



NEWS: In picking up a Sony gold award, **CHRIS TARRANT** has made a plea for more innovative radio

News 4



NEWS: Pre-planning has paid off for the **STEREOPHONICS** as their third album hits the global charts

International 8



ARTIST FOCUS: Now the US: as **TRAVIS** return with their third LP, the desire to break Stateside is paramount

Artist focus 10

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10

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music week

Receivers in at Startle

by Mary-Louise Harding

Entertainment distribution and wholesale group Startle has been forced to put its entire operation into receivership just 18 months after former Telstar director Barry Watts led a £30m buyout of the business from the music company. In an ad placed in *The Financial Times* last Friday, receiver Deloitte & Touche offered the physical wholesale and distribution, and various digital fulfilment businesses for sale as two separate going-concern businesses. A signature was expected on a deal for the acquisition of the £52m-turnover physical side of the group by a "major industry player" late last Friday, according to receiver spokesman Andy Peters.

Leading retailers Asda, HMV, Virgin and Tower are among the group's physical retail customers, while Tesco.com and Amazon have a supply relationship with the group as part of their ecommerce fulfilment

arrangements. The physical distribution operation employs around 80 people and includes Startle Lightning Export.

Startle CEO Rob Cain - who took over from Watts following a restructuring of the business six months ago - says the businesses will continue to be run by the receivers, overseen by the incumbent management team, until they are sold.

Cain says the digital distribution arm - which includes Startle Digital Marketing, a £1.2m business - has also been receiving interest, but is unlikely to be sold until at least the end of this week. "The business continues to trade normally," says Cain, who notes the entire operation has a £60m turnover. "We are attempting to sell everything as a going concern. On the digital side everything has been put on hold apart from the digital marketing business - meaning around 30 to 35 staff have been let go."



Watts: led £30m buyout

Sources close to Startle say the directors were forced to call in the receivers after the business ran out of its latest round of funding from venture capitalists 3i and Botts & Co.

3i and Botts invested £1.2m each when Watts staged the surprise buyout from Telstar at the end of 1999, due to their faith in the business. Startle invested about £5m in ramping up its digital offerings. These included Track One Logistics, the

ecommerce fulfilment backend service it launched in conjunction with Tibbett and Britten; an online production music search and retrieval system Startle Online (formerly Mars) for TV and radio delivery; and a digital marketing arm.

The company last year lost Capital Interactive's ecommerce business, which had been the initial spur to launching the ecommerce arm. It then continued to trade in a difficult market as dotcom customers such as IPD opted to ditch running their own online CD shops in favour of outsourcing to HMV.

Startle's customers were reluctant to comment following the official announcement of a resolution of the ownership of the company.

Amazon head of music Paul Zimmerman says, "Startle continue to be a preferred supplier of Amazon UK. We look forward to a public announcement from them."

EMI looks to cost cuts after calling off merger

EMI is investigating how to combine its manufacturing and distribution businesses as a way of cutting costs after calling off its discussions to merge with Bertelsmann's music operations.

The move follows last Tuesday's decision by EMI Group chairman Eric Nicol and Bertelsmann chairman and CEO Thomas Middelhoff that they are unable to offer a merger proposal which had a "high likelihood of approval from antitrust authorities".

However, the German media group could still be in the frame to make a less ambitious deal with the UK music group, which calculates it could make savings of around \$50m annually by globally combining its manufacturing plants and physical distribution network with a joint venture partner.

However, sources also suggest that EMI will want to examine this joint venture option with other partners, including Warner and Universal. ● See story, p3

S Club 7 join Dido in UK's us revival

S Club 7 have least 23.10 on *Billboard's* Hot 100 to give the UK its first pair of simultaneous US Top 10 hits in more than two years.

Never Had A Dream Come True, which joins artists artist Dido's Thank You in the Top 10, made the huge leap on the back of a newly-issued commercial version of the single, which debuts at two on *Billboard's* sales-only chart. London Records' All Saints and RCA's Five provided the UK's last US Top 10 palings back in September 1998.

S Club 7's chart climb comes as part of a triple US triumph this week for Polydor UK, with the Bee Gees album *This Is Where I Came In* debuting at 16 on the *Billboard* 200 and Samantha Mumba's *Baby Come Over* (This Is Our Night) entering the Hot 100 at 68.

Polydor director of International Greg Sambrook says, "The current crop of success proves if you've got the right kind of music you can sell internationally."

Meanwhile, Virgin Megastores has lined up with the GPI for a Best of British campaign starting on July 4 to promote UK acts in the US. It will prominently display UK releases in its 19 US stores.



Top Of The Pops hit Hammersmith last Thursday as executive producer Chris Cowey (pictured above left with presenter Jamie Theakston) set up shop at the second of what is set to be three different homes for the long-running music programme this year. The show, which left its base of 10 years at BBC Elstree in Hertfordshire at the end of last month, transferred last week to the Riverside Studios. In what is a stop-gap move before a permanent return to TV Centre this autumn. "As one door closes another one opens," says Cowey, "it's nice to go back into town and the new venue cuts down on the travelling time. It allows the show to have a really urban feel to it so the big benefit will be the audience and hopefully there'll also be a lot of passing trade of music and TV people."

Comedian Bailey set to host CADs

Musical comedian Bill Bailey is lined up to host this Thursday's Music Week-organised Creative And Design Awards at Park Lane's London Hilton.

Bailey, who follows in the footsteps of hosts such as Melynn Bragg and Mark & Lard, has appeared on TV programmes

including *I've Got News For You* and *Never Mind The Buzzcocks*, as well as starring in the Channel 4 sitcom *Black Books* last autumn.

Among the prizes being presented at the event will be the outstanding achievement award and awards for best director, video producer and TV advert.

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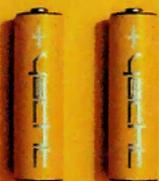
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...the savings available to EMI now are significantly reduced to a mere £50m rather than the expected £200m of benefits if a tie-up with BMG had been allowed. Speculation that savings can be achieved by combining the group's standalone EMI

Chrysalis Group-funded black music website darkerthanblack is launching its first club tour at the end of this month as part of moves towards prioritising offline music operations rather than pure web-focused activity. Artists including Def Soul's Aaron Soul (pictured) and Ninja Tune rapper Ty plus DJs such as Steve Sutherland, Shortz Blitz and the Hitmen, will feature on the tour, which will be used to garner audience reaction to entrants to a soon-to-be-launched talent contest. The winner of the competition will be offered £5,000 worth of studio time and a one-album deal with Chrysalis Music Publishing. The company is also planning to release its first compilation album in September in partnership with independent label Union Square. Meanwhile, five editorial staff are leaving the company as a result of the company's change in focus.



Virgin begins revamp of Oxford Street megastore

Virgin Megastores has set in motion a multi-million-pound facelift for its UK flagship store in London's Oxford Street.

The first stage of the store's biggest refurbishment programme in more than five years was put in place last Friday with the installation of Virgin Space, a 400 sq m web-surfing area containing 100 terminals which are billed as having the fastest internet connections in the UK. Its installation will be followed during the next few months by the wider overhaul of the store, including expansions of the rock, dance and specialist music departments.

Virgin head of marketing Andy Kendrick says one of the aims of the refurbishment is to ensure the Oxford Street store leads the way again for the chain globally. "The store was originally the blueprint Megastore across the world but the other stores have moved on and now this store needs to," he says. Kendrick is unwilling at this stage to unveil details of Virgin's plans for the store, though they will include a café with a purpose-built stage in the basement for in-store PAs.

MUSIC WEEK 12 MAY 2001

MCPS set to boost royalties with new ringtones scheme

The MCPS will learn the true extent of the revenues available to songwriters and publishers from ringtones following the introduction of its upscaled licensing scheme.

The collection society recently unveiled the new system via a letter sent to its members and licensees, ending months of growing frustration among copyright-holders with the competence and coverage of the existing two-year-old system.

A series of news stories in the national press has recently speculated that songwriters and publishers could be losing up to £700,000 a day in potential royalties on downloaded ringtones, with top 10 chart hits and TV theme tunes proving to be the most popular. Though such sums are overstated, there is undoubtedly increasing income to be collected.

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Virgin operators is dismissed by rates close to the company and analysts. EMI has already made some calculations of the savings it can achieve after finding itself back to square one – the only remaining standalone record group – following a meeting last Monday in Brussels between Nicol, Bertelsmann chairman/CEO Thomas Middelhoff and the EMI and-trust team.

newsfile

HMV RENEGOTIATES CREDIT DEAL
HMV Media Group renegotiated an improved deal with its bankers last Thursday to alleviate its debt position. The group had been attempting to improve its credit terms since November and in exchange for extending the loan period, HMV Media has agreed to increase the interest rate by 0.25% on "senior bank borrowings".

HOMELANDS GETS GREEN LIGHT
Mean Fiddler's Hampshire mind-dance festival Home-lands has been given the firm go-ahead following local government concerns over its potential foot-and-mouth risk to the infection-free county. The Ministry of Agriculture gave its approval to the May 26 event after hearing of precautionary measures being put in place by the organisers as well as because of official signs that the epidemic is fading.

SONOPRESS MOVES DVD FACILITY
Bertelsmann-owned Sonopress UK is expanding its DVD production in the next year or so following a move last Friday to a new, purpose-built factory near its previous site in Westbury, Birmingham. The company offers full turnkey services, including pre-mastering, mastering design, packaging, storage and distribution to the audio market and games and software industries.

NIEMI UNVEILS 6% INCREASE
Niemi, who also unveiled a 6% hike in adjusted pre-tax profits of £266m on improved sales – up 12% – of £2.7bn, adds that he will now concentrate on the strategy he was pursuing before the collapse of the Warner deal.

COSGROVE QUITS BPI ROLE
after Classical Brits row

Matthew Cosgrove has resigned as vice chairman of the BPI classical committee in protest over the inclusion of Bond in this year's Classical Brit Awards show.

The all-female string quartet are set to open the event at London's Royal Albert Hall on May 31 despite their rejection from the UK classical chart.

In his resignation letter to BPI chairman Rod Dickens, Cosgrove explained that he felt the Disenchanted Bond were no more "classical" than Steps and pointed to the classical committee's decision to rule the group's debut album, *Born*, ineligible for classical chart inclusion.

Cosgrove insists that there is no animosity between himself and Dickens, his former boss at Warner.

Watchdog launches new inquiry into MU

The Government's trade union watchdog is launching another investigation into the Musicians' Union (MU) following a string of allegations about breaches of union rules.

The Certification Office (CO) for trade unions and employers' associations has asked the MU to explain its position by May 18 after deciding to probe three of nine "issues" brought to its attention by just one member. It has yet to decide whether to pursue more complaints it has received in the past month, which relate to the disciplinary charges brought against suspended general secretary Derek Kay.

CO complaints case manager Trevor Laver says his investigation will examine the circumstances which have led to former general secretary Dennis Scard remaining in office – following an earlier CO probe into the leadership election – beyond the five years allowed under union rules. Laver also wants answers about the role of MU executive committee chairman John Patrick.

MU assistant general secretary Andy Knight concedes the CO's actions are serious, but says the MU has a "robust" defence.

PAVELEY JOINS SOURCE RECORDS

Source Records has taken on one-time Innocent Records head of marketing and sales Steve Paveley as general manager. He replaces former marketing manager Tim Coulson, who is now with Universal Island.

URBAN SEMINAR UNVEILS LINE-UP

Details of the fourth annual Urban Seminar are set to be unveiled at the official launch in London today (Tuesday). The event, supported by the Department of Education and Employment, is set to take to the road for the first time, with one event taking place in Birmingham in June, followed by a second on London's South Bank in September. Artists to be featured at the launch include Aaron Soul and Bronx & Black.

VITAMINIC BACKS INTERACTIVE CITY

Vitaminic.co.uk has been secured as the exclusive online marketing music sponsor of Interactive City UK taking place in Cardiff on June 3-4. Vitaminic says the partnership is part of an ongoing strategic marketing and business-to-business strategy to align it with leading technology-linked companies and industry experts.

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EMI reviews manufacturing as BMG merger is called

by Robert Ashton

EMI is reviewing the future of its manufacturing and physical distribution businesses in an effort to slash costs following last week's failure to push its merger with Bertelsmann through Brussels.

A less ambitious deal with the German media group could still be on the cards because the UK company is understood to be examining the option of a joint venture deal, which it believes could add savings of around \$50m to the bottom line every year. In addition to Bertelsmann's BMG, EMI may also seek to talk about continuing its manufacturing and distribution with previous merger partner Warner Music or Universal, with which EMI held five months of informal talks in 1999.

"Warner was always seen to have a perfect fit with EMI in this area and

they got to know their business well, but EMI will need to address all the different geographical profiles," says one senior source. Middlehoff has also said, "BMG is sure to have new opportunities for cooperation soon."

EMI Group chairman Eric Nicol declines to reveal if this is currently part of his thinking now that the EC has effectively ruled out a merger between the two music majors for the foreseeable future. But he admits that the need to cut costs continues: "We can continue to take costs out of the business. We're never finished with that job." However, he recognises the savings available to EMI now are significantly reduced to "tens of millions" rather than the expected £200m of benefits if a tie-up with BMG had been allowed. Speculation that savings can be achieved by combining the group's standalone EMI



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DOTMUSIC SITE RELAUNCHES
Music Week's sister consumer website dotmusic has been relaunched to include new Flash TV advertising features and personalised editorial areas as well as advertising functions. The site, which announced a 22% climb in unique users to 1.7m in its latest ABC audit, has also reorganised its content along genre lines.

AOL TIME WARNER IN TALKS WITH NTL
AOL Time Warner confirmed last week it is in "early stage negotiations" with UK cable company NTL as a potential broadband content carrier partner for Europe.

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McGonigal: "growth revenue earner" obviously worth having," says MCPS membership and media director Dominic McGonigal.

The licence has been extended to cover any company based in the UK and includes line-by-line accounting of royalties and a provision for action against sites deemed to be carrying unauthorised adaptations. The rate is set to continue at 10p per ringtone supplied or 10% of revenues earned. ● The IFPI is finally to unveil details of its initiative against online piracy on Wednesday, following almost a year of development, press speculation and leaks. The Songrid programme follows IFPI chairman Jay Berman's midem pledge to establish a fully-fledged internet anti-piracy unit.

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4Music's Smash Hits coup with Mercury Prize triumph

by James Roberts

The Techies-sponsored Mercury Music Prize has ended its 10-year relationship with the BBC by signing broadcast rights to this year's show with Channel 4.

The deal comes hot on the heels of the broadcaster capturing another key annual music event, the Smash Hits Poll Winners Party, previously associated with the BBC. "Both of those events are the top of their genre," says Channel 4's assistant music editor Neil McCallum. "Smash Hits is a show people have grown up with and the Mercury Music Prize carries the credibility that can make or break an artist. Channel 4 is delighted to be part of both of them."

Full details, including album nomination procedures, are due to be

confirmed this week for the Mercury Music Prize, which forms a central part of Channel 4's ongoing commitment to music. A third season of its late-night music zone 4Music returned last week in a new Thursday slot with the opening night dedicated entirely to Eminem and featuring concert footage from Santa Monica along with interview and documentary footage.

4Music's eight-week run culminates on June 21 with a night devoted to the Manic Street Preachers, including a repeat showing of their recent Cuban concert, along with All Back To Mine which sees vocalist/guitarist James Dean Bradfield and drummer Sean Rowley in a one-on-one interview.

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Manics: feature in 4Music special

the South American series tipped to follow Ibiza and Ayia Napa into the list of clubbers' holiday destinations, while new talent show 4Play will feature Rae & Christian, Jim White, My Vitriol, Zero 7 and Mogwai among others. Previous seasons of 4Play have been credited with helping to establish the likes of Badly Drawn Boy, Moloko and Craig David.

"4Music is just a part of what we are doing. It's about being able to slot music into different parts of the schedule where perhaps it wasn't previously there," says McCallum, who is working on a number of artist-themed specials, including a 24 Britney Spears day later this month. A fourth season of 4Music will begin in August and will run for 26 weeks until February 2002. It will also be extended from its current two-hour weekly run to two-and-a-half hours.

Channel 4 has also teamed up with dance superclub Cream for a new and yet-unnamed dance music series due to be filmed in Ibiza in the summer. "We'll be using Cream's reputation to build a credible series that reflects everything that's happening on the Island," says McCallum.

HALL STEPS UP AT EAST WEST

East West has announced that Peter Hall has been promoted from deputy head of press to head of press following press director Anita Mackie's decision to leave the company.

R4 TO DOCUMENT PUNK ANNIVERSARY

Radio Four is to broadcast a documentary series to celebrate the 25th anniversary of punk. The series called *Silver Jubilee* has been put together by independent production company Steve Buddah and features artists such as Malcolm McLaren, John Lydon and Chrissie Hynde as well as an interview with Factory Records founder Tony Wilson. The four 30-minute programmes will be broadcast at 11pm on consecutive Thursdays from June 21.

XFM EXTENDS CAMPAIGN

Xfm is taking over three London Underground trains during May and June as part of its on-going *The A-Fraid* advertising campaign. Cartoon illustrations of Xfm presenters have been produced by Jamie Hewlett, the creator of Tank Girl and Gorillaz, and the images will appear on tube cards. The promotion is being supported by press advertising in a range of magazines including *The Face*, *NME*, *Dazed & Confused*, *Sleaze Nation*, *Moj* and *Kerrang!*.

VH1 SET FOR RELAUNCH

MTV Networks is to relaunch VH1 in Europe. VHI Export, a variation on the UK feed, has been renamed VHI Europe and includes localised content with pan-European playlists available in 32 countries. Meanwhile, Channel 5 Interactive chief executive Paul Curtis is leaving the company to take up the managing director's post at MTV Network UK's Viacom Brand Solutions.

WEMBLEY ARENA SPONSORS AWARDS

Wembley Arena has become the first brand sponsor of the Brit Performing Arts & Technology School Awards. The Wembley Arena Awards take place on Thursday (May 10) and there are 17 categories including art, stagecraft, dance and music.

POPWIRE LAUNCHES MUSIC GAME

Popwire, the Internet site promoting unsigned bands, has linked with national education and enterprise charity BusinessDynamics and creative consultancy Olan to launch an online music game called *SoundPlan*. Players chose an act from the Popwire roster and manage them in an attempt to win a recording contract.

THIS WEEK'S BPI AWARDS

Ash's *Free All Angels* and *Whateus'* self-titled album receive gold awards, while *Crowley Town: The Gift of The Game* album and the DJ Luke & MC Nect Presents... compilation get a silver, gold.

HOW TV SHOWS' RATINGS COMPARE

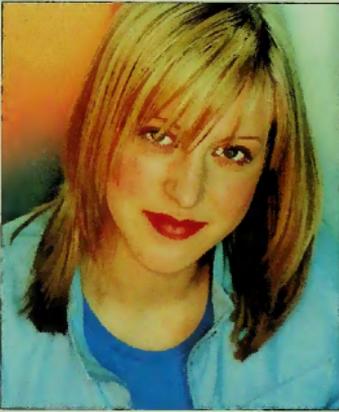
Programme	this week's % change (0000)	on 2000
Top Of The Pops (Fri)	3,572	-1.8
Top Of The Pops 2*	3,394	-0.2
CD-UK*	2,329	6.9
SMTV	2,158	-12.0
The Popcorn Chart*	1,700	-14.0
Top Of The Pops Plus	765	n/a
Live And Kicking	656	n/a
Popworld	654	n/a
Exclusive	231	212.0

*combined totals. Source: Mediabase/ABC (Bar chart for w/c April 19 2001)

BMG International has broken with tradition by releasing the official Eurovision Song Contest album ahead of the event.

The company hopes the early appearance of its 23-track album, which appears in stores today (Monday), will help to boost sales of what previously has been a poor seller. Although the event is expected to be heard or watched by around 13m people in the UK on Radio Two and BBC One, BMG has only shipped around 5,000 units in the UK compared with more than 100,000 across the rest of Europe. This year BMG International catalogue

exploitation manager John Cronin has secured retail support from HMV, MCV and an in-store chart position in WH Smith, while there is also advertising in the gay press. The UK entry, No Dream Impossible by Lyndsay D (pictured), was released as a single last week through Universal Music TV and has been supported by artist appearances on Richard & Judy and Radio Five Live. Radio Two began its build up to the contest last week when No Dream Impossible was promoted from the station's *Chart to the 31st*. Executive producer for the UK entry in the Music and Media Partnership's Rick Bisiskey, who confirms that a Lyndsay D album could be released at the end of May.



Sony commissions bespoke POS units

Merchandising equipment company International Displays has signed one of its biggest contracts to date by building 100 bespoke displays for Sony Music to site in independent music shops.

Eric's Manic Street Preachers album *Know Your Enemy* was the first title to be promoted using the 2m-high x 1m-wide units which can be tailored to fit a store's requirements, and to match its corporate livery.

Most of International Displays' business is shop fitting independent stores, although it has produced similar units for EMI and Universal and is in advanced negotiations with Vital Distribution to produce 120 branded displays.

"Independent retailers say they are keen to use branded record company units but found they did not fit their needs, which is why the flexibility of these units is proving so popular," says International Displays' sales director Cal Jenkin.

Tunes set to grow sales with Kiss in Ibiza sponsorship deal

Enap Advertising has signed a further sponsorship deal with mentholated sweet brand Tunes to support its Kiss in Ibiza activity.

The two brands worked together for the first time last summer and the multimedia agreement for 2001 is worth around £750,000 and uses the advertising slogan *Change Your Tune - Go Menthol in Ibiza*. The deal gives Tunes exclusive sponsorship of Kiss's radio, TV and online presence on the island from this month until the end of August.

There will be Tunes trailers and competitions on Kiss 100, sponsored slots and features on Kiss TV and branded updates, webcasts, listings, interviews and streamed music on kissinibiza.com. Around 200,000 packets of Tunes will be given away to passengers flying to Ibiza through Kiss's holiday partners First Choice and Air 2000, and at jointly-branded nights being



Tunes: 'Go Menthol In Ibiza' slogan held at the Eden club. "Our objective is to make Tunes a credible brand among the key 16- to 24-year-old age group who account for around 11% of sales. Last year the sponsorship with Kiss helped to grow summer sales by more than 20%," says Tunes brand manager Helen Brewer.

Tunes will also sponsor the Kiss media centre on the island which is fitted with full broadcast facilities. "This deal works because Tunes is prepared to work across different media," says Kiss youth brand director Russell Jones.

EMI: Chrysalis to target 'older' market for second Geri album

EMI:Chrysalis is investing a "substantial" six-figure sum to expand the potential audience for Geri Halliwell's second solo album by targeting her at an older female demographic.

The company has carried out research consumer market research on *Screen If You Wanna Go Faster* (released next Monday) with the record testing particularly well among women aged 15-29 who said they admired the artist as a strong independent woman.

These findings move her further away from her former *Spice Girl* image and are reinforced by the inclusion of the first single from the album, *It's Raising Men* (which was expected to debut at one on Sunday), in the movie *Bridget Jones's Diary*.

"A cover version would not have been our choice as the first single for the new album but the film com-



Halliwell: admired by listeners

pany wanted her to record the track and the promotional opportunities a movie like this provides with the huge PR machine behind it will allow us to reach slightly older females," says EMI:Chrysalis marketing director John Leahy.

He adds that EMI:Chrysalis has put together a 12-month marketing strategy for the new album. The album will not be TV advertised until the second single has launched and promotion around the launch will focus on a poster campaign and extensive press advertising and high-profile radio and TV exposure.

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● Mute's Depeche Mode are enjoying an excellent start across Europe with their first new single in more than two years on Dream On debuts at number one in both Germany and Italy and becomes an instant Top 10 hit elsewhere. It enters at four in Sweden, seven in Norway and nine in Austria, reflecting neatly to set up the arrival of their new album, *Exciter*, in a week's time. The ace began a North American tour in Quebec on June 14, stretching through to mid-August when the action switches to Europe.

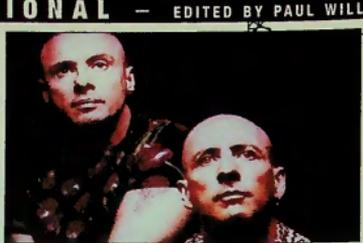
● Westlife hit their best start form to date this week on the continent as Uptown Girl instantly gives their new career chart peaks in a number of countries across Europe. Having debuted a week ago in the German Top 10 at nine (although they now slip to 15), the RCA band enter at two in the Netherlands and Sweden, three in Norway and 14 in Italy. The single climbs 16-15 on *ono* 3 hits on the UK's UK-chart sources on European radio, where it helps BMG to match the indie sector's tally of three hits, although it trails Universal with five tracks and EMI with four. Virgin and Warner have two representatives and Sony one.

● Parlophone band Coldplay cracked the Top 10 of the Canadian airplay last week with *Yellow*, which improves 13-9 as Parlophon Parachutes makes its return to the Top 20 with a two-place climb to 20. Meanwhile, Australia has become the first territory outside the UK to top the album beyond platinum status, taking it to double platinum, with the track Don't Panic now at radio and a four following in August.

● Russell Watson's impressive start to chart life in the US is being reflected across the border in Canada where the album topped last week hit a new peak as it moved 121-84 on its ninth week of the chart. The Decca artist, who has now moved into the top half of the *Billboard* 200 for the first time, has a chance to win over the White House shortly as he has been invited to sing live on the ABC programme in front of President Bush.

● Virgin Records' Atomic Kitten are continuing their excellent run through Europe and beyond with *Whole Again*, whose chart highlights currently include 6-2 in Austria, 10-8 in Australia, 11-7 in the Netherlands, 9-9 in Sweden and 15-15 in Switzerland. It also holds for a fourth week at one in New Zealand. Meanwhile, Italian record buyers are not taking too long to embrace fellow Virgin act Emma Bunton's current single, *What Took You So Long?* debuting at nine on the sales chart while in Germany it's the highest new entry at 24 on airplay.

● Michael Crawford is outselling all but Dido and Craig David in Australia after a series of the fast-selling releases on the Australian chart. His *Heaven* debuted the Disney Artist moves 17-7, as Anissa artist Dido holds at one with No Angel and Willstar's David at two with Born To Do It.



Early planning reaps chart rewards as Stereophonics hit global success

by Paul Williams
V2's Stereophonics are reaping the rewards of months of forward planning after scoring the highest international chart positions in their career to date with their latest album. Just Enough Education To Perform, which was issued last month, has taken the band into the US albums chart for the first time and to a new peak of 46 in Canada, while they have also broken into the Top 40 in Australia (38), France (25) and Germany (25). However, their overseas push suffered a big setback last week when they were forced to postpone a North American tour – due to start in San Francisco on May 14 – because of illness.

The postponement of the 11 dates, which have yet to be rearranged, follows what has been a hectic opening four months of the year internationally for the group with extensive prom-



Stereophonics: aiming high
tion already carried out in Europe and North America. In February they played nine US and Canadian dates in an acoustic tour, while their continental campaign has included a series of radio station-backed concerts in key cities. Meanwhile, pan-European TV advertising is due to begin in June following the release of the album's second single Here A Nice Day.

V2 International product manager Julia Connolly says the early push has been helped by the fact the band delivered the album to the record company back in October last year, unusually allowing a strategy to be set in place months in advance. "The diary was confirmed by January for the full year ahead and up until March next year," says Connolly.

She adds that much of the international groundwork for this third album was laid by their previous release *Performance & Cocktails*, which led to them visiting continental Europe, North America, Australasia and Japan. However, efforts have been stepped up a gear with Just Enough Education To Perform. "It has been a conscious effort by V2 with this new album to focus internationally because they are now so successful in the UK. It's the right time," she says.

The band's overseas schedule has been obviously upset by last week's postponement, although – providing they avoid any further problems – they are due to play a series of key European festivals during the next few months, starting with the Pinkpop Festival in Landgraaf on June 4. They have also secured eight support slots during July and August for U2 in Denmark, Sweden, France, Belgium and Spain.

A return to Japan, where the new album reached 38 on the all-comers chart, will include a performance at the Fuji Rock Festival on July 26, while Connolly says a six-week tour to the US, including a David Letterman performance, is expected this summer. Headlining European dates will be undertaken in October with a Japanese tour expected at the end of that month before the act return for UK concerts in late November.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	Title/Artist (UK sales)
1	Love! Cash Out (Revlon)
2	Supreme Robotic Kittens (Chrysalis)
4	Whole Again Atomic Kitten (Polygram)
4	Here With Me Dido (Cherry/Parlo)
6	What Took You So Long? Emma Bunton (Virgin)
6	Clair Eastwood (Sire)
7	Let Love Be Your Energy Robbie Williams (Chrysalis)
7	Rendezvous Craig David (Wilstad)
9	Thank You Dido (Cherry/Jessie)
9	Infer Sweet Sixteen (Mercury)
11	Rinô For Over Sugarbush (London)
12	Stick A A Moment You Can't Get Out Of U2 (Interscope)
13	Walking Away Craig David (Wilstad)
13	Dream On Depeche Mode (Mute)
15	Upbeat Girl Westlife (RCA)
15	This Is Where I Come In Dido (Polygram)
17	It's Raining Men Bob Hewlett (EMI)
17	Dancing In The Moonlight Toploader (S2)
19	Overload Sugarbush (London)
20	Crown To Me Dido (Cherry/Jessie)

Chart shows the 20 most popular UK-based tracks on *ono* 3. In the UK Top 100 of 100 albums. UK chart: see 2007-2012

GAVIN US RADIO TOP 20

UK	Title/Artist (UK sales)
1	All For You Janet Jackson (A&J)
2	Sunday's Child (Dunbar/CBS)
3	Hangin' By A Moment Lifetime (Circus/World)
4	Follow Me U2 (RCA)
5	My Karmalady My (A&J)
6	Rice With Me Neely (Fox)
7	Thank You Dido (Arista)
8	Angry Shaggy (RCA)
9	Play Jennifer Lopez (J)
10	Butterfly Crazy Tevin (Columbia/CBS)
11	Life Is A Beautiful Journey (Dunbar/CBS)
12	Slurder Joe (J)
13	Never Had A Dream Come True 3 Club 7 (Interscope)
14	April Lenny Kravitz (Virgin)
15	Cray Kiki Jay (J)
16	Jessie's Jammin' (Columbia/CBS)
17	South Side Miley (J)
18	This Is Me Dream (RCA/Arista)
19	Body Come Over Samantha Mumba (Interscope)
20	What I Need Love In My Arms (MCA)

Chart shows the 20 most popular US radio Top 40 hits. In the UK Top 200. Source: Gavin/Rediffusion

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist (sales)	Weeks on chart
AUSTRALIA	single Walking Away Craig David (Mute)	8
	album No Angel Dido (Arista)	1
CANADA	single Walk Away Craig David (Mute)	4
	album No Angel Dido (Arista)	9
FRANCE	single Here With Me Dido (Arista)	4
	album No Angel Dido (Arista)	1
GERMANY	single Dream On Depeche Mode (Mute)	1
	album No Angel Dido (Arista)	4
ITALY	album Dream On Depeche Mode (Mute)	1
	album No Angel Dido (Arista)	4
NETHERLANDS	single Upbeat Girl Westlife (RCA)	2
	album No Angel Dido (Arista)	12
SPAIN	single Walk Away De Mute (Mute)	7
	album No Angel Dido (Arista)	11
US	single Thank You Dido (Arista)	24
	album No Angel Dido (Arista)	9

Source: Nielsen SoundScan. Sales figures in thousands. UK chart: see 2007-2012. **GAVIN** Nielsen Music/Rediffusion

AMERICAN CHARTWAVE

by ALAN JONES

Janet Jackson's *All For You* album exceeded industry expectations by selling a massive 605,000 copies as its first week in the shops and storms to the top of the chart as a result. The album is Jackson's fifth number one in its first week sales for exceed of the others, beating even the combined introductory totals of her last two albums – 1997's *Thelma Houston* (202,000) and 1993's *Janet* (350,000) – both of which opened at number one. With her single, also titled *All For You*, holding at number one on the Hot 100 for the fourth week in a row, Jackson is number one on the singles and albums chart simultaneously for the first time in eight years.

Dido remains the highest-ranked British artist on both the singles and albums lists. Her single *Thank You* holds at number three in an unchanged Top Five although it appears to have passed its airplay peak, while her *No Angel* album climbs 9-8 despite a 5% slide in weekly sales to 62,000.

Of Fame and Alone being a hit. Single Gray's US tour has helped White Ladder to rebound 98-64 in the last fortnight. It sold 22,000 copies last week, a 21% increase over the past seven days. There are mixed fortunes for *3 Club 7*, whose *Never Had A Dream Come True* was commercially released last week and sold 36,000 on its first week in the shops, enough for it to take second place (behind City Day Dream) on the US charts.

Decline, however, with the track falling 21-30-31 in the last fortnight. Meanwhile, 7's sales fell by 27% last week, with just under 11,700 buyers in the week raising its overall sales to 388,000. There is better news for Russell Watson's *Body Come Over* album sits at number one on the classical crossover chart. The album sits at number one on the Black and Tom, despite the fact the latter album sales 121-34 on the overall album chart.

Back to the Hot 100, Coldplay's *Yellow* enters the top half of the chart, climbing 52-49 on its 10th appearance, while Samantha Mumba debuts at number one with *It's My Right* at number 68 and Depeche Mode is getting almost no airplay at all but sold more than 10,000 copies last week to secure its debut.



Lipson and Geri: set for pole position

Lipson set for singles number one double

Producer Stephen Lipson was set to knock himself off the number one spot yesterday (Sunday) thanks to his work on Gen Halliwell's number one It's Raining Men, which was poised to replace S Club 7's Don't Stop Movin' at the top spot.

Lipson – known for production duties for the likes of Boyzone, Annie Lennox, Backstreet Boys and Simple Minds – has also produced four further tracks for Halliwell's second album, Scream If You Wanna Go Faster, including two co-written with Geri and Wayne Hector and Jorgen Elofsson. The two singles were also the first projects to emerge from Aquarium, Lipson's new studio joint venture with Zomba on the site previously occupied by Battery Studio 1 in Willesden.

Meanwhile, Lipson is currently producing tracks for the next S Club 7 series, as well as helping to develop Simon Fuller's latest TV-led project based around a Forties-style big band. "It's a very complex project to get going. For years we worked with bands before steering ourselves into pop. Ideally we'd now like to steer ourselves back into bands," says Lipson. The multi-million pound project, which will feature a combination of US and UK performers, is set to be launched next year.

Sony turns to rock for latest signings

by James Roberts

Sony Music UK is tapping into the current resurgent popularity of rock music by signing two of the genre's UK's leading acts.

Columbia last week signed acclaimed Surrey-based post-hardcore outfit 100 Reasons, while Epic is today understood to be completing a deal for renowned metallers Cradle Of Filth. The latter deal will be the first significant signing by new Epic managing director Nick Raphael since his arrival in March.

Columbia managing director Blair McDonald says the 100 Reasons signing reflects what is happening musically at the moment. "That seems to be very much the music the kids are into and conversely is the music the kids are making. I don't think the metal/rock scene in the UK has ever been healthier in terms of throwing up new talent," he says.

100 Reasons won best British newcomer at last year's Kerrang! awards before going on to win best unsigned band in the magazine's readers poll at the end of the year. "I don't think on a label as deep as Columbia we need to be genre specific – they're just one of the best bands I have seen in some time irrespective of genre. 100 Reasons have the capability of making a brilliant album that cuts across markets," says McDonald.

Kerrang! editor Paul Rees says, "I think these moves reflect how healthy the scene has been in the UK in the past 12-18 months. Although some UK acts have done



100 Reasons: Columbia deal

phenomenally well in a niche market, there is definitely a broader audience for their music. Media interest in them is huge and it's a great story to tell."

McDonald says Columbia – which ascide from A1 has relied largely on US repertoire for chart success in recent years – is now poised for a number of breakthroughs of UK-signed artists.

"We have been fairly steady with our signings in the last year with Jo Brezner, Yours, Straw and Ebony. What is important is that we need to be bringing some of these through rather than be looking to bring in lots of new acts," he says. Columbia also recently signed DJ/producer Ed Case, who is currently working on an album project featuring a number of guest vocalists and rappers.

newsfile

THE STROKES INK PUBLISHING DEAL

The Strokes last week signed their publishing to Warner/Chappell for the world excluding the US in a deal understood to be worth around £500,000. The widely-acclaimed New Yorkers intend to retain their own publishing in the US. They are currently recording their debut album with Gordon Raphael and are due return to the UK in June for a 16-date tour, concluding with a show at London's Heaven on June 28.

WILDSTAR SIGNING TAKES SHAPE

Wildstar garage collective De Nada have recorded a cover of Bob The Boss's track Winter In July as a future single. De Nada, based around 20-year-old vocalist Nadia, is Wildstar's first signing since Craig David. Their first single, Love You Anyway, will be released in July.

BEDFORD TAKES A&R ROLE AT V2

Universal Music Publishing A&R Hugo Bedford has left the company to take up the role of A&R manager at V2 Records. Bedford joins former Warner/Chappell Music A&R manager Adrian Jolly as part of V2 head of A&R Malcolm Dunbar's team.

EMI IN ONE-OFF GARAGE SCOP

EMI Music Publishing has signed a one-off single deal for Do You Really Like It? by Pled Piler & The Master Of Ceremonies. The garage track is released through Relentless/Smooove on May 21.

ASIAN DUB FOUNDATION

Contrary to information in last week's issue Asian Dub Foundation have not parted company with WEA/London. Their new album on Nation Records, Frontline 93-97, is a collection of rarities and B-sides dating back to when they were signed to the label. The band are currently recording their new album for WEA/London.

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The battle-hardened band feeling good about an American breakthrough

by Adam Woods

For anyone who thought The Man Who was something of a comeback record after the youthful energy of Travis's 1997 debut *Good Feeling* went largely unrewarded, their imminent third album should set the record straight. This is an album which is, if anything, more careworn than its predecessor, but the Invisible Band still retains a nagging, radio-friendly quality for which any

number of teen-pop groups would exchange their best-kept secrets.

Recorded largely at Ocean Way Studios in Los Angeles and entirely under the supervision of Nigel Godrich—who produced seven of The Man Who's 10 tracks—*The Invisible Band* is released on June 11 under a considerable weight of expectation. As unassuming as it was, The Man Who is undoubtedly one of the best-loved British albums of recent years. Its singles—of which only *Turn and Why Does It Always Rain on Me?* actually strayed the Top 10—continue to receive radio air long after far bigger sales hits have faded from the public consciousness. And the band themselves, local heroes in Glasgow at the beginning of 1999, are now, by their own account, local heroes in every British town and city outside London.

The Invisible Band refines the sound with which Travis made their name. First single *Sing* adds a bit of banjo; *Flowers in the Window* borrows its musical mood from Village Green Preservation Society-era Kings; and elsewhere, all is as it was—only more so.

The casual observer might expect Godrich to have breathed a sigh of relief, going from the ho-hum recording environment of successive Radiohead albums to what one imagines would be a relatively straightforward Travis experience. Not so, say the band. "I don't think he would ever regard making any record as a relief," says bassist Dougie Payne. "He takes the same responsibility for it as any member of the band does."

The songs were mostly brand new Fran Healy compositions, but also included one of his first compositions, *Safe*, and *Flowers in the Window*, which had inspired since The Man Who without ever finding its definitive recorded version. Godrich requested that the band made no demos, so that he and they could build the songs from scratch.

The new offering is likely to strike a chord with the many fans who came on board for the heart-on-sleeves sentiments and finely-structured singer-songwriting of The Man

Who. "I always find bands that change their style of music really strange," says Healy. "It's really all about just trying to get closer to what's you'," agrees Payne.

As two years' worth of negative prose in the more right-on circles will affirm, sentiments like these might be more than some of the UK's more progressive music critics can stand. But then, Travis in 2001 have rather more subscribers than the music press does. The 2.5m sales of The Man Who have elevated Healy, however questionably, into the recent *Sunday Times* Rich List. In February of last year, Travis—Healy, Payne, drummer Neil Primrose and guitarist Andy Dunlop—picked up the Brit Awards for best album and best band, while in May Healy won the prestigious Ivor Novello songwriter of the year award, as well as the contemporary song prize for *Why Does It Always Rain on Me?*. Not that the band are resting on their laurels. "To say we have won British record is just complacent," says Healy. "You start all over again with each new record."

As far as the marketing campaign is concerned, any such modesty is distinctly unlikely. Independent, which signed the band in mid-1996, and Sony—which handles its output outside the UK—are hoping Travis have a foundation which will allow them to hang on to the home territory and add other overseas conquests besides.

"It would be very crass of me to predict sales figures, but I think we have got a better record than either of the two they have done to date," says independent's managing director Andy Macdonald. "The position we are in internationally after album two is very similar to what we had in the UK after album one. They have an enthusiastic following in a lot of countries—in the US, Australia and Germany they had a lot of support. We have to solidify markets where they have put in a lot of work, and send them to a few countries where they have never been before."

The success of the band, domestically at least, represents a relatively rare incidence of a hotly-tipped young guitar band genuinely fulfilling its own hype. Their debut album *Good Feeling*, released in September 1997, came on the heels of an industry

buzz which brought the patronage of Noel Gallagher and incorporated a memorable turn on *Late With Jools Holland* in late-1996. It was widely noted at the time that

Good Feeling consisted of two distinct halves—a raucous, post-Britpop first side and a stately, contemplative side two, whose intertension was only interrupted by the effusive Happy. Both the label and the press thought they knew which suited the band best. Accordingly, the first four singles were pulled from the upbeat pile, all charting, somewhat unconvincingly, at between 30 and 40.

Then, in March 1998, the fifth single, an EP spearheaded by a rerecorded version of the first album's plaintive *More Than Us*, took Travis to number 16. As the band tell it, it was clear to them after *Good Feeling* had been completed that the ragged eclectic approach was the lesser of their two options,

and so the yearning, open-hearted Travis of the album's B-side evolved as their signature sound. "The first album helps you decide on how you sound, and then that's your voice," says Healy, who says that all early material

has been excised from the band's live repertoire for the forthcoming tour—at least until they have established the new songs in the sets.

There have been those over the past two years who have publicly despaired of a band

which can willfully abandon the primal-screaming-comb-to-tom approach of debut (limited edition) single *All I Want To Do Is Rock* for the easy comforts of the second album's *Writing To Reach You* and *Driftwood* or *Why Does It Always Rain on Me?*. Months before The Man Who was released, a campaign-opening gig at the beginning of 1999 was slated by the *NME*, while *Q*, which features the band on the cover of its current issue, described The Man Who as "almost tyrannically tasteful". But surprisingly, for a band which has since become a watchword for musical conservatism in the eyes of many critics, the initial response to The Man Who was to be "bordering on classic". *Select* described them as "ordinary chaps making extraordinarily pretty music"; *MV's* album of the week review predicted it would have a

lengthy chart run; and even *NME* confined itself to a slightly grumpy B/10.

Two years and eight platinum awards later, it would be hard for Travis to be cool, and sure enough, they're not. What they are, however, is a great, battle-hardened live band, having chalked up 500 gigs on the back of the first two records, and with an 18-month stint in support of the third now looming. Like most good populist bands, Travis ascribe their success to their indefatigable touring schedule.

"A band needs food and exercise in order to grow, just like a child does," muses Healy. "The food that bands use is touring, pure and simple. That's why bands like R.E.M., U2 and Radiohead have always seemed to come on in leaps between each record—it's because they've spent the time touring. Each time they haven't toured, a next record hasn't been such a

great step forward. Payne concurs: "We've improved so much and it's just because of the gigging. Rehearsing's got nothing to do with it. It's about being willing to fall on your arse."

"That's where the cool thing comes into it, because being cool is the opposite of that," says Healy. "Getting up on stage is kind of a mad thing to do, really; just getting up and fanning around—you wouldn't do it if you wanted to be cool."

Travis completed five separate sets of American dates in the wake of the last album—four of them as headliners—and found their grass roots popularity building each time. "We finished The Man Who and did all the usual promotion for that, and then instead of just starting on the next album, we went out there and toured for eight months," says Healy. "We started at the Bottom of the Hill in San Francisco and six months later we played the Universal Amphitheatre in Los Angeles. The promoters were saying that they hadn't seen that kind of ground-reaction since U2."

On the subject of America, Travis are not eager to hide their ambition. They ate the recent success, not just of *Parlophone's* *Coldplay*, but also of *TV quiz* show *The Weakest Link*, as factors which are helping to temper the patronising welcome offered to British cultural exports.

"Of course we want to break America," says Healy. "I don't want to lie. What we do is about people, and there's so many people there. I think it's an impossible task, basically, and I'm into setting impossible tasks, because it just makes the

'Like a child, a band needs food and exercise in order to grow. The food that bands use is touring, pure and simple'—Fran Healy



RETAIL FOCUS: PIED PIPER

by Karen Faux

It is a fact that rare secondhand records are not as easy to find as they were 10 years ago. With vintage vinyl now at such a premium, they tend to disappear into people's private collections and stay there. Having said that, secondhand store Pied Piper still has a healthy turnover in rare, expensive items. A mail-order customer recently paid £1,200 for a Seventies heavy metal album by Northampton band The Dark and such items continue to be hotly pursued.

As the author of the *Penguin Price Guide For Record And CD Collectors*, now in its fifth edition, store partner Nick Hamlyn knows pretty much all there is to know about the market. The shop he runs with Natalie Round has been trading from its current premises in Northampton for 15 years and in that time the only real change has been expansion into CD.

"We opened up in 1986, two years after CDs came on the market," says Hamlyn. "We started with just one box of 20 discs



Pied Piper stocking wide range of secondhand records

but now the balance has shifted and we sell as many CDs as vinyl."

Secondhand CDs are swiftly reduced from their initial £7 tag if they do not sell and newly released titles are priced at £2 below their recommended price. On the whole, stock is acquired by people approaching the shop, although in the case of some rare

CALLING THE TUNE ON THE NET

Pied Piper's website features a comprehensive A-Z list of its catalogue with prices, a guide to local live music and a music quiz designed to appeal to music buffs. Hamlyn says that the website has been extremely effective in boosting sales to a worldwide customer-base that includes now Scandinavia and Japan. Profile for both the store and website are maintained with ads in the specialist collectors' press and Pied Piper recently benefited from a write-up in consumer magazine *Later*.

vinyl collections, Hamlyn will make a special visit to view them."

Long-term trading has undoubtedly benefited from a friendly, down-to-earth approach and much of Pied Piper's product is still displayed on wooden racks that Hamlyn built himself when he first opened up. "We get quite a lot of older customers

and so we try to ensure that we play a variety of music in-store," he says. "One customer recently commented on how nice it was to come into a store that wasn't playing dance music constantly."

According to Hamlyn, there is no pressure to seek out the latest trends, although he does report that the store is responding to rising demand Northern Soul reissue CDs. All in all he feels it is best not to specialise. "We maintain a large and diverse range of vinyl and CD and this has proved to be the best approach," he says.

Although there are other shops in the country offering a similar service, Pied Piper benefits from being the only one in Northampton. "Our big advantage is that we can talk to our customers about any kind of music they are interested in and that is something they remember," says Hamlyn. **Pied Piper Records, 293 Wellington Road, Northampton NN1 4EW, tel: 01604 624777, e-mail: nhamlyn@netcapeonline.co.uk, website: www.pied-piper-records.co.uk**

IN-STORE NEXT WEEK (from 14/5/01)



In-store — John Williams, Sons of Aqua, David Byrne, KR 1, Paul McCartney, Fragma, Eric Bibb Arnold, Messiaen, Destiny's Child, Geri Halliwell, Hazeldeine, History of Britain, Feeder, Elbow, John Phillips, Electrolane, John Mayall, The Club Box, Solar Spectrums 2, Zero 7, Sun After Dark, Janet Jackson, Ally McBeal, Starsailor, Jimmy Nail, Bill Wyman, Emma Bunton; **Press ads** — Divine Comedy, Geri Halliwell, The Club Box, Solar Spectrums 2, Zero 7, Sun After Dark, Elbow, Malcolm Arnold, John Phillips, Electrolane



In-store display boards — Studie One Soul, Clouddead, Incredible Bongo Band, Return Of The Ugly Duckling, Haven, Depeche Mode, Herbert
HMV **Single** — BB Mak; **Windows** — Oxide & Neutrinio, Stereo MC's, Mark B & Blade, Jojo
Teens, King Adora, Pepe Deluxe, Storm, The Divine Comedy, In-store — two CDs for £22, Depeche Mode, Sex Fontaines; **Press ads** — The Divine Comedy, Storm, A Teens, Jon B



Palmer, Bonzo Dog Dah Band, Myracle Brah, Dave Hole
Windows — REM, Depeche Mode, Tool, Missy Elliott, Nutty Professor 2, Donnas; **Listening posts** — Ash, David Byrne, U2, Bow Wow, Sly Fox, Zero 7, McGeal, John Mayall, Destiny's Child; **Press ads** — Missy Elliott, Geri Halliwell, Bushidai Bar



In-store — Geri Halliwell, Vanessa-Mae, Bon Jovi, Sunset Ibiza, Clubbed Out, Depeche Mode, Eva Cassidy, REM, Missy Elliott



Album — Depeche Mode; **Windows** — bestseller CDs for £9.99, REM; **In-store** — BB Mak, Mojo Spotlight on Island; **Listening posts** — Black Crowes, Burt Bacharach, Robert Cray, Classical Cardholder offer with two EMI British Composers CDs for £10



Windows — two CDs for £22, A-Teens, BB Mak, Depeche Mode, Geri Halliwell, Mark B & Blade, Oxide & Neutrinio, Pepe Deluxe, REM, Stereo MC's; **In-store** — BB Mak, Depeche Mode, Hooverphonic, Missy Elliott, REM, S Club 7, Stereo MC's; **Listening posts** — Zoot Woman; **Press ads** — Dido, Eye to Eye, Geri Halliwell, King Adora, Megadeth, Musique vs U2, REM, Shed 7, Stereo MC's, Storm, Tali Paul, Teenage Fanclub



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



Singles — Stereo MC's; **Windows** — Mark B & Blade, BB Mak, Oxide & Neutrinio, King Adora; **In-store** — Pepe Deluxe, Jon B, The Divine Comedy, A-Teens



Singles — Stereo MC's, Oxide & Neutrinio, BB Mak; **Albums** — Missy Elliott, Sunset Ibiza, Geri Halliwell



In-store — Studie One Soul, Missy Elliott, Bon BORDERS Jovi, three CDs for £18; **Listening posts** — Depeche Mode, REM, Captain Corelli's Mandolin



Selecta listening posts — Dave Clark, Kai Motta, Megadeth, Tool, Defenestration; **Mojo recommended retailers** — Ian Hunter, Lift To Experience, Texas, Dakota Surtis, Carl



Singles — BB Mak, Oxide & Neutrinio; **Album** — Bon Jovi; **In-store** — BB Mak, Oxide & Neutrinio, Bon Jovi, Clubbed Out, Geri Halliwell with free poster, Sunshine Anderson, Mya, Dido, REM promotion with discounted back catalogue; **Press ads** — Sunshine Anderson, Mya, Orbitel, Paul McCartney

ON THE SHELF

JULIE COGGINS,
manager, Andy Records,
Hanley



"It's been a great week for Geri Halliwell's single, which has sold off the back of the *Bridget Jones's Diary* soundtrack. The latter is also still steaming out and is the best-performing soundtrack album we've had for ages. Our other fast-moving single this week has been MOP's *Cold As Ice*, which should storm into a high chart position."

Destiny's Child's single *Independent Women Part 1* sold very well here so we haven't been surprised by the strong performance of the new album. The band are definitely a force to be reckoned with in the R&B stakes. The Ash album has also been a best-seller with our large student customer-base and we boosted awareness with a free T-shirt offer on the first 10 purchases.

Our current campaign features CDs at £5.99 or four for £20 and includes strong product from the Doors, Yes, Aerosmith

and Guns 'N Roses. On the DVD front we're doing well with titles such as Sneath and Billy Elliot, and now have our own chart up and running.

The release schedule for the summer is fantastic, particularly because it represents a good mix of product. Wings' *Wingspan* will sell well to our older customers and big rock albums from Bon Jovi, Radiohead and Depeche Mode are right up our street. On the dance side we're looking forward to Missy Elliott and Faith.

Overall things are looking good but one concern is the way record companies are confusing customers by releasing special editions of best-selling albums, shortly after the original release. While it can be seen as a move to combat parallel imports, people who have made the first purchase can't understand why a new version with bonus tracks is available at the same price. Many feel they have missed out."

ON THE ROAD

KAREN SPACMAN,
ABM rep
for Scotland



"I'm on the road between Inverness, Dumfries and Northern Ireland so I clock up a high mileage. Storms are visited on a four-weekly cycle and everyone seems happy with the service they receive. The acquisition last year of the budget label Hallmark has been very good for business and sales have been developing particularly well in non-traditional outlets."

The success of the Hallmark Relaxation series is a pointer to just how well this product can do with a bit of push in-store. Titles including Feng Shui, Tai Chi, Aromatherapy and Reiki have proved to be strong impulse buys at a £2.99 price point.

This week I have been working on a spoken-word promotion which features a range of travel, poetry, short story and children's tapes. These are priced between £4.99 and £8.99 and are supplied in branded counter boxes that hold 10 tapes and will help the product to get noticed.

Outside of campaigns there are certain titles that sell well all the time and these include *Cafe Wavella*, *Ela And Her Fellas*, *Van Morrison's 1967 New York Sessions* and *The Holywood Years*. Jazz and soul titles also sell on the Cool Note and Soul Discotek labels respectively. There is plenty of scope for retailers to devise their own campaigns and we're seeing a lot of activity in this area.

Meanwhile ABM catalogue, which specialises in hard-to-find recordings, is continuing to expand its customer base. Best-selling compilations include *The Cotton Club* and *Harlem Jazz* which cover everything that was happening in the Twenties.

We are very focused on making life as easy as possible for retailers and giving the product the best chance to sell. With this in mind we are looking to build our range of point-of-sale material and will soon be adding special spinners to our range of free-standing display units."

JOHN WILLIAMS THE MAGIC BOX THE MUSIC OF AFRICA

Join John Williams as he explores the continuing tradition of guitar music in Africa and Madagascar with fellow musicians John Etheridge, Chris Laurence, Paul Clarvis and Richard Harvey. The album also includes guest appearances by Francis Bebey and the African Children's Choir.

JOHN WILLIAMS THE MAGIC BOX



JOHN WILLIAMS & FRIENDS THE MAGIC BOX TOUR 2001

SK 89483

MAY

- 17th Truro The Hall for Cornwall (01872 262466)
- 17th Cardiff St. David's Hall (029 2087 8444)
- 18th Poole Poole Arts Centre (01202 485222)
- 20th Reading Concert Hall (0118 960606)
- 21st Bath The Forum (01225 463362)
- 23rd Nottingham Royal Concert and Conference Hall (0115 989 5555)
- 24th Birmingham Symphony Hall (0121 780 3333)
- 29th Hay-on-Wye Festival (01497 821 299)
- 30th Darlington Civic Theatre (01325 484 555)
- 31st Preston Guildhall (01772 258585)

JUNE

- 1st Manchester The Bridgewater Hall (0161 907 9000)
- 2nd Oxford The Sheldonian Theatre (0870 750 0659)
- 7th London Royal Festival Hall (020 7760 2425)
- 8th Salisbury St. Thomas Church (01752 320333)



GELB OUTLINES SONY CLASSICAL'S FUTURE

Peier Gelb, president of Sony Classical, has declared his determination to build the label's profile and raise its UK market share.

Following his arrival at the company in the early Nineties, the senior executive led A&R winners soundtracks written by John Corigliano and Tan Dun, which were not only released but also commissioned by Sony Classical. "This is part of a deliberate effort by me to place these composers' music before the largest possible audience," he says. "They have provided us with commercial success in return. My aim in running a serious commercial recording company is to serve a purpose that is both artistic and commercial."

The April 27 departure of Chris Black as managing director of Sony Classical UK has inevitably prompted speculation that the company is downsizing its UK operation to reflect a post-Titanic marketshare that has settled around 7.5%. "That couldn't be further from the truth," says Gelb. "Chris Black left because he wanted to pursue other endeavours, but he has done a wonderful job for us. The UK market is extremely important to Sony Classical — one of the most important in the world as far as I'm concerned."

Gelb admits that the company needs to work on lifting its market position in the UK. "Rob Stringer, who is now head of the UK company, and Brian Yates as head of strategic marketing have committed themselves to boosting the performance of Sony Classical UK. Last year in the States we finished ahead of all three Universal labels

combined. That is our ambition here."

"We have not abandoned the core repertoire," he adds. "We're simply trying to rise to the challenge of keeping a classical record label alive today."

ONLINE PRESENCE FOR CLASSICAL BRITS

This year's Classical Brits will have an online presence for the first time with the launch of a branded website, which will remain live for three months.

The site (www.classicalbrits.co.uk) has been designed by web company JM International and is launched a month before the May 31 event at London's Royal Albert Hall.

"This is our first foray onto the internet but as a relatively young brand the online space is crucial to the Classical Brits' long-term development," says BPI chairman Rob Dickins.

The website includes features on the nominated artists and background information on the event, while visitors can vote online for the Rover album of the year.

Although it will be removed on July 25 the site forms an integral part of the overall promotional strategy for the event. Other activity includes a special edition of *Classic FM Magazine* dedicated to the winners, overall sponsorship by Rover cars as well as a 75-minute broadcast on ITV scheduled for June 10.

Music and entertainment online sales house Sonic Advertising has been recruited to raise commercial revenue from the website and its managing director David Salem says moving online was a natural progression for the awards.

"This is already a strong brand that appeals to an upmarket audience. Research by the internet industry has shown that the 24- to 44-year-old age group are spending the most on online purchases and this is the target audience for the Classical Brits website," says Salem.

Andrew Stewart can be contacted by email at AndrewStewart12@compuserve.com

ALBUM of the week

KARITA MATTILA — ARIAS AND SCENES: Arias by Mozart, Lehár, Jmaeek, Verdi, Tchaikovsky, etc. Mattila; LPO/Sado (Erato 8573 85785-2). Winner of the first Cardiff



singer of the world competition in 1983, Karita Mattila has since become established at the top table of international opera stars. The Finnish soprano demonstrates her versatility, refined musicianship and impressive vocal powers on this well-chosen album, which opens with a commanding performance of Midgitt will Soon Strike from Tchaikovsky's *The Queen Of Spades* and includes everything from Januza's monologue and prayer to a sparkling account of Lehár's *Vilja-Lied*.



REVIEWS

For records released up to May 21 2001

BETHOVEN: Diabelli Variations. Andrzejewski. (Virgin Classics 5 45488 2). Polish pianist Piotr Andrzejewski marks his first Virgin Classics release with a penetrating interpretation of Beethoven's monumental set of 33 variations on a peasant waltz* by the publisher Anton Diabelli.



RUTTER: Gloria and other sacred works. The Wallace Collection; Polyphony; City Of London Sinfonia/Layton (Hyperion CDA 67259). Stephen Layton

and his admirable chamber choir Polyphony present fresh, heart-felt readings of Rutter's bold Gloria and Te Deum together with his more contemplative anthems. To Everything outstanding among them. It is backed by ads in the specialist classical press and distribution status as Hyperion disc of the month.

SIR THOMAS BEECHAM CONDUCTS DELIUS: *Over The Hills And Far Away; Saa Drift; Parla, Boyce; BBC Chorus; RPO/Beecham* (Sony Classical SMK89430). Sony Classical UK has taken care in re-mastering Beecham's CBS recordings from the early Fifties, achieving a rich, clear sound quality in this ideal Delius coupling. The release is supported by ads in the specialist classical press and a related PR campaign.

NELLY MIRICIOIU — BEL CANTO PORTRAIT: *Scenes and arias from Emma d'Antiochia, L'assedio di Corinto, Boissier, Parfauna, Miricioiu; Geoffrey Mitchell Chorus; LPO; Philharmonia/Parry* (Opera Rara ORR217). Although hearing the British-based Romanian soprano on disc cannot match the sheer excitement and visceral thrills of her live performances, this latest release from the Opera Rara label presents an ample portrait of the Miricioiu spirit. The repertoire is genuinely rare, but it is never rarefied. Marketing plans for the release include ads in the specialist press and PoA materials.



www.sonyclassical.co.uk

© Sony Classical, 11 Wood Wharfedale Street, London, W1A 1AA

SINGLE of the week

DI PIED PIPER & THE MASTERS OF CEREMONIES: Do You Really Like It? (Relentless/Smooth RELM051). Hugely popular on the garage scene, this distinctive track is now poised for Top Five success. The call-out 'We're lovin' it like this' has already been hijacked by the likes of Radio One's Sara Evans and Channel Four's Aya and Nasa. Incewicz has a strong specialist supporter from DJs such as the Dream Team, Matt 'Jam' Lamont and Masterstepz. It is A-listed at Radio One.



MO HO BISH O PI: Names (For Nameless Things) (V2 VVR5016203). This is the result of a collaboration between the tenuous Welsh rockers Yr Ysgubor (Primal Scream) who adds a commercial sheen to proceedings, wrapping up the vocals with synth harmonies and stuttering drums.

SINGLE reviews

RECORDED RADIOHEAD: Pyramid Song (Parlophone CDSFH145102). Following last year's no singles/no videos strategy, Radiohead have stepped gingerly back on the promotional treadmill with this taster for the album Amnesiac. A stately piano-led ballad that has been a five favourite, Pyramid Song is a wise choice of single from another uncompromising album. It is D-listed at Radio One.



NICK CAVE & THE BAD SEEDS: Fifteen Feet Of Pure White Snow (Mute CDM1U282). While Cave has been continually adored by critics and fans alike, this is a return to the dark and dramatic sound of his glory days, leaving behind the winding piano-led songs of his recent work.

RECORDED BLUE: All Rise (Innocent SINC028). Introducing the strong vocal talents of the band, All Rise is a strong debut. The launch of this four-piece male vocal group represents a move by Innocent into the more credible R&B arena, albeit with the polished edge associated with the label. It is C-listed at Radio One.

MUSIQUE VS U2: NEW YEARS DUB (Serious RER030). This Winter Music Conference dance hit represents the first time U2 have granted sampling clearance for the classic New Year's Day. Musique are better known as BMG head of dance Nick Hanson and Muttley A&R Moose Chiffre.

SOUTH: Keep Close (Mo Wax MW14ACD5). An obvious highlight of the band's from Here On In album, Keep Close is an infectious pop tune built around a looping guitar groove. The two bonus tracks show the more stripped-down acoustic side of the band's sound.

RECORDED ARTHROID #1 (Source/Virgin VSCD1803). Throw ELO, Serge Gainsbourg and T-Rex into a pot and one comes only halfway close to the flavour of this single from French duo Air. While their hit Sexy Boy raided the Eighties, this speed-cut duo hits heads straight for the heart of Seventies soft rock. Whether it will appeal to fans of their ambient work remains to be seen, but they are to be applauded for taking a new direction. It is C-listed at Radio One.

MONTGOLFER BROTHERS Pro Celebrity Standing Around (Pooptone MCS0015). The alter-egos of post-rock veterans Gnar, The Montgolfer Brothers make their Montgolfer single debut with a bitterness lament to standing around, compressing reflections on an hour's wait into just less than two minutes of acoustic beauty.

RECORDED SUNSHINE ANDERSON: Heard It All Before (Atlantic/East West AT0100CD). B-listed at Radio One and riding high in MW's Urban Chart, this US artist looks set to make a mark in the UK with this excellent debut. Blending house, garage, ska, electro, Ian Dury and Prince, their funky, sexy sound has parallels with neighbours Basement Jaxx but has an eclectic, irreverent personality all its own.

RECORDED J J GALE: JJ Gale Live (Virgin CDVRL183). Fourteen tracks lifted from gigs in the US, the UK and Germany comprise the first live album from the porch guitar icon, whose influence on Eric Clapton and Mark Knopfer cannot be overestimated. Buling with

RECORDED SPACEK: Curvatis (Island Blue CID8305). Holy topped by Radio One's Gilles Peterson and GLR's Ross Allen (who signed them), the London trio follow their acclaimed single Eye with this album of space-out strings and off-kilter beats topped by Steve Spacek's vocal. Though the minimal, slow-motion sounds can feel over-stated at times, it is an intense and soulful album that repays repeated listening.



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RECORDED SQUAREPUSHER: My Red Hot Car (Warp WAP147CD). Squarepusher's first release for some 18 months, Tom Jenkinson trying his hand at UK garage and winning hands down. This unique single has already generated interest in specialist media and looks set to be War's most headline-grabbing single since Aphex Twin's legendary Windowlicker.

RECORDED DIDO: Thank You (Cheesey/Arista 0743218581126). This is the Eminem-sampled track Dido has to thank for jet-propelling a career which has seen her sell more than 6m albums worldwide to date. Co-written with Skinn's Paulie Herman and Dido's brother Rollo, it can only help build her ever-expanding fanbase. It is A-listed at both Radio One and Radio Two.

TIM HUTTON: Colours (PIAS PIA500221). Hutton has been gathering admirers for his jazz-tinged songs by supporting Goldfrapp on tour. His new single from the second album of his hip-hop/jazz crossover project, Guru's deep, lazy rhythms are accompanied by a soulful chorus courtesy of Billa, the Philly vocalist who has a much-anticipated turn of his own forthcoming on Interscope.

LUDACRIS FEAT SHAWNWAYNE: Your Fantasy (Def Jam LDCCD11). The Southern rapper is blazing hot in the US right now and has also been getting huge support from Westwood and other UK rap DJs. This X-rated debut UK release is A-listed at Radio One and will be helped by two UK live dates this week, while support is already building for its delicately-titled follow-up Ho.

RECORDED MOUNTAIN: In The Now (Sunflower/JVC Recordings CDVCR5). With their single Secrets riding high in MW's Chart, the South London duo release this excellent debut album. Blending house, garage, ska, electro, Ian Dury and Prince, their funky, sexy sound has parallels with neighbours Basement Jaxx but has an eclectic, irreverent personality all its own.

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ALBUM of the week

TINDERSTICKS: Can Our Love... (Bed/Gara Banquet BQCD 222). The sixth studio album from Tindersticks is a soulful nocturnal affair which offers something for the heart and something for the hips. This short but sweet collection showcases the band's smoother sound, simple Hammond and strings topped off with Stuart Staples' rueful ruminations.

SIMIAN: The Whip EP (Source SOURCD 027). Manchester's wigged-out wonders return with this mesmerising EP. With acts such as Sigur Ros and Mogwai paving the way, the time may now be right for Simian to clean up as gigs of post-rock wilderness.

RECORDED SPEK: I'm A Hippie (Echo ECD0110). The former Dream Warrior releases his UK debut. With spiky comical lyrics and a relaxed sound that more than remembers Primal Scream's Loaded, it should lay foundations for his solo career.

ALBUM reviews

WHISKYEYEST: Pneumonia (Lost Highway 88170199-2). A timely release for Ryan Adams' former outfit's last album given the praise heaped on his debut solo album HeartBreaker, Adams' band, joined by Smashing Pumpkins' James Iha and drummer/producer Chas John, create a superb post-alt-country/IM rock swansong in special territory to Wilco's Summerheat.

RECORDED CREEPER LAGOON: Take Back To Universe And Give Me Yesterday (DreamWorks 44004342). This is the second album from Cincinnati-by-San Francisco's alt/alt rockers, whose articulate, emotive songs show them worthy rivals to Guided by Voices, Elliott Smith or even Bran Van 3000. Like Super Dury Yarker's West Coast cousins, they draw idiosyncratically from diverse influences.

RECORDED HOOPERPHONIC: The Magnificent Tree (Columbia CL84982422). Hooverphonic's third album to date sees them providing their usual wistful overtones and delicately meandering melodies. It is a strong collection from a band who manage to take pot that bit further.

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favourites such as After Midnight, Cocaine and Magnolia, there should be a sustained demand for this entertaining collection.

RECORDED LIFT TO EXPERIENCE: The Texas-Jerusalem Crossroads (Bella Union BELLACD23). Signed by former Cocteau Twins Guthrie and Raymonde after an incendiary gig at last year's SXSW, this Texan trio mesh My Bloody Valentine-style guitars with soaring Blackie-esque melodies on dark tales of southern gothic Americana.

RECORDED BLOCK 18: Morning Sun (Nuphonic NUS163CD). Raj Gupta, Pete Zivkovic and Glen Gunner combine to create a musical journey through a range of diverse musical styles. With such vocalists such as Theis, the late Jim Sherman and Robert Owens, it effortlessly fuses soul, dub, house and myriad other influences.

RECORDED VARIOUS: Solar Spectrums 2 (Obsessive EVSCD18). DJ Chris Coco mixes a choice selection of 17 indie-rock tunes on this double CD. Featuring indie favourites Radiohead, Doves and Primal Scream as well as the usual downtempo suspects such as Thievery Corporation, Blue States and Bonobo. It should have a wide appeal.

RECORDED VARIOUS: Redgate Gold 2001 (VP VPCD 1629). US-based VP steps up its assault on the UK reggae compilation market with the latest in its strong Reggae Gold series. With hits from acts such as TOK, Bounty Killer, Sizzla and Lady Saw (her answer to Shaggy), it is a must for all dancehall fans.

RECORDED VARIOUS: Doing The James Brown (Harmless HURD0322). Subtitled 'In The Footsteps Of The Godfather Of Funk', this 16-track CD features a strong selection of jazz and funk covers of James Brown hits. Alongside fiery cuts from Otis Redding, Aretha Franklin and Bernard Purdie, it features three tracks from Brown himself.

RECORDED VARIOUS: Bedrock - Compiled And Mixed By Jimmy Van M (Orbital BEDCD2). The excellent Jimmy Van Malignant mixes this double CD of deep progressive trance. Capturing the flavour of his DJ sets, it includes upfront tracks from Floppy Sounds, Van M and John Johnson.

RECORDED MOUNTAIN: In The Now (Sunflower/JVC Recordings CDVCR5). With their single Secrets riding high in MW's Chart, the South London duo release this excellent debut album. Blending house, garage, ska, electro, Ian Dury and Prince, their funky, sexy sound has parallels with neighbours Basement Jaxx but has an eclectic, irreverent personality all its own.

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RECORDED J J GALE: JJ Gale Live (Virgin CDVRL183). Fourteen tracks lifted from gigs in the US, the UK and Germany comprise the first live album from the porch guitar icon, whose influence on Eric Clapton and Mark Knopfer cannot be overestimated. Buling with

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TOP 75



12 MAY 2001

TITLES A-Z

Pos	Week	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/12	Pos	Week	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/12
1	NEW	IT'S RAINING MEN	EMI/DeMays/SBC/TEM/554 (E)	EMI	COEMS	38	NEW	BACK UP TO ME	Soul 2 Soul/S2SP/DOX (V)	Soul 2 Soul	S2SP/DOX (V)
2	1	DON'T STOP MOVIN'	Polydor/SB70842/5870804 (U)	Polydor	SB70842	39	NEW	UNDERDOG (SAVE ME)	Source SOURCE/DOX (V)	Source	SOURCE/DOX (V)
3	NEW	PLAY	EMI/27272/27272 (TEN)	EMI	27272	40	5	THE WAY YOU LOVE ME	WEA/W 5410/W 5410 (TEN)	WEA	W 5410/W 5410 (TEN)
4	NEW	COLD AS ICE	EMI/61182/611784 (TEN)	EMI	61182	41	NEW	BAWITABA	Atlantic/AT 0098/D (V)	Atlantic	AT 0098/D (V)
5	4	OUT OF REACH	Warner Bros/W 556/D 30C (TEN)	Warner Bros	W 556/D 30C	42	NEW	TO DIE FOR	EMI/51272/51272 (TEN)	EMI	51272/51272 (TEN)
6	NEW	IMITATION OF LIFE	Warner Bros/W 556/D 30C (TEN)	Warner Bros	W 556/D 30C	43	2	RUN FOR COVER	London/LONDON 453L/ONCS 453 (TEN)	London	LONDON 453L/ONCS 453 (TEN)
7	2	SURVIVOR	Columbia/61173/61173 (TEN)	Columbia	61173	44	2	LET LOVE BE YOUR ENERGY	Chryslis/CDHS 3124/CDHS 3124 (E)	Chryslis	CDHS 3124/CDHS 3124 (E)
8	3	LOVIN' EACH DAY	EMI/58125/5207886 (U)	EMI	58125	45	RE	UP TO THE RAINBOW	Blk Street/HIT 86 (HOT)	Blk Street	HIT 86 (HOT)
9	3	GET UR FREAK ON	Elektra/East West E 7206/EC 7206 (TEN)	Elektra	E 7206	46	31	LET LOVE BE YOUR ENERGY	Chryslis/CDHS 3124/CDHS 3124 (E)	Chryslis	CDHS 3124/CDHS 3124 (E)
10	1	IT WASN'T ME	MCA/UK-Island 15822/263542/42 (U)	MCA/UK-Island	15822/263542/42	47	3	FUNNY BARD (ONE IS ENOUGH)	London/FCOP 395 (TEN)	London	FCOP 395 (TEN)
11	1	LIGHT DREAMS	JCA/Jay-Z/Island 15822/263542/42 (U)	JCA/Jay-Z/Island	15822/263542/42	48	3	HAPPINESS	Nile/Nile/Ariza 7432/34402/7432/34404 (BMG)	Nile	Ariza 7432/34402/7432/34404 (BMG)
12	1	CLINT EASTWOOD	Parlophone/DOR 6552/7 (E)	Parlophone	DOR 6552/7	49	3	REPEZVOUS	Wolfsberg/CXV16/36/CXV16/36 (BMG)	Wolfsberg	CXV16/36/CXV16/36 (BMG)
13	NEW	STAY	ASIM/Mercury/SB7087/256066 (U)	ASIM/Mercury	SB7087/256066	50	2	DAS GLOCKENSPIEL	Data 2/DCS/DA/24/2MCS (JMV/TEM)	Data 2	DCS/DA/24/2MCS (JMV/TEM)
14	4	BUTTERFLY	Columbia/61101/2871014 (TEN)	Columbia	61101	51	1	HOW I LIKE SOBS	Substance/SUB 55/55 (JMV/TEM)	Substance	SUB 55/55 (JMV/TEM)
15	4	ALL FOR YOU	Virgin/VSDOT 1810/AS1 181 (E)	Virgin	VSDOT 1810/AS1 181	52	NEW	COUNTERFEIT	Nude/NUD 36C/D (V)	Nude	NUD 36C/D (V)
16	5	WHAT TOOK YOU SO LONG?	Virgin/VSDOT 1796/VS 1796 (E)	Virgin	VSDOT 1796/VS 1796	53	2	COMING HOME	Geat/Polydor/GDBCD 41/GDBCM 41 (U)	Geat/Polydor	GDBCD 41/GDBCM 41 (U)
17	1	WHOLE AGAIN	Innocent/SINDY 24/SINC 24 (E)	Innocent	SINDY 24/SINC 24	54	2	1 WAKNA KNOW	Jive/5252/5252/5252 (JIVE)	Jive	5252/5252/5252 (JIVE)
18	1	TEENAGE DIRTYBAG	Columbia/6707962/6707964 (TEN)	Columbia	6707962	55	RE	MR WRITER	V2/VIR 51/5100/V 51/5100 (JMV/TEM)	V2/VIR	51/5100/V 51/5100 (JMV/TEM)
19	NEW	WHITE BOY WITH A FEATHER	Pygmy/2224/2222/24 (P)	Pygmy	2224/2222/24	56	NEW	FLIGHT 643	Nebula/NEBU 61E (ADD)	Nebula	NEBU 61E (ADD)
20	1	STAR 69	Saint/SKANT 84X/D (JMV/P)	Saint	SKANT 84X/D	57	42	DON'T LET ME BE THE LAST TO KNOW	Jive/5252/5252/5252 (JIVE)	Jive	5252/5252/5252 (JIVE)
21	NEW	STRANGE WORLD	Inferno/CFERN 28 (JMV/P)	Inferno	CFERN 28	58	10	BEST FRIENDS FOREVER	BBC Music/WMS3 6382/WMS3 6384 (P)	BBC Music	WMS3 6382/WMS3 6384 (P)
22	1	KARMA HOTEL	Antonia/EP30 2700/2700/14 (TEN)	Antonia	EP30 2700	59	NEW	VOICES	Hovi/CHOONS HDJ 166C/D (V)	Hovi	CHOONS HDJ 166C/D (V)
23	NEW	BEL AMOUR	Creedence/CDBRED 010 (E)	Creedence	CDBRED 010	60	72	MR DJ	Indefinite/ISDM 48MS/ISDM 48CS (TEN)	Indefinite	ISDM 48MS/ISDM 48CS (TEN)
24	4	PURE AND SIMPLE	Polydor/587087/2630084 (U)	Polydor	587087	61	3	LOVE IS NOT A GAME	Defected/DEF 31C/S (JMV/TEM)	Defected	DEF 31C/S (JMV/TEM)
25	1	BETWEEN ANGELS AND INSECTS	DreamWorks/Polydor/45092/4509064 (U)	DreamWorks/Polydor	45092/4509064	62	1	ALWAYS COME BACK TO YOUR LOVE	Wild Cat/Polydor/587952/587952 (U)	Wild Cat/Polydor	587952/587952 (U)
26	2	GOD SOULS	Chryslis/CDHS 5125/CDHS 5125 (E)	Chryslis	CDHS 5125	63	3	NOBODY WANTS TO BE LONELY	Columbia/670846/2670864 (TEN)	Columbia	670846/2670864 (TEN)
27	NEW	BEFORE YOU MOVE	Mercury/1589142/1589134 (U)	Mercury	1589142	64	RE	NO MORE	Columbia/670824/2670824 (TEN)	Columbia	670824/2670824 (TEN)
28	1	DREAM ON	Musica/LDCDBNG 30 (E)	Musica	LDCDBNG 30	65	4	AMERICAN DREAM	Ruffe/RUFF 15C/S/INFL 15MCS (JMV/TEM)	Ruffe	RUFF 15C/S/INFL 15MCS (JMV/TEM)
29	1	I'M LIKE A BIRD	DreamWorks/Polydor/429719/429719 (U)	DreamWorks/Polydor	429719	66	1	BURN BABY BURN	Infectious/INFL 99C/D (S)	Infectious	INFL 99C/D (S)
30	1	WHAT IT FEELS LIKE FOR A GIRL	Maverick/Warner Bros/W 556/D 30C (TEN)	Maverick/Warner Bros	W 556/D 30C	67	1	I WANNA BE U	Cream/Panophone/Cream 13C/D/CREAM 13M (E)	Cream	Panophone/Cream 13C/D/CREAM 13M (E)
31	NEW	REQUEST & LINE	Interscope/Polydor/4973022/4973024 (U)	Interscope/Polydor	4973022	68	4	CHILLIN'	Polydor/5870022/5870024 (U)	Polydor	5870022/5870024 (U)
32	NEW	NO DREAM IMPOSSIBLE	Universal/TV 1539/562/1539264 (U)	Universal/TV	1539/562	69	4	STRAIGHT UP	MCA/UK-Island/MCSTO 4020/MCSC 4020 (U)	MCA/UK-Island	MCSTO 4020/MCSC 4020 (U)
33	4	UPTOWN GIRL	RCA/7432184/6927432184 (BMG)	RCA	7432184	70	3	NEVER HAD A DREAM COME TRUE	Polydor/527922/5279234 (U)	Polydor	527922/5279234 (U)
34	1	CRAWLING	Warner Bros/W 556/D 30C (TEN)	Warner Bros	W 556/D 30C	71	3	DANCING IN THE MOONLIGHT	Capitol/669852/669854 (TEN)	Capitol	669852/669854 (TEN)
35	NEW	CRAZY	MCA/UK-Island/MCSTO 4022 (U)	MCA/UK-Island	MCSTO 4022	72	5	HERE WITH ME	Chryslis/Ariza 7432183/7432183/234 (BMG)	Chryslis/Ariza	7432183/7432183/234 (BMG)
36	6	SALSOU NUGGET (IF U WANNA)	fr/FCO 350/FCO 383 (TEN)	fr/FCO	350/FCO 383	73	NEW	SHINE	XL/Recordings/XLS 1282/CX 128 (V)	XL	Recordings/XLS 1282/CX 128 (V)
37	3	SNOOP DOG	Priority/PYCD 134/PYCD 134 (E)	Priority	PYCD 134	74	3	CRY FOR HELP	Arful/COX 38A/RTU (U)	Arful	COX 38A/RTU (U)
						75	1	ONLY FOR A WHILE	Universal/1543/Wab (U)	Universal	1543/Wab (U)

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MUSIC WEEK 12 MAY 2001

12 MAY 2001

CHART COMMENTARY

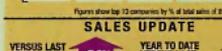
by ALAN JONES



In 1984, It's Raining Men by the Weather Girls was denied the number one slot only by Lionel Richie's Hello. It is too late for the original but Geri Halliwell's cover has a surprisingly easy victory at the top of the chart this week, selling 35,000 copies more than runners-up S Club 7's Don't Stop Movin'.

The original hit's Raining Men - which was reissued on Monday and is currently number 81 - was recorded by heavyweight talents Martha Wash and Izora Redman, who were large enough to be known as Two Tons O' Fun in a previous existence as back-up singers for Sylvester. The song, by the way, was written by Paul Jabara and Paul Schaffer, the latter being the Canadian sidekick of David Letterman.

Halliwell's version of the song is produced by Steve Lipson, who performed the same duty on the S Club 7 single and thus becomes the first producer to register consecutive number ones since William Orbit

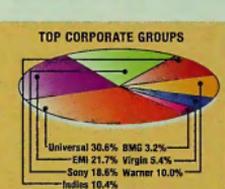


topped by All Saints and Madonna in March of last year.
REM had back-to-back TOP 10 singles for

SINGLE FACTFILE

Geri Halliwell debuts emphatically at number one with It's Raining Men, which sold more copies last week - 155,000 - than any of her previous four solo singles did on their first week in the shops. Her introductory solo single - and the only one not to reach number one - enjoyed her previous best first week tally of 142,000 when it debuted at number two behind Boyz II Men's You Needed Me. Of the others, MI Chico Latino opened with

132,000, Lift Me Up with 139,000 and Bag It Up with 106,000. Halliwell also appeared on the first seven Spice Girls number ones, and her tally of 11 number ones equals her highest for any female, set by former colleagues Madonna C, who has topped the chart twice solo and nine times as a Spice Girl. Halliwell is the only second artist to have more than three number ones solo and as a group member, emulating Sir Paul McCartney.



PERCENTAGE OF UK ACTS IN THE CHART

UK: 49.3% US: 33.3% Other: 17.3%

the first time in their lengthy career when they reached number three with the Great Beyond last year. They stretch that sequence

to three in a row, and increase their total number of hits to 28 with Imitation Life, which debuts at number six this week. It is the first single from their new album Revival.

With the 46th Eurovision Song Contest scheduled for Copenhagen this Saturday, the chart is taking on a Eurovision look, with last year's runner-up, Alsofrom Russia, making her UK chart debut at number 27 courtesy of Before You Leave Me, while the UK's representative at this year's competition, Lindsay Dracass, debuts at number 32 with No Dream Impossible. According to the bookies, Lindsay winning is indeed an impossible dream but even if it does not, the song has already charted higher than last year's UK representative, Don't Play That Song Again, which reached number 34 for Nicki French. Continuing the Eurovision theme, Luke Galliano debuts at number 42 with To Die For, one of the songs beaten to the UK nomination by No Dream Impossible.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	STRANGE WORLD	Pauline	Interno COFFIN 36 (IMV/P)
2	1	STAR 9	Pat Boye Slim	Skint SKINTXACD (IMV/P)
3	NEW	WHITE BOY WITH A FEATHER	Jayco Deane feat. Mik	Pepper P200412 (P)
4	1	DREAM ON	Jazz Courts feat. Mike	Mega LCC08N36 (IMV)
5	NEW	BACK UP (TO ME)	Wookie feat. Lahn	Soel 2 Soul S2SPCD 003 (V)
6	NEW	UNDERDOG (SAVE ME)	Turin Brakes	Source SOURCECD 1015 (V)
7	NEW	FLIGHT 643	DJ Tiesto	Nebula NEBUCD 016 (ADD)
8	NEW	COUNTERFEIT	Lewgidd	Nude NUO 59021 (IMV/P)
9	NEW	VOICES	KC Light vs Funky Junction	Hooj Choos HOJCD 106CD (V)
10	4	I WANNA KNOW	Jae	Jive JSC012 (P)
11	NEW	TO DIE FOR	Luke Galliano	Jive JSC0122 (P)
12	3	RED	Elbow	V2 VWS016156 (IMV/P)
13	7	BURN BABY BURN	Ash	Infectious INFECT91VD (IMV/P)
14	NEW	OVER THE RAINBOW	Eva Cassidy	Blitz Street/Hot Hits (HOT)
15	8	MR WRITER	Stereophonics	V2 VVR 5011538 (IMV/P)
16	11	BEST FRIENDS FOREVER	Tweencore	BBC Music WMS58082 (P)
17	NEW	ANOTHER JAM	Lisa Pin Up	Nabelec NABCD05 (ADD)
18	NEW	SILENT TO THE DARK	Soft Parade	DB DB 000CD (P)
19	NEW	SINGLE I LIFT YOU	Avantarches	XL Recordings XLS 120CD (V)
20	6	NICELY DAMAGED	DJ Dan	Duty Free DF26CD (V)

PEPSI Chart

This Week	Last Week	Title/Artist	Label
1	1	IT'S RAINING MEN (Geri Halliwell)	EMI
2	2	DON'T STOP MOVIN' (S Club 7)	Polygram
3	3	PLAY (Jennifer Lopez)	Soc
4	NEW	COLD AS ICE MOP	Cap
5	4	TUN OF REACH (Galsbol)	Go Beat/Polygram
6	NEW	IMITATION OF LIFE (Lulu)	Warner Bros
7	7	SURVIVOR (Anastacia)	Columbia
8	NEW	LOVIN' EACH DAY (Rena Kater)	Polygram
9	NEW	GET UR BREAK ON (Moby)	Elektra/Universal
10	11	IT WASN'T ME (Savage Face, Shaz)	NCA/Universal
11	10	ALL FOR YOU (Janet Jackson)	Virgin
12	NEW	WHAT TOOK YOU SO LONG (Ewan Adams)	Virgin
13	NEW	CLINT EASTWOOD (David)	Parlophone
14	NEW	WHOLE AGAIN (Anita Mui)	Innocent
15	NEW	WHAT IT FEELS LIKE (Madonna)	Maverick/Warner Bros
16	NEW	BUTTERFLY (Clay Aiken)	Columbia
17	NEW	I'M LIKE A BIG BOY (Jody Watley)	Daveco/Warner/Polygram
18	NEW	ELECTRIC AVENUE (Eurythmics)	East West
19	NEW	BELAMOUR (Eurythmics)	Capricorn
20	NEW	LIQUID DREAMS (Tina Turner)	BMG
21	NEW	LET LOVE BE YOUR ENERGY (Robbie Williams)	CherryTree
22	NEW	TEENAGE DIRTBAW (Pressure)	Columbia
23	NEW	SALSOU NUGGET (Mashina)	Wichita
24	NEW	RENDEZVOUS (Craig David)	Mercury
25	NEW	ANGEL (Shayne & Rayven)	CherryTree
26	NEW	THANK YOU (Dru)	CherryTree
27	NEW	SING Train	Independence
28	NEW	PURE AND SIMPLE (Herz)	Polygram
29	NEW	DANCING IN THE MOONLIGHT (Tokischa)	S2
30	NEW	MS. JACKSON (Darius)	Lafayette
31	NEW	REUSE (Lulu feat. Peet Coe, Kelly St)	Innocent
32	NEW	KARMA HOTEL (Spice)	Cap
33	NEW	CHILLIN' (Moby)	Soel 2 Recordings/Polygram
34	NEW	REIN FOR COVER (Superbus)	East West
35	NEW	I WANNA BE U (Cherry Poppins)	Columbia
36	NEW	HERE WITH ME (Dru)	CherryTree
37	NEW	STAR BY MY SIDE (Dru)	East West
38	NEW	WALKING AWAY (Craig David)	Wichita
39	NEW	WHO'S THAT GIRL (Eurythmics)	Innocent
40	NEW	STAY (Dru feat. Eurythmics)	BMG

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TOP 75

12 MAY 2001

Wk	Label/Cat	Title	Artist (Producer)	Label/Cat (Distributor)	Career/Year/MD
1	NEW	1	SURVIVOR Destiny's Child (Cowan/Various)	Columbia 5017802 (TEN) 5017804/5017803	
2	4	2	NO ANGEL ★ 3 Destiny's Child (Cowan/Various)	2 2 Checkmate Artists 74321832742 (BMG) 742321832742 (TEN)	
3	3	3	JUST ENOUGH EDUCATION TO PERFORM ★ Santitas (Bennett & Bush)	V2/VIR 1015038 (BMG) VIR 1015038/1015039	
4	11	4	HOT SHOT Shaggy (Various)	MCA/UM-Island 1122932 (E) Shaggy (Various) --/--	
5	RE	5	RISE ★ 3 Ronan (Various)	1 1 Go Beat/Polydor 549752 (E) 547894/547891A	
6	2	6	RONAN ★ 4 Ronan Keating (Various)	2 2 Polydor 5497532 (E) 547892A (E)	
7	1	7	FREE ALL ANGELS Ash (Morris/Ash)	INFACT 100M/INFACT 100J/PJINFACT 100MD	
8	2	8	NOT THAT KIND ★ Anastacia (Rogers/Miller)	1 1 Epic 4074122 (TEN) 4074124 (E)	
9	10	9	HYBRID THEORY Linkin Park (Gibson)	Warner Bros 936247555 (TEN) Linkin Park (Gibson)	
10	2	10	ALL FOR YOU Janet Jackson (Janet Jackson/Jackson/Rochelle)	Virgin CDVX 2950 (E) --/MOVY 2950	
11	NEW	11	THE ALTERNATE Orinental (Puff) (Harmel/Mein)	frf 651287182 (TEN) Orinental (Puff) (Harmel/Mein) --/--	
12	3	12	THE ULTIMATE COLLECTION Bibi Stanger (Various)	Columbia SONYNY 8602 (TEN) Bibi Stanger (Various)/Polygram/Various 8201180 (E)	
13	13	13	SONGBIRD Eva Cassidy (Cassidy/Bond)	Blx Street/HOT 10045 (HOT) SONGBIRD (Various) 541035A (E)	
14	10	14	ONKA'S BIG MOKA ★ 3 Eppa Rolla (Eppa Rolla/Cassidy/Foster)	1 1 52 4947802 (TEN) 52776362/5276361 (E)	
15	8	15	POFSTARS ★ 2 Heer Jay (Heer Jay/Medley/Lane/Various)	1 1 Polydor 5498212 (E) Heer Jay (Various) 5498214 (E)	
16	13	16	WHITE LADDER ★ 4 David Gray (Gray/M. Cline/Peterson/Vince)	1 1 HT/Epic 8730982 (TEN) 8730984 (E)	
17	20	17	MUSIC ★ 4 Melanie B (Melanie B/Warner Bros)	3 3 92474212 (TEN) Melanie B (Melanie B/Warner Bros) 9247423 (E)	
18	5	18	ECHO PARK Feeder (Norton/Feeder)	ECHO 34CHD 34 (P) ECHO 34CHD 34 (E)	
19	6	19	GORILLAZ Gorillaz (The Automats/Gorillaz/Gorillaz/Ce)	Parlophone 5203830 (E) Gorillaz (The Automats/Gorillaz/Gorillaz/Ce) 531131V (E)	
20	18	20	INFEST Papa Roach (Gardner/Rach)	DreamWorks/Polydor 4502223 (E) Papa Roach (Various) --/--	
21	22	21	PARACHUTES ★ 5 Colin Hay (Colin Hay/Various)	2 2 Parlophone 5271832 (E) Colin Hay (Colin Hay/Various) 5271834 (E)	
22	23	22	SIGNIFICANT OTHER ★ Limp Bizkit (Dess)	Interscope/Polydor 810 9625 (E) 810 9625 (E)/1172 8000A (E)	
23	NEW	23	ROCK ACTION Mogwai (Fridman)	Southpaw PPM CD1 (N) --/PMM LP1 (E)	
24	10	24	RENAISSANCE Lionel Richie (Various)	Mercury 5482222 (E) 5482224 (E)	
25	6	25	SIOSS VOL 1 Spooks (Dalysey/Sedhi/Fi/Spooks/Various)	Mercury 8182512 (TEN) 8182514 (E)	
26	28	26	CHOCOLATE CUPCAKES AND THE HOT DOG... Limp Bizkit (Dess/Limp Bizkit)	1 Interscope/Polydor 450221 (E) Limp Bizkit (Dess/Limp Bizkit) 450221 (E)	
27	17	27	A GIRL LIKE ME Virgin CDVX 2835 (E) Sade (Sade/Sade/McPeters/Zakaria/Various)	Virgin CDVX 2835 (E) Sade (Sade/Sade/McPeters/Zakaria/Various) 2835 (E)	
28	41	28	IN BLUE ★ 3 The Cars (The Cars/DMM/Large/Various/Hughes/Panell)	3 Atlantic 7501833522 (TEN) 7501833522 (E)	
29	10	29	BREATHE Faith Hill (Gallimore/Hill)	Warner Bros 2473732 (E) 2473734 (E)	
30	15	30	I NEED YOU Lekane Rimes (Rimes/Times)	Carul/Island 857363832 (E) 857363834 (E)	
31	20	31	SINCE I LEFT YOU Aventura (Aventura/Goetz/Schmitt)	XI Recordings XLCD 138 (E) XLCD 138/2LP 138 (E)	
32	13	32	ONE TOUCH Scapharis (Various)	1 1 Island 857381972 (E) 857381974 (E)	
33	31	33	BORN TO DO IT 50 Cent (50 Cent/Dr. Dre)	3 3 Wristar CDWJL 521 (BMG) 521 (E)/521 (E)	
34	32	34	THE GREATEST HITS ★ 8 Texas (Various)	3 3 Mercury 5492202 (E) 5492204 (E)	
35	5	35	COUNTRY GRAMMAR Nelly (Espinoza)	Universal 1592572 (E) Universal 1592572 (E)	
36	NEW	36	DISCOVERY Dah Punk (Bangladesh/Homem/Chistol)	Virgin CDVX 2940 (E) --/MOVY 2940 (E)	
37	NEW	37	THE ULTIMATE COLLECTION Lampkin Black Members (Suburban/Black Members/Various)	Universal TV 556822 (E) Lampkin Black Members (Suburban/Black Members/Various) 556822 (E)	
38	2	38	WHOA NELLY Mykelti (Eaton/West/Ford/Lawless)	1 1 DreamWorks/Polydor 450282 (E) Mykelti (Eaton/West/Ford/Lawless) --/--	
39	40	39	JLO Jennifer Lopez (Various)	1 1 Epic 5005522 (E) 5005524 (E)	
40	4	40	LIVE IN NEW YORK CITY Bruce Springsteen & The E Street Band (Dr. Dre)	Columbia 5000920 (TEN) Bruce Springsteen & The E Street Band (Dr. Dre) 5000920 (E)	
41	39	41	THE MARSHALL MATHERS LP ★ 1 Emminem (Dr. Dre/Various/Black 45 King)	3 3 Interscope/Polydor 49020 (E) Emminem (Dr. Dre/Various/Black 45 King) 49020 (E)	
42	14	42	THE JOSHUA TREE ★ 5 L2 (L2/Various)	1 1 Island/UM-Island CDUJ 26 (E) L2 (L2/Various) CDUJ 26 (E)	
43	NEW	43	TROUBLE IN SHANGHAI LA Sade (Sade/Nicki/Various/Campbell/Tok/Various/Medley)	Reprise 528242322 (TEN) Sade (Sade/Nicki/Various/Campbell/Tok/Various/Medley) 5282423 (E)	
44	26	44	SING WHEN YOU'RE WINNING ★ 3 Robbie Williams (Chambers/Power)	3 3 Chrysalis 520792 (E) 520794 (E)	
45	6	45	DR. DRE Dre (Dre/Dr. Dre/Mel-Man)	1 1 Interscope/Polydor 490482 (E) CDSTUM 172 (E)/CDSTUM 172 (E)	
46	28	46	1 ★ 7 The Beatles (Martin)	7 7 Apple 5259702 (E) 5259704 (E)/525971A (E)	
47	58	47	UNTIL THE END OF TIME 2 Pac (Various)	Interscope/Polydor 4504842 (E) 4504844 (E)	
48	34	48	THE GIFT OF GAME Crazy Town (Abrams/M. Gordon)	Columbia 4595732 (E) Crazy Town (Abrams/M. Gordon) 4595734 (E)	
49	21	49	ALL THAT YOU CAN'T LEAVE BEHIND ★ 1 L2 (L2/Various)	3 3 Island/Epic 520792 (E) L2 (L2/Various) 520794 (E)	
50	19	50	CLIPART CARBOUNCLES - THE BEST OF ★ 1 Eric Clapton (Various)	1 1 Epic 8100570 (E) 8100572 (E)	
51	41	51	TIME AFTER TIME Eric Cassidy (Eric Cassidy/Diana/Swan/Niederstuber)	Blx Street/Hot G 110073 (E) Eric Cassidy (Eric Cassidy/Diana/Swan/Niederstuber) G 110073 (E)	
52	37	52	STEPTACULAR ★ 4 Sheep (Ting/Ting/Various/Fung/Carver/WP)	1 1 EMI/Island 0519427 (P) 051944 (E)	
53	14	53	VERTIGO Groove Armada (Groove Armada)	Papper 0530232 (P) 0530234 (E)	
54	33	54	THIS IS WHERE I CAME IN Beyoncé (Cain/Cole)	1 1 Polydor 5498212 (E) 5498214 (E)	
55	51	55	KNOW YOUR WAY The Hour of Bewilderbeast ★ XI	1 1 X1 Recordings 1102 100 (E) 1102100 (E)/1102100 (E)	
56	54	56	THE HOUR OF BEWILDERBEAST ★ XI The Hour of Bewilderbeast (Various)	1 1 X1 Recordings 1102 100 (E) 1102100 (E)/1102100 (E)	
57	24	57	DIGIMORTAL White Fly (Futaba/Futaba Factory)	Roadrunner PR 6515 (E) White Fly (Futaba/Futaba Factory) --/--	
58	50	58	FEAR ON BLONDE ★ 5 Texas (Texas/Hedges/Sawyer/R. & Christian/Bolthouse)	3 3 Mercury 5343152/5343154 (E) Texas (Texas/Hedges/Sawyer/R. & Christian/Bolthouse) --/--	
59	NEW	59	HOMESICK Descon Blx (Medconal/Ros)	Papillon BTFLYD 0014 (P) Descon Blx (Medconal/Ros) --/--	
60	4	60	ONE NIL Nina Simone (Simone/Finn)	1 1 Epic 5005522 (E) 5005524 (E)	
61	30	61	SIMPLE THINGS The Chemical Brothers (The Chemical Brothers)	Ultimate Dilemma UDCD018 (2M/P) Zero 7 (Zero 7) --/--	
62	8	62	SINCE YOU'VE BEEN GONE Damage (Damage/Danger/T. & Bob/O'Influence/Various)	3 3 Chameleon 5288562 (E) Damage (Damage/Danger/T. & Bob/O'Influence/Various) --/--	
63	43	63	MECHANICAL WIMB Dawn Cole (Various/Heaven/Clouds/Scene)	1 1 Island/UM-Island CD14 (E) Dawn Cole (Various/Heaven/Clouds/Scene) --/--	
64	RE	64	DESTINY'S CHILD Destiny's Child (Various)	Columbia CD 47788 (E) 47788A/47788B (E)	
65	47	65	THE WRITING ON THE WALL ★ 3 Destiny's Child (Various/Various/Various)	2 2 Columbia 4942522 (E) Destiny's Child (Various/Various/Various) 4942522 (E)	
66	28	66	100% COLOMBIAN ★ Fatu Lova (Gonzalez/Fon Lova/Dr. Dre)	Chrysalis 4974630 (E) Fatu Lova (Gonzalez/Fon Lova/Dr. Dre) 4974632 (E)	
67	48	67	3 ★ 7 Shy Boy (Various)	1 1 Polydor 5498212 (E) 5498214 (E)	
68	2	68	THE LAST MILE Sleep Dog (Eric/Soroch/R. Williams/Bastard/Various)	Priority CDPT199 (E) Sleep Dog (Eric/Soroch/R. Williams/Bastard/Various) --/--	
69	20	69	COAST TO COAST ★ 6 Wendy (Wendy/Mac/McGowan/Various)	2 2 RCA 7423180322 (BMG) 7423180314 (E)	
70	RE	70	THE OPTIMIST Turin Brakes (Turin Brakes)	Source Sound CD220 (E) Turin Brakes (Turin Brakes) --/--	
71	70	71	PLAY ★ 5 Moby (Moby)	3 3 Mute CDSTUM 117 (E) CDSTUM 117/2 (E)	
72	63	72	CALIFORNICATION ★ Red Hot Chili Peppers (Rubin)	3 3 Warner Bros 936247382 (TEN) Red Hot Chili Peppers (Rubin) 936247384 (E)	
73	61	73	WHEATAS Wheatas (Wheatas)	Columbia 4966202 (TEN) 4966204 (E)	
74	61	74	THE BEST OF Spirited Soul (Various)	Chrysalis CD0194 (E) Spirited Soul (Various) 23871V (E)	
75	28	75	THE SHIM SHADY LP Emminem (Dr. Dre)	1 1 Interscope/Polydor 810 9622 (E) 810 9622 (E)/1172 8000A (E)	

PLATINUM (100,000) GOLD (50,000) DIAMOND (1,000,000)
 * If two or more titles are combined with sales of 100,000, the chart position will be based on the total sales of all titles combined.
 ** If two or more titles are combined with sales of 50,000, the chart position will be based on the total sales of all titles combined.
 *** If two or more titles are combined with sales of 1,000,000, the chart position will be based on the total sales of all titles combined.
 (E) = Estimated sales; (P) = Physical sales; (T) = Total sales; (N) = Not available; (D) = Discontinued; (S) = Special Edition; (M) = Multi-Track; (V) = Video; (W) = Web; (X) = X-Box; (Y) = YouTube; (Z) = Zune; (A) = Audio; (B) = Book; (C) = CD; (D) = DVD; (E) = EP; (F) = Film; (G) = Game; (H) = Hardcover; (I) = Instrumental; (J) = Jazz; (K) = Kids; (L) = Latin; (M) = Music; (N) = Novel; (O) = Opera; (P) = Pop; (Q) = Punk; (R) = Rap; (S) = Soundtrack; (T) = Television; (U) = Unlabeled; (V) = Video; (W) = Web; (X) = X-Box; (Y) = YouTube; (Z) = Zune; (A) = Audio; (B) = Book; (C) = CD; (D) = DVD; (E) = EP; (F) = Film; (G) = Game; (H) = Hardcover; (I) = Instrumental; (J) = Jazz; (K) = Kids; (L) = Latin; (M) = Music; (N) = Novel; (O) = Opera; (P) = Pop; (Q) = Punk; (R) = Rap; (S) = Soundtrack; (T) = Television; (U) = Unlabeled; (V) = Video; (W) = Web; (X) = X-Box; (Y) = YouTube; (Z) = Zune; (A) = Audio; (B) = Book; (C) = CD; (D) = DVD; (E) = EP; (F) = Film; (G) = Game; (H) = Hardcover; (I) = Instrumental; 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12 MAY 2001

CHART COMMENTARY

by ALAN JONES



Destiny's Child become only the second all female American group to top the UK Albums chart in its 43-year history this week – and the first to do so with a regular album release, as opposed to a hits collection. Their Survivor album tops the chart some 24 years after Diana Ross & the Supremes' 20 Golden Greats reached pole position, and 33 years after the same group's previous number one, Greatest Hits. No other all female American group has ever reached number one, with contenders like the Bangles reaching number three and TLC getting to number four.

Although I Wasn't Me extends its Top 10 residency to 10 weeks, the exposure given to Shaggy's follow-up Angel has increasingly channelled record buyers' attention to his album. Hot Shot in the last few weeks. The album exploded 11.4 this week, making the Top 10 for the first time on its 14th appearance in the chart. Hot Shot sold more than 25,000 copies last week, a 60%

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 20 sales albums



increase week-over-week. Its total sales now exceed 150,000. Meanwhile, Garbage's former chart-topper Rise in the Rank of the World has exceeded 150,000 copies last week, a 60%

ALBUMS FACTFILE

After consecutive number one singles with Independent Women and Survivor, Destiny's Child top the album chart for the first time in their career this week, with their third album, Survivor, making an emphatic debut in pole position after selling nearly 118,000 copies last week. That is three times as many copies as No Angel by Dido sold to rebound to number two. Survivor's predecessor, The Writing's on The Wall, peaked at number

10 but still holds the record for most sales in a week by a Destiny's Child album, selling nearly 119,000 copies the week before Christmas 2000 when it was number 14. So far, The Writing's On The Wall has sold 927,000 copies, while their self-titled debut – which has never charted higher than number 45 – has sold just 53,000 copies. Both sold 3,083 copies last week and appear in the chart at 65 and 64 respectively.

for the album now exceed 930,000.

Stocked in several large multiples for the first time last week, Eva Cassidy's Over The Rainbow single springs to its highest position on the singles chart, as it moves 93.45. Coincidence or not, Cassidy's Singsbird album completes a 10-week stay in the Top 10 by sliding 7-13.

All three of the albums which made top five debuts last week suffer steep declines with no evidence yet of staying power. Ash's Free All Angels slides 17-1 with sales down 47%; Janet Jackson's All For You drops 2-10 with a 50% dip; and Feeder's Echo Park suffers a 57% fall-off and dives 5-18 as a result.

Linkin Park's Hybrid Theory was released seven months ago but enjoyed its highest sales yet last week, with nearly 19,000 buyers pushing it 10-9 on the chart. It is now the highest ranking of several new rock offerings in the chart, pulling ahead of albums by Limp Bizkit and Papa Roach.

COMPILATIONS

After just three weeks at number one, Now That's What I Call Music! 48 has been knocked off the top of the compilations chart. Since the compilation chart was introduced in 1989, when Now! 13 was current, no Now! album has spent less time at number one. The album's demise comes despite extremely buoyant sales which saw it sell a further 68,000 copies last week to take its four week tally to 620,000. That is far and away the highest tally for a spring Now! release at this stage of its life, being nearly 37% ahead of the previous record pace set by Now! 45 in 1999. The other spring Now! albums in the last five years and their tallies at this stage: Now! 36 (1997 – 408,000), Now! 39 (1998 – 424,000), Now! 45 (2000 – 454,000). The reason for Now! 48's decline is, of

course, the Bridget Jones's Diary (OST), which sold a best yet total of 104,400 last week having limbered up with tallies of 86,000 on its week of release and 92,400 the following week. For it to increase sales again even though the film is obviously declining from its record box office opening, and despite the fact that the best known track on the album – Geri Halliwell's recording of It's Raining Men – is now the number one single is a remarkable achievement. The album is already the third highest selling compilation of the year, its 283,000 total being inferior only to Now! 48 (as above) and The Chillout Session (395,000). Among the lesser known acts on the album are Aaron Souch, Jamie O'Neal, Rosey and Shelby Lynne, all of whom should see considerable benefits from inclusion.

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	FREE ALL ANGELS	Ash	INDEPENDENT INFECTIOUS (DMP)
2	3	JUST ENOUGH EDUCATION TO PERFORM	Storophronics	V2 VVR 015628 (DMP)
3	2	CHO PARK	Feeder	Isles (CIC/CM) (P)
4	5	ROCK ACTION	Mogwai	Smithsonian P2W CD1 (V)
5	4	SONGBIRD	Eva Cassidy	Blix Street/Net 2210046 (DHT)
6	4	SINCE I LEFT YOU	Avantachas	XL Recordings XCLD 138 (V)
7	7	VERTIGO	Groove Armada	Pepper 053032 (P)
8	8	THE HOUR OF BEWILDERBEAST	Baby Driven Boy	XL Recordings TXNCLD 133 (V)
9	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR00016 (DMP)
10	18	THE OPTIMIST	Turk Brakes	Sirenia SIRE 0023 (V)
11	10	10 GREAT SONGS AND AN OK VOICE	Jimmy Nail	Papillon BTRTYCD 0613 (P)
12	9	PLAY	Moby	Mute CDSYSTEM112 (V)
13	10	HOMESICK	Deacon Blue	Papillon BTRTYCD 0014 (P)
14	17	HALFWAY BETWEEN THE GUITTER AND THE STARS	Foetus Elm	SkinT BRASSIC20CD (DMP)
15	15	TIME AFTER TIME	Eva Cassidy	Blix Street C 210073 (HCT)
16	13	NO MORE SHALL WE PART	Nick Cave & The Bad Seeds	Mute LCDSTUMM164 (V)
17	19	BUENA VISTA SOCIAL CLUB	Ry Cooper	World Circuit WCD 850 (P)
18	14	JJ72	JJ72	Lakota LAK CD0017 (DMP)
19	15	MY NAME IS JOE	Joe	Live 529252 (P)
20	15	FELT MOUNTAIN	Goldfrapp	Mute CDSYSTEM108 (V)

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MUSIC WEEK 12 MAY 2001

MARKET REPORT

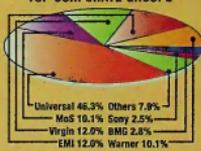
TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 20 sales albums



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
 Artist albums: 72.1%
 Compilations: 27.9%

THE YEAR SO FAR... TOP 20 SINGLES

Wk	Ur	Title	Artist	Label (distributor)
1	1	IT WASN'T ME	SHAGGY FEAT. RIKIKO	MCA/UNIVERSAL
2	2	PURE AND SIMPLE	HEARNSAY	POLYDOR
3	3	WHOLE AGAIN	ATOMIC KITTEN	INNOCENT
4	4	UPTOWN GIRL	WESTLIFE	RCA
5	5	TEENAGE DRITRAG	WHEATUS	COLUMBIA
6	6	CUNT EASTWOOD	GORILLAZ	PARLOPHONE
7	8	50/50 STOP MOVIN'	S CLUB 7	POLYDOR
8	7	TOUCH ME	R3I DA SILVA FEAT. CASSANDRA	ARISTA
9	8	ROLLIN'	LIMP Bizkit	DREAMWORKS/POLYDOR
10	12	I'M LIKE A BIRD	NELLY FURTADO	DREAMWORKS/POLYDOR
11	9	EVERYTHING YOU NEED ME	FRADYNA FEAT. MARIA RUBIA	POSTIVITA
12	10	MS JACKSON	OUTKAST	LAFARGE/ARISTA
13	11	ALWAYS COME BACK TO YOUR LOVE	SAMANTHA MUMBA	WILD CARRO/POLYDOR
14	13	HERE WITH ME	DIDO	ARISTA
15	10	WHAT TOOK YOU SO LONG?	EMMA BUNTON	VIRGIN
16	14	DANCING IN THE MOONLIGHT	TOPLADDER	S2
17	15	AMERICAN DREAM	JAKAZITA	RULIN
18	20	BUTTERFLY	CHAZY TOWN	COLUMBIA
19	15	LOVE DON'T COST A THING	JENNIFER LOPEZ	EPIC
20	20	SURVIVOR	DESTINY'S CHILD	COLUMBIA

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

12
may
2001

THE OFFICIAL CHARTS

100%
music week

singles



1 IT'S RAINING MEN

Geni/Hillside/WEA

	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	2	1	1	DON'T STOP MOVIN' S Club 7
2	3	1	1	PLAY Jennifer Lopez
3	4	1	1	COLD AS ICE MOP
4	5	1	1	OUT OF REACH Gabrielle
5	4	1	1	GO BEAT/Polydor
6	6	1	1	IMITATION OF LIFE REM Warner Bros
7	7	1	1	SURVIVOR Destiny's Child
8	8	1	1	LOVIN' EACH DAY Ronan Keating
9	9	1	1	GET UR FREAK ON Missy Elliott
10	10	1	1	IT WASN'T ME Shaggy feat. Rikrok



11	11	1	1	LIQUID DREAMS 0-Town
12	12	1	1	CLINT EASTWOOD Gorillaz
13	13	1	1	STAY Stephen Gately
14	14	1	1	BUTTERFLY Crazy Town
15	15	1	1	ALL FOR YOU Janet Jackson
16	16	1	1	WHAT TOOK YOU SO LONG? Emma Bunton
17	17	1	1	WHOLE AGAIN Atomic Kitten
18	18	1	1	TEENAGE DIRTBAG Wheatus
19	19	1	1	WHITE BOY WITH A FEATHER Jason DeRoux/Leah, Milk, Popper

THE OFFICIAL CHARTS

100%
music week

albums



1 SURVIVOR

Destiny's Child

	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	1	SURVIVOR Destiny's Child
2	2	1	1	NO ANGEL Dido
3	3	1	1	JUST ENOUGH EDUCATION TO PERFORM Stereophonics
4	4	1	1	HOT SHOT Shaggy
5	5	1	1	RISE Gabrielle
6	6	1	1	ROMAN Keating
7	7	1	1	FREE ALL ANGELS Ash
8	8	1	1	NOT THAT KIND Anastacia
9	9	1	1	HYBRID THEORY Linkin Park
10	10	1	1	ALL FOR YOU Janet Jackson



11	11	1	1	THE ALTOGETHER Orbital
12	12	1	1	THE ULTIMATE COLLECTION Billy Joel
13	13	1	1	SONGBIRD Eva Cassidy
14	14	1	1	ONKA'S BIG MORKA Toploader
15	15	1	1	POPSTARS Hear'Say
16	16	1	1	WHITE LADDER David Gray
17	17	1	1	MUSIC Madonna
18	18	1	1	ECHO PARK Feeder
19	19	1	1	GORILLAZ Gorillaz

Quote from one of the relaunched dotmusic's 1.7million unique monthly users

''If the new-look dotmusic was a woman, I'd have already taken it to dinner, have a six pack on ice and the honeymoon suite booked...oh baby!''

- PSA, 19, Dunfermline



THE OFFICIAL UK CHARTS
SUPPORTED BY worldpop.com
BBC RADIO 1
TOP 100
POP



- 21 STRANGE WORLD Push Inferno
- 22 KARIMA HOTEL Spooks Arams/Epic
- 23 BEL AMOUR Bel Amour Cobdenba
- 24 PURE AND SIMPLE Hear Say Polydor
- 25 BETWEEN ANGELS AND INSECTS Papa Roach DreamWorks/Polydor
- 26 GOOD SOULS Star sailor Citysalts
- 27 BEFORE YOU LOVE ME Alsoou Mercury
- 28 DREAM ON Depeche Mode Mute
- 29 I'M LIKE A BIRD Nelly Furtado DreamWorks/Polydor
- 30 WHAT IT FEELS LIKE FOR A GIRL Madonna Maverick/Warner Bros



- 31 REQUEST & LINE Black Eyed Peas feat. Macy Gray Interscope/Polydor
- 32 NO DREAM IMPOSSIBLE Lindsay Universal TV
- 33 UPTOWN GIRL Wastille RCA
- 34 CRAWLING Linkin Park Warner Bros
- 35 CRAZY K-Ci & JoJo MCA/Unit-Island
- 36 SALSOU NUGGET (I'D WANNA) M&S presents Girl Next Door fir MCA/Unit-Island
- 37 SNOOP DOGG Snugg Dogg Priority
- 38 BACK UP (TO ME) Wookie feat. Lain Soul 2 Soul
- 39 UNDERDOG (SAVE ME) Turin Brakes Source
- 40 THE WAY YOU LOVE ME Faith Hill WEA



- 1 BRIDGET JONES'S DIARY (OST) Mercury
- 2 NOW THAT'S WHAT I CALL MUSIC! 48 11 Ministry of Sound
- 3 THE ALBUM Virgin/EMI
- 4 TRANCE NATION 2001 Ministry of Sound
- 5 DISCO FEVER Ministry of Sound
- 6 CHILLED IBIZA Warner/esp
- 7 THE CLUBBER'S BIBLE II Warner/esp
- 8 SAVE THE LAST DANCE (OST) Helix/Real
- 9 THE CHILL OUT SESSION Ministry of Sound
- 10 THE BEST HARD HOUSE EVER Virgin/EMI



- 11 THE ANNUAL - SPRING 2001 Universal TV
- 12 STREET VIBES 7 Ministry of Sound
- 13 TWICE AS NICE - SEXY AND STYLISH Telstar TV/IMG Warner/esp
- 14 ALY MOBEAL - FOR ONCE IN MY LIFE Epic
- 15 RINKOLOGY - ONE NATION UNDER A GROOVE Warner/esp
- 16 TRUE EUPHORIA Telstar TV/IMG
- 17 CREAM LIVE Virgin/EMI
- 18 NEW WOMAN 2001 Virgin/EMI
- 19 DIRTY DANCING (OST) RCA



A BREAK FROM THE NORM
AVAILABLE NOW ON CD & DOUBLE VINYL

The Roots' new album, *A Break from the Norm*, is available on CD and double vinyl. The album is available on CD and double vinyl. The album is available on CD and double vinyl.



- 21 ROCK ACTION Mogwai
- 22 RENAISSANCE Lionel Richie Mercury
- 23 SIOSOS VOL. 1 Spoonz Epic
- 24 CHOCOLATE STARFISH AND THE HOT DOG BAND Limp Bizkit Interscope/Polydor
- 25 A GIRL LIKE ME Emma Bunton Virgin
- 26 IN BLUE The Corrs Atlantic
- 27 BREATHE Faith Hill Warner Bros
- 28 I NEED YOU LeAnn Rimes Curb/London



- 31 SINCE I LEFT YOU Avalanches XL Recordings
- 32 ONE TOUCH Sugababes London
- 33 BORN TO DO IT Craig David Wilitstar
- 34 THE GREATEST HITS Texas Mercury
- 35 COUNTRY GRAMMAR Nelly Universal
- 36 DISCOVERY Daft Punk Virgin
- 37 THE ULTIMATE COLLECTION Ladysmith Black Mambazo Universal TV
- 38 WHDA NELLY Nelly Furtado DreamWorks/Polydor
- 39 J.I.L.O Jennifer Lopez Epic
- 40 LIVE IN NEW YORK CITY Bruce Springsteen & The E Street Band Columbia



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THE OFFICIAL UK CHARTS

SPECIALIST



12 MAY 2001

MID-PRICE

The Last	Title	Artist	Label (Cat. No.)
1	BACK TO SCHOOL (MINI MAGGIT)	Deftones	Maverick/S2824032 (TEN)
2	TRACY CHAPMAN	Tracy Chapman	Elektra 83607742 (TEN)
3	100% COLOMBIAN	Fan Level/ Criminals	EMI/Capitol 8470592 (E)
4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 8412328 (U)
5	BACK TO FRONT	Lionel Richie	Polydor 530012 (U)
6	IN UTERO	Nirvana	Geffen/Polydor 8402453 (U)
7	THE BODYGUARD (OST)	Various	Arista 782218632 (BMG)
8	COOKIE	Green Day	Reprise 53249529 (TEN)
9	BROTHERS IN ARMS	Dave Navro	Mercury 814920 (U)
10	COMPLETE 8 SIDES	The Pokes	4AD 0422103 (V)
11	FOREVER CHANGES	Love	Warnerapp 812725732 (TEN)
12	LEFTISM	Lafayette	Higher Ground/Intact/CCO2 (TEN)
13	THE SINGLES COLLECTION	Spendau Ballet	EMI/Chrysalis CDD1488 (E)
14	THE SCORE	Fogues	Columbia 8342016 (P)
15	ESSENTIAL HARD HOUSE	Various	Beachwood/EMI 8342016 (P)
16	ECHO PARK	Feeder	Echo EHCN038 (P)
17	TRAILER PARK	Both Orton	Heaven/EMI HUNLP123 (E)
18	ENJOY THE MELODIC SUNSHINE	Cosmic Rock Riders	Popstones MCM015C3 (P)
19	THE COLLECTION	The Kinks	Casine CMC0212 (P)
20	WHAT'S GOING ON	Marvin Gaye	Polydor 530882 (U)

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COUNTRY

The Last	Title	Artist	Label (Innovator)
1	BREATHE	Faith Hill	Warner Brothers 247232 (Impar)
2	I NEED YOU	Larkin Rimes	Curb/London 83787382 (Impar)
3	COME ON OVER	Shania Twain	Mercury 1700012 (U)
4	LITTLE SPARROW	Dolly Parton	Sanctuary SANCD02 (P)
5	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 1700922 (U)
6	SEE THIS CIRCUS DOWN	Tim McGraw	Curb/London 857482452 (TEN)
7	THE WOMAN IN ME	Shania Twain	Mercury 520062 (U)
8	FEAT & INSPIRATION	Daniel O'Donnell	Rite 822802 711 (RMG/UMG)
9	STEEPS & STRIPES	Brooks & Dunn	Atlantic Nashville/Capricorn 842314022 (RMG/BMG)
10	RED DIRT GUY	Emmylou Harris	Grapevine/UMG 878367162 (RMG/BMG)
11	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 500882 (U)
12	LONELY GIRL	Lonestar	Grapevine/BMG 878367162 (RMG/BMG)
13	TIMELESS	Daniel O'Donnell & Mary Duft	Rite 8072802 707 (RMG/UMG)
14	FLY	Dixie Chicks	Epic 868112 (U)
15	WIDE OPEN SPACE	Dixie Chicks	Epic 498422 (TEN)
16	WILD & WICKED	Shania Twain	Rwp RWPNC1122 (BMG)
17	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/London 566022 (U)
18	I AM SHELBY LYNNE	Shelby Lynne	Mercury 564172 (U)
19	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 83824312 (TEN)
20	STONE IN LOVE WITH YOU	Dominic Monaghan	Rite 8220086 (RMG/UMG)

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BUDGET

The Last	Title	Artist	Label (Innovator)
1	HITS COLLECTION	Duffy Springfield	Spectrum 537542 (U)
2	61.1	Moving Shadow	ASHAD0011102 (SRD)
3	THE BEST OF	The Mamas And The Papas	MCA MCBD 19219 (EUK)
4	BEST OF	Elkie Brooks	Spectrum 551282 (U)
5	THE BEST OF	Stylists	Spectrum 551142 (P)
6	MOTOWN CHARTRIBUTES VOL 3	Various	Spectrum 551142 (P)
7	THE BEST OF	Ned Diamond	MCA/Uni-Inland MCD 19208 (U)
8	THE CARPENTERS	The Carpenters	Kennwood 530032 (F)
9	THE COLLECTION	Michael Ball	Spectrum 551712 (U)
10	SOUL SELECTION	Barry White	Spectrum 550902 (U)

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ROCK

The Last	Title	Artist	Label (Innovator)
1	HYBRID THEORY	Linkin Park	Warner Brothers 83617342 (Impar)
2	INFEST	Papa Roach	DreamWorks/Polydor 456222 (U)
3	PARACHUTES	Coldplay	Parlophone 527762 (E)
4	CHOCOLATE STARFISH AND THE HOT CHOCOLATE	Limp Bizkit	Interscope/Polydor 490022 (U)
5	DIGIMORAL	Fear Factory	Roadrunner HR 5615 (U)
6	WHEATUS	Wheatus	Columbia 490602 (TEN)
7	NEVERMIND	Nirvana	Geffen/Polydor DGC2 2425 (U)
8	FINELINE	My Chemical Romance	Infectious INFECT 9630X (IMP/IMP)
9	FOLLOW THE LEADER	Korn	Epic 4912219 (TEN)
10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GED 24148 (U)

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R&B SINGLES

The Last	Title	Artist	Label (Cat. No.)
1	PLAY	Jennifer Lopez	Epic 8712722 (TEN)
2	COLD AS ICE	MOP	Epic 8711702 (TEN)
3	SURVIVOR	Destiny's Child	Columbia 8711702 (TEN)
4	OUT OF REACH	Gabriel	Go Beat/Polydor GLO0309 (U)
5	GET UP BREAK ON	Missy Elliott	East West/Elektra E 720602 (U)
6	ALL FOR YOU	Janet Jackson	Virgin V21180 (E)
7	IT WASN'T ME	Shaggy feat. Ricki	MCA/Uni-Inland 155802 (U)
8	REQUIET & LINE	Black Eyed Peas feat. Macy Gray	Interscope/Polydor 497862 (U)
9	KARMA HOTEL	Spooks	Arista/EMI 830912 (TEN)
10	CRAZY	K-Ci & JoJo	MCA/Uni-Inland MCST0 40253 (U)
11	SNOOP DOGG	Snoop Dogg	Priority PTY4 134 (E)
12	I WANNA KISS	Jive	Jive 3252102 (P)
13	BOW WOW (THAT'S MY NAME)	Li Bow Wow	So So Def/Columbia 670632 (TEN)
14	ROZOWOW	Willard RWVLD 36 (BMG)	
15	STRAIGHT UP	Charise Moore	MCA/Uni-Inland MCST0 40250 (U)
16	ODDISE WALLY	QB Flint feat. Nas & Bravettes	Columbia 871082 (TEN)
17	SHIT ON YOU	DIZ	Interscope/Polydor 497492 (U)
18	TRINK ABOUT ME	Ardal Dodgier feat. Michale Escoffery	HR CD 394 (TEN)
19	MS JACKSON	Outkast	LaFace/Arista 762118822 (BMG)
20	X	Xzibit	
21	GETO HEAVEN	Common feat. Macy Gray	MCA/Uni-Inland MCST0 40248 (U)
22	THE STORM IS OVER NOW	R Kelly	Jive 3252102 (P)
23	STILL BE LOVIN' YOU	Kanye West	Capricorn/CDD00LS 355 (E)
24	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL1722 (U)
25	COULD IT BE	Jahm	Warner Brothers WBSYCOX (TEN)
26	STAN	Eminem	Interscope/Polydor 101 91470 (U)
27	DANCE WITH ME	Deleah Morgan	Atlantic AT 3087C (TEN)
28	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 4974762 (U)
29	31	Nelly	Universal MCST0 40248 (U)
30	IT AIN'T NOTHING LIKE	Rae & Christian	147 K0999C0 (V)

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

DANCE SINGLES

The Last	Title	Artist	Label (Cat. No.)
1	BACK UP TO ME	Wookiee feat. Lain	Soul II Soul S252 003 (V)
2	LOVE IS NOT A GAME	J.Mayk feat. Kathy Brown	Defected DFECT 318 (DMV/VE)
3	STRANGE THEORY	Push	Inferno TFRM 38 (DMV/VE)
4	BE AMOUR	Bat Amour	Goodness TEEKED 019 (E)
5	VOICES	KC Flight vs Funky Junction	Hot Chicks HOOLA 1068 (V)
6	STAR 69	Fatboy Slim	Skin SKINT 64 (DMV/VE)
7	BEACHBOATS/TORMTROPICA VIP	Rudie Krü	Metablasts MET073 (SRD)
8	RELEASE	H-Woo	Renaissance Records RENX 01 (DMV/VE)
9	FLIGHT 93	DJ Tiesto	Nebula NEB X 019 (ADD)
10	COLD AS ICE	MrP	Epic 8711302 (TEN)
11	FUNNY BEAK (ONE IS ENOUGH)	Orbital	London FXMS (TEN)
12	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL1219 (U)
13	GET UP BREAK ON	Missy Elliott	East West/Elektra E 72061 (TEN)
14	PLAY	Jennifer Lopez	Epic 871272 (TEN)
15	DEEPER/SHAKA	Sharam Jay & Nick K	Alright AIR022 (V)
16	MASSIVE POWER	Steve Thomas	Triphop Trax TTRAX 0298 (V)
17	TECTONIC BLUR EP	Audya Soul Project	NBK Sound Division NBK021 (V)
18	WASTLAND	Kamaja Painters	Data DATA22 (DMV/VE)
19	KOMODO (SAVE A SOUL)	Maura Picotto	VC Recordings VCR 85 (E)
20	NEEDLE DAMAGE	DJ Dan	Duff Free DUFF 28 (U)

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DANCE ALBUMS

The Last	Title	Artist	Label (Cat. No.)
1	THE ALTOGETHER	Orbital	London FXMS (TEN)
2	SURVIVOR	Destiny's Child	Columbia -5017832 (TEN)
3	0PM - THE BEEP & FUNKY SOUND OF SOUNDS	Obsessive -EVS0216 (SRD)	
4	IF YOU LEFT YOU	Obsessive -EVS0216 (SRD)	
5	CONFIELD	Analanches	XL Recordings XLLP 130XCD 138 (V)
6	SIMPLE THINGS	Warp WARP1P128/WARPCD 128 (V)	
7	SCRATCH VOL 1	Ultimate Dilemma DDM0166 - (DMV/VE)	
8	01.1	Rankin -VIRX123 (P)	
9	DISCOVERY	Various	Moving Shadow -ASHAD001101 (SRD)
10	PETSTRUMENTALS	Daft Punk	Virgin VX 2940 - (E)
		Barely Breaking Even BBEB9C002 - (IMP/DM)	

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MUSIC VIDEO

TW	LV	Title	Label (Cat. No.)
1	1	MADONNA: What It Feels Like For A Girl	Warner Vision Int. 253053203
2	1	EMINEM: E	Universal Video 201443
3	2	WESTLIFE: Upover Girl	RCA 7432 39643
4	4	VARIOUS: My Big Concert Up In Smoke	Eagle Vision 156 155
5	3	WESTLIFE: Go To Coast	RCA 7432 39153
6	7	STEPS: Live At Wembley	Jive 522039
7	5	BRUCE SPRINGSTEEN: Complete Video Anthology 1978 - 2000	SMV Columbia 450126
8	6	ROMAN FEATINO: Live At The Albert Hall	VAL 074523
9	8	VARIOUS: Death Row	Visual VSL 90201
10	9	BRITNEY SPEARS: In Hawaii	Jive 522075

TW	LV	Title	Label (Cat. No.)
11	13	THE CORNS: Live At Lansdowne Road	Warner Music Vision 05283120
12	15	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 078033
13	16	LE ZEPPELIN: Live Remains The Same	Universal Video 078033
14	14	PRICE GIGS: Forever More	Warner Brothers 501338
15	12	SAVAGE GARDEN: Superstar & Connerbatts	Virgin V1070
16	18	RAGE AGAINST THE MACHINE: The Battle of Mexico City	SMV Columbia 548132
17	17	JENNIFER LOPEZ: Realiz: So Good	SMV 501232
18	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	SMV Columbia 50112
19	11	ROBBIE WILLIAMS: Rock DJ	Universal Video 018163
20	20	TINA TURNER: Her Last Show	Chrysalis 02473
		Eagle Vision 06781	

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12 MAY 2001

COOL CUTS CHART

As featured on *Hot 99.5*, Saturday night show on Kiss 100 and new Big City Network

	1	2	3	4	5	6	7	8	9	10	11	12									
	GET HER The EB's	SILVER SCREEN (SHOWER SCENES) Felix De Houwer	THIS TIME AROUND RESPECT THE COCK PHATS & SMALL MULTIPLY	THE BAGGIO TRACK Luzon	IN THE MUSIC Deep Swing	PROMISED LAND Joe Smooth	AMPED Freaky Nashty	SO STRONG Ben Shaw feat Adele Holness	WHAT A NIGHT Just Us	JOIN IN THE CHANT Nizem Ebb	VOICES DJ Phemias	THANK YOU Dido	PUT THE NEEDLE TO THE RECORD	SEE ME HERE Orlan	SIN-KUN Motherhead	CHRIS Peacebreaker	CLUB OUAKE S Blow 0	LET ME LIV U Just Hollomon	YOU'VE GOT THE WAY ONLY Paradise	LONDON CALLING Spexx	
	(The Together white label that's returned to becoming legitimate)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(The North-Isle live now air has with mixes from Beckford, Crusation and Mista)	(They catchily, family house have set to be Detroit, Crusation and Mista)	(Thomax P. Hladman delivers a blinding update of the Eighties club classic)	(Aussie bass and breaks groove in his now distinctive style)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(The Angel! Moment and Roman Vezina production with mixes from Tom Novak)	(Thomax P. Hladman delivers a blinding update of the Eighties club classic)	(Aussie bass and breaks groove in his now distinctive style)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(The North-Isle live now air has with mixes from Beckford, Crusation and Mista)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)	(Awarding house cuts with mixes from Sander Kleinenberg and Soul Machine)

CLUB CHART TOP 40

	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
	WE COME 1 Faithless	24 HOURS Agent Sumo	JUST CAN'T GET ENOUGH (NO NO NO NO NO) Eye To Eye feat. Take Bro	HOME CoastCoast feat. Discovery	10 IN CH Members Of Mayday	NEW YEARS Dub Multiple vs U2	DJ Resonance feat The Burrella	ROCK DA FUNKY BEATS Public Domain feat. Chuck D	IF IT IS A GAME DJ Bralier Project	DEEP DOWN AND DIRTY Stereo MC's	PLAY Jennifer Lopez	WHAT A NIGHT Just Us	THIS TIME AROUND/RESPECT THE COCK PHATS & SMALL MULTIPLY	INNOCENT (FALLING IN LOVE) Delerium	YOU GOT THE WAY ONLY Paradise	NEVER ENOUGH Boris Dlugosch feat. Róisín Murphy	SECRETS Mutiny	UPSIDE DOWN The Moore Project	NO ALTERNATIVE RBA	7 YEARS CH	THE SOUND OF: OH YEAH Temba Viva	SATISFIED Rhona	WHERE DID THE LOVE GO Sids (Oakenfull)	STORM Storm	SANCTUARY Jimmy Van M@Sanctuary	FLIGHT 643 DJ Tiesto	OVER YOU Warren Clarke feat. Kathy Brown	STAND EASY Superglider	SHE RIDES D-Fuse & Jive	ANOTHER DAY IN PARADISE Brandy & Ray J	BEL AMOUR Bel Amour	NEVER GONNA COME BACK DOWN BT	GET A LOVE FOR YOU Smoke Birds All Stars	THE JOURNEY Junkfood Junkies	REDEMPTION Starchild	I GIVE ME SOME MORE DJ Gert	THE BAGGIO TRACK Luzon	LATIN SESSION (ASI ASI) Mixmaster feat. Isabel Fructuoso	SEE ME HERE Orlan	SOULSHAKA Jan Driver
	Cheeky/Arista	Arista	Arista	Religion Music/Eel	Deviants	Serious	Strictly Thrivity	Xtravaganza	Mostkio	Island	Epic	Sound Design	Netwerk	Passiva	VC Recordings	Radar/Carpal	Free Free	VC Recordings	Epic	Nganda	Positiva	Bedrock	Nefunk	Deflected	Sneaky/Sonic	PERFECT	Ministry Of Sound	Smoke Birds	Incentive	Curious/Incentive	Motilko	Renaissance	Stonebridge	Incentive	Infusion					

CHART COMMENTARY

by ALAN JONES

Agent Sumo provided a heavyweight challenge for the Club Chart this week, but they could not wrestle it from the grasp of Faithless, who mark their return after a layoff of two years by springing to a 25% lead at number one. They had to settle for the excellent two hit ten with Bring My Family Back but the number one Crown 1 is the most emphatic number one of the year. Promoted in three different 12-inches featuring mixes from Rollo & Sister Bliss, Pierre Hiver & M Hommer, Dave Clarke, Elliott J and Ibi, it is the first single from their eagerly-awaited new Outrospective album from which some lucky DJs have already been serviced with a four-track promo... Canadian act Delerium had one of the biggest club hits of 2000 with Silence, which was graded by the superb lead vocals of Sarah McLachlan and was transformed almost beyond recognition from a pedestrian shuffle of an album track which could easily have been by Enigma. They return with another stunner, namely Innocent (Falling In Love). Once again, it has some massive trance mixes and once again it includes a fine guest vocal – this time from Leigh Nash, better known as the vocalist for Sixpence None The Richer. Delerium's single debuts this week at number 23, unluckily missing out on winning highest new entry honours, which go instead to Phatts & Small, in typically ebullient mood with This Time Around, promoted in a double-pack which also features their previously notorious Respect The Cook, now shorn of its Tom Cruise sample... Gert Hallwell remains at number two on the Pop Chart, being leapfrogged by Steps' Here & Now. Hallwell is still very close but is unlikely to sustain another week, with Eye To Eye and Faithless both coming close to overtaking her... On the Urban Chart, Don't Talk by Jon B is number one for the fifth time in six weeks, but R Kelly's Fiesta has all but eaten away his previously large lead and is shaping up to be Kelly's biggest single in a while. Another man who dominated the urban landscape as writer and producer a while ago but went through a quiet period is Babyface, and his fine new single There She Goes is getting solid but lesser support, moving 16-14 this week.

URBAN TOP 20

1	DON'T TALK Jon B	Epic
2	FIESTA R Kelly feat. Jay-Z	Epic
3	NO MORE (BABY I'M DO RIGHT) 3LW	Soulful
4	HEARD IT ALL BEFORE Sunshine Anderson	Interscope
5	WHO'S THAT GIRL? Eva	Universal
6	RIDE WITH ME Nelly feat. City Squad	Interscope
7	FREE MYA	Elektra
8	GET UR FREAK ON Missy Elliott	Interscope
9	ALL I WANT Missy Elliott	Pain Pictures
10	RING, RING, RING Aaron Solis	Columbia
11	SURVIVOR Destiny's Child	Virgin
12	CERTIFIED Gura's Jazzamatazz feat. Bilal	Virgin
13	ALL FOR YOU Janet Jackson	Arista
14	THERE SHE GOES Babyface	Def Soul
15	RING, RING, RING Aaron Solis	Def Soul
16	NO ESCAPIN' This B.I.G. feat. Lil' Mo & Vito	Def Jam
17	HIT EM UP STYLE (QDPM) The Roots	Arista
18	IT'S OVER NOW J	Puff Daddy/Arista
19	YOUR WOMAN (LP PROMO) Sunshine Anderson	Soulful

CLUB CHART BREAKERS

1	HERE & NOW Steps	Jive
2	MARY MARY Stateside Hombres	Concept
3	BEFORE YOU LEAVE Pepe Deluxe	Catskills/N/Creole
4	NICOLA'S GROOVE Parvo	Relentless
5	TRADE GIRLS EP Various	Trade Medium
6	MAKE A MOVE ON ME 3D Vision	Activ8
7	THE GOOD LAND Atlanta	Infusion
8	TELL ME LIES Eva Luna	Solo Music
9	I'LL BE WAITING Sheena	D Tension
10	ELECTRIC AVENUE Eddy Grant	WEA

Breakers are the 10 records outside the top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from www.dancemusic.com. To receive the club charts in full by fax contact Emma Harris-Joseph on tel: (020) 7940 8509

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CHART COMMENTARY

by ALAN JONES

With three number one singles to their credit on the sales chart, **S Club 7** look increasingly likely to register their first number one airplay hit with Don't Stop Movin', which explodes 12.2 this week. Already the most-played record on the airwaves, with 2,347 spins last week compared to the 2,252 tally of Destiny's Child's Survivor, it looks capable of ending the latter disc's two week reign atop the airplay chart next week, having slashed its lead from nearly 24m to less than 6m in the last week. Don't Stop Movin' increased its plays tally by 363 last week, and upped its audience by more than 15m to move into number 1 position. It is already the highest charting record of S Club 7's airplay chart career. Their previous number one sales hit Bring It All Back and Never Had A Dream Come True peaked at 11 and five on the

AIRPLAY FACTSHEET

● Travis are heading for their third straight Top 10 airplay hit with Sing Jangling 22-13. It increased support at all major stations, and tops the Virgin 12-15 playlist with 44 plays
● Eddy Grant's Electric Avenue has moved 33-20-10 in the last fortnight, and has more than doubled its plays tally each week. It explodes from 629 plays

to 1,307 this week, with 46 plays from Atlantic 252, 38 from Capital, 32 from Power FM and 28 from Radio One.
● Dido's Thank You has comprehensively overwhelmed its predecessor Here With Me unusually quickly, the former record surging 60-29-11 in the last two weeks while the latter has suffered a 15-40-56 decline.

AT A GLANCE WEEKLY MARKET SHARES



Figures show % of companies in UK top 10 and % of corporate groups in % of total audience of the top 10

airplay chart respectively. One of the most important factors in Don't Stop Movin's airplay chart surge has been its acceptance by Radio One, which has consistently increased support in the last three weeks and which contributes a larger share (23.9%) of its audience than any other station this week, although we should also mention the fact it was aired 38 times on Capital and a phenomenal 59 times on Atlantic 252. Radio 2 increased exposure from three plays to four but they were crucial plays too, contributing an 82% larger audience than all the Atlantic 252 plays added together.

Another new entry to the Top 10 this week is Out Of Reach by Gabrielle. Jumping 11-6, with a 9% improvement in its audience, it is belatedly reflecting the obvious popularity of the track which reached number four on the sales chart and is included on the Brit

Jones's Diary soundtrack. It is unusual for a Gabrielle single to have to prove itself at retail before getting radio support - six of her eight previous Top 10 CN hits were in the Top 10 of the airplay chart before they even came out, and the other two were higher placed than an Out Of Reach at the same stage.

Radio One's support for Get Ur Freak On by Missy Elliott remains firm. The station made the song its most-played track for the third straight week last week with 36 plays. Nationally the track is still struggling for support however, and it slips 19-23 on the overall airplay chart with those Radio One plays contributing a massive 71.9% of its overall audience, the highest for any record in the Top 50. Without the station's patronage Get Ur Freak On would be struggling somewhere near its IRL chart position of 75. Starsailor's Good Souls debuted on the

sales chart at number 12 last week, and is getting a slightly belated nod of approval from radio, hence its 65-33 jump to the airplay chart this week, which makes it the highest new entry to the Top 50. The band increased support at Radio One from 16 plays to 27.

While former Boyzone colleague Ronan Keating has massive support for his current single Love's Got A Grip which dips 2-3 on the airplay chart, Stephen Gately's Stay remains stubbornly missing from the Top 100. The track did get two plays from Radio Two last week however, which is two more than it got on Radio One. REM's Imitation Of Life tops Radio 2's most-played list, with 22 spins last week. The track stalls at number 17 on the chart although it increases its plays from 772 to 1,012 and its audience from 39,38m to 45,06m.

MTV THE BOX

#	Title/Artist
1	5 PLAY Jennifer Lopez
2	1 SURVIVOR Destiny's Child
3	4 BUTTERFLY Crazy Town
4	4 SAILOR WUGGET M&G/11 Next Door
5	2 CLINT EASTWOOD Gorillaz
6	10 RIDE WITH ME Nealy Feat City Squad
7	3 DONT STOP MOVIN S Club 7
8	8 ALL FOR YOU Janet Jackson
9	10 MY WAY Limp Bizkit
10	7 WHAT TOOK YOU SO LONG? Emma Bunton

Most played videos on MTV UK/Media Research Ltd w/ 10/5/2001
Source: MTV UK

THE BOX

#	Title/Artist
1	1 IT'S RAINING MEN Geri Halliwell
2	3 ANGEL Shaggy feat Rayon
3	2 DONT STOP MOVIN S Club 7
4	2 LUDLOU DRUMS O-Town
5	5 HERE AND NOW Spice Girls
6	6 UNTIL THE END OF TIME 2Pac
7	4 UPTOWN GIRL Westlife
8	2 TO DIE FOR Lita Galliano
9	7 CRAWLIN' Linkin Park
10	10 YOU REALLY... Di'ed Piper/Masters Of Ceremony Releesed/Smove

Most played videos on The Box, w/ 2/5/2001
Source: The Box

STUDENT TOP 10

#	Title/Artist
1	6 KARMA HOTEL Spooks
2	2 GOOD SOULS Starsailor
3	3 CLINT EASTWOOD Gorillaz
4	10 IMITATION OF LIFE REM
5	10 BOT WITH A FEATHER Jason Downs Feat. Milk
6	1 BURN BABY BURN Ash
7	10 YA DONT SEE THE SIGNS Mark B & Blade
8	5 STAR 8 Farby Slim
9	10 SURVIVOR Destiny's Child
10	10 DONT STOP MOVIN S Club 7

UK student chart for w/ 6/5/2001
Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Performances: Imitation Of Life/Losing My Religion REM; BodyHeaven Destiny's Child; Stay Stephen Gately; It's Raining Men Geri Halliwell; Lushaby Melanie B

Package: Travis

Final time 5/5/2001

RADIO ONE PLAYLISTS

A-LIST Clint Eastwood (E Case Mix) Gorillaz; The Girl Next Door; Survivor Destiny's Child; Get Ur Freak On Missy Elliott; Run For Cover Sugababes; Karma Hotel Spooks; Who's That Girl? Eve; Jennifer Lopez; Bad As Me M-P; Spring in the Sun Bryan Ferry; Mile With Me Nealy Feat; City-Squad; Renée Bossman; Jess; Thank You Dio; Electric Avenue (Ringbarr Mix) Eddy Grant; So Fresh And So Clean Outdoors; Do You Really Love Me Hip Hop Floor & The Lascars Of London; Angel Shaggy feat; Rayon; Goodsouls Starsailor; Sing Trains

B-LIST What Took You So Long? Emma Bunton; Out Of Reach Gabrielle; Lovin' Each Day Rose; Keating; White Boy With A Feather Jason Downs feat. Milk; Don't Stop Movin' S Club 7; Days Go By Dirty Vegas; Strange World Push; Underdog (Save Me) Turm Brakes; You Don't See The Signs Mark B & Blade; Save A Nice Day Stereophonix; No More (Baby I'm A Dope) (8 Beat Street Mix) Heart; It All Before Sunshine Anderson;

BIG RADIO 1

My Way Limp Bizkit; We Come 1 Faithless; You Are Alive Frankie; Free My Love; Lapsdance N*E-R*D; Ring Ring Ring Aaron Solo; Deep Down And Dirty Stereo MCz

C-LIST Grounded My Wife...It's Raining Men Geri Halliwell; Shaggy feat Rayon; Imitation Of Life REM; Pyramid Song Ratchaband; Lady Marmalade Christina Aguilera/L'Arc'nciel/Mykirk; Radio 4 All; All Rise Blue; Never Enough Boris Dlugosz feat. Robyn Murphy; "Daydream in Blue" Monsoon; What's Your Fantasy Ludacris feat. Shazam; Ocean Spray Music Street Preachers; "New Born Must... Up Middle Finger Odds & Neuronic"; "Bood! Sissy's feat. My Dymatic

Pop album of the week: **STILL** On Your Side **Black M**

Pop albums of the week: **Asleep in the Field** **David Nive**; **Warrior** **MOP**

CAPITAL RADIO Additions: **Capital** Marmalade Christina Aguilera/L'Arc'nciel/Mykirk; All Rise Blue; All Rise; Imitation Of Life REM

VIRGIN RADIO Additions: no additions

Galaxy Additions: **Galaxy** In Love Delerious feat. Leigh Nash; No More 21W; So Fresh And So Clean Outdoors

THE PEPSI CHART

Performances: Still On Your Side

Blades; Here We Go Nealy Feat; City Squad; No Flow Like Shazam; It's Raining Men Geri Halliwell; Who's That Girl? Eve; Jennifer Lopez; What Boy With A Feather Jason Downs; Here And Now You're My Baby Steps Package; Anastacia

Final time 8/5/2001

POPWORLD

Videos/Interviews: Sons Like Mine; Voodoo; Farrell Lennart; Neash; SLU; Dirty Vegas; Me-Teq Final time 6/5/2001

TOTP

Performances: Imitation Of Life REM; Love Is The Only Way; It's Raining Men Geri Halliwell; Don't Stop Movin' S Club 7; Underdog (Save Me) Turm Brakes; Stay Stephen Gately; White Boy With A Feather Jason Downs; Here And Now You're My Baby Steps Package; Anastacia

Final time 12/5/2001

T4 SUNDAY

Performances: Down And Dirty Stereo MCz

T4 MORNINGS

Performances: The

RADIO TWO PLAYLISTS

A-LIST Out Of Reach Gabrielle; Lovin' Each Day Rose; Pappa Keating; Imitation Of Life REM; I Hope You Dance Lee Ann Womack; All I Want For Christmas Is You Dina Carroll; Don't Come Around Here No More with Hollister Girl; "Combaby And Klasse Anastacia"; Thank You Dio

B-LIST Underdog (Save Me) Turm Brakes; Mad Mad Mad You Know/Who?; Wonderful NR; Harsh; What Took You So Long? Emma Bunton; The Way You Love Me Faith Hill; I Ain't Gonna Stand For It Eric Clapton; No Dream Impossible Lindsay; Still On Your Side **Black**; Could Be Wood

R1 playlists for week beginning 7/5/2001
* Denotes additions

C-LIST How Wonderful Paul Carraco; A Friend For The Road Steve Harley; It's Raining Men Geri Halliwell; Bad Ambassador The Dave Cousins; Why Don't We Talk About It Rodney Crowell; Love Letters Bill Wyman's Rhythm Kings; What It Feels Like For A Girl Marcia; "Close To The Maripal Follow... There's A Touch The Problem"; What About New London; "Supermarket The Rappazis

R2 playlists for week beginning 7/5/2001
* Denotes additions

12 MAY 2001

Rank	Artist	Title	Label	Weeks on Chart	Peak	Change		
1	SURVIVOR	Destiny's Child	Columbia	2262	-5	81.66		
2	12	3	DON'T STOP MOVIN'	S Club 7	2347	+18	72.28	
3	2	8	LOVIN' EACH DAY	Ronan Keating	2101	-2	73.66	
4	5	3	PLAY	Jennifer Lopez	2087	+11	71.88	
5	3	8	WHAT TOOK YOU SO LONG?	Emma Bunton	1931	-14	69.57	
6	11	7	OUT OF REACH	Gabrielle	Go Beat/Polydor	1936	+9	66.36
7	8	12	CLINT EASTWOOD	Gorillaz	Parlophone	1421	-1	61.17
8	7	10	WHAT IT FEELS LIKE FOR A GIRL	Madonna	Maverick/Warner Bros	1912	-7	56.00
9	4	9	ALL FOR YOU	Jane Jackson	Virgin	1996	-7	55.92
10	20	3	ELECTRIC AVENUE	Eddy Grant	East West	3107	+108	54.26
HIGHEST TOP 50 CLIMBER								
11	28	2	THANK YOU	Dido	Cheaky/Arista	1286	+32	54.05
12	19	9	BUTTERFLY	Crazy Town	Columbia	1004	-13	51.37
13	12	9	SING	Travis	Independiente	964	+35	49.52
14	18	10	IT WASN'T ME	Shaggy feat. Rickro	MCA/Uni-Island	1688	-16	49.28
15	10	16	SALSO NUGGET (IF YOU WANNA)	M&S Presents The Girl Next Door	ffr	1111	-35	46.52
16	18	8	LET BE YOUR ENERGY	Robbie Williams	Chrysalis	1406	-14	46.21
17	14	4	IMITATION OF LIFE	REM	Warner Bros	1012	+31	45.06
18	23	4	IT'S RAINING MEN	Gari Halliwel	EMI	1472	+25	41.59
19	14	7	I'M LIKE A BIRD	Nelly Furtado	DreamWorks/Polydor	1343	-13	39.03
20	15	11	RENDEZVOUS	Craig David	Wildstar	1058	-15	38.11
21	18	17	WHOLE AGAIN	Atomic Kitten	Atlantic	1477	-7	37.95
22	31	0	ANGEL	Shaggy feat. Rayvon	MCA/Uni-Island	1172	+50	37.61
23	19	9	GET UR FREAK ON	Missy Elliott	East West/Elektra	519	-7	37.28
24	20	9	WHO'S THAT GIRL?	Eve	Interscope/Polydor	720	+47	36.91
25	23	8	BEL AMOUR	Bel Amour	Credence	883	+33	34.40
26	18	6	RUN FOR COVER	Sugababes	London	911	-14	32.72
27	26	7	COLD AS ICE	MOP	Epic	270	+32	31.28
28	22	7	DANCING IN THE MOONLIGHT	TOP	SZ	74	-6	30.41
29	42	2	RIDE WIT ME	Nelly feat. Spud	Island	584	+19	30.05
30	38	13	TEENAGE DIRTBAG	Wheatou	Columbia	697	+5	28.97
31	5	6	GIVE ME A REASON	The Corrs	143/Lava/Atlantic	914	-12	27.88
32	37	8	THE WAY YOU LOVE ME	Faith Hill	Warner Bros	771	-30	27.50
33	15	10	GOOD SOULS	Starsailor	Chrysalis	274	+35	24.61
BIGGEST INCREASE IN AUDIENCE								
34	38	1	DO YOU REALLY LIKE IT?	DJ Dad Piper & The Master Of Ceramies	Relentless/Move/MS	349	+144	24.28
35	12	8	ALWAYS COME BACK TO YOUR LOVE	Samantha Mumba	Wild Card/Polydor	595	-15	23.53
36	4	2	KARMA HOLE	Spooks	Epic	615	+8	23.07
37	21	5	M&S JACKSON	Heart	LaFace/Arista	695	-27	22.57
38	36	1	YOU ARE ALIVE	Fragma	Positive	658	+11	21.33
BIGGEST INCREASE IN PLAYS								
39	3	1	ROMEO	Basement Jaxx	XL Recordings	257	+188	21.19
40	28	6	LADY (HEAR ME TONIGHT)	Modjo	Sound Of Barclay/Polydor	561	-7	20.97
41	41	0	TOUCH ME	Rai Da Silva feat. Cassandra	Kismet/Arista	452	-2	19.67
42	4	7	SO FRESH, SO CLEAN	Outkast	LaFace/Arista	220	+31	19.11
43	7	10	UNDERDOG (SAVE ME)	Turin Brakes	Source	86	-1	18.70
44	34	1	WALKING AWAY	Craig David	Wildstar	569	-4	18.67
45	3	2	REQUEST LINE	Craig David	Interscope/Polydor	817	-6	17.75
46	38	8	CHILLIN'	Modjo	Sound Of Barclay/Polydor	902	-18	17.55
47	44	0	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positive	631	-4	17.53
48	8	3	ALL I WANT	Reef	S2	247	+27	17.40
49	13	6	I WANNA BE U	Chocolate Puma	Cream	640	-10	17.35
50	38	10	PURE AND SIMPLE	Heer Say	Polydor	953	-15	17.29

© Music Control UK. Compiled from data supplied from BBC on Sun 29 Apr 2001 and Sun 29 Apr 2001. Station rotation by network (except where noted) based on chart for the week ending 28 Apr. BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50. 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Disronics' Wallace: "You need to educate your customers and train your staff"

FINDING A NEW WEAPON IN THE FIGHT AGAINST PIRACY

It's a nightmare scenario faced by every CD pressing plant: you've scored some new business, everything is going fine and then you discover that the original material is pirate product. However, as George Cole reports, new IRMA proposals provide guidelines which should protect every manufacturer.

In the battle to combat piracy at the replication stage, organisations with the remit to protect the intellectual property rights of content holders have traditionally used three weapons — education, legislation and litigation.

However, a programme set up by the International Recording Media Association (IRMA) is to offer replicators additional protection against pirates and litigation from intellectual property owners. Software piracy is a massive concern and the IFPI estimates that it costs the music industry around \$4bn (£2.8bn) a year. Such piracy covers many types of operations, from the individual who runs off extra cassette copies in a bedroom to global operations with dedicated pressing plants and sophisticated distribution systems.

Somewhere between these lie the CD pressing plants which manufacture pirated content, knowingly or otherwise. "For replicators overall, I think the problem is pretty bad,

although the biggest problem is the smaller facilities doing spot business with independent customers," says Bob Higgins, VP, operations at Cinram Europe. "Many of these replicators are unknowing participants in piracy-related orders. This is due to a lack of adequate internal training and process accountability for detecting potential pirate conditions."

ZERO TOLERANCE

Several years ago, the IFPI and RIAA decided to adopt a "zero tolerance" stance against CD pressing plants which manufactured pirate product, both knowingly and unknowingly. The IFPI says that in 1998, offending CD plants in the US, Europe, Asia and the Middle East paid \$20m in damages. The following year, the RIAA brought a high-profile action against Pioneer Video Manufacturing which saw the company paying \$9.1m (£6.3m) in damages

after its manufacturing facility in Carson, California, was found to have produced hundreds of pirated CDs. At the end of 1999, Global Arts was fined a record \$13.9m (£9.7m) for its own copyright infractions.

Last summer brought one of the UK's most disturbing cases to date, as the managing director of London-based plant Mayron Multimedia and another of the company's employees were found guilty of operating a £1.8m counterfeit CD business with each sentenced to 10 months in jail. An outwardly reputable replicator, Mayron has since gone into liquidation, although the BPI reacted with dismay at the lean sentences handed down by the court, which also imposed a fine of just £10,000 plus £30,000 costs. The highest penalty handed out by a court in Europe was one of 1m guilders (£300,000), imposed on a Dutch gang of CD counterfeiters in March last year.

"In America, they have much stricter rules

'I have no objection to the RIAA going after those replicators who know they're producing pirated discs, but you have to ask why the replicator often gets sued, not the person who provided them with the content'
— Karl Schneck, ODMA

on the liability of CD plants," says IFPI communications director Adrian Strain. "They also have statutory damages over there, so a CD plant which is found to have manufactured pirate CDs will have a pretty good idea of what it is going to have to pay. In Europe, the position is a lot muddier, and fines are generally far less steep. Obviously, we would like to see

stronger deterrent penalties." Frank Creighton, the RIAA's senior VP and director, anti-piracy, stands by the size of US fines and says the action against Pioneer was taken following years of trying to educate the replication business. "We had spent 10 to 15 years talking to the industry about their potential liability in the civil and criminal courts and describing the profile of potential pirates," he says. "But about three years ago, the piracy problem from US plants was out of control and it >

Disctronics - World Leaders in IRMA Accreditation



Introducing the protagonists (from left to right)

Vice President DVD Sales & Marketing Europe - PAUL CHESNEY
Senior Vice President Security and Compliance - PETER WALLACE
Senior Vice President Marketing & Sales Strategy - HARVEY MAYBRY
President, Disctronics USA - DAVE FORSYTH
Sales Executive DFS - ELAINE FROESSER
General Manager, Innovation & Technology - DR. GRAHAM SHARPLESS
Vice President, Customer Services - ANDREW DIXON
Famous Music Industry Consultant - IRLIN RUTHERFORD
CD ROM Card Sales Executive - DEAN PEARCE
General Manager, Disctronics Italia - ANTONINO TRICOMI
Chief Executive Officer - DAVID MACKIE
General Manager, Disctronics France - CLAUS MADSEN
Vice President Multimedia Sales - ROGER TWYNHAM
General Manager, European Sales - SUE MACKIE
Vice President, Sales & Distribution OEM - DAVE WILLIAMSON
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got to the point that we had to send a stronger message. [RIAA chief executive] Hilary Rosen gave a keynote speech at [manufacturing industry event] REPLTECH and explained our zero tolerance policy to replicators."

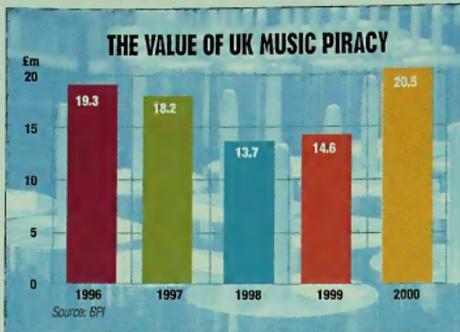
The RIAA also sent demand letters to CD plants informing them of their infringements and inviting replicators to sit down around a table, pay out-of-court damages and implement anti-piracy measures. The result, says Creighton, is a much cleaner replication industry. "Replicators are an important part of the music industry and they have obligations to their customers," he says. "As a result of our campaign, many replicators independently put in place systems to identify orders, recordings or content that could originate from a pirate."

Creighton says replicators in the US are now working more closely with the music industry. The RIAA has a team of representatives who regularly visit CD plants and give presentations on issues such as identifying the profile of a pirate. Each US plant has an RIAA representative assigned to it, so owners can quickly make contact if there are any queries. The RIAA also operates an automated fax alert system, which informs CD plants of any suspect orders in circulation.

In the UK, the BPI operates a similar programme to the RIAA. The BPI aims to visit each CD plant at least once a year, where a BPI rep will show samples of pirated product and talk about the methods used by pirates. The BPI likes to talk to as many staff as possible, including sales staff, who are often the first point of contact with the pirate. BPI head of anti-piracy Dave Martin believes that the vast majority of UK CD plants are honest enterprises, but he has no sympathy for any company found manufacturing pirate product, even innocently. "There really is no excuse," he says. "They have guidelines from organisations such as ourselves and the IFPI and if there are any doubts, they should contact us."

In the US, the relationship between manufacturers and officials has been somewhat fraught. The replication industry argues that it is in a very difficult position when it comes to identifying the origin of many masters which reach their plants.

Karl Schneck, president of the Optical Disc Manufacturers Association (ODMA),



says, "It's a heck of an operation. When I worked at VEA, they listened to everything, but even then it was difficult to determine whether something was original or not. And when you get into computer software, there are files and other content that you simply cannot access."

Schneck adds that organisations like the RIAA are between a rock and hard place.

"They're trying to do a job and protect the content providers' rights," he says. "The problem is that you take on a reputable organisation. It's unjustifiable because the company has a track record and a reputation to defend. If you think of the hundreds of programmes that stream through every day, it's difficult to keep track of everything. I have no objection to the RIAA going after those replicators who know they're producing pirated discs, but you have to ask why the replicator often gets sued, not the person who provided them with the content." However, Creighton

defends the RIAA's actions. "We had to start at the top, but I want you to know that we now have our sights on the broker level, and we're going after these people," he says.

Recent convictions spearheaded by the BPI and IFPI show that the appropriate authorities in the UK are managing to stem a significant amount of piracy at source — a

'When you don't check the origins of companies you are dealing with, you can't be aware of the contents of the master. Some companies receive 100 orders a day or more, and they are going to have a big problem checking all the masters they receive'

— Theo Köhler, Irma

ring. Just two weeks ago, a suspected bootlegger was arrested in Liverpool in connection with the seizure of £21m worth of bootlegs.

Indeed, figures recently released by the BPI suggest a 40% increase in the estimated cost of music piracy in the UK to £20.5m is largely attributable to a surge in

CD-R piracy. Clearly, even if every legitimate manufacturer complied to the letter of the Irma guidelines, CD piracy would not witter on the wire overnight.

"The big priority is to get to the main source of the problem, which is the people doing the ordering, the people who are actually masterminding the pirate CD traffic," says the IFPI's Strain. "But we also know there are a lot of manufacturing plants who find it hard to resist the temptation to accept orders that they haven't checked."

The vast majority of replicators already have well-established procedures for combating piracy. Some insist that clients sign a copyright declaration form, as well as holding any questionable material that requires further investigation. There have also been industry initiatives like the Source Identification Code (SID) system, managed by Philips and the IFPI. This puts a master code on every pressed CD and uses a mould code to identify the pressing plant that produced the disc. Some companies, such as Discronics, have gone further and put their name on the disc hub.

EDUCATING THE REPLICATORS

At this year's REPLTECH event, the International Optical Disc Replicators Association (IODRA), sponsored an anti-piracy training seminar for replicators, which included presentations from the members of the content industry. Steve D'Onofrio, president of D'Onofrio Associates, who organised the seminar, says, "The problem of piracy at the replicator level is no longer a big issue in the US, but there is still a need for education. The idea behind the seminar was to get the replicators to meet the content industry."

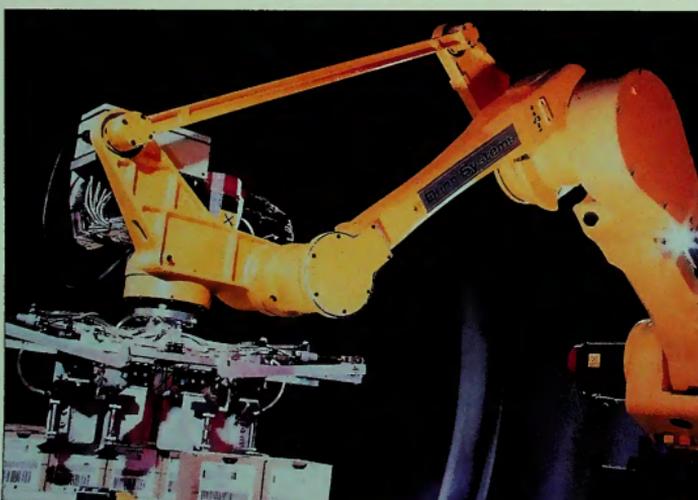
The industry response to the seminar was positive, with organisations such as Microsoft and the RIAA represented by number of delegates.

A more ambitious programme is Irma's Anti-Piracy Compliance Programme (APCP), which was launched worldwide last year. The programme was set up after consultation with many of the leading content protection organisations, all of which support it. The list of organisations endorsing the APCP globally includes the RIAA, IFPI, BSA (Business Software Alliance), SIA (Software Industry Information Association) and MPAA (Motion Picture Association of America). Theo Köhler, Irma's director of APCP for Europe, says the programme grew out of a need to help replicators avoid producing pirated product — and litigation.

"When you don't check the origins of companies you are dealing with, you can't be aware of the contents of the master," says Köhler. "Plants are running a risk every time they receive an order from a person who is deliberately making pirate CDs. If you are dealing with only two orders a day, that is fine, but some companies receive 100 orders a day or more, and they are going to have a big problem checking all the masters they receive."

"Based on the cases we have seen in the last couple of years, obviously courts aren't particularly happy when a manufacturer says, 'I'm sorry, we don't have the time to check all the masters that come in'. I'm not saying the court will look at the situation any differently if the company is part of the Irma programme, but their chances of being there in the first place are significantly less."

In order to sign-up for the APCP, replicators pay a sign-up fee, plus an additional fee for a certification audit. "I tell people that joining the programme is not just a case of filling in a form — you are given a large manual and you have to integrate it with your own operations," says Köhler. "People have got their own procedures. It's similar to implementing ISO 9000." The APCP programme involves putting into place a number of checks and procedures, carrying out a series of internal audits and then facing an external audit (see box, p30). If the latter proves satisfactory, the CD plant becomes certified under the scheme. The programme is ▶



Universal Manufacturing And Logistics: the second UK manufacturer to register for the Irma scheme

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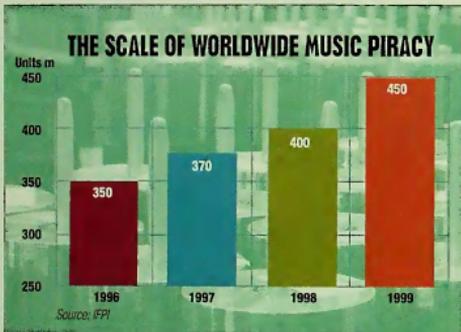
FOR CD, VCD, DVD-AUDIO AND DVD-VIDEO

- Incorporate a source code in the production of all audio and video glass masters (for example, SID code)
- Mandate brokers and sales representatives provide identification, including background information on their principal employers
- Employ or have access to an internet database service (such as Muzé) that will aid identifying proper IPDs
- Obtain and maintain proof of IP rights and trademark authorisation
- Perform an audio or video product evaluation to check that contents are as described
- Require valid track artist and title listings from customers and brokers
- Inform all customers, brokers and sales representatives that your plant practices IRMA APCP
- Consult as necessary applicable governing bodies and collection societies in the country of origin of recording (for example, BPI, MCPS/PRS) concerning sound and video ownership
- Quarantine for disposition all product materials, including the master, which do not comply with the guidelines
- Review art work for copyright information
- The ordering party should be required to pay by a means that is traceable.

CD-ROM AND DVD-ROM

For Rom content precedures should also include:

- Open and review all "read me" and .txt files for suspicious statements;
- Open and identify the program on products with a single file;
- Open and identify a representative sample of files, including the largest files, on products containing multiple files;
- Any uncertainties should be passed on to the appropriate organisation, for example, BSA, IDSA



> on-going and further audits (both internal and external) are carried out.

SHINING UP

One of the first companies to embrace the APCP was Disctronics' its CD plant in Plano, Texas, became the first non-RIAA plant in the world to obtain accreditation, back in June 2000. Last November, its UK factory in Southwester became the first European site to become APCP-certified. Disctronics' plant in Abi, France, gained certification last January, and the company's Milan plant is undergoing the certification process.

"We were motivated to sign up to the programme for several reasons," says Peter Wallace, Disctronics senior VP, security and compliance. "We wanted to protect our rights-holders, and in turn, their customers and their rights. Irma's programme also gave us added protection." Wallace says the Irma guidelines are a baseline and a benchmark against which a company can measure its procedures. "Many of our procedures are even more stringent than those Irma demands," says Wallace.

However, he also warns that implementing the APCP is time-consuming. "You can't just demand certain requirements from a company whose main role is to make CDs," he says. "You have to ensure that they don't interfere with the production and manufacturing."

An important task was developing procedures that could be integrated throughout Disctronics' electronic systems for ordering, invoicing and distributing. "You

also need to educate your customers and train your staff," adds Wallace, who estimates that it took around nine months for each plant to achieve certification.

Universal Manufacturing & Logistics in Blackburn was the second UK manufacturer to register for the Irma scheme, and did so in parallel with the other Universal sites worldwide. Sales and marketing manager Dave Wilson identifies unclear CD-Rom software as the main grey area the company encounters, as audio copyright ownership can be queried through the MCPS and PRS.

"The MCPS system provides relatively strong safeguards against pressing pirate audio CDs," says Wilson. "With Rom products, information about who owns what is hard to get hold of. When there are demo versions and, sometimes, almost full working versions of software being made available on the front of magazines, it becomes very complicated. Even some freely-distributable software has to be licensed. You might be able to download it off the internet, but when you put it on a CD you have to have a licence. It's freely given, but you have to have it."

Any manufacturer who takes anything on trust, Wilson suggests, is inviting trouble. "We don't deal with Fred on a mobile; we are looking for permanent address, permanent phone connection, full company details. This idea of cash-with-order is a nonsense. If someone wants to turn up and pay cash, we are immediately suspicious," he says.

Before Cinram joined the APCP, its checks were limited to the screeners' personal music knowledge, reviewing artwork and using information from the RIAA.



Cinram: as a result of joining the APCP programme, its processes have been transformed

"The motivation for participating stemmed from the escalating liability which replicators face," says Higgins.

"Even an innocent replicator can be subject to charges of negligence if they have not taken proper due diligence in preventing piracy. They are also

held responsible and subject to litigation for loss of revenue by the rightful rights holders. Letters of indemnity issued by customers to replicators have been proven to be inadequate protection and do not relieve them of their responsibility."

He adds that as result of joining the programme, Cinram's processes have been transformed. "The programme has made us create accountability in our processes for detecting and dealing with potential piracy issues. We involve our screeners, plus staff from sales, customer service and quality assurance departments. We now deal with our customers on piracy-related issues and this has enabled us to learn more about our customers and their businesses."

MONEY MATTERS

Although the ODMA welcomes APCP, Schreck has some doubts. "Some of the rumbungs I'm getting suggest it's pretty expensive and replicators have to think hard

whether they should implement it," he says. "You need space, equipment, people who are trained, and then there is the cost of the audits. The replication business is difficult. Margins are thin — it's a cut-throat market."

It costs \$500 (£350) to sign up for the programme, then companies pay either \$7,500 (£5,230) or \$10,000 (£7,000) for a

certification audit, depending on their size. Most manufacturers do not have to add any staff to accommodate the process changes due to the anti-piracy programme. Apart from the labour cost of determining the necessary processes, additional expenses are generally minimal and limited to audit costs. Köhler points out that the cost includes the price of hiring an external auditor (Irma does not do any of the auditing itself) and travel costs, which often include flights.

"There are program application and audit fees, training costs, the development of an operating manual and implementation costs," says Renee Cayer of US manufacturer Ameno Disc. "But when these are compared with the possible amounts involved in a lawsuit, investment in the Irma programme is worth every penny."

D'Onofrio supports her view. "The long-term cost of not having checks and balances in place is great," he says. >

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► "Your business could not only end up paying huge damages, but suffer a loss of reputation and subsequent loss of business."

However, Schneck offers an alternative view. "I don't think we're going to know the true benefits of the programme until an Irma-certified plant is found to have transgressed," he says. "The proof of the pudding will be how they are treated by the organisations concerned with rights protection."

Irma's programme is not set in stone, and is constantly being developed.

At this year's REPLitech North America, held in Los Angeles, version 3.0 of the APCP was unveiled, which includes a multi-site licensing discount and more internal auditing. There are also plans to develop common auditing forms for customers.

After an initial slow start, the number of companies signing up for Irma's scheme is rapidly increasing. Köhler estimates that 43 companies are now involved across the world. He hopes that a further five UK firms will have qualified by the end of this year, to add to the existing two.

"Piracy hurts everyone, except the pirate," says Peter Beruk, SIIA's vice-president anti-piracy. "The content holder gets ripped-off and customers who buy the product don't receive the support they expect. So programmes like Irma's are a big help in stamping out piracy."

Wallace notes that companies such as Microsoft are now saying that they would like their replicators to be Irma-accredited. Diane Smirolido, the BSA's vice-president of public affairs, says, "This is an important

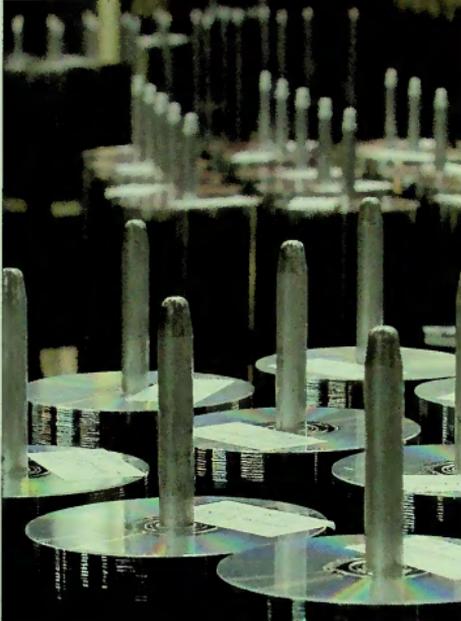
initiative and has the potential to reduce the problem of inadvertent piracy, and also close off more avenues to the pirate. It's a terrific example of self-regulation by the industry."

Despite these encouraging words, no one believes that Irma's scheme will eliminate piracy at the replicator stage, not least because it is a moving target. As Creighton says, "There are other challenges, particularly when it comes to foreign repertoire. There's Indian, Latin American and Greek music and it's sometimes difficult to determine its origin."

But all agree there is little doubt that the APCP has the potential to greatly reduce the problem. There was a time when replicators that signed up for anti-piracy programmes were at a disadvantage to those that did not. They had higher costs, some of which was passed on to their customers, and the various checks involved extended the manufacturing cycle, with the resulting reduction in the production. This made them less competitive. "If used to be a case of, 'If I turn this work down, my competitors are going to do it anyway, so why not do the job?'" says Creighton. "But that picture is changing. When you've got 75% of plants signed-up to an anti-piracy scheme, it gets harder to find someone to do the work and it gets easier for us to trace those who do it. I think those companies that were first to implement effective anti-piracy programmes are now reaping the benefits of their actions."

■

This piece is adapted from an article which appeared in the March issue of *One To One* magazine.



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Remember where you heard it: Never ones to miss an opportune promotional tie-in, the cheeky **Faithless** crew decided it would be a good idea to launch their new album – complete with riot-inducing video for *We Come 1* – at a **May Day** event just off Oxford Street...Those riots proved that **nothing is sacred these days** – with one of the demonstrating groups daring to call themselves **The Wombles**. Still, **Mike Batt** is not about to sue. "It's rather nice the name Wombles has got into the English language in such a way, but I don't consider it a breach of trademark," he observes. "I look upon it with a wry smile"...Meanwhile, the protests were firmly at the forefront of dinner-suited **Stuart Maconie's** mind the day before as he picked up his gold prize at the **Sony Radio Awards**. He told the Grosvenor House crowd, "I don't live in London and these are the only clothes I've got for tomorrow. Those guys are going to be so disappointed when I turn up like this for the riots"...With a General Election date expected to be announced imminently, **Tony Blair** and friends are probably already busily learning the words of Labour's adopted theme, *Lifted* by the

Blame it on **British Airways** and their special offer economy fares if you like, but London was awash with US R&B stars last week all giving the personal touch to their various record launches. First up was (1) **USHER** (centre), who even managed to persuade **LA REID** (1, right) to brave our foot-and-mouth-ridden country and join **BMG UK's** music division president **GED DOHERTY** for a glass of shandy. Hot on their heels was (2) **SISQO** (right) and his crew (left to right) of Mercury MD **HOWARD BERKMAN**, Def Jam/Def Soul UK VP **JANA JOHNSON**



and Def Jam US president **KEVIN LILES**. Also bestowing some of that soulful magic were Motown/Universal Island's **India.Arie**, who played down at the ICA, and rock'n'roll/Cheeba Sound/Virgin Records hopeful **NIKKA COSTA** (3), who brought her hairy band down to a packed session at Wild that even attracted the likes of **Lulu** and **Christine Hynde**.

Lighthouse Family. But Dooley can reveal the songs that almost made it when Labour chiefs asked creative music research facility **The SoundLounge** to find them something "Motowny" or with a contemporary feel. In a parallel universe, **John Prescott**, **Robin Cook** & crew could have been dancing over the coming weeks to the likes of **Funkadelic's** *One Nation Under A Groove*, **Primal Scream's** *Movin' On Up* or the **Staple Singers' I'll Take You There...Music industry suits may have a few critical things to say about the anti-merger strategy being pursued by EC competition chief **Mario Monti**, but back in his native Italy it is going down a treat – presidential candidate **Silvio Berlusconi** has reportedly offered him a leading government post if he wins in the**

McCormack...Flush with its recent success with the likes of **Moby** and **Nick Cave**, **Out Promotion** has moved offices to 4th Floor, 33 Newman Street, London W1T 1PY, telephone 0207 637 3755...**Phil Collins** is no doubt waiting in the wings for any film biog cash-in, but one music industry figure is already playing his part in **Ronnie Biggs' planned return to Blighty**. **Kevin Grace**, who runs indie label **Almaframe**, is a friend of the Biggs family and has been helping out **Ronnie's** son **Michael** with the arrangements...**And finally: India.Arie's** showcase at the ICA last Wednesday was so hot she was forced offstage when her impressive stage set caught fire...But not half as hot as the **dotmusic relaunch celebrations**, which attracted the attention of the city's fire brigade when



More than a quarter of a century since he set Ireland alight with *Tattoo'd Lady* and *Too Much Alcohol*, **RORY GALLAGHER's** remastered film *An Irish Tour 74* was given a sell-out screening at last week's Irish Film Festival in London's Kilburn. The event was organised by **Rory's brother DONAL**, while **BMG** marked the occasion by presenting a double platinum disc to **Gallagher** and **Rory's** bassist **GERRY MCAVOY** to celebrate 600,000 sales of the live album. It also caused the film's director **Tony Palmer** to renege that working with **Rory** "was one of the most memorable shoots I have ever done". Pictured from left are **MCAVOY**, **BMG** operations VP **STEPHEN NAVIN** and **GALLAGHER**.

forthcoming election...
Surprise of the week:
Universal Music Publishing big cheese **Paul Connolly** thought he was off for a birthday round of golf, only to be taken to a meeting set up with his hero **Paul Di Canio** by **Universal** number two **Mike**



FRAN HEALEY and **DOUG PAYNE** who muscled in on the action last Monday as they presented the station's **MARK AND LARD** with yet another **SONY RADIO AWARD**. For **Radcliffe**, it was the perfect moment to reveal to the world just how influential **him** and **Lardy** had been on **Travis's** career. "They nicked everything we did", he blasted to the Grosvenor House gathering. "Banjos on the new record – you're stealing bastards." Pictured, left to right, are **HEALEY**, **RADCLIFFE**, **LARD** and **PAINE**.

the number of flaming sambucas being dined set off the fire alarms in the venue.....

It's been so while since the name **TRAVIS** appeared in a **Radio One** line-up, but please don't suddenly expect a new challenge for pipe smoker of the year or even a couple of frames of anocore on the radio. In a hairy-coufika-free zone, it was instead the **Travis boys**

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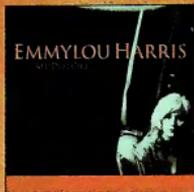
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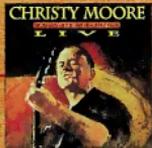
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