrated his 60th birthday five days before Cliff Richard, and EMI marked the date by releasing expanded versions of his first solo album (*Plastic Ono Band*) and his last (*Double Fantasy*). Sales of both were disappointing, with *Double Fantasy* being the best received, although sales of only 1,700 units earn the former number one album a number 110 debut. Sales of the Lennon Legend compilation were down, with the album dipping 51-80.

Placebo complete a hat trick of Top 10 albums, debuting at number six with *Black Market Music*, which sold just over 30,000 units last week. They reached number five with their self-titled debut in 1997, and number seven with *Without You* in November 1998.

Melanie C is the third original member of the Spice Girls to deliver a solo album, but has to settle for a number 28 debut for *Hot*, which sold fewer than 7,500 units last week. Ger Halliwell's *Schizophrenia* and Mel C's Northern Star albums both reached number four.



Richard's highest-charting album since his first 'best of', *The Hit List*, reached number three in 1994.

Richard's highest-charting album since his first 'best of', *The Hit List*, reached number three in 1994.

COMPILATIONS

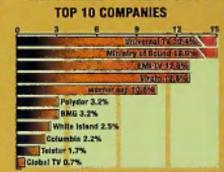
Taking pole position for the third week in a row, the Ministry Of Sound's *Trance Nation 4* sold another 23,725 units last week. The album, which contains two CDs' worth of masterful mixed by Ferry Corsten, includes tracks by artists such as Frankie Goes To Hollywood, Darius, York and Sireal, fought off a determined challenge from **Pepsi Chart 2001**, which is its runner-up for the third week in a row, and came closer to overtaking it than ever before, the gap between the two closing to just 108 sales. Thus far, *Trance Nation 4* has sold more than 92,500 units, while **Pepsi Chart 2001** has sold nearly 82,000.

The latest successful British film, **Billy Elliott** tells the story of a boy's passion for ballet, and has been packing them in at the cinema for three weeks. The soundtrack album debuts at number 10 on the

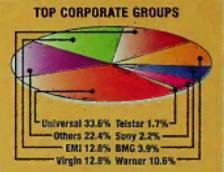
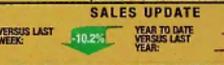
compilation chart this week with sales of more than 5,000, three times as many as the number two soundtrack album, **O Brother Where Art Thou**. The **Billy Elliott** album features six R-Rex tracks, among them *I Love To Boogie and Get It On*, plus two other older (*A Town Called Malice* by The Jam and *London Calling* by The Clash) plus incidental music and a new song by Eagle-Eye Cherry and Stephen Gately's current single *I Believe*.

Number six on the compilation chart for the fourth straight week, the former number one album **Now That's What I Call Music! 46** is showing impressive legs. On its 12th week in the chart, it will sell its 700,000th unit today (Monday), having outsold **Now! 45** (668,000) to become the number one compilation of the year – although **Now! 47**, due soon, will doubtless run that record.

MARKET REPORT



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



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	Distribution
1	2	PLAY	Moby	Mute	CD/STUMM 172 (V)
2	1	PERFORMANCE AND COCKTAILS	Sarabethronics	V2 VVR 100482	DM/VP
3	7	SHOWBIZ	Musa	Mushroom MUSA 5902	DM/VP
4	10	DOPS! I DID IT AGAIN	Britney Spears	Jive	J228200 (P)
5	NEW	LET YOUR BOY BEVETS LIKE ANTEENAS...	Godspeed You! Black Emperor	Jive	J228200 (P)
6	NEW	THE HOUR OF BEWILDERBEAST	Body Driven Boy	XL Recordings	TKNCD 133 (V)
7	3	WORD GETS AROUND	Sarabethronics	V2 VVR 100438	DM/VP
8	NEW	OUR AIM IS TO SATISFY RED SNAPPER	Red Snapper	Warrior WARR30078 (V)	VP
9	NEW	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skint	BRASP 1102 DM/VP
10	8	THINGS TO MAKE AND DO	Moloko	Echo	ECHD 31 (P)
11	11	RELOAD	Tom Jones	Cap	GFCD 098 (V)
12	NEW	LOVELY LIES	Lonestar	Grapevine/BMG	0768367/02 (RMG/BMG)
13	NEW	NO STRINGS ATTACHED	N-Sync	Jive	J228222 (P)
14	17	JJ72	J172	Lakota	LAK 00017 DM/VP
15	6	DEBUT	Björk	One Little Indian	TLF-3100X (P)
16	NEW	BABY ONE MORE TIME	Britney Spears	Jive	J228212 (P)
17	NEW	BECOMING X	Sneaker Pimps	Clean Up	CLUP 0200 (V)
18	NEW	AIN'T LIFE GRAND	Slush's Snakepit	Koch International	KOCCD0138 (DM/VP)
19	NEW	STEPTACULAR	Steps	Jive	Jive 619442 (P)
20	NEW	BUENA VISTA SOCIAL CLUB	Wy Cooder	World Circuit	WCD 050 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

UK	THIS YEAR	ARTIST	LABEL
1	1	PLAY	MOBY
2	4	THE MARSHALL MATHERS LP	EMINEM
3	2	THE MAN WHO...	TRAVIS
4	4	RELOAD	TOM JONES
5	5	SUPERNATURAL	SANTANA
6	6	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
7	7	RISE	GABRIELLE
8	8	BORN TO DO IT	CRAG DAVID
9	7	THE GREATEST HITS	WHISKEY HOUTSON
10	8	COME ON OVER	SHANIA TWAIN
11	13	IN BLUE	THE CORRS
12	11	STANDING ON THE SHOULDER OF GIANTS	OASIS
13	15	WHITE LADDER	DAVID GRAY
14	14	NONAN	RONAN KEATING
15	12	ON NOW LIFE IS	MACY GRAY
16	18	DOPS! I DID IT AGAIN	BRITNEY SPEARS
17	17	WESTLIFE	WESTLIFE
18	18	NORTHERN STAR	MELANIE C
19	20	PARACHUTES	COLDPLAY
20	19	BABY ONE MORE TIME	Britney Spears

21

Oct
2000

singles



1 BEAUTIFUL DAY

- 1 **1** KIDS Robbie Williams/Kylie Minogue Chrysalis
 2 **2** BLACK COFFEE All Saints London
 3 **3** SILENCE (REMIXES) Delerium feat. Sarah McLachlan Network
 4 **4** AGAINST ALL ODDS Mariah Carey & Westlife Columbia
 5 **5** BODY GROOVE Architects feat. Nana Go! Beat
 6 **6** KERNKRAFT 400 Zombie Nation Data
 7 **7** DOOMS NIGHT Azzido Da Bass Club Tools
 8 **8** COULD HAVE THIS KISS FOREVER Whitney Houston/Emque Iglesias Arista
 9 **9** WHO THE HELL ARE YOU Madison Avenue VC Recordings
 10 **10** WHO THE HELL ARE YOU Madison Avenue VC Recordings



- 11 **11** I'M OUTTA LOVE Anastacia Epic
 12 **12** I WISH R Kelly Jive
 13 **13** THE WAY I AM Eminem Interscope/Polydor
 14 **14** WHO LET THE DOGS OUT Baha Men EMI
 15 **15** IN DEMAND Texas Mercury
 16 **16** THE LONELY ONE Alice DeJays Positive
 17 **17** LADY (HEAR ME TONIGHT) Modjo Sound Of Barclay/Polydor
 18 **18** ANGEL HUNTER Richie Montgomery
 19 **19** MARRIED... Watson

THE OFFICIAL CHARTS

100%
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albums



1 KID A

- 1 **1** KID A Radiohead Parlophone
 2 **2** PAINTING IT RED The Beautiful South Go Discs/Mercury
 3 **3** MUSIC Madonna Maverick/Warner Bros
 4 **4** SING WHEN YOU'RE WINNING Robbie Williams Chrysalis
 5 **5** THE VOICE Russell Watson Decca
 6 **6** BLACK MARKET MUSIC Placebo Hu!/Virgin
 7 **7** THE WHOLE STORY - HIS GREATEST HITS Cliff Richard/EMI
 8 **8** THE MARSHALL MATTERS LP Eminem Interscope/Polydor
 9 **9** BORN TO DO IT Craig David Wildstar
 10 **10** WHITE LADDER David Gray IHT East West



- 11 **11** PARACHUTES Coldplay Parlophone
 12 **12** PLAY Moby Mute
 13 **13** SAILING TO PHILADELPHIA Mark Knopfler Mercury
 14 **14** LIGHT YEARS Kylie Minogue Parlophone
 15 **15** IN THE MODE Roni Size/Reprazent Talkin Loud
 16 **16** WARNING Green Day Reprise
 17 **17** THE GREATEST HITS Whitney Houston Arista
 18 **18** CAN'T TAKE ME HOME Pink Arista
 19 **19** MARRIED... Watson

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ANGLO-SAXON

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8-

Dear Thomas and James,

**Many congratulations on
10 years of success.**

Here's to many more.

Love,

Vital



October 2000 holds a special meaning for London-based independent React Music, for it marks 10 years of releasing highly successful dance music releases during a decade that has seen the dance music industry expand from an underground village to a vast world market. With massive press coverage, highly-paid DJs with rock star status, "superclubs" in every key city and countless dance records in the UK chart, almost every aspect of the industry has been exploited. But if you strip it down to its bare essentials, you'll find React Music, still producing music that is as progressive and innovative as it was a decade ago. Throughout these years, React has consistently set the standard that others aim to achieve.

In 1990, React was a small consultancy, working on dance compilation albums for Telstar, but founder James Horrocks knew which direction he wanted to take it. He had previously met Thomas Foley, his future business partner, while working at the offices of Mute offshoot Rhythm King, when Foley handed him a demo of a song he intended for the singer Taffy. Foley and Horrocks soon became close friends, sharing a deep passion for the type of music that was emerging in the UK clubs. While promoting their weekly Garage event at London's Heaven nightclub, they recognised the need for a label that was an extension of the energy and atmosphere experienced inside a club – a concept which has carried them from small beginnings to the institution that React Music has become.

Searching for a channel to reach this goal, Horrocks found it when he met reformed bootlegger John Truelove, who had cleared the rights to The Source feat. Candi Staton's You Got The Love. He immediately saw the potential and brought in Foley to help license the track internationally. You Got The Love was released to massive critical acclaim in 1991 and React the label had made a dream start. The single sold 200,000 units and reached number four in the UK chart, propelling React to the forefront of the dance music industry.

As the popularity of dance music increased, they became aware of the lack of "underground" compilations in the market and reflected on the need for a new kind of album, something that truly represented the dancefloors of the UK. Foley was a huge fan of the harder-edged sound coming out of the Benelux countries at the time, and he came up with



The React team

the concept of putting together a collection of his favourites from the era, many of which were not easily available in the shops. They released their first compilation "Reactive!", in June 1991, taking the groundbreaking Belgian techno sound from the dancefloor of "Garage" and placing it onto an album. It was the first of its type and went on to reach sales of 30,000.

React is currently working on Reactivate 17, and nine years on, the series remains the best-selling exponent of its genre, proving what Horrocks had always thought. "If dance music fans could trust that a compilation would be good, they would follow it like a band, even without being previously aware of the identity of the tracks they were hearing in the clubs," he says.

The initial Reactivate album was closely followed by the release of now-historic trance track The Age Of Love in 1992, alongside a list of

"React Music reaches the parts that other record labels can only dream about - quality and consistency all the way"
- CRAIG DANIELS (Trax Records, London)

other singles signings that have gone down in the history books of dance music, including Fierce Ruling Diva's You Gotta Believe and GTO's The Bullring. React had its finger well and truly on the pulse that coursed through the veins of UK clubland.

With a progressive outlook, the label constantly pioneered new sounds. React went on to release an Italian piano house album and hooked up with US labels Nervous and Strictly Rhythm for projects that would introduce The New York house sound to dance fans who had not yet heard the music on the dancefloors of the UK. Still



REACT ten years ahead of the game

From small beginnings, React has grown to be a genuine trail-blazer in the field of dance music. Chris Date reports on a decade of achievement

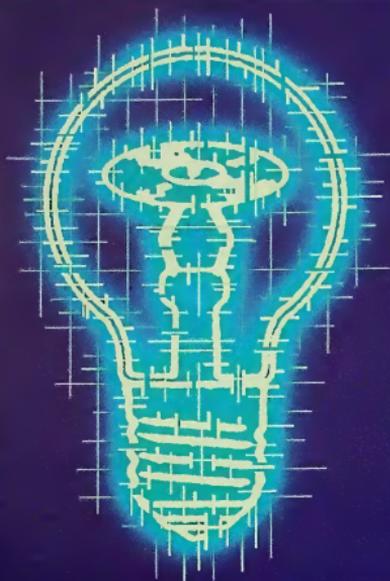
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With best wishes from:
Jacob, Oren, Ben, Avi and
all at MCI Records.



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influenced by the "garage" atmosphere. React used its Reactive 9 compilation in 1994 to showcase the hard techno and trance played in the club by DJ Blu Peter, who later labelled the sound nu-NRG and signed to React as an artist.

As clubland began to expand, it grew into a lucrative and exploitable industry and competition became much fiercer. Renaissance briefly stole the limelight with a fantastic double mix CD which was the first to reach 100,000 sales, but the high ground was quickly regained by React with F.A.C.T., a double CD compiled and mixed by DJ legend Carl Cox. F.A.C.T. was a mix that contained no hit singles, with a track selection solely by the great man himself, yet smashed all the boundaries that had previously existed for the DJ album. It went on to sell 200,000 units and is still one of the highest-selling albums by a single DJ.

React went on to repeat this tried-and-tested formula with albums mixed by Laurent Garnier, Jeff Mills, Deep Dish and Dave Angel. Where React lead, others followed. Today the compilation album charts are dominated by mix albums presented by DJs from across the board of dance music, backed by

some of the world's biggest record labels.

With more than one eye on the underground, React has also been responsible for launching such sounds as trip-hop and drum&bass into the mainstream market with its *Deep* and *Artcore* compilations. The hitlist sounds of its *Café Del Mar* series deserve special mention, for once again, they placed React at the forefront of a scene that was about to explode. Insouled by the sounds that emanated from this now legendary hangout, React was the first label to release an Ibiza album back in 1994. The first album went on to sell more than 140,000 units and *Café Del Mar* remains the best-selling ambient compilation series in the world.



Danny Rampling



Blu Peter

React has maintained its success by virtue of its originality and individuality of thought. "We're a company driven primarily by people," says Horrocks. "Each new project comes about as a result of us universally agreeing on people we enjoy working and doing business with."

Ignoring the mass-markets around them, Horrocks, Foley and the React team have continued to present new concepts, even releasing a *Happy Hardcore* series called *Bonkers*, which surprised all by proving a great success. "There was an enormous appeal in working on something that was universally condemned by the industry as the raffest thing in existence," says Foley. "It was great to follow the independent spirit and make it more attractive." Sales for the seven *Bonkers* albums released between 1996 and 1999 total more than 350,000.

In stark contrast, React also released *Heavenly's Live At The Social*, Adam Freedom's *Coastal Breaks*, a new take on the laid-back Balearic sounds in the form of their *Real Ibiza* series and garage compilations with *Twice As Nice*, including the first *Ayia Napa* album. "In the compilation market there are leaders and there are followers," says Foley. "We've always tried to come up with concepts, as opposed to looking at what everyone else was doing and thinking, 'Oh we'll do one of those.'"

Recent additions to the label include Danny Rampling, who recently released the first in his UK/US series with Stateside super-DJ David Morales, and John "00" Fleming, who has also exclusively signed to React for a set of mix albums.

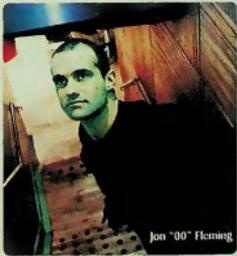
As club culture has evolved into a multi-million pound business, React Music has kept its feet firmly on the ground and continued with its quest to represent truly the needs of lovers of great dance music the world over. There are many who argue that if the backlash occurs, and dance music goes back underground, React Music will still be there while everything else falls down around it. It is this refusal to give in to the commercial rat race that has kept the label at the forefront of its industry for the past decade.

"React has a very broad music policy and produces probably the best quality compilations. It has remained a strong independent record label for 10 years, which is a major achievement in the UK music industry"

**- DANNY RAMPLING
(Radio One/club DJ)**



Deep Dish



John "00" Fleming



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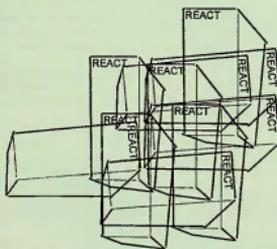
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the **FACES** behind react



In 1982, 19-year-old James Horrocks was already DJing in London and looking hip-hop acts for London's Show Theatre. A job offer from Theo Chalmers and Ian McNay at indie label Cherry Red saw him move into publishing and A&R, dealing with such acts as Everything But The Girl, The The and Blancmange. A year later he was given the Anagram label to run, signing the likes of Alien Sex Fiend and The Meteors, as well as becoming one of the most popular DJs on the London circuit with gigs at legendary nights the Kit Kat Club, Boy, Playground at the Lyceum and Asylum at Heaven.

James Horrocks Managing director



After running two hip-hop labels (Road and Be-Bop & Fresh) with DJs "Earl" Eddie Richards and Jay Strongman, he co-founded Mute offshoot Rhythm King with business partner Martin Heath and Daniel Miller in 1986. Horrocks was responsible for A&R'ing a phenomenally successful roster that included S-Express, Bomb The Bass, the Beatmasters, the Cookies Crew and Baby Ford, helping to bring house music to the masses.

Following his split with Heath, he opened the Mute-funded Danceyard imprint and Mercury-backed Rasoonik label, which was responsible for originally introducing Betty Boo and Definition Of Sound to the world. After brief A&R spells with Really Useful and Dedicated, he established React in 1990 as a dance compilation consultancy with Telstar's A&R director Steve Edgley and co-founder Gray Jones. With the release of the first single, The Source featuring Candy Staton - "You Got The Love" and the arrival of Thomas Foley, his partner in club night Garage at Heaven for six years, React as a label had arrived, immediately gaining a successful yet credible reputation.

A decade later, Horrocks looks after the UK side of the business, as well as the majority of the A&R decisions. Working in tandem with Foley on compilation concepts and A&R, he could be classed as the "ears" of React, overseeing the majority of the creative side of the business. "If we were running React purely as a business, we wouldn't be doing quite what we're doing," he says. "We're often doing things that are new, creative and unproven."

If Horrocks is the ears of React, then Foley is undoubtedly the "eyes" of their partnership. His critical eye is cast over all the visual aspects of the business, including photo shoots, design and packaging. A background at insurance giant Lloyds, where he spent much of his time insuring fine art and jewellery, may explain his attention to detail.

After striking up a friendship with Wham! manager Simon Napier-Bell, the pul of the music industry was too strong and he abandoned his career in insurance - much to the dissatisfaction of his parents. After working on industry bulletins *Record News* and *Song Plugger*, he then set up his own newsletter, *Band It* and moved into management, looking after the singer Taffy and hi-NRG DJ and producer Marc Andrews.

A chance meeting with Horrocks at Rhythm King led to the pair becoming close friends, while Foley was employed by future Radio One DJ Dave Pearce as label manager for his Reachin imprint. After two years there, Horrocks then hired Foley to negotiate international deals for You Got The Love at Mideem, on behalf of his newly-founded React Music, before Foley joined him permanently at the label and later went on to become a full and equal partner in React.

Thomas Foley Managing director



Today, Foley still looks after the international side of the label as well as the accounting and general business affairs. He is still as excited about working in the music industry as he ever was. "You're totally in control of your own destiny," he says. "You're as strong as your own ideas."

Never one to turn down a challenge, Du Bois has the task of licensing all the tracks for each of the compilations released by the label. With a release schedule as busy as React's, she is kept permanently busy and joined the team some 18 months ago from her position as stress affairs manager at Awex and its dance label Distinctive.

Claude-France Du Bois Head of business affairs



She also has the responsibility of looking after all contracts related to each release and gives crucial aid in the field of marketing. Specialist one-off deals also fall under her jurisdiction. "It is great to work in a small team that creates an album from start to finish," says Du Bois. "The worldwide reputation of React is astonishing for a comparatively small record label."

A steadfast member of the team, the 10th Anniversary celebrations mean more to Kemp than most - since she has been with React since day one. Originally employed as a PA to Horrocks and Foley, the past decade has seen her progress alongside the company.

Melissa Kemp Production manager



Once the release date is set for each album or single, Kemp is the lynchpin that holds everything together by ensuring that all production matters fit into the demanding schedule, alongside looking after React's online presence. "I've obviously seen plenty of changes around here over the past decade," she says. "But the idea and aim of the company is the same as ever. I think that's the secret of our success."

Reeves joined React three months ago, having previously run the Low Sense and Low Spirit record labels for four years.

Gary Reeves Promotions manager



Much of his time is spent liaising with DJs and tastemakers prior to a single release, alongside managing the general promotion for each release. This involves the co-ordination of the various PR companies employed by React and responsibility for radio and internet publicity and promotions. Something of a player on the dance music scene, he is also becoming increasingly involved in A&R decisions at React.

"Working here is an on-your-toes, full-throttle, musical fun train, where the driver is quality dance music," he enthuses.

Twenty-nine-year-old McReady looks after UK sales and liaises with Vital Distribution for all of React's national accounts.

Scott McReady Sales & marketing manager



Previously a buyer for the Fopp record chain, he joined the company six months ago, and is responsible for tailoring specialist marketing campaigns for each release through press advertising and posters.

He believes that the company's belief in its staff's capabilities are what sets it apart from other labels. "Working at React is pretty cool, in a somewhat eccentric kind of way. There's a lot of freedom to do it how you want, with plenty of opportunities to develop your own style of working," he says.

Meyer is a new addition to the team, having joined a little over a month ago. Arriving from a UK-based export company, the 23-year-old is

Mark Meyer International marketing role and offers an

insight into React from a relative newcomer's perspective. "I knew they were a small label with a very respected reputation. What's impressed me since I've been here is the real passion everyone has for the music they release, as well as the long-term outlook of the company," he says.

Meyer is responsible for around 25 accounts around the world, making sure his contact in each country has exactly everything they need within the necessary timescales. He also co-ordinates the distribution of each single release in each territory.

He may only be 20 years of age, but Masson has already been with React for more than two years. An

Chris Masson A&R assistant



integral part of the team, he spends much of his time out of the office liaising at various UK based recording studios, as well as looking after radio advertising and voiceovers. Chris also takes care of all the vinyl and CD mastering at React, while one of his current projects involves A&R'ing for its new Drum & Bass imprint Industry Recordings.

"I've got some pretty big ambitions," he says. "And React is the perfect place to house them as no-one holds you back. It's great to work with people who truly believe in what they're doing."

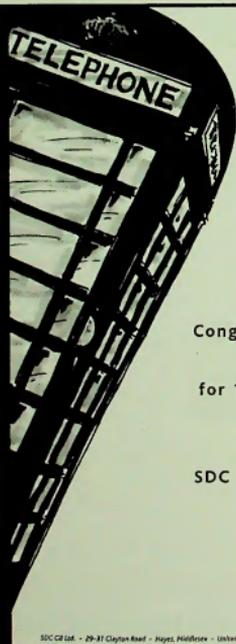
"React is one of the pioneering companies of the dance music scene. The fact they still remain independent and dominate their genre is a great achievement. Happy 10th birthday to Thomas, James and all at React!" - ALISON WENHAM (chief executive, Aim)

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THE SOURCE FEATURING CANDI STANTON - YOU GOT THE LOVE (Single) Released: January 1991 (1 LOVE1)/February 1992 (REACT89) Highest Chart Position: 4/3 Sales: 205,000/159,000

The first release and the one that transformed React from a compilation consultancy into a label, John Trudglove approached James Horrocks with the track, a heavenly marriage of the Candi Stanton a capella and an old Jamie Principle record. "We knew it would be big," says Horrocks. "It has a certain timeless charm." Already a massive club anthem, the Candi Stanton sample was cleared and it entered the charts, climbing week on week even reaching number four with limited radio support. It was re-released as a double-pack in 1997 and hit number three, thanks in part to a host of new remixes, including a fabulous update from Truelove himself.

REACTIVATE - VOLUME 1 (Album) Released: June 1991 (REACT1) Highest Chart Position: 13 (Reactivate 2 reached number nine) Sales: 30,000/Total Sales For Reactivate Series: 374,000

A defining moment for the label, as Thomas Foley says, "I'd been introduced to a new sound in the clubs, and R&S Records Belgium's was a major early musical influence on me. We decided to put many of the tracks together on one album." It soon became apparent that virtually all of the tracks they wanted originated in Belgium, so this became the theme for the album. Featuring such techno legends as Joey Beltram and Frank De Wulf, it sold a staggering 30,000 copies and proved that dance fans - frequently unaware of the names of the tracks they like - often prefer to buy their music in compilation form. Reactivate 2 built on this success with massive re-orders from the major music stores. By the time of Reactivate 10, DJ Blu Peter who had become involved in the A&R for the album at the height of his Nu-NRG period. Remarkably, the series has now reached its 17th volume.

ten ground-breaking RELEASES



THE AGE OF LOVE - THE AGE OF LOVE (Single) Released: July 1992 (REACT 9)/June 1997 (REACT 100)/September 1998 (REACT135) Highest Chart Position: 79/17/38 Sales: 24,000/62,000/17,000

Originally an obscure Belgian import in 1990, Foley had heard the track played by DJ colleague Marc Andrews. After Thomas met Hessel from Belgium's Music Man Records at Midsen in 1992, an agreement was made to put the track out in the UK. "We wanted to put out a record that was as strong as an R&S release, we felt this was the one but knew we needed a strong remix. We were big fans of Jam & Spoon and commissioned them to do a re-working," he says. The result is still a timeless classic. It was re-released in 1997 with a strong package of mixes from Paul van Dyk, Secret Knowledge, Emmanuel Top and Baby Doc (that admirably avoided the temptation to lay a cheesy vocal over the top), and in 1998 with further mixes from Johnny Vicious and Brainbug.

Café Del Mar, Ibiza (Album) Released: June 1994 (REACT41) Highest Chart Position: 32 (Café Del Mar 2 reached 17/Café Del Mar 3 reached 16) Sales: 141,000/Total Sales For Café Del Mar 1-3: 463,000

After hearing resident DJ Jose Padilla at the now legendary Ibiza hangout in 1993, Horrocks came up with the idea of putting out an album of truly laid-back Balearic sounds. Padilla agreed and the first Ibiza compilation was born. With huge crossover appeal and impossible to pigeonhole, the album found its way into a broad cross-section of homes. Sales now total more than 140,000, while critics argue that the second album in the series is the most musically complete, striking a musical chord in the UK and abroad. An unquestionably foreign sound that travels well, the entire series has a strong international following. 1998 saw React follow up their success in this field with the launch of the Real Ibiza series of albums.

CARL COX - F.A.C.T. (Album) Released: February 1995 (REACT56) Highest Chart Position: 21 Sales: 200,000

After Renaissance's success with Sasha & Digweed proved that a DJ mix album could work, React took the concept one step further, basing a double album around just one DJ. Although Carl Cox did not then enjoy the same level of profile that he retains today, the DJ broke his



"React is a wonderful independent label, run by wonderful, independent people. I have known them for years and they are impeccable people to do business with. Congratulations to them all." - SIMON NAPIER-BELL



by having total A&R control of the album, bringing in every track from the techno community. Without any Top 75 singles in the tracklisting, FACT went on to sell an amazing 200,000 units and set the blueprint for today's DJ mix albums. "Carl was a pleasure to work with," says Foley. "His programming was breathtaking and this album is without doubt one of our proudest moments." A milestone release for the entire dance music compilation industry in so many ways, it still remains one of the biggest-selling mix albums by a single DJ in the UK.



MRS WOOD - JOANNA (Single) Released: September 1995

(REACT66)/September 1997 (REACT107) Highest Chart Position: 40 / 34 Sales: 17,000 / 24,000

A thirty-something mother from Abersley, playing dance music far from the mainstream, Mrs Wood went against every DJ stereotype. Discovering her to be a natural behind the decks (though the first started playing "by accident"), Foley and Horrocks asked her to play at their "Garage" night at Heaven in London. Her sets were sensational and she was soon signed to React as its first DJ. Her piano-driven track Joanna was popular throughout the clubs and carried itself with little radio

"Congratulations to React on 10 years at the top of their profession. They've always set the standard that other labels hope to achieve, particularly in the specialist dance compilation market. Constantly innovating, they always seem to be able to stay one step ahead of the competition."

- DAVE PEARCE (Radio One/Wu Life Records)

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support, entering the Top 40 in 1995 and 1997. Shying away from the limelight, she returned to her first love – making pure, underground dance music.



JEFF MILLS – LIVE AT THE LIQUID ROOM, TOKYO (Album) Released: May 1996 (REACT77) Highest Chart Position: n/a Sales: 20,000

After a meeting at Midem, Mills played Foley this album, originally made for Sony Japan. The UK arm of Sony was not interested in it, so React sub-licensed it. The result was a masterstroke that took the UK market by storm. Foley says, "It was the first compilation that was recorded totally live in the club. There were scratches, jumps, spinbacks – it was a real warts-and-all affair." The album's rawness was perhaps its key ingredient, and the album met with critical acclaim across the board.



BONKERS (album) Released: July 1996 (REACT83) Highest Chart Position: 13 (Bonkers 3 reached No.7 / Bonkers 4 reached No.8) Sales: 55,000 / Total sales for Bonkers series: 389,000

Happy Hardcore had long been sneered at by the media, but React saw the huge following that it had gained. "It was an essentially white, suburban, bunch of kids operating outside the traditional music industry," says Horrocks. "They were pressing up their own records and selling them out of car boots." It was a young scene that thrived off word of mouth, so they sought out two of the new breed of DJs, Hooy and Starkey, to mix the series. Couple this with React's knowledge of packaging, a distinctive range of sleeve artwork with cartoon overtones, and Bonkers was an instant success – the first four albums all selling more than 40,000 units each, with Bonkers Volume 3 introducing DJ Dougal and leading the pack with more than 90,000.

DEEP DISH – YOSHIESQUE (album) Released: August 1999 (REACT156) Highest Chart Position: 36 Sales: 35,000

Foley had been introduced to Kurosh Nasseri by Mark Finkelstein from Strictly Rhythm and they immediately agreed that it was time for Deep Dish to do a mix album. As well as being DJs with massive international appeal, they had already achieved huge success with their remixes and productions, alongside the releases on their own Yoshitoshia label. Deep Dish had total A&R control over the album and the result of the complete package was breathtaking. "It came out at a time when the dance music industry was really growing up," says Foley. "And I've no doubt that the high quality artwork from The Designers Republic also played its part." Nominated for compilation of the year in the forthcoming Ericsson/Muzik Awards, the eagerly awaited Yoshiesque 2 is due out in January 2001.



TWICE AS NICE IN AYIA NAPA (Album) Released: September 1999 (REACT164) Highest Chart Position: 18 Sales: 55,000

As with their Ibiza Café Del Mar series, React was again ahead of the game with the first Top 20 Ayia Napa compilation. Its first Twice As Nice album released a year before was undoubtedly ahead of its time, featuring a blend of garage and R&B. "We thought the Ayia Napa tag would be good for the second album," says Horrocks. "It turned out to be great timing as the garage scene exploded." Another landmark release, the market has now been saturated by major labels all following the trail blazed by React Music.

"10 years! React are completely indestructible! When I was at EMI, I tried my best to shut them down by linking them up with the Strategic Marketing Division. Now look what's happened – all geared-up record companies are copying them" – TRIS PENNA (Really Useful Group)

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24 SKY Sonique

Serious/Universal

25 MUSCLE MUSEUM Muse

Mushroom

26 AINT NO STOPPIN US DJ Luck & MC Neat feat. JJ

Real Rose

27 FREEDOM Erasure

Mute

28 ABSOLUTELY EVERYBODY Vanessa Amorosi

Mercury

29 COFFEE Supersister

Gut

30 I BELIEVE Stephen Gately

Polydor



31 UNLEASH THE DRAGON S'iso

Def Soul

32 CHEEKY BOW BOW (THAT COMPUTER SONG) Vangaboyz

Positiva

33 MUSIC Madonna

Maverick/Warner Bros

34 ROCK DJ Robbie Williams

Chrysalis

35 SOMETHING DEEP INSIDE Billie Piper

Innocent

36 GROOVEJET (IF THIS AIN'T LOVE) Spiller

Positiva

37 NATURAL S Club 7

Polydor

38 SOMETHING IN YOUR EYES Ed Case

Real Rose

39 FINE DAY Rolf Harris

Tommy Boy

40 ON A NIGHT LIKE THIS Kylie Minogue

Parlophone

Sire

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (distributor)
1	1	THE VOICE	Rustell Watson	Decca 0675213 (U)
2	3	VENI!	Andrea Bocelli	Philips 464600 (U)
3	9	GIFT COLLECTION	Lesley Garrett	Silva Treasury SILVAD201 (UK)
4	7	BULEBUD - MUSIC OF CONTEMPORAN	New College Of Ch'yanggum	Decca CD049802 (U)
5	6	SACRED ARIAS	Andrea Bocelli	Philips 465002 (U)
6	7	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 89043 (TEN)
7	4	PIECES IN A MODERN STYLE	William Orbit	WEA 39620972 (TEN)
8	10	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CD306872 (E)
9	8	CLASSIC COLLECTION PART 1	Venezian-Mise	EMI Classics CD554652 (E)
10	2	MEUNIN - LEGEND	Yuzf Meunbin	EMI Classics CM552702 (E)
11	12	ASCOLTA	Izzy	Venture CDV915 (E)
12	14	SANCTE DEUS	Choir Of New College Oxford/Higginbotham	Erato 85738822 (TEN)
13	16	MAHLERS SYMPHONY NO.10	BP/D'Almeida	EMI Classics CD306872 (E)
14	15	CLASSIC ELLINGTON	Birmingham Symphony Orchestra/Pelle	EMI Classics CD305212 (E)
15	13	I WILL WAIT FOR YOU	Lesley Garrett	BBQ/BMG Cowley 756951342 (BMG)
16	18	LESLEY GARRETT	Lesley Garrett	BBQ/BMG Cowley 756951342 (BMG)
17	15	DREAMCATCHER	Secret Garden	Philips 454862 (U)
18	19	WITH A SONG IN MY HEART	Mario Lanza	Comden 74221-00522 (BMG)
19	17	TCHAIKOVSKY: NUTCRACKER	P Scale/Slovakian PO/Hlász	Naxos 8503342 (S)
20	18	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 89043 (TEN)

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JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	RIDING WITH THE KING	Big King & Eric Clapton	Reprise 506214512 (TEN)
2	2	BACK IN THE DAY	Courtney Pine	Blue Thumb 345882 (U)
3	3	KIND OF BLUE	Miles Davis	Columbia CX 60193 (U)
4	4	THE BLACK BOX OF JAZZ	Various	Pulse MBS03409 (BMG)
5	5	THE WHITE BOX OF JAZZ	Various	Pulse PBX03409 (BMG)
6	7	TOURIST	St Germain	Blue Note NW 502972 (E)
7	9	ELLA FITZGERALD	Ella Fitzgerald	Pulse MBS03409 (U)
8	10	THE FUNKY END	Various	Verve 5004152 (U)
9	11	WHISPER NOT	Jazze/Freacock/Oe Johnette	ECM 5438612 (NMP)
10	6	PARIS, TEXAS	Fly Cooler	Warner Brothers 8505212 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	I WISH	R Kelly	Jive 9251282 (P)
2	1	THE WAY I AM	Enimem	Interscope 8974322 (U)
3	3	MOST GIRLS	Pink	LaFace/Arista 7432178012 (U)
4	4	TELL ME	Melanie B	Virgin VUSCD11777 (E)
5	4	UNLEASH THE DRAGON	Dee Soul 5729432 (U)	
6	5	GET ALONG WITH YOU	Kisap	Virgin VUSCD 174 (E)
7	5	BOYMET OODR	Yamela	Parlophone Rhythm Section CD891735 29 (E)
8	5	DOESN'T MATTER	Jamelia	Public Enemy/Interscope 8974322 (U)
9	7	THE LIGHT/THE ETH SENSE	Common	MCA/Uni-Island NCS20 40227 (U)
10	9	7 DAYS	Crig Day	Wildcat/CD 30 (TEN)
11	8	NURSERY RHYMES	Orlando Sireni	Polydor 5817832 (U)
12	15	TRY AGAIN	Aaliyah	Virgin VUSCD 167 (E)
13	11	WIFEY	Next	Arista 7432178012 (U)
14	10	8 DAYS A WEEK	Sweet Female Attitude	WEA WEA261 (TEN)
15	14	DOESN'T REALLY MATTER	Jane Jackson	Dee Soul 5829152 (U)
16	7	MY REMEDY	Hinda Hicks	Island/Uni-Island CD30 716 (U)
17	12	WHATEVER	Ideal VS feat. Lil' Mo	Virgin VUS12 (E)
18	16	JUMPIN' JUMPIN'	Destiny's Child	Columbia 696292 (TEN)
19	13	THE REAL SIMSADY	Enimem	Interscope/Polydor 8974322 (U)
20	21	FORGOT ABOUT DRE	Dr Dre feat. Enimem	Interscope/Polydor 8974322 (U)
21	22	WOMAN TROUBLE	Arly Dodger & R Craig feat. C.David	Public Enemy/Interscope 8974322 (U)
22	19	GOT YOUR MONEY	Dr Dre feat. Busta feat. Kelo	Elektra 817702 (TEN)
23	21	MARIA MARIA	Syrinx feat. The Product G&B	Arista 7432178012 (BMG)
24	24	CANT GET THE BEST OF ME/HIGH/LIFE	Oppama/Hil	Columbia 8957095 (TEN)
25	18	SHAFT	Isaac Hayes	LaFace/Arista 7432178012 (BMG)
26	23	THONG SONG	Dee Soul 588892 (U)	
27	25	WHA	Black Rob	Puff Daddy/Arista 7432178012 (BMG)
28	26	HIG PIMPIN'	Jay Z	Def Jam 5628311 (U)
29	20	I WONDER WHY HE'S THE GREATEST DJ	Tommy Boy feat. Total	Tommy Boy 1780 21968 (P)
30	27	PROUD	Heather Small	Arista 7432178012 (BMG)

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

TW US Ws Label Cat No.

1	1	ROBBIE WILLIAMS: Rock DJ	Chrysalis 424723	Video Collection 001794
2	2	UNDERWORLD: Live	Viral VS13214	VAL 012420
3	2	DANIEL O'DONNELL: Live In Concert	RSD10001	Video Collection V02328
4	3	VARIOUS: Death Row	Viral VS13221	Universal Video 0018020
5	4	BILL WHELAN: Inevitable - New Show	Video Collection V02555	Direct Video 202107600
6	6	MADONNA: Meic	Warner Music Video 19325822	Warner Music Video 0376023
7	5	FRANK SINATRA: My Way	Video Collection VC4177	Jive 873035
8	11	BOYZONE: 2000 Live From The Point	VAL 013843	Warner Brothers 0012028
9	7	MADONNA: The Ultimate Collection	Warner Video Int. 751035143	Video Collection V01910
10	9	STEPS: The Next Step - Live	Jive 820113	PolyGram Video 429450

22

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (distributor)
1	1	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Vincent	Conifer Classics 750651332 (BMG)
2	2	ADIEUMUS IV - THE ETERNAL KNOT	Adieumus	Decca 4670942 (U)
3	3	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Virgin/EMI VTR0323 (E)
4	4	THE BEST PROMS ALBUM IN THE WORLD EVER	Various	Classical FM CFM031 (BMG)
5	6	HALL OF FAME 2000	Various	Decca 4673152 (U)
6	6	CALM	Various	RCA Victor 750551362 (BMG)
7	7	THE FINEST ALBUM YOU'LL EVER NEED	Various	Classical FM CFM0300 (BMG)
8	8	RELAX...	Various	Universal/Virgin/EMI 467140 (U)
9	9	THE CLASSICAL ALBUM	Various	Clemson MIDD0004 [EUK]
10	7	RELIVING CLASSICS	Various	Erato 85738382 (TEN)
11	13	MASS	Massive Music/MSD931 (U)	
12	12	100 POPULAR CLASSICS	Various	BMG TV Projects 742178332 (BMG)
13	11	MY FAVOURITE PERFORMANCES	Various	Virgin Classics VME517862 (E)
14	10	CATHEDRAL VOICES	Various	warnerscp 398425442 (EUK)
15	10	SIMPLY THE BEST CLASSICAL ALBUMS	Various	RCA Victor 950268752 (BMG)
16	14	BRASSED OFF (OST)	Gomethope Colliery Band	Virgin/EMI VTR0323 200 (E)
17	21	BEST CLASSICAL ALBUM OF THE MILLENNIUM EVER	Various	Sony Classical SK 82112 (EUK)
18	16	TITANIC (OST)	James Horner	Sony Classical SK 82112 (EUK)
19	15	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 82112 (EUK)
20	20	THE CLASSICAL LIVE ALBUM	Various	warnerscp 857390432 (TEN)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	2	PARACHUTES	Coldplay	Parlophone 5274512 (E)
2	1	WARNING	Green Day	Reprise 530248302 (TEN)
3	3	EXPERIENCE HENDRIX - THE BEST	Jim Hendrix	Universal US/MCA 112382 (U)
4	7	DOOKIE	Green Day	Reprise 530248302 (TEN)
5	5	THE HEIGHT OF CALLOUSNESS	Splshbank	Roadrunner RB0522 (U)
6	6	PRINCE	Papa Roach	Dreamwork/Polydor (US)
7	5	PRIMITIVE	Spilly	Roadrunner RB0655 (U)
8	9	AINT LIFE GRAND	Slash's Snakepit	Koch International KOC00198 (UK)
9	8	ENEMA OF THE STATE	Link 182	MCA/Uni-Island MCD 1190 (U)
10	10	SLEEPNOT	Sleepnot	Roadrunner RR 8059 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ODDONS NIGHT	Asiatic Da Bass	Cub Tools 01202004 (U)
2	2	SOMETHING IN YOUR EYES	Ed Cane	Red Rose RDS021203 (RRD)
3	3	WARRIOR	Warrior	Incoactive CENT12 (BMV)
4	4	ORLANDO DAWN	Liquid	Xtravaganza XTRAV1512 (3MV/TV)
5	5	JAZZIN' THE WAY YOU KNOW	Jazzy M	Perfecto PERF 087X (3MV/P)
6	6	SILENCE (REMIXES)	Delirium feat. Sarah McLachlan	Network 310161 (P)
7	7	GET ALONG WITH YOU	Kelis	Virgin VUS1124 (E)
8	8	JACULAR	DJ Rolando aka Actoe/Misc	430 West 430W/PL 11 (3MV/TV)
9	9	MOST GIRLS	Pink	LaFace/Arista 7432178012 (U)
10	10	THE BEST OF YOU	Subsystem feat. Lisa Millett	Azuli AZN19131 (3MV/TV)
11	4	AINT NO STOPPIN' US	DJ Luck & MC Neat feat. JJ	Red Rose 12R08304 (U)
12	8	KNEEBRAC'40	Zombie Nation	Data DATA 11T (3MV/TV)
13	3	BODY GROOVE	Architects feat. Nana	Get Soul G08X3 (U)
14	14	WHO THE HELL ARE YOU	Madison Avenue	VC Recordings VCRT 10 (U)
15	2	SORRY I DIDN'T KNOW YOU	Monsta Boy feat. Dazle	Locked On L0X125T (U)
16	5	WHO TOLD YOU	Roni Size/Repräsent	Talkin Loud TLX61 (U)
17	13	AC/DC	X Press 2	Skin! SKINT13 (3MV/P)
18	8	8 DAYS A WEEK	WEA WEA 286T (TEN)	
19	19	TELL ME IT'S REAL	K-Ci & JoJo	AM-PM 12AMP/PM 135 (U)
20	10	YOU USED TO HOLD ME	Scott & Leon	AM-PM 12AMP/PM 137 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IN THE MODE	Roni Size/Repräsent	Talkin Loud 5481801/5481774 (U)
2	2	WHO IS JILL SCOTT?	Jill Scott	Eplic 486252 (TEN)
3	1	STREETSCUL	Dur's/Jazzmatazz	Virgin CD0019178 (U)
4	2	MORO 2000	Various	Virgin US - 5606654 (U)
5	5	AFTERMATH - ESSENTIAL REWIND	Various	Renegade Hardware RH020 (SRD)
6	7	OUR AIM IS TO SATISFY RED SNAPPER	Red Snapper	Warp WARP 781 (P)
7	7	BORN TO DO IT	Craig David	Widatist - J-CAWILL 32 (BMV)
8	6	THICE AS NICE - SUMMER OF LOVE	Various	warnerscp - JMM000412 (BMG)
9	9	UB DEVOUD	Way Out West	Deconstruction/ARISTA W00W04121 (BMG)
10	23	MUSIC	Madonna	Maverick/Warner Bros 5302478651/8302478654 (TEN)

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MUSIC VIDEO

11	15	CLIFF RICHARD: An Audience With	Video Collection 001794
12	13	BOYZONE: Dublin - Live By Request	VAL 012420
13	37	LIVE CAST RECORDING: Les Misérables In Concert	Video Collection V02328
14	12	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0018020
15	18	SANTANA: Supernatural Live	Direct Video 202107600
16	9	CLUB 3:3s An & G'nz Thru	Warner Music Video 0376023
17	17	BRIETNEY SPEARS: Time To Get It	Jive 873035
18	18	LES ZEPPELINS: Song Remains The Same	Warner Brothers 0012028
19	8	JANE MCDONALD: In Concert	Video Collection V01910
20	14	ORIGINAL CAST RECORDING: Cas	PolyGram Video 429450

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CHART COMMENTARY

by ALAN JONES

Modo's Lady (Hear Me Tonight) is number one on the airplay chart for the fourth straight week, but could finally be on the way out, as the gap between itself and the new number two - All Saints' Black Coffee - narrows from more than 1.8m to just 2m listeners. The All Saints track made a big surge last week, increasing its plays from 1,969 to 2,641 - just one less than Lady's monitored total. Though, in reality, the Modo track was actually played several times more, as dance stations swooped on a bootleg which mixes Lady with Brandy & Monica's The Boy Is Mine. It is one of several unapproved and unlawful tracks which are currently getting support from dance stations, a situation which would certainly not have been tolerated by the Radio Authority a few years ago. By the same token, many bootlegs are openly on sale in some of the UK's more

AIRPLAY FACTSHEET

● **Martine McCutcheon's I'm Over You** is breaking faster than any of her singles since her Perfect Moment debut. It rises 58-38, with biggest support at this stage coming from Atlantic 252, where it was aired 37 times last week.
 ● **After slipping 41-44 last week, Hovey's Not Even Gonna Trip** starts moving in the right direction again, jumping to number 35 with a 22% surge. Its

temporary setback was at least partly due to a revised release date but it is definitely up and running now, with 33 plays on Atlantic 252 and 11 on Radio One.
 ● **Looking to become the first capella group to break big since the Flying Pickets, The Magnets'** debut single How Deep is rapidly increasing support, with Radio Two now joining in, airing the track five times last week.

reputable chains, suggesting that standards have changed there too.

Spice Girls' Holler slipped a notch to number 15 last week despite increasing its audience and plays tally significantly. It improves both again this week and is heading back in the right direction, coming to rest at number 11. Its audience is up nearly 15m (25%) over last week but its plays tally is up only seven to 1,472. That is partly because Let Love Lead The Way - which shares double A-side billing with it on commercial release - has itself been belatedly serviced to radio and was aired 140 times last week, earning an audience of more than 7.5m, and 59th place on the chart.

The Corrs' new single Iressible is proving just that to Radio Two, where it was the only track to be aired more than 20 times last week. Twenty-one spins on the station

delivered an audience of more than 15m for the track and helped it to make a massive improvement for the second week in a row. It jumped 89-35 last week and is now number 18. Meanwhile, the sound of Silence is equally as alluring to Radio One, where the Delerium/Sarah McLachlan hit was aired 39 times last week, 10 more than the week before, and enough to rank as the station's most-played track. Its patronage is crucial in the record's 25-10 jump on the airplay chart.

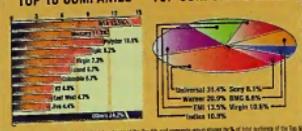
The highest debut on the Top 50 comes from Westlife, whose My Love Soars 114-28, registering 287 plays on its first full week on the airwaves. It is already within two notches of Against All Odds, their sales chart-topping duet with Mariah Carey, which reached number 10 on the airplay list but slides 19-26 this week. Westlife's last single on their own, Fool Again, reached number eight on the

airplay chart last April, a week after topping the singles chart.

Almost alone among bands of their vintage, U2 continue to gain massive support from Radio One while catching barely a ripple on Radio Two. The band's current sales chart-topper Beautiful Day was played on Radio One 26 times last week but was completely ignored by Radio Two. It also got 30 plays from Atlantic 252, 39 plays from Virgin 1215 and 48 from Capital. This formidable array of friends and rapidly increasing support from many other LR stations lifting it 12-9 on the airplay list. Meanwhile, fellow veterans Erasure can blame some of their retail problems on radio - although they have an unblemished track record of Top 40 hits going back 15 years, their latest single Freedom fails to win a place among the Top 200 on the airplay list this week.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures show 10 companies and 10 corporate groups of the Top 20, and compare group shares by % of total stations of the Top 20.

MTV THE BOX

Rank	Title Artist	Label
1	BLACK COFFEE All Saints	Interscope/Polydor
2	THE WAY I Am Eminem	NuTone/Arista
3	TRUE STEPPING True Steppers feat Brian Harvey	NuTone/Arista
4	KIDS Robbie Williams & Kylie Minogue	Chryslis
5	BODY GROOVE Architects feat. Nana	Go Beat/Arista
6	MUSIC Madonna	Maverick
7	COME ON OVER BABY (ALL I WANT...) Christina Aguilera	RCM
8	INDEPENDENT WOMEN Destiny's Child	Columbia
9	3 MOST GIRLS Pink	LaFace/Arista
10	IN DEMAND Texas	Mercury

Most played videos on MTV UK/Media Research Ltd w/e 20/10/2000
Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	MY LOVE Westlife	Island
2	THE WAY I Am Eminem	Interscope/Polydor
3	ROCK DJ Robbie Williams	Chryslis
4	STOP STOMP	Easel/10
5	KIDS Robbie Williams & Kylie Minogue	Chryslis
6	CAN'T FIGHT THE MOONLIGHT LeAnn Rimes	Curb/Landow
7	WHO LET THE DOGS OUT Baha Man	Edel
8	AGAINST ALL ODDS Mariah Carey & Westlife	Columbia
9	SHE BANGS RIKI Martin	Columbia
10	MY BEST DREAM Jemini	Parlophone Rhythm Series

Most played videos on the Box, w/e 14/10/2000
Source: The Box

BOX BREAKERS

Rank	Title Artist	Label
1	HOLLER Spice Girls	Virgin
2	THE LONELY ONE Alcega	Positive
3	WHERE'S THE PARTY AT 5050	Logic
4	I WISH R Kelly	Jive
5	COME ON OVER BABY Christina Aguilera	RCM
6	NOWHERE TO RUN Nu Generation	Concept
7	BEAUTIFUL INSIDE Louise	1st Avenue/EMI
8	WHAT'S A GIRL TO DO Sister 2 Sister	Mushroom
9	GIRLS ON TOP Girl 9	RCM
10	I DON'T REALLY CARE K Gae	Instant Karma

Highest clearing videos on the Box in advance of single release w/e 14/10/2000
Source: The Box

TOP OF THE POPS

Performances: Beautiful Day U2; Kids Robbie Williams & Kylie Minogue; Black Coffee All Saints; Down's Night Azido Da Bass; Who The Hell Are You Madison Avenue; The Lonely One Alcega; Angel Lionel Richie; Muscle Museum Muse

Draft line up 20/10/2000

CD:UK

Performances: Stemp Steps; The Lonely One Alcega; Same Old Brand New A1; Please Forgive Me David Gray; Let Love Lead The Way Spice Girls

Videos: Beautiful Day, U2, The Orisprung
Plus a package on the MTV Europe Music Awards nominations

Final line up 21/10/2000

RADIO ONE PLAYLISTS

A-LIST Music: Madonna; Lady (Hear Me Tonight) Westlife; Sky Sorcerer: Most Girls Pink; Overload Sugababes; Kankoo 400 Zombi Nation; Black Coffee All Saints; Body Groove Architects feat. Nana; The Way I Am Eminem; Kids Robbie Williams & Kylie Minogue; Silence Delerium feat. Sarah McLachlan; Sunset (Bird Of Prey) Fabrizio Sini; Please Forgive Me David Gray; Beautiful Day U2; Trouble Coldplay; Holler/Let Love Lead The Way Spice Girls; October Summer JJJZ; Body Is Body Samantha Mumba; Country Grammar Inc.

B-LIST In Demand Texas; Music In My Radar; Buh; Not Even Gonna Trip Hovey; Why Does My Heart Feel So Bad Holly; Opticache Radcliffe; Down's Night Azido Da Bass; My Generation Limp Bizkit; Who The Hell Are You Madison Avenue; Unleash The Dragon Single Jaguar DJ; Rotator; Come On Baby (All I Want Is You) Christina Aguilera; Please Don't Turn Me On Artful Dodger; Forevermore Deechuggers feat. Eric Clapton; One More Time Daft Punk; Walking Away Craig David; 138

C-LIST Rumors Damage; I Wish R Kelly; Smoother King Akara; All Good On La Soul feat. Chaka Khan; I'm Over You Martine McCutcheon; Places My World; Getting In The Way Jimi Mester; Come Around The Block Body Drum Boy; Inevitable The Corrs; 'Til The Beat Drops; 'Inevitable' Women Part 2; Deslay's Child; 'Beautiful Inside Louisa; 'Disappea' Teens Madlyn Manson; 'Electric Man Mankind; 'I Singa Mary Mary

83 playlists for week beginning 18/10/2000
* Denotes additions

MTV UK PLAYLISTS

ADDITIONS The Shape Of My Heart Backstreet Boys; Walk Of Life Brits Pop Next Year Foo Fighters; Should I Stay or Should I Go Fortunes PJ Harvey; Inevitable The Corrs; 915 Wyclef Jean feat. Mary J Blige; Same Old Brand New A1; October Summer JJJZ; On A Night Like This Hilly Hilly; Superstar feat.; Come Around The Block Body Drum Boy; Unleash The Dragon Samantha Mumba; Feel The Beat David Navro; Don't Think I'm Not Kandi

BUZZWORTHY Trouble Coldplay; Aguilera Christina Aguilera; 915 Wyclef Jean feat. Mary J Blige; My Generation Limp Bizkit; Good Fortunes PJ Harvey; 915 Wyclef Jean feat. Mary J Blige

POWERPLAY Black Coffee All Saints; The Way I Am Eminem

THE PEPSI CHART

Performances: Who The Hell Are You Madison Avenue; 1 Believe Gishon; Gushy Follow Me Atomic Kitten; Black Coffee All Saints; Videos: Holler Spice Girls

Final line up 19/10/2000

RADIO TWO PLAYLISTS

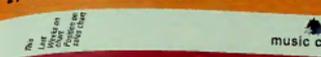
A-LIST In Demand Texas; Could I Have This Kiss Forever Sheryl Crow; Emotion Lightbulbs; Shred & I Give Gabriel; Inevitable The Corrs; She Bangs Riki Martin; 'My Love Westlife'; 'This I Promise You' N Sync; 'By Your Side

B-LIST Black Coffee All Saints; Angel Lionel Richie; My Kind Paul Carrack; I'm Over You Martine McCutcheon; End Of The Afternoon Curtis Stigers; Please Forgive Me David Gray; Let Love Lead The Way Spice Girls; Let Love Lead The Way/Holler Spice Girls

C-LIST The Voice (album) Russell Watson; Send Down An Angel Allison Moyet; I Need Direction Towards Fantasy; I Will Love Again Line Peddy; Long Way Around Eagle Eye feat. Neneh Cherry; Sailing To Philadelphia (album) Mark Knopfler; 'You're The One That I Want' From Now On Ricki-Lee; 'Inevitable' Superstar; 'The Barber' Adventures Of Little Miss; (album) Sawe Too Heroes; BBC Radio 2 Country Hits (album) Various; Jane Fonda; Robbie Williams; Be Yourself Morcheba; Trouble Coldplay; 'Til Be (album) Rob McElheney

82 playlists for week beginning 16/10/2000
* Denotes additions

21 OCTOBER 2000



1 **LADY (HEAR ME TONIGHT)** Modjo Sound of Barclay/Polydor 2642 -5 91.20 -2

Pos	Track	Artist	Label	Wk	Peak	Wk	Wk	Wk
2	3	BLACK COFFEE	All Saints	London	2641	+34	90.19	+21
3	1	OVERLOAD	Supersound	London	1953	+9	72.80	-1
4	11	IN DEMAND	Texas	Mercury	2069	+10	70.83	+18
5	13	MUSIC	Maverick/Warner Bros	2058	-6	66.50	-11	-
6	2	SKY	Sonique	Serious/Universal Island	2058	-7	66.19	-24
7	4	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1607	+20	62.72	+19
8	16	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positiva	2182	-16	61.56	-15
9	6	BEAUTIFUL DAY	U2	Universal Island	1696	+31	60.80	+28

MOST ADDED

10	39	SILENCE	Delerium feat. Sarah McLachlan	Network	1018	+92	55.49	+83
11	9	HOLLER	Spice Girls	Virgin	1472	n/c	55.28	-23
12	9	BODY GROOVE	Architects feat. Nana	Go Beat	883	-5	51.29	-9
13	7	MOST GIRLS	Pink	LaFace/Arista	913	+3	47.93	-3
14	4	BODY B BODY	Samantha Mumba	Polydor	1314	+28	47.18	+32
15	14	IM OUTTA LOVE	Anastacia	Elek	1809	+10	46.92	-3
16	4	PLEASE FORGIVE ME	David Gray	HIT/East West	928	+21	46.03	+12
17	16	ROCK DJ	Robbie Williams	Chrysalis	1478	-12	46.06	-11

HIGHEST TOP 50 CLIMBER

18	2	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	878	+29	40.12	+74
19	10	7 DAYS	Craig David	Widstar	1361	-5	35.51	-28
20	7	KERNKRAFT 400	Zombie Nation	Data/Ministry Of Sound	773	+11	35.28	-18
21	5	WHO THE HELL ARE YOU?	Madison Avenue	VC Recordings	1275	+28	34.06	+15
22	4	THE WAY I AM	Enimem	Interscope/Polydor	472	-11	32.81	+1
23	5	COULD I HAVE THIS FOREVER	Whitney Houston & Enrique Iglesias	Arista	911	+20	32.41	n/c
24	3	TROUBLE	Coldplay	Parlophone	561	+30	28.20	+15
25	3	SUNSET (BIRD OF PREY)	Fatboy Slim	Skint	447	+30	27.90	+33
26	1	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)	Mariah Carey & Westlife	Columbia	874	-30	27.50	-19
27	2	SHOULD I STAY	Gabriel	Go Beat/Polydor	864	+59	26.53	+30

BIGGEST INCREASE IN AUDIENCE

28	14	MY LOVE	Westlife	RCA	287	+81	25.59	+293
29	2	CLOSER THAN MOST	The Beautiful South	Go/Discos/Mercury	471	-36	25.53	-19
30	2	SHACKLES (PRAISE YOU)	Mary Mary	Columbia	1121	-3	24.46	-30
31	2	SHE BANGS	Ricky Martin	Columbia	417	+37	23.66	+12
32	11	UNFORGIVABLE SINNER	Lena Marlin	Virgin	645	-13	23.38	-16
33	26	SOMETHING DEEP INSIDE	Billie Piper	Innocent	704	-53	22.67	-27
34	29	LIFE IS A ROLLERCOASTER	Ronan Keating	Moby	1077	n/c	22.04	-7
35	4	NOT EVEN GONNA TRIP	Honeyz	1st Avenue/Mercury	860	-8	21.79	-22
36	3	UNLEASH THE DRAGON	Def Soul	Def Soul	362	-27	21.77	-38
37	3	WHY DOES MY HEART FEEL SO SAD	Moby	Mute	562	+24	21.72	-1
38	1	FM OVER YOU	Martine McCutcheon	Mute	552	+54	20.91	+58
39	2	ON A NIGHT LIKE THIS	Kylie Minogue	Parlophone	878	-38	20.49	-75
40	14	I TURN TO YOU	Melanie C	Virgin	349	-7	20.37	-10
41	16	TRY AGAIN	Aaliyah	Virgin	349	-7	20.37	-10
42	1	LONG WAY AROUND	Eagle Eye Cherry feat. Neneh Cherry	Polydor	818	+38	19.13	+35
43	1	COME ON OVER (BABY I WANT U)	Christina Aguilera	RCA	554	+31	18.95	+55
44	14	FREESTYLEY	Bonfunk MC's	Dancepool	363	-19	18.93	-12
45	14	BREATHLESS	The Corrs	143/Lava/Atlantic	736	-20	18.97	-16
46	21	JUMPIN' JUMPIN'	Destiny's Child	Columbia	389	+47	17.60	+41
47	2	TELL ME	Melanie C	Virgin	497	-47	17.07	-57
48	2	ORDINARY WORLD	Aurora feat. Naimee Coleman	Positiva	531	-28	16.40	-24
49	2	IT FEELS SO GOOD	Sonique	Serious/Universal Island	586	+17	15.59	+40

BIGGEST INCREASE IN PLAYS

50	13	THE LONELY ONE	Alice Deary	Positiva	668	+110	15.50	+118
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music control UK. Compiled from 4500 points from 80.0 to Sat 9.00 2000 and 24.00 on Sat 14 Oct 2000. **Source:** compiled by Pauline Higgins based on latest full chart data. **Audience increase:** **Audience increase:** 50% or more. **UK Chart:** based on 4500 points from 80.0 to Sat 9.00 2000 and 24.00 on Sat 14 Oct 2000. **Source:** compiled by Pauline Higgins based on latest full chart data. **Audience increase:** **Audience increase:** 50% or more.

TOP 10 GROWERS

Pos	Track	Artist	Wk	Peak	Wk	Wk	Wk	Wk
1	BLACK COFFEE	All Saints	2641	672	480	480	480	480
2	SILENCE	Delerium feat. Sarah McLachlan	1018	680	1018	1018	1018	1018
3	BEAUTIFUL DAY	U2	1696	626	1696	1696	1696	1696
4	THE LONELY ONE	Alice Deary	1214	284	1214	1214	1214	1214
5	BODY B BODY	Samantha Mumba	1314	276	1314	1314	1314	1314
6	WHO THE HELL ARE YOU?	Madison Avenue	1275	276	1275	1275	1275	1275
7	KIDS	Robbie Williams & Kylie Minogue	363	247	363	363	363	363
8	PLEASE DON'T TURN ME ON (AN'AL DODGER FEEL)	Lifford	213	213	213	213	213	213
9	IRRESISTIBLE	The Corrs	878	196	878	878	878	878

music control UK. Chart shows tracks having greatest increase in plays.

MUSIC WEEK 21 OCTOBER 2000

TOP 10 MOST ADDED

1	SILENCE	Delerium feat. Sarah McLachlan	Network	1018	+92	55.49	+83
2	PLEASE DON'T TURN ME ON (AN'AL DODGER FEEL)	Lifford	213	213	213	213	213
3	LONG WAY AROUND	Eagle Eye Cherry	Virgin	349	-7	20.37	-10
4	THE WAY I AM	Enimem	Interscope/Polydor	472	-11	32.81	+1
5	BLACK COFFEE	All Saints	London	2641	+34	90.19	+21
6	YOU NEED LOVE LIKE I DO	Tom Jones & Heather Small	Skint	447	+30	27.90	+33
7	SHAPE OF MY HEART	Backstreet Boys	Mercury	2069	+10	70.83	+18
8	BEAUTIFUL INSIDE	Louise	1st Avenue/Mercury	860	-8	21.79	-22
9	FM OVER YOU	Martine McCutcheon	Mute	562	+24	21.72	-1
10	FM OVER YOU	Martine McCutcheon	Mute	562	+24	21.72	-1

TOP 10 PRE-RELEASE

1	HOLLER	Spice Girls	Virgin	1472	n/c	55.28	-23
2	BODY B BODY	Samantha Mumba	Polydor	1314	+28	47.18	+32
3	PLEASE FORGIVE ME	David Gray	HIT/East West	928	+21	46.03	+12
4	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	878	+29	40.12	+74
5	UNLEASH THE DRAGON	Def Soul	Def Soul	362	-27	21.77	-38
6	WHY DOES MY HEART FEEL SO SAD	Moby	Mute	562	+24	21.72	-1
7	THE WAY I AM	Enimem	Interscope/Polydor	472	-11	32.81	+1
8	UNLEASH THE DRAGON	Def Soul	Def Soul	362	-27	21.77	-38
9	WHY DOES MY HEART FEEL SO SAD	Moby	Mute	562	+24	21.72	-1
10	FM OVER YOU	Martine McCutcheon	Mute	562	+24	21.72	-1

TOP 10 NEW ARTISTS

1	LADY	Modjo	Sound of Barclay/Polydor	2642	-5	91.20	-2
2	BLACK COFFEE	All Saints	London	2641	+34	90.19	+21
3	BEAUTIFUL DAY	U2	Universal Island	1696	+31	60.80	+28
4	SKY	Sonique	Serious/Universal Island	2058	-7	66.19	-24
5	IN DEMAND	Texas	Mercury	2069	+10	70.83	+18
6	THE WAY I AM	Enimem	Interscope/Polydor	472	-11	32.81	+1
7	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1607	+20	62.72	+19
8	PLEASE FORGIVE ME	David Gray	HIT/East West	928	+21	46.03	+12
9	SHOULD I STAY	Gabriel	Go Beat/Polydor	864	+59	26.53	+30
10	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	878	+29	40.12	+74

TOP 10 NEW RELEASES

1	LADY	Modjo	Sound of Barclay/Polydor	2642	-5	91.20	-2
2	BLACK COFFEE	All Saints	London	2641	+34	90.19	+21
3	BEAUTIFUL DAY	U2	Universal Island	1696	+31	60.80	+28
4	SKY	Sonique	Serious/Universal Island	2058	-7	66.19	-24
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9	SHOULD I STAY	Gabriel	Go Beat/Polydor	864	+59	26.53	+30
10	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	878	+29	40.12	+74

music control UK. Chart shows tracks having greatest number of new releases.

MUSIC WEEK 21 OCTOBER 2000

RADIO ONE

Pos	Track	Artist	Wk	Peak	Wk	Wk	Wk	Wk
1	SILENCE	Delerium feat. Sarah McLachlan	Network	1018	+92	55.49	+83	
2	BLACK COFFEE	All Saints	London	2641	+34	90.19	+21	
3	BEAUTIFUL DAY	U2	Universal Island	1696	+31	60.80	+28	
4	SKY	Sonique	Serious/Universal Island	2058	-7	66.19	-24	
5	IN DEMAND	Texas	Mercury	2069	+10	70.83	+18	
6	THE WAY I AM	Enimem	Interscope/Polydor					



first

1997 Secure Commercial Download

First major label digital download. Duran Duran (Capitol)

1998 Live Internet Performance

First live performance with immediate publishing for download. The Jesus and Mary Chain (Sub-Pop) / Plug-In '98

1998 Global Distribution Network

First global Internet distribution network launched. Now over 900 Liquid Music Network retailers.

1998 Global Territory Restrictions

First territory restricted download. (Beggars Banquet)

1999 Download on Amazon.com

First download lifted "Mirrorball" to #1 seller in one day on Amazon.com. Sarah McLachlan (Arista)

1999 Syndicated Platinum Artist

First major label commercial download syndicated to retail sites. Tori Amos (Atlantic)

1999 Retail Shopping Cart Integration

First digital download sold through retailer shopping cart (TowerRecords.com). Dave Matthews Band (RCA)

1999 Broadcast Radio / Internet Promotion

First on-air, online promotion (122 stations). Resulted in artist debuting at #1 on Billboard album charts. Creed (Wind-Up)

1999 Secure Digital Devices

First secure export to Sony Memory Stick Walkman digital music player.

2000 Online and Offline Download

First commercial download from both online and offline retailers. Ben Harper (Virgin)

2000 NARM Award Winner

First online distributor to receive a "Supplier of the Year" award.

Liquid Audio's systems for delivering digital music are currently being used by more than 1,400 labels and 900 retailers worldwide. For more information visit www.liquidaudio.com, email sales@liquidaudio.com or call +44 (0)20 7654 3333.

liquid audio
EUROPE

MAKING WILOADS PAY

In the wake of the Napster controversy the industry prepares to launch a raft of download platforms for the Christmas market. Toby Lewis reports

While Napster may be a household name and peer-to-peer software a way of life for millions of music fans, the major record companies' own downloadable music platforms have surfaced with little fanfare. But with a recent spate from digital commerce provider Magex suggesting that nearly 80% of internet users expect all music downloads to be regulated and charged-for within 18 months, there can be little doubt that the Big Five's heavyweight commercial intentions for digital distribution have begun to hit home.

While none of the majors has yet offered any more than a handful of tracks online, Sony, EMI, BMG and Universal are already testing download services in the US to varying degrees, with Warner preparing to launch its own version in November, in time for an anticipated Christmas consumer epiphany. Built into these schemes are agreements with clearing houses and digital rights management experts which aim to ensure paid-for music distribution channels remain effective, airtight and hacker-proof.

As the most recent major record company to launch services in the US (see news story p3), and the only one to kick off so far in

Europe, BMG can boast the dubious honour of having arranged by far and away the most complex series of online partnerships. No fewer than three separate digital rights management (DRM) systems — InterTrust, Windows Media and IBM's Electronic Media Management System (EMMS) — are supported, with payments handled by clearing house Reciprocal and BMG sister company Digital World Services (DWS).

BMG then employs technologies from digital service provider Liquid Audio to coordinate sales over its multitude of platforms, as well as those conducted through third-party online retailers. And while the label attempts to cover all bases with its adoption of so many standards, BMG does promise to "narrow the number of technologies it supports in the future" in line with consumer preference.

BMG's partner online retailers, however, do not need to change their way of doing business, according to Johann Butting, CEO of Digital World Services. "DWS integrates its digital distribution solution into existing shopping-cart systems, allowing for a unified, seamless consumer experience," says Butting. "They enter their payment

information only once for both physical and digital products within the integrated shopping cart."

Despite the increased power and autonomy afforded to labels by internet sales technology, record companies are quick to reaffirm their attachment to retailers of all persuasions. Pete Jones of BMG Distribution says his company "strongly believes that the retail channel will be a critical element in connecting our artists with their fans in the electronic distribution environment."



Beverley: "Bluematter and Universal are not seeking to be retailers in their own right."

Peter Beverley, vice chairman of Magex, which distributes Universal Music's secure music agreements. "What Universal digital distribution platform Bluematter is not seeking to be, and what Universal is definitely not seeking to be, is a retailer in their own right," he says.

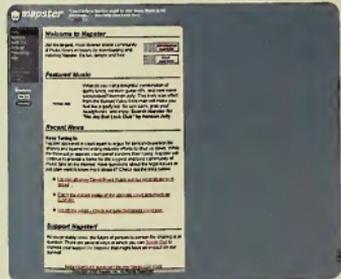
Heather Myers, executive vice president and general manager of Universal's Global e division, describes the Bluematter business plan as "an affiliate model". The US service currently offers 60 downloadable singles at outlets such as RollingStone.com and

Lycoos.com. Myers stresses that the brand provides "a complementary service that helps our affiliate partner sites such as retailers, e-tailers and content providers offer premium digital music based on tiered commissions." She assures prospective retail partners that the set-up process is straightforward. "Affiliates simply post links to the Bluematter tracks that they'd like to offer," she says.

Yet where Digital World Services' model involves retailers in the purchasing and payment process, Magex stands between online stores and the record company, requiring customers to fill up a "digital wallet" before a track can be played. Understandably, there are those who are highly critical of this approach, which is seen in some quarters — not least retail ones — as interfering with retailers' freedom to forge a relationship with the consumer (see breakdown, p30). Magex, however, believes the arrangement is beneficial in the long term to both commerce sites and music fans. Peter Beverley points out that the company's research found that 46% of internet users have misgivings about disclosing their credit card details over the Web — not because of a perceived hacking threat, but out of fear that online retailers themselves might defraud them. Could a reputable middleman be the answer?

"We collect all the transaction information from the various consumers and send the money on to the particular retailers," says Beverley. "It's not in dubs and drabs and it is certainly very much quicker than you would normally get from a credit card. So retailers are not having to deal with clearing individual transactions — which they all know is unworkable — while consumers have got a wallet that they can use at any of these sites."

Reciprocal has built an all-in-one digital



Napster: a household name for millions of music fans

The majors and their online partners

UNIVERSAL
DRM system: InterTrust
Payment System/Clearing house: Magex
File Format: AAC, Bluematter
Audio Player required: RealJukebox
Retailers: include RollingStone.com, Launch.com, Lycoos.com, AudioHighway.com
Tracks/Artists: 60 tracks including Blink 182, Luciano Pavarotti, 98 Degrees and Marvin Gaye.
Price: \$1.99 per individual track

BMG
DRM system: Intertrust, Windows Media, IBM EMMS
Payment System/Clearing house: Transactions carried out by individual e-tailers
File Format: AAC
Digital Service Provider: Digital World Services, Reciprocal, Liquid Audio, Digital Island (hosting)
Audio Player: MusicMatch
Retailers: Lycoos.com, ARTISTdirect.com, GetMusic.com and others
Tracks/Artists: 100 singles and albums by artists including Toni Braxton, Christina

Aguilera and Whitney Houston
Price: From \$1.98 to \$3.49 for singles and from \$9.98 to \$14.98 for albums

EMI
DRM system: Liquid Audio, Windows Media
Payment System/Clearing house: n/a
File Format: Liquid Audio, Windows Media
Digital Service Provider: Supertracks (Windows Media & Preview Systems), Liquid Audio, Amplified
Audio Player required: Windows Media
Retailer version 7 or Liquid Audio
Retailers: More than 50, including Virgin Jamcast, HMV.com, SamGoody.com
Tracks/Artists: 100 albums and 200 singles including David Bowie, Frank Sinatra, and the Spice Girls
Price: \$1.49 per single

SONY
DRM system: Windows Media
Payment System/Clearing house: Reciprocal
File Format: ATRAC3, Windows Media
Digital Service Provider: Reciprocal
Audio Player required: Windows Media
Player

Warner Music
DRM system: RealNetworks, Liquid Audio
Payment System/Clearing house: Transactions carried out by individual e-tailers, with infrastructure from Preview Systems
File Format (expected): RealAudio, Liquid Audio
Digital Service Provider: RealNetworks, Liquid Audio
Audio Player required (expected): RealAudio, Liquid Audio (possibly with interoperability between players & formats)
Retailers: (in Liquid format) SamGoody.com, TowerRecords.com; (in Real format) Walmart.com, Amazon.com
Tracks/Artists: 100 tracks including Tori Amos, Björk, Madonna, REM
Price: n/a

what is drm?

Digital Rights Management — or DRM — enables rights owners to set rules governing the way in which their digital products may be used by the consumer.

In the case of music, their key function is as an anti-piracy measure. Unlike a CD, which can be freely shared and copied, a DRM-enabled track can be restricted to prevent it from being played before a payment has been made.

Usually a DRM-secured product is created by encrypting content inside a "digital wrapper" which allows record labels to package music together with art, synchronized lyrics, videos, custom

commerce solution for Sony which slots into the official Sony Music site (thestore@sonymusic.com) and those of 35 retailers, including PennyLaneRecords.com and TowerRecords.com. "Sony had very specific objectives in mind and we custom-designed those pages for them," says Reciprocal vice president of sales Linda Seigelman. "Reciprocal has a lot of experience in working with websites and retailers and integrating with their back-ends, so it's not an impossibly complicated thing."

Whereas the audio is encoded in Sony's proprietary ATRAC3 format (in line with its Memory Stick range of portable players), tracks themselves are secured and rules set using the Windows Media Rights Manager. A special plugin was then devised to fool the Windows Media software on a user's PC into thinking the song is a Microsoft file, making the Sony downloads highly compatible with an installed audience of 100m users. Perhaps surprisingly, Microsoft does not receive a fee from such transactions. Windows Media is instead seen as an extension of Bill Gates' all-encompassing vision for the Windows operating system, with the company benefitting as more users jump aboard. As it does not expect to be paid directly for the DRM component, Microsoft makes itself

'A lot of sites are finding that integration brings up a lot of issues that are difficult to cope with. Linking them up and ensuring they function together is a tricky proposition'

— Alice Dumas, Mode

player skins and more, theoretically creating a far more compelling experience than is possible with pirated tracks.

In many cases a rights-managed track will also communicate statistics of its use back to various rights owners, resulting in faster, more highly-tailored accounting and enabling a whole array of imaginative new revenue models. These might include:

■ **Superdistribution** — allowing fans to legally pass songs on to their friends

■ **Rent-to-own** — listeners have to pay a number of times before being entitled to unlimited use.

available as a cog in the distribution machine offered by digital service providers such as CD2, Mode, Reciprocal or Supertracks.

Mode marketing manager Alice Dumas is currently in discussions with EMI about its European music download strategy and emphasises the important role that a digital distributor has to play in mediating between the DRM technology and a record label.

"Obviously as a music site you can license the DRM and use it yourself, but a lot of sites are finding that the integration brings up a lot of issues they're finding it difficult to cope with," says Dumas. "Linking them up and ensuring they function together is a specialist area, and making that work is a pretty tricky proposition."

In the case of Warner, two digital service

providers — RealNetworks and Liquid Audio — have been retained to handle the complete end-to-end operation of delivering paid-for music downloads, from encoding and hosting them to digital rights management, billing services and customer support. From November 1, 100 singles and internet-exclusive tracks will be sold by Liquid Audio through stores such as SamGoody.com and TowerRecords.com, with RealNetworks distributing to a different set of retailers, including Walmart.com and Amazon.com.

Liquid and Real share a common heritage in that both are best known for creating audio formats and consumer software players. Their gradual move towards embracing a whole range of services represents the demanding nature of the DRM industry as well as a thirst for experienced technologists in a rapidly-evolving digital music scene.

But where Warner's decision to take on Liquid Audio as a second supplier could be viewed as a slight on Real's ability to take on this new field of expertise, David Brotherton, a spokesman for RealNetworks, argues that the key lies in granting consumers access to the greatest array of digital content, in the widest number of formats.

"The relationship between RealNetworks and Warner Music Group is a strong one and is in no way threatened by WMG's

partnerships with others such as Liquid Audio," says Brotherton. "Both the Bluematter agreement and the Warner deal are totally consistent with RealNetworks' long-stated business strategy of providing an outgrowth and expansion of our current activities in the digital media space."

Meanwhile, Gavin Robertson from AIM's Musicline project, is concerned at the lack of standards and interoperability between DRMs. "There is a highly competitive market for distribution services, and one which is probably much more advanced than the market they are all trying to serve."

With competition so intense, some industry sources have been speculating that Microsoft may even attempt to buy InterTrust within the next 18 months to create the definitive DRM provider. "Beverly at Magex, which is InterTrust's clearing house partner, is more pragmatic. "We'll quickly get down to two DRM providers, which will be InterTrust and one other," he says. "However, what we have seen happen over the last few months is a number of people sleeping on one side and saying 'We used to be DRM providers but in fact now we're service providers and integrators to this industry' — and that's a healthy move."

Indeed, a recurring theme emanating from the mouths of digital distributors is the urgent need for record companies to grow the market by exploring avenues away from the usual secure downloadable tracks.

One such distributor, Supertracks, which alongside Liquid Audio is responsible for EMI's internet release of 200 singles and 100 albums, has already decided to leave the collaborative Secure Digital Music Initiative (SDMI). Supertracks' 7?job title? Kelly Stremel attacks those major record labels which, in her words, "have tried to port the physical record distribution model to the internet. What we have found is that the SDMI rules that have been set up are too restrictive, resulting in a cumbersome, unfriendly experience for the consumer. We believe that consumers will pay for music on the internet, if and when they are getting true internet-style value from those providing them with products and services. Napster was a first step to get the market started. We believe SDMI is a failed initiative."

Ian Shumer of the iGroup, which works with InterTrust's DRM to bring secure downloads to sites such as Sanctuary's Metalz.it.com, predicts that subscription services, not just payer-downloads, are the way forward for internet music. "The marketplace already understands how to pay via subscription with things like their everyday utility bills, so no further education is required for the user," he says.

Yet while rumours abound that a Sony flat-fee system called Unsurface will launch next year, the first meaningful operational monthly subscription service so far has come



Seigelman: "Sony had very specific objectives in mind"

from the major label system at all but through Beggars Banquet, which in August announced its own streaming channel at MP3.com. "It's a really good example of the kind of compelling service that a record label, a technology company and a retailer can put together between them, to create a really interesting web experience for a fan," says Beggars senior director, new media Dick Huys.

Ironically of course, the technology provided by MP3.com to build a subscription channel is free and open for use by all musicians and labels. Similarly — and proving that the democratic ethos of the internet is still alive and well in certain quarters —

Soundwrap offers a security and payment system aimed at smaller bands and artists, which can be set up by any member of the public in minutes with no up-front fees. Though the 25% cut of proceeds demanded by Soundwrap is significantly higher than Magex might ask,

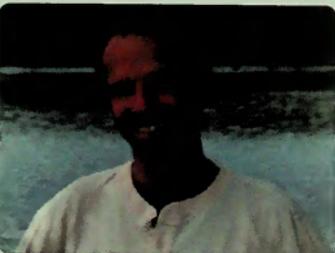
'There is a highly competitive market for distribution services — one which is probably much more advanced than the market they are trying to serve'

— Gavin Robertson, AIM

having established their own digital download schemes, major record companies can no longer afford to rest on their laurels. Yet having been forced to deal with one paradigm shift in recent times, they will be determined to stay ahead of the field. The likelihood is that by next year the key record companies will already be experimenting with alternative channels to the marketplace. If recent developments have taught the music industry anything, it is that nothing is ever written in stone.



Myers: assuring prospective partners that set-up is straight-forward



Huys: creating an interesting web experience for fans

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- Digital rights management allowing secure distribution of your music
- Encoding services
- 'Pay-as-you-go' charging
- Payment gateway accepting credit, debit and purchasing cards
- 24 x 7 fully managed services offering
- Streaming media and webcast support
- Design services
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ONLINE DISTRIBUTION

the diversity of downloading

With 1.39bn songs downloaded via Napster to September, according to industry news web site, Webnoize, it is hardly surprising that major record companies have been busy announcing and launching their digital distribution programs. Using the latest secure digital audio compression formats and DRM systems, their latest initiatives are designed to combat breaches of copyright, and they are leaving little to chance. Customers who have cut their teeth on the free-and-easy likes of Napster will find a rather less flexible climate awaiting them in the copyright-conscious world of official downloads.

Although commercial digital music distribution is still in its infancy, two



promotional download capabilities. "I find the Magex/InterTrust model rather weak, as it means the Universal customer has to pay Magex for the product - they do not pay the originating retailer directly. I can't see a company like Amazon accepting that model."

The fact is that the commission model most majors appear likely to favour is unlikely to strengthen the record company-retailer bond. But with price wars raging in the high streets and supermarkets, record companies are keen to ensure that the value of their digital commodities remains intact.

"In some ways, you can understand where the labels are coming from," says Reciprocal's Linda Seigeman. "From a marketing perspective, if retailers who had access to the songs were allowed to offer them and market them as they wanted, they might come up with all kinds of schemes which could foster the notion in the consumer's mind that the content is free."

One example might be 'Buy the physical product, get the digital single



different tactics adopted by major record companies are emerging. Sony Music and Universal Music Group have developed proprietary technology that makes it impossible to play their artists' music on current popular desktop jukeboxes and portable music players. Other record companies such as BMG and Warner Music are taking a more open approach, making their releases available in a number of popular formats such as Windows Media Audio (WMA). This, they claim, will make it easier to attract consumers who already have compatible desktop juke boxes and portable players.

Universal's Bluematter format, a secure, high compression codec derived from the AAC (Advanced Audio Coding) format co-developed by Dolby Laboratories, AT&T, Fraunhofer IIS and Sony Corp, will, for the time being, only allow its tracks to be playable on the desktop computer to which they are downloaded, which means they will not be transferable either to other computers or hardware devices such as the Rio or Nomad players.



Furthermore, to play Bluematter tracks, consumers need to download a software application from music e-tailers such as ARTISTDirect and Music.com who are authorized to sell Universal Music tracks. The application includes digital rights management and payment software, developed by InterTrust Technologies and Magex, the UK-based transaction service company backed by NatWest.

A record company's involvement in the sales process has provoked unease in some sections of the online marketplace. "Retailers are prepared to give up their customer relationships - and indeed the customer really needs to know who they are actually buying the music from," says Charles Grimdale, CEO of digital distribution firm OD2, which has supplied V2 with free



for free' campaigns, which are not too difficult to imagine. "With the downloads market in such a delicate phase, therefore, Seigeman believes labels are right to maintain a tight rein. "Initially, they want to be testing models, and that requires control."

Meanwhile, Sony Music is leveraging parent company Sony Corporation's capabilities for distributing its artists' music. It has developed its own copyright protection technology called OpenMG and compression format called ATRAC3 (adapted from the same technology used for the Sony MiniDisc). Only music files in ATRAC3, WAV or MP3 formats can be retrieved and encrypted by the OpenMG jukebox, the software element with the OpenMG system that sits on the consumer's desktop, which also needs to be downloaded after registering and applying for a digital key.

Despite such thorough precautions, some new media specialists are quite simply sceptical about DRM systems' prospects in preventing music piracy. Gavin Starks, CEO of Tornado Productions, a UK-based webcasting and streaming media company, believes that their impact will be limited in the short-term. "Since CDs are essentially perfect masters, it is too easy to rip music material and encode it in the format you want," says Starks. "As different DRM systems compete to establish themselves, most copyright owners must be hoping he will be proved wrong."

Gerard Grech and Toby Lewis

UK DOWNLOAD MARKET LEARNS FROM US MISTAKES

Having learned from the failure earlier this year of several leading US music download companies, UK pioneers in the field remain optimistic they can meet the demands of the new format. Pieter Preston reports

In an industry which is distinguished by its rapid pace of development, the recent announcement by MTV, the internet division of Viacom's MTV network, that it is cutting its staff by 10%, or about 25%, and postponing indefinitely its IPO plans, could be construed as evidence that the US market for digital download music is dying a death before its age.

The MTV redundancies follow hot on the heels of similar staff cuts at Supertraks.com and Atomic Pop, two other US download sites, that focus on delivering digital music direct to consumers. Despite an innovative approach to the market, offering artists 50% of gross profits in contrast to the 10% net most record labels pay, Atomic Pop executives said last month that the Web site had run out of funding and was unable to attract new backers.

And in the summer, having also failed to secure further funding, EMusic.com, one of the first movers in the US market, laid off 20% of its workforce, saying the move would save \$15m — enough to see it through another year.

Along with the spring crash in internet stocks, which affected the entire sector, dotcoms are blaming the phenomenal popularity of free digital music-sharing Web sites like Napster for poor sales figures and high customer acquisition costs. They are also pointing to an apparent reluctance on the part of the major record companies to embrace fully the potential of the Web for

contributing to this cash crisis.

The fact that the US market is feeling the pinch has not gone unnoticed in the UK and continental Europe, which in nearly all respects represents a less conducive environment for download sales, or e-commerce. Not only do American e-tailers enjoy twice as many net users per capita — with 50% online PC penetration compared to just under 25% in the UK, and less still in most of Europe — but US surfers are widely recognised to spend, on average, twice as long as their European counterparts on the net at one hour per day, compared to about 30 minutes per day in the UK.

The key reasons for these disparities — expensive internet call charges coupled with a lack of widespread and reasonably priced broadband access — only serve to reinforce the advantages US firms have over European web sites and the people who use them. In the UK, when you consider that the average home user with a standard modem and net connection would take more than three hours to download an album of sub-CD quality music, it is clear that even the free music on the Web is not really free. At peak rates, this process would cost more than £8 in call charges alone.

The fear now is that as cash burn rates increase and the chances of securing further investment decrease, the new generation of online music ventures that have cropped up in Europe during the past 18 months will follow the example of some of their less fortunate US contemporaries.

London CEO David Phillips believes that, while in general the prospects for European firms are bright, the major labels could do much more to stimulate growth in the sector. On an international level, he says, they are failing both the industry and consumers.

"Price, choice and convenience — these are the three crucial criteria that need to be addressed in order to create the right kind of conditions for the download market to flourish," he says. "Right now, the majors' offerings are falling short on all three fronts."

"The record labels have to provide a compelling, legitimate product for consumers, and at a reasonable price," he

adds. "In the US they're offering \$3 downloads on multiple formats; the price point is too high and the format situation is confusing and inconvenient. While Sony seems intent on pushing its own proprietary format, others such as BMG for example, are experimenting with various different formats, when what is really needed is a universally-recognised standard," he adds.

Phillips says this lack of conformity and record company reluctance to supply content to Web distributors on a reasonable basis meant the rise of Napster and other free sources of digital music was inevitable.

"The major labels' footdragging helped to fuel the growth of Napster and its successors, because people genuinely wanted to get music from the internet. Now it's created a perception among consumers that digital music should be available for free, and it's not easy to compete with free music."

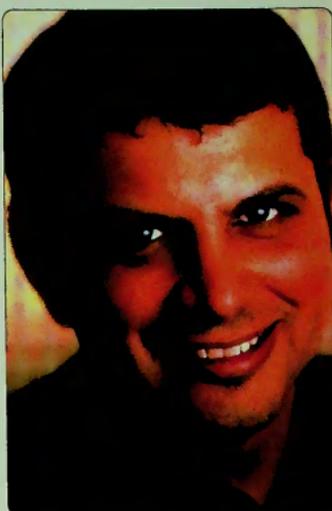
If Napster is threatening the livelihood of business-to-consumer (B2C) players, the estimated 6.7m distinct users who logged on to the service in August alone (source: Media Metrix) also proves beyond doubt that there is a huge global audience for digital music. The question now is how the European startups that launched with such enthusiasm prior to the downturn in investor confidence and the ascendance of peer-to-peer programs can attempt to tap into this market.

Phillips believes consumer-facing Web sites such as iCrunch and struggling pan-European download distributor deo.com need to place greater emphasis on business-to-business (B2B) revenue streams, while cultivating relationships with the existing industry hierarchy, developing niche services, and engaging in the kind of innovative marketing techniques to which the Web is ideally suited.

"We're generating revenues from syndication deals — packaging up indie music with tools, applications and community features for third parties," says Phillips.

"We're also trying to do different things like the Dave Clarke MP3-only album."

Kevin Malone, VP of European business development at software and service



Phillips: "Labels must provide a compelling legitimate product"

provider Liquid Audio, agrees: "If you are trying to sell an album that is still on the shelves at every high street retailer, the results aren't going to be that great. But what about all the music that hasn't appeared on albums — exclusive studio mixes or live tracks that you simply can't buy anywhere else? If the digital product is no longer or not yet available physically, and it is presented with gusto, I really think the public will come out to paying for a download in spite of Napster."

Other European dotcoms are also differentiating themselves from rival Web sites and focusing on B2B revenue streams to secure their future. PeopleSound, for example, has just signed a deal with EMI Music Publishing, which will see the free music download company offer new bands showcasing on its Web site the prospect of publishing contracts with the publisher. In return, EMI will handle the artist's royalties and copyrights through its worldwide publishing network.

The deal goes some way to reflect dotcom claims that the Internet can play a crucial role in democratising the A&R process, although big doubts remain about the quality of most music found on untrusted music web sites. It also demonstrates that established music companies are beginning to understand that the technology underpinning these Web sites can add value to their businesses.



Schmitt: making value judgements on which writers to sign



Atomicpop: fast-growth US player



Emusic: buying up exclusive rights



Malone: presenting the product with gusto

As well as providing an easily accessible platform for new talent to reach a mass audience, the peoplesound site tracks both user behaviour and the popularity of new artists. According to Ernesto Schmitt, peoplesound's founder and president, with the traditional industry model it can cost between £500,000 and £750,000 to produce and market a record by a new artist — £75,000 to sign the

act, £150,000 to produce the record, £250,000 to market it and anything up to £300,000 to make the video. And, as he is quick to point out, the success rate is still very low.

"EMI realised that we have access to a flow of content at grass-roots level but more importantly the data analysis tools that can predict the winners," says Schmitt. "We had interest from all the major publishers and the first thing they asked was whether we could supply the email addresses of customers expressing an interest in an artist. They were sold when we said yes."

The deal means EMI will be able to make value judgements regarding which writers to sign, what budget should be allocated to a launch, and how best to plan territorial release schedules, rather than relying on the hunch of an A&R person.

As a business-to-business company offering infrastructure, "know-how" and services for global

digital distribution and promotion, DX3 is another B2B upstart using Web technology as a key selling point when teaming up with traditional record companies.

Founder and executive VP Reza Kad believes the European market can learn a great deal from mistakes that were made in the US.

"In the States, online companies paid a lot of money up-front for an exclusive catalogue in the belief that consumers were going to queue up to purchase tracks online," says Kad. "This was clearly the wrong approach."

"We have positioned DX3 within the existing marketing and sales process. We offer a transparent, backend service for music companies; we act as a catalyst for digital download sales through our main activity, which is promotions."

DX3 offers record companies real-time monitoring of consumer responses to a particular campaign, including territory-specific statistics. Its recent promotional campaign for Craig David is a good example of the potential value of its service. David's label Wiltstar/Telstar wanted to alert as many people as possible, as quickly as possible, to his new material. An online campaign was identified as the best way to achieve this and DX3 was hired to implement it.

"Craig David has a lot of underground fans, a large proportion of whom are Internet users," says Kad. "Not only did we provide fans with one-to-one communication with the artist, we also gave the label invaluable feedback about consumer behaviour."

The campaign, which included a streamed video of the Seven Days single, exclusive photography and artwork and previews of other album tracks, generated around 530,000 page views from more than 100,000 unique visitors to the site, and helped send both the single and album to the top of the charts.

"The campaign was a complete success and proves that in terms of using the Net and download technology for innovative promotional activities, Europe is ahead of the US in many ways," says Kad.

Vitaminic, which last week floated on Italy's Nuovo Mercato in a global offering of 1.2m shares, claims it is also generating impressive revenues by concentrating on



Kad: "We are acting as a catalyst for digital download sales through promotions" B2B services.

Like DX3, it is working with both the new generation of Web-based ventures and the 'old school music industry players.'

Operating across eight European territories and the US, Vitaminic provides a platform on which rights owners can sell and promote their music, but has not been tempted to buy up rights itself. For the user it offers the chance to download any type of music either free of charge or at a price set by the artist/label.

"We see ourselves as the pan-European network for the online music industry," says UK managing director Chris Cass. "We offer flexible solutions for online promotions, which complement offline promotional activities. We deliver 2.5m songs a month across our networks, both streamed and downloaded, the majority of which is promotional material — not B2C sales."

Like DX3's Kad, Cass believes European start-ups can learn from mistakes made in the US. "We started small and have expanded rapidly but steadily," he says. "A lot of companies in the US, such as emusic and Atomic Pop tried to grow too fast. They employed a lot of people and bought up exclusive rights from the record companies to sell music on their platforms."

"We work with Atomic Pop — they use us as a sales and promotion outlet for their catalogue of music — but unlike them we do not pay out thousands on music rights so we don't have huge advances that we need to recoup through sales."

Cass is confident that Vitaminic will break even by April 2002 and that European Web sites in general are demonstrating enough innovation to avoid the funding problems that have cast a shadow over the US market.

Like the rest of the industry, he identifies the lack of widespread broadband facilities and flat rate call charges as a huge hurdle for the European market, but he also knows

that with the regulators forcing BT to open up the local loop by the beginning of next year and DSL finally being rolled out on a mass scale, this situation will not last much longer.

Recent developments suggest his optimism is justified. With European firms learning from the

American experience, even high profile B2C players like Worldpop have begun developing B2B revenue streams such as a content syndication deal with Reuters and A&R partnerships with offline record labels. Such players hope this will bring in revenue while the free music question is resolved, digital standards and formats are enforced and broadband becomes the norm.

The investment community also seems to believe that the market has a future. Last week Music Choice Europe, a joint venture between BSkyB, Sony and Time Warner, raised £50m through a share placing on the LSE, valuing the multi platform digital music delivery service at nearly £200m. In the same week, musicunited, a popculture-style Web site for new bands, raised £3.25m floating on the UK's AIM, and Music33.com, Tony Wilson's MP3 e-commerce site, announced new investment and confirmed that it will launch before the end of the year. The site, which plans to sell independent label tracks for 33 pence each, is confident it can make real profits from download sales.

With the majors largely controlled by nervous US parents, change may be taking longer than the new media newcomers had hoped when they launched last year, but as Liquid Audio's Malone points out: "We are talking about changing generations of business thinking — that doesn't happen overnight. In fact, it is remarkable how quickly the industry has already developed. In five years we will all probably be rather satisfied that such a dramatic change could occur inside of a decade."

'If digital product is no longer or not yet available physically I think the public will come around to paying for downloads in spite of Napster'

— Kevin Malone, Liquid Audio

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Cass: "We see ourselves as the pan-European network for the online music industry"

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■ SPONSORSHIP OPPORTUNITIES CALL.: 020 7940 8608

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