

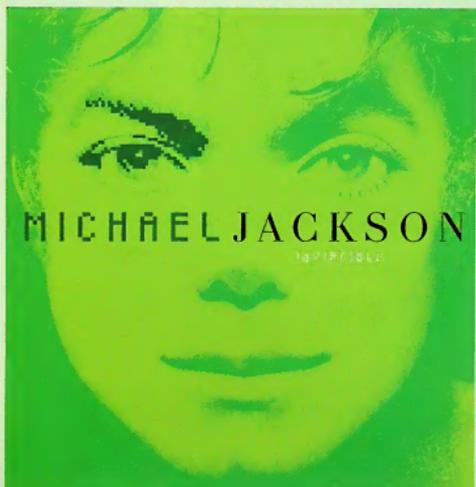
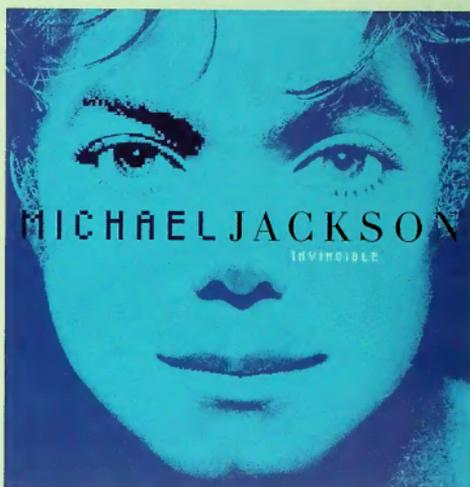
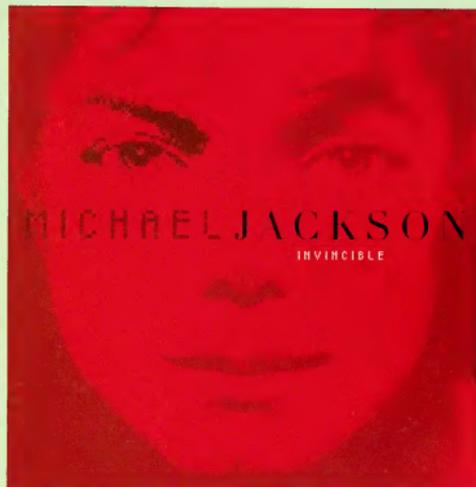
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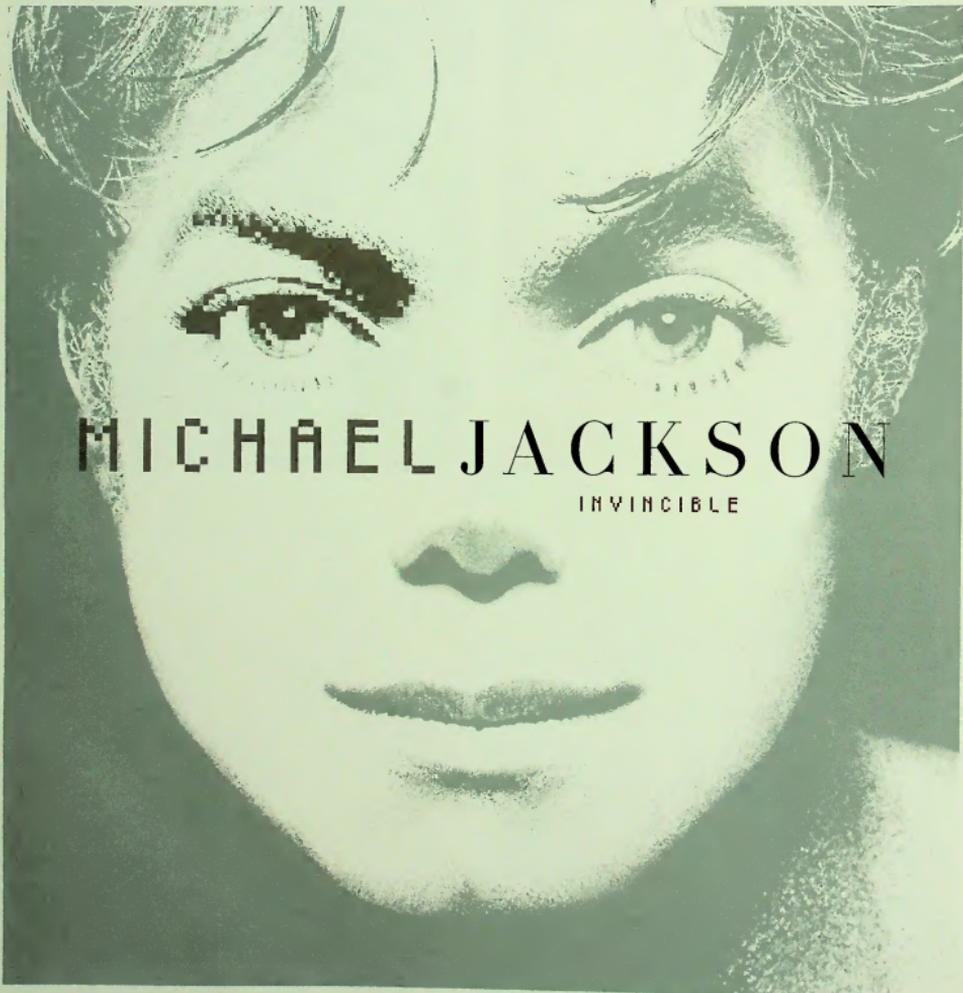
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FOR EVERYONE IN THE BUSINESS OF MUSIC

27 OCTOBER 2001 £3.60

music week

Levy begins the EMI rethink

by Alex Scott

Newly-appointed EMI Recorded Music chief Alain Levy is to conduct a thorough review of all the major's operations between now and Christmas in order to conduct a total rethink of the company.

Levy, who was last week hired as chairman replacing Ken Berry, is expected to examine every aspect of its operations from its corporate structure to how it conducts global marketing. Meanwhile, longtime former PolyGram colleague David Munnis, who joins him as vice chairman, has the task of extracting maximum sales in the run-up to Christmas.

"We need to think through our approach fairly quickly because we have another job to do which is to push A&R and create artists. It's

got to be done quickly but first it requires a lot of thought and secondly it's only valid if it's sold to the people participating in it," says Levy, who stresses that he is approaching the task without any preconceptions.

EMI Group chairman Eric Nicolli says that developing a new strategy is part of Levy's brief. "Alain has a particular interest in strategic development and a very astute strategic mind. That wasn't particularly Ken's interest," says Nicolli.

Although Levy and Munnis at this stage are giving no clues as to the specific areas they are examining, key priorities are the company's manufacturing and distribution operations and the twin Virgin and EMI structures. When the company posted its profit warning last



Levy: meeting senior EMI staff

month, it announced it was in advanced negotiations to exit from manufacturing and distribution. "All the initiatives that are underway will continue. It's conceivable that they will want to change the nature or timing of them. But their instruc-

tions to the team are to keep on doing what they're doing," says Nicolli.

Meanwhile, Levy is likely to take a long hard look at the current parallel EMI and Virgin operations; insiders suggest that Berry's background at Virgin Records made him insistent on retaining standalone Virgin companies, even when others questioned its strategic logic.

Although Nicolli insists that EMI's ongoing poor US performance was not the specific reason for Berry's departure - "It's not just about North America," he says - improving the company's US business is clearly another key priority.

"We have to run a reasonable business in the US but we know how difficult and competitive it is. We want to operate on a solid base

and build from there. I have told the board not to expect miracles - it's very difficult," says Levy, who had direct experience of the US at PolyGram when he temporarily took direct charge of the major's North American operations.

Levy and Munnis are expected to spend four weeks next month travelling around all of EMI's key territories. "We will both go to evaluate people in the company and to be evaluated by them," says Levy. Immediately after their appointment the pair contacted senior executives, artists and managers. Last week they met senior executives, including EMI Europe chief Emmanuel de Buretel, while this week they are due to meet senior US executives.

● For further coverage, see p4

The latest recruits to EMI's senior management team were out in full force at the 10th annual Music Industry Trusts dinner, held last Thursday at London's Grosvenor House to honour HMV chief operating officer Brian McLaughlin.

Presenting McLaughlin with his Man Of The Year award was Lulu, accompanied by fellow artists Emma Bunton, Sophie Ellis-Bextor, Rick Parfitt of Status Quo, John Lodge of Moody Blues and Iron Maiden's Bruce Dickinson. Pictured (from left) are: EMI Recorded Music vice chairman David Munnis, who has also chaired the awards committee for the past five years, McLaughlin, Lulu and newly-appointed EMI Recorded Music chairman Alain Levy. See full story, p3



Electric Soft Parade to set promo world record

A world record attempt will be made by hotly-tipped CD records band Electric Soft Parade this week when they aim to establish a record time set for shooting, producing and screening a pop promo.

After playing on top of HMV's flagship Oxford Circus London store on Thursday, the Brighton-based White brothers then plan to film, cut, edit and have a new video in the can - and on the web - within a few hours using Microsoft's new XP movie maker.



Electric Soft Parade: record bid
The whole event will be adjudicated by the Guinness Book of Records.

After it has been broadcast on the internet, the Electric Soft

Parade video will be made available to MTV and other pop TV programmes to support the October 29 release of the band's third single, *There's A Silence*.

"From filming to pushing the big button and getting this screened, we're aiming for about four hours," says co-founder David Bates. "It's going to be fun and Alex and Tom were really up for playing on the HMV roof."

Alex White adds, "Going for the fastest music video of all time will be an amazing buzz."

Music Week goes online with EMI news

Music Week has launched a series of free-to-access services on musicweek.com, its new website.

The site offers a bulletin board, a constantly-updated news wire service relaying press releases from and across the music industry and online access to *MW* features.

It is the precursor to a series of subscriber-only services set to launch in the New Year, which are set to bring a new immediacy and interactivity to *MW*'s service to the

music industry. The site launched last Monday with breaking news of the senior management changes at EMI (see above). "We hadn't actually planned to launch last week," says publisher Steve Redmond, "but the story of Alain Levy's appointment was too big an opportunity to miss."

Redmond says the aim of the new services is to use the internet to its best advantage, doing the things that cannot be done in print.

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Industry honours McLaughlin as MITS man of the year 2001

by Hamish Champ

A roll-call of music industry veterans, musicians and sportsmen paid tribute to HMV COO Brian McLaughlin last Thursday night as the Music Industry Trust celebrated its 10th anniversary by honouring him as its 2001 man of the year.

Presenting the award for his contributions to music retailing and the music industry during a career spanning more than 30 years at the UK retail group were Lulu, the Spice Girls' Emma Bunton, Sophie Ellis-Bextor, Status Quo's Rick Parfitt, Iron Maiden's Bruce Dickinson and the Moody Blues' John Lodge.

Among those who paid video tributes to McLaughlin were Paul Walsh, a former player with McLaughlin's beloved Portsmouth football club, songwriting legends Lieber & Stoller,

Sir Cliff Richard, Ronan Keating and, in a recording made weeks before his death, former BPI chairman and 1993 MITS man of the year Maurice Oberstein.

In front of a 1,200-strong audience that included newly-appointed EMI Records chairman Alan Levy and EMI Music Publishing boss Mary Barber, McLaughlin remarked that he was not sure if he merited receiving the accolade man of the year. "Nevertheless, I'd like to sincerely thank the MITS committee for this. Coming in here tonight must have been a nightmare for record companies, seeing my face all over the place," he added.

In a typically robust speech McLaughlin went on to pay tribute to his family, past and present colleagues at HMV and especially the MITS for its commitment to the Brits



MITS: Munn (left) and McLaughlin (middle) with the Nordoff Robbins Trust. "What you do makes a huge difference to kids' lives," he said.

Referring to the Nordoff Robbins Trust, McLaughlin said "happy and noisy faces". EMI chairman Eric Nicol spoke glowingly of the retailer's commitment to selling music.

Introducing the event, MITS committee chairman and incoming EMI Records vice-chairman David Munn declared that it was the biggest in the

award's 10-year history "by quite a long way". Nearly £1.7m had been raised during this time, he added.

Awards compere Paul Gambaccini confirmed the setting-up of a bursary in the name of Maurice Oberstein which will provide financial support to the tune of £15,000 a year to help a student to continue in higher education. Gambaccini added that the award was particularly appropriate since Obie – who had been one of the pioneers of the Brit School, not to mention the MITS dinner – had spent the last years of his life teaching young people about the music industry.

In addition to taking time to commemorate Obie, the evening also marked the untimely passing of Status Quo manager David Walker, who had been another keen supporter of the event.

MUSIC SALES BOOSTS BOOSEY STAKE

The auction for Boosey & Hawkes took a new twist last week when US rival Music Sales increased its stake in the instrument and publishing group to 4.1%. However, Music Sales, which made an unsolicited – and rejected – offer of around \$50m for Boosey earlier in the month, remains the only group circling the company a little more than a week since Boosey group chief executive Richard Holland announced he was inviting other offers for part or all of the group.

TORNADO TO OFFER IN-STORE SERVICE

Digital service provider Tomado Group is set to link with a European high street retailer to enable its customers to buy music direct from the group's website. The deal with Denmark's Fregdaard group means consumers will be able to download and purchase secure digital music content when this service goes online early next year.

PRESSPLAY INKS DEALS WITH INDIES

Pressplay, the Universal- and Sony-backed online music service, has struck deals to license content from six indie labels including Radar, Roadrunner, Rounder and Mazzy & Tie. The deals will give the service access to tracks by artists as diverse as Slipknot, Billie Holiday and Kenny Rogers.

MINISTRY SET TO RETURN TO THE DOME

Ministry of Sound is to hold a New Year's Eve party at the Millennium Dome for the second year running, subject to licence. This year the event – which will feature DJ's including Judge Jules, Dream Team and Fabio & Grooverider – will take place inside the dome itself.

AIM LAUNCHES CHART TO MEMBERS

AIM plans to distribute its Independent chart to members in the next "couple of weeks" despite postponing its official launch. Following extensive testing, the Top 40 rundown, compiled from sales information from indie and specialist retailers, will be published on Mondays.

Kerrang! magazine's annual K-Fest will take place between November 28 and December 14 and will feature more UK and European acts than in previous years, due to the unwillingness of many US acts to travel. "Events in the US have meant that bands want to be close to their families, and you can't blame them for that," says Kerrang! editor-in-chief Phil Alexander. "But despite the uncertainty, there are some US acts who can't wait to get over here. It's a good opportunity for them to play right now." Acts confirmed so far to play K-Fest include Will Haven, Mark Lanegan, Masters of Reality, One Minute Silence, Hundred Reasons and a showcase organised by Swedish punk label Burning Heart. Acclaimed unsigned rock act Spivey (pictured) – whose track Sound is featured on MW's sister title fono CD this week – will also feature in the gig line-up. The band, who are based in Oslo in Norway, are poised to sign with a UK major in the coming weeks.



Anti-piracy campaign scores double victory

Music pirates have been dealt a double blow with a new anti-piracy software company linking with music labels for the first time and another successful raid by one of the industry's anti-piracy units.

Cooking Vinyl, Nova Records, General Production Recordings and Assassination Music Promotions have become the first UK labels to link with digital rights management group Softwrap, which has developed technology to protect their web-based tracks from pirates. It also claims that Softwrap ensures a lower click-to-purchase ratio than many competitors.

Meanwhile, police raided a house in Lancashire and seized more than 1,000 pirated CDs after an investigation by the MCPS anti-piracy unit. See music online supplement, p26

Prothero and Thompson start up dance agency

The Chemical Brothers are the first act to sign up to new dance promotions and events agency Pxo, set up by Caroline Prothero and Amy Thompson with input from Anglo-Plugging founder Gary Blackburn.

Pxo launches on November 5 from offices based in Anglo's west London premises and will handle anything from one-off singles to the full development of an album campaign with an emphasis on label marketing, including clubs, DJ tours, radio and press.

In her six years at Virgin Prothero was involved in campaigns for acts including The Chemical Brothers and Duff Punk; she also co-runs the Miscellaneous club night. Thompson has a DJ and promotions agency which has also marketed Ibiza club nights for Subliminal and Darren Emerson's Underwater label.

"It's sad to leave Virgin after so long, but exciting to start a new venture," says Prothero. "Gary's taken us under his wing and Anglo will allow us to develop talent."

Blackburn says, "My role is minimal – to support them to do what they do best."

Industry calls for EC funds at Music In Europe event

Further ground was made to create a dedicated funding programme to help the European music industry at last week's Music In Europe conference.

The Brussels event, which drew around 200 leading record label executives and managers and included contributions from Belgian culture minister Rudy Demotte and EC commissioner for education and culture Viviane Reding. Meanwhile, EC director general for education and culture Nikolaus Van Der Pas argued that music should be a special case. He also said that he is willing to hear a debate examining whether the existing – and much derided – Culture 2000 programme could be refined to help the recording industry more.

Van Der Pas added that it is now the right moment for the European music industry to discuss this because the Culture 2000 programme is being assessed in 2002. Currently the project allocates around €150m (£100m) to various cultural projects, but Music



Van Der Pas: Culture 2000 debate In Europe organiser Philippe Kern says there is a case that the EC could refocus that programme or create another one specifically to assist the music industry in training, education, legal and other aspects across Europe. He adds that the film and visual industry already benefits from a similar programme, worth around €400m (£250m) over five years.

"The music industry does not need hand-outs like cinema, but there is an acknowledgement that there could be a European dimension to supporting efforts such as training and helping smaller companies get access to new technology," says Kern.

IN MEMORY OF

TOMMY CROSSAN

20th December 1952 - 9th October 2001

From all those who loved him and miss him.

Peace at last.

MUSIC COMMENT

CAN LEVY UNLOCK EMI'S VALUE?

The market may not have responded favourably, but the overall sentiment within most of the business was clear: EMI's future as a standalone company looks rather brighter than a week ago.

The fundamentals have not changed. The general business environment is as tough as ever. And it still faces rivals who are either small enough that they can move more quickly, or large enough that music is protected (or potentially smothered) within broader corporate motherships. But there is a difference in one key respect: the vision thing.

The opportunity for Levy is to create a new model of the record company. Not only does he bring with him no EMI baggage, but he has had time out of the music business to reassess how record companies should work.

There are a number of relatively easy – if not painless – options already on the table. First up is quitting manufacturing and physical distribution. This looks like a no-brainer. Not only is EMI already understood to have been conducting discussions with the likes of BMG; it is also a strategy which Levy and Roger Ams explored at PolyGram five years ago.

Likewise the unification of separate EMI and Virgin label structures seems inevitable. That does not necessarily mean that the label identifies themselves or their creative functions will disappear but there is scope to reduce overhead and simplify reporting lines.

Stripping out cost is the (relatively) easy part, however. The task then is to drive growth by developing creative cells plugged into a central hub, but without the option of acquisition, as helped drive PolyGram.

Under such a model EMI could effectively position itself as the largest indie – and purest music play – in the business with all the advantages that brings, but with one very important difference. The depth of its catalogue and size of its publishing arm would give it a basis for growth indies can only dream of. It's very early days and there's a hard slog ahead, but no wonder Levy looks like he expects to have fun.

Alax Scott

WEBBO

OASIS GET A BUSH-WHACKING

Was lucky enough to be one of the people crammed into Shepherd's Bush Empire to see Oasis recently on their rejuvenation tour. I've been a fierce critic of their last two studio albums and yet had never seen them live. On this showing, I never will again.

As a colleague opined during the show: "they're just a pub rock band who've written three or four great songs" – and that was a fair while ago.

Dull to watch, almost static, but the audience were great value though. Rabid fans made the ground floor a sea of heaving bodies, rock chicks in leather trousers in the seats and the usual interested but distant industry types.

I don't hold out a lot of hope for the new album and I expect the hype will exceed the quality of songs therein. We shall see.

My last column drew notice to retail's surprising resilience in the wake of September 11, but even more interesting was that e-commerce in the US fell 15% during the same period.

Admittedly travel, which accounts for 25% of Internet commerce, was responsible for a fair amount of that but Amazon fell back and e-bay was down 11%. At a time when the Internet experienced a huge increase in use you would have thought that e-tailers would have gone up at the expense of bricks and mortar, not the other way round. Surprising.

It's simply appalling that Brits voting academy members do not exercise their option to vote. The solution, as usual, is quite simple – if you don't use your vote you should be asked if you wish to remain as part of the academy. Having agreed to remain, if you abstain again you should be removed.

I heard some academicians last year bleating that they didn't know who to vote for. Well if that's the case you shouldn't be a member to start with.

Oh, and Lisa: can't be a member please?

Jon Webster's column is a personal view

Industry registers shock as Levy takes over Berry's role



by Alax Scott

The record industry was last week still coming to terms with the appointment of former PolyGram worldwide chief Alain Levy to replace Ken Berry running EMI Recorded Music.

Levy was confirmed as chairman of the division last Monday, bringing with him longtime PolyGram colleague David Munnis to take up the newly-created post of vice chairman of the records division. Munnis had been on the verge of accepting a global marketing role at Warner Music from former former PolyGram colleague Roger Ams.

EMI Group chairman Eric Nicol says that he informed Berry, who has spent his entire career at Virgin and then EMI, of his decision last Sunday at a lengthy meeting in London.

"He understood that a change of management will give the business a different impetus and charge of emphasis. We had lost some momentum and we judged we should regain it with different management," says Nicol, who had first approached Levy just 10 days earlier.

Berry is expected to receive a pay-off of around £5m from EMI, industry speculation has already linked him with a possible role running BMG's



Nicol: decision taken last Sunday music interests. However, suggestions that he could be reappointed with Virgin founder Richard Branson are being dismissed by those who have worked with him closely.

Nicol insists that the decision to replace Berry was not precipitated by the company's recent profits warning. "I had had some concerns for some time and then took the decision. It was an emerging decision decided in the past couple of weeks." He adds that he had considered trying to hire an executive from outside music – although from within the broader field of entertainment – but had finally opted for Levy, making him the job offer on Wednesday two weeks ago (October 10).

However, there has been mounting criticism of Berry from the City, as well as some dissatisfaction within parts of EMI following his failure to make a dent on key areas of EMI's business, in particular in north America. The role of his estranged wife Nancy within the Virgin business has also provoked newspaper coverage this year, as well as a spate of a shower of stories after the announcement of his exit last week.

Executives across the industry were stunned by the news, although some senior EMI staff expressed relief at Berry's departure. "In terms of the injection of enthusiasm and energy, it's fantastic," says one senior European executive.

Among those upset by the news was Zomba founder Gise Calder, who is a close friend of Berry. "I am so very fond of Ken Berry and I honestly can't really think of anyone I know that is as conscientious or loyal as he was in his job, so it is difficult for me at this stage to say anything other than express my distaste for this extremely unfair turn of events. My thoughts at this time are for Ken and for Ken only. I couldn't care less about whether this turns out to be a good or a bad move for EMI," he says.

City analysts give thumbs up to new appointment

While some institutional investors have expressed concern at the potential £55m remuneration package being offered to incoming EMI Recorded Music chairman Alain Levy, investment analysts overall gave the appointment of the former PolyGram man a thumbs up.

"Ken [Berry] is a lovely man but he's just not as equipped as Levy, who's a real business strategist," says Michael Nathanson, an analyst with New York-based brokers Sanford & Bernstein. Nathanson believes that the current climate for the record business demands radical "corporate surgery".

"[EMI] needs someone like Levy to come in from the outside and wield the big axe. It's not just about

the music, it's about the direction of the entire industry," he adds.

The impact of Levy's arrival had little effect on EMI's share price, which actually fell slightly after the announcement having risen the previous Friday, and analysts remain negative on the group's second half

profits. One institutional pension fund and a former EMI shareholder believes the dip in price could indicate the City expects another downgrade.

"Usually, when companies announce a new CEO or chairman, the news is accompanied by a trading statement. It doesn't happen in this case," says the City analyst. "I have a view on that. But the Square Mile usually gives the new man the benefit of the doubt and a few months to turn it round," he adds.

While Levy's appointment might have been expected to boost EMI's shares rise, analysts believe a realignment of the company will be required to bring about any real improvement in value.

What the new double act can bring to EMI

The partnership of Alain Levy and David Munnis was last week described as one of good cop, bad cop. Others say it is more like chalk and cheese.

Not only is there the question of different nationalities, Levy is generally characterised as the ruthless intellectual with an acute grasp of the numbers, while Munnis excels at a more straightforward task: selling records.

However, they complement each other as a team, which explains why Munnis joined Levy at the latter's Lichester Investments following their departure from PolyGram. In particular they worked hard on a plan to launch an artist-focused web portal until problems securing external investment forced them to scrap the plan.

Their spell together at PolyGram, after the Frenchman had taken over the president/ceo job in 1991, coincided with arguably the most successful period in the company's history. It was a period where growth



Team work: Levy (left) and Munnis was driven by the acquisition of companies including A&M, Island and Def Jam, with the latter still being one of the two key drivers of Levy in the US.

Levy, the Wharton MBA graduate, was the "intellectual" who – some would say – ruthlessly slashed overheads and budgets and installed uncompromising strategies that were followed to the letter by his fiercely loyal lieutenants. It was Levy, for example, who in 1993 led PolyGram's move into film, producing

successes such as Four Weddings And A Funeral and Transporting, although Seagram's purchase of PolyGram meant that the jury never reached a verdict as to whether the firm strategy worked.

Meanwhile, as senior VP pop marketing for most of the Nineties, it was Munnis's job to sell the records. Which he and his team did with superstar acts as varied as Bon Jovi – he subsequently went on to manage Jon Bon Jovi – U2, the Cranberries and Shania Twain.

There is no indication the duo will diverge from these well-defined roles at EMI. Certainly Levy's time as head of PolyGram's US operations in 1990 should help him develop a strategy to deal with the EMI's current problems in the same territory. And only last week Munnis – who started his career at EMI in 1972 – was already counting down the clock as he said days he had left before the end of the fourth quarter. There were 46. Time enough "to sell as many records as we can".

Jameson to use Universal to target younger market

Universal Music Solutions and Upfront Promotions have produced a 10-track premium CD for Jameson Whiskey as the drinks brand attempts to appeal to a younger market in Ireland.

More than 10,000 copies of the CD called *What's The Rush?* have been produced and are being given away as competition prizes in bars across the country during October and November.

The tracklisting includes Incognito's *Always There*, Young Disciples' *Get Yourself Together*, Urban Species' *Spiritual Love*, James Taylor Quartet's *Theme From Stansky & Hutch* and Galliano's *Prince of Peace*.

Jameson Whiskey approached us through Upfront Promotions as the brand had not used music in its marketing in the year before. This is a lifestyle promotion appealing to the 18- to 30-year-old age group and we selected the tracks to fit the new consumer profile they are after," says LMS product manager Lucy Birchall.

She adds that if the premium promotion is a success in Ireland it could be extended to England, Scotland and Wales.

Industry woes as agencies to ward off downturn threat

by Steve Hemsley

Music companies are attempting to hammer home to ad agencies the value of using music in promotional campaigns following a downturn in media spending which has accelerated since the September 11 terrorist attacks in the US.

EMI's commercial markets team has invited 120 advertising and film agency executives to an informal event this Wednesday to introduce them to the company's labels and artists.

Meanwhile, BMG Music Publishing, which held a similar evening in January, is about to distribute an autumn 2000 sampler and is planning to invite media executives to another preview event within months. And Warner/Chappell is re-marketing the Christmas sampler it produced last year using a new promotional CD to more than 300 key agency contacts.

The synchronisation market has increased significantly in recent years - EMI's revenue has risen by 30% since 1998 - but fears of a recession and the cancellation of TV advertising by companies such as



Beverley Knight on EMI sampler

airlines and travel companies are threatening that growth.

According to media buying agency Mediaco, TV advertising was flat in the first quarter and collapsed 16% in the second three months, with ITV down 21% year-on-year. Latest estimates suggest overall third quarter spend will decline by 11% with a drop of up to 20% expected in the run-up to Christmas.

EMI synchronisation manager Annie Woolf says samplers featuring artists such as Kylie, Gorillaz, Stansky and Beverly Knight will be given away on Wednesday. "Many of the advertising and film agencies know our artists, but they

might not associate them with our labels. It is important we get marketing ourselves in the current situation and we will follow up the evening with meetings," she says.

Current ad campaigns featuring EMI artists include Vodafone's use of The Dandy Warhols' *Bohemian Like You* (Capitol), while Sunny Delight has chosen Bentley Rhythm Ace How I'd Do Dat (Parlophone).

Warner/Chappell head of film and TV Ian Neil says his company regularly sends samplers to a targeted database of agency decision makers, most recently producing a sax and reggae CD in the summer. "The slowdown in advertising is something we have been aware of all year. You must remain creative in how you market your music and resist the temptation to sell your product too cheaply if things are slowing down," he says.

• A number of unusual tracks used in TV commercials is released today (Monday) by Warner Records. Titled *Off Your Box*, the album being targeted at the student market and radio advertising on Xfm and across the Student Broadcast Network.

Telstar believes it can increase sales of Craig David's *Born To Do It* album by a further 700,000 before Christmas by targeting music fans north of Birmingham and the thirty-somethings. Marketing director Dave Mather says that 75% of the 1.8m units sold in the UK were achieved in the South where TV and poster advertising was heaviest. "I believe all great albums have the potential to reach around 2.5m units in the UK before the market becomes saturated. The re-promotion of the album will target regions where we feel sales failed to reach their full potential. The 30-plus age group who have heard David's songs on the radio and TV now need a nudge to buy the album," he says.

Telstar is finalising the creative for the TV ad while the artist will perform on TOPP and possibly Parkinson. An appearance on the Royal Variety Performance being recorded at the end of November has been confirmed. The new campaign for *Born To Do It* comes as Telstar releases a Craig David live CD called *Off The Hook* on October 28. More than 50,000 units have been shipped and the title includes coverage of his US and Australian tours and his recent Wembley gig.



Mercury aiming for platinum with second Bridget Jones LP

Mercury expects to achieve platinum status before Christmas of the follow-up *Bridget Jones's Diary* it is releasing next week.

The 20-track album features four songs from the summer movie which were not included in the original million-seller OST - *The Dramatics*, *Ma & Mrs Jones*, Van Morrison's *Someone Like You*, Diana Ross' *Ain't No Mountain High Enough* and Nilsson's *Without You*.

A \$700,000 TV advertising budget has been allocated to promote both albums pre-Christmas to maximise sales around the release of the film on video rental last week and its sell-through debut on December 1. The TV breaks on October 29 and includes artists such as Robbie Williams (Angels) and Gabrielle (Out Of Reach).

The marketing strategy for the second album will mainly mirror the original with TV being used to reach our core market of 18- to 45-year-old women as well as secondary targets



Bridget Jones: second OST due out such as boyfriends and grandparents who will buy the album as a gift," says label general manager Jonathan Green.

Bridget Jones's *Diary* took more than £41m at UK box offices and is the UK's sixth biggest film. Video trade estimates expect 800,000 copies to be rented in the first week and 2m by the end of the year. A trailer for the soundtrack appears at the start of the rental video.

A two-week cinema promotion for the new soundtrack begins on October 26 when 200,000 postcards will be distributed through UCL, Warner, Virgin and ABC cinemas.

Retailers benefit after EMI invests in website revamp

EMI Group is revamping its secure website for UK retailers to make it easier for stores to track their orders and preview new releases.

The password-protected site, www.esounds.com, was launched more than a year ago and has three areas covering EMI Records, Virgin Records and EMI Classics.

It is used as a marketing tool by the group's trade marketing department and the new features will enable stores to chase the progress of a package any time of day, while full audio-streams and promo videos have been added for all the group's labels.

The site has been redesigned to make access and the downloading of pages quicker for independent stores with 56K modems and the improved version is expected to go live within weeks after trials.



EMI website: improved resource

among independents and the multiples. It is not meant to replace our telemarketing department but is an alternative which retailers can use when it is convenient for them," says trade marketing manager Stefan Demetriou.

The feature still being developed is a search engine which retailers can use to find specific tracks, while the CD sampler and new release magazine produced by the trade marketing team is also available online.

The accounts month has been rolled out via EMI offices across Europe and is being used internally by employees as a reference tool.

news file

ORANGE KICKS OFF UMI CAMPAIGN
Orange will visit more than 40 universities during its second student tour which starts on Wednesday. As part of the *ejournalism v2* promotion, each student body will be turned into a club for the night with giant text messaging boards, entertainment pods, video podcast facilities and wireless games. The DJ line-up includes The Stanton Warriors, DeadY Aengler and DJ Touche.

MTV EUROPE EXTENDS KIDS SCHEDULE
MTV Networks Europe has extended its portfolio of children's programming in Europe with the purchase of Preview Investments, the holding company of Dutch television brand KinderNet aimed at the three- to 12-year-old age group. KinderNet broadcasts music and other children's programming to ten homes across Holland and Belgium eight hours a day.

VIZZAVI OFFERS STING WEBCHAT
Sizing is to webcast a gig from New York on 5 November in a deal struck with Microsoft to promote its Windows XP package. It will be webcast live on MSN worldwide and simultaneously across Europe on Vizzavi, the European portal owned by Vodafone and Viendi Universal. Meanwhile, Vizzavi is also conducting a separate web promotion with Sting after commissioning Way To Blue to promote the artist's forthcoming live album *All This Time*, which is released on November 5. Sting activity, including a webcast and concert, will take place in seven territories.

CA TO SCREEN HOUSE DOCUMENTARY
Channel Four has announced an addition to its music schedule. On November 13 it will broadcast the first of a three-part series looking at the history of house music. *Pump Up The Volume* follows the genre from its roots in Chicago and New York in the late Seventies to the present day with interviews with artists including Goldie, Littlefield and Artful Dodger.

NORTHERN IRELAND SEES LAUNCH
Scottish Radio Holdings' digital radio arm Score Digital has launched a service in Northern Ireland. Stations on the service include 3C Continuous Cool Country, Classic FM and BBC Radio Ulster. A website provides residents in the region with details about where they can buy DAB radios.

VPAINI GIVES AGENCY THE GO AHEAD
London advertising agency Production Factory has the pitch to produce the TV co-op advertising campaign for Virgin Megastores. The campaign starts today (Monday) and there are 28 ads featuring a mix of artists. The compilation albums as well as special offers. Production Factory had previously worked with the chain on radio advertising.

THIS WEEK'S BPI AWARDS
 Eva Cassidy's *Songbird* album gains this week's platinum award.
 Gold receives a platinum award.

HOW TV SHOWS' RATINGS COMPARE

| Programme | this week's % change (2000) | last week's % change (2000) |
|---|-----------------------------|-----------------------------|
| Top Of The Pops | 4,385 | 62.8 |
| Top Of The Pops II | 2,815 | n/a |
| SMTV | 2,064 | 24.1 |
| CD:UK | 1,960 | 1.1 |
| The Popcorn Chart and Dr Fox Chart Update | 1,436 | -11.9 |
| The Saturday Show | 776 | n/a |
| Popworld (Weekday) | 428 | n/a |
| Popworld (Sun) | 395 | n/a |
| Popworld (Mon) | 395 | n/a |
| Flava | 134 | n/a |

*combined totals. Source: MediaScan DAG (Sat) (Data for w/c October 8 2001)

chartfile

● Kylie Minogue continues to storm Europe with both her single Can't Get You Out Of My Head and now her album *Fever*. The Parlophone-issued *Fever* debuts at pole position in Germany and Austria and moves up to number one in Ireland while debuting at number four in Denmark. It also climbed impressively in Switzerland (3), Norway (4), Spain (12), Belgium (14) and Finland (20). Meanwhile, the single is winning buyers around Europe. It holds the number one position in Italy — where it has sold 40,000 copies to date — and there it also jumps to number three on the club charts — and in Sweden, Norway, Netherlands, Belgium, Austria, Denmark and Ireland. The former soap star is clearly a popular down under, where she debuts at number one on the Australian chart.



● EMI is also scoring with the EMI/Chrysalis-originated album *Love Is Here* from up-and-coming rock hopefuls Starsailor. Their debut album *Love Is Here* is the highest new entry in Ireland, where it enters the chart at number four and the album also debuts at number 20 in Italy.

● Elton John's latest studio album *Songs From The West Coast* proves its staying power this week. The album is especially popular in Scandinavia, where it debuts at number 10 in Denmark — an impressive entry as it matched *Blue* as an album — and in the UK's Top 10 this week — and at 15 in Sweden. It is number three in Norway. Elsewhere, the album has topped two in Switzerland, and number three in Italy, 18 in the Netherlands, 21 in the US, 23 in Germany and 28 in Spain.

● Cher looks like reclaiming the top airplay and chart positions she had with her massive hit *Believe* a couple of years ago. *Believe* was radio programmers' favourite and her new single *The Music's No Good Without You (WEA)* is shaping to be the same. *The Music's No Good Without You* is this week's highest new entry on the *fono* Euro 100 airplay chart where it soared from 114 to 37. The single has gone airplay Top 20 in Austria, debuts at 39 in Germany and jumps six places to 42 in Spain.

● EMI and Universal claim top equal share of *fono*'s survey of the biggest UK-sourced hits on the European radio charts. *fono* has four hits apiece, heads the chart with Kylie Minogue along with Robbie Williams, Ger Halliwell and Garth & Univers. Univers is represented by Elton John, Lighthouse Family, S Club 7 and Gabrielle. BMG — whose cassette *Westlife* and two hits from Dido — and the Indies tie with three hits each, while Virgin has two and Warner one.

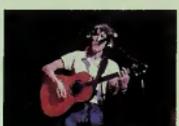
● Despite slipping out of the Top 10 across most of Europe, Garbage's latest album, beautifulgroove, still holds on Europe's Top 20 and it makes some gains. beautifulgarbage debuted at number 12 in Denmark and entered the Top 10 in Austria by moving up four places to number nine.

Initial US response Pink Floyd's 'Les' gives L.A. feel-good factor

by Nick Robinson
The worldwide campaign to bring a whole new generation of fans to the music of Pink Floyd is underway with the US already showing positive feedback.

Direct response TV ads have already begun in the US to promote *Echoes — The Best Of Pink Floyd*, which is released on November 6 in North America and a day earlier elsewhere, with early research results so far suggesting even more enthusiasm than EMI had predicted.

"They always start earlier in the US, but already I've had reports back that the response has been overwhelming," says EMI VP strategic marketing and international catalogue development Mike Heatley. "The double album features 26



Pink Floyd: relying on TV ads

tracks remastered and sequenced to blend seamlessly. They include tracks from all of the band's albums, including one that has not previously been available on CD.

In the absence of any singles or a working band to promote the album (although band members are likely to conduct some say-interview) it is TV that will spearhead the campaign.

Warner Music expects to push *Eva's* (pictured) latest album past the *Don* sales mark worldwide with a forthcoming official remix single which owes its existence in part to a bootleg by two US DJs. A bootleg remix of the track *Only Time* began picking up airplay earlier this year and after the events of September 11, US media started playing the original version as a soundtrack. "People began downloading the remix from the Internet and they were also buying the original on TV," says Warner Music Director of International marketing Hassan Choudhury. All this took *Eva* to Top 40 radio in the US for the first time and the album *A Day Without Rain* is currently at number two having sold 3.4m (8.6m worldwide). Word spread to the USA territories where the track was released as a single and — like the album — topped the charts. *Eva's* producer/manager, Nicky Ryan, who has never previously approved any EMI remixes, then decided to do his own version of the bootleg, which goes to radio outside USA on Oct 25. "It's already moving faster than any other EMI album," says Choudhury. "We are now reaching a much younger market — similar to the Moby audience."

"The great thing about Pink Floyd is that their imagery is as familiar as their music. We are utilising that artwork as much as possible and there are a number of TV ads that will go out in more or less every territory," says Heatley. Storm Thorpensen, the band's longtime artwork collaborator, designed the *Echoes* sleeve, which features elements of all their previous albums and he has also played a key role in creating the TV spots which begin a week before release.

For radio, EMI is providing a six-track sampler from the album and there will be numerous point-of-sale items for retail including giant 'totem pole' displays utilising the album artwork. The initial phase of the campaign — up to Christmas — will focus on attract-

ing new fans as well as old ones. "The band's music was as recent as 1994/5 and a lot of the younger generation saw them then. Also many of today's bands cite Floyd as an influence and this album is a perfect introduction for those who don't have the records," says Heatley.

EMI has already been actively re-promoting the band's back catalogue across the world but, as with The Beatles, they continually sell well anyway. "Hopefully, it will be the same with this album. Phase two will start after Christmas and we intend to keep working this album for a long time," he adds.

The cost of the worldwide campaign will run into millions — "a budget befitting the status of the album," says Heatley.

UK TOP 20 AIRPLAY HITS IN EUROPE

| UK | EUROPE (UK compars) |
|----|---|
| 1 | Can't Get You Out Of My Head (Parlophone) |
| 2 | Deerly Robbie Williams (Chrysalis) |
| 3 | All Rise Blue (Innocent) |
| 4 | All Rise Blue (Innocent) |
| 5 | John L Jamiroquai (S2) |
| 6 | Everell Hanne Atomic Kitten (Polygram) |
| 7 | When You're Looking Like That (Westlife) (GFA) |
| 8 | Sick Train (Independiente) |
| 9 | Thank You Dido (Cherry/Atlantic) |
| 10 | I Want Love (Elton John) (Rocket/Mercury) |
| 11 | Sing Train (Independiente) |
| 12 | Don't Stop Me Now S Club 7 (Polygram) |
| 13 | Only Time (Eagles) (Warner) |
| 14 | Hunter Dido (Cherry/Atlantic) |
| 15 | Walking Away Craig David (Wisteria) |
| 16 | Free Love Garbage (Polygram) |
| 17 | Out Of Reach Garbage (Polygram) |
| 18 | I'm Fighting Myself Ger Halliwell (BMG) |
| 19 | Clint Eastwood Craig Phillips (Epic) |
| 20 | The Music's No Good Without You (Cherry/Atlantic) |

Chart shows the 20 most used European hits on *fono*'s Euro 100 airplay of major UK music. *fono* is published in *fono* and *fono* (London) on 020 73003672.

GAVIN US RADIO TOP 20

| UK | US RADIO (UK compars) |
|----|--|
| 1 | Patry Adida Keya (J Records) |
| 2 | Fin Riel Jennifer Lopez (A&M) |
| 3 | Hi-Em Up Style Jai Rodriguez (Arista) |
| 4 | It's Been Awhile Baby (Epic/EGP) |
| 5 | Let Me Show You My Mind (Jive/Roadline/Interscope) |
| 6 | Turn Off The Light Nelly Furtado (DreamWorks) |
| 7 | U Remind Me (A&M) |
| 8 | Be Mine It Craig David (Wisteria/Atlantic) |
| 9 | Everybody Michelle Bross (Atlantic) |
| 10 | How Enigma Iggy Azalea (Interscope) |
| 11 | Rainy After My Rain B'Naga (MCA) |
| 12 | Good 'N' Simple (A&M) |
| 13 | Hanging By A Moment Lifetime (Cherry/Atlantic) |
| 14 | Don't Stop Me Now S Club 7 (Polygram) |
| 15 | Be Like That 3 Doors Down (Republic/Interscope) |
| 16 | Emotion Destiny's Child (Columbia/CYG) |
| 17 | Crushing Backstreet Boys (Jive) |
| 18 | Where The Party At? Jagged Edge & Nelly (Columbia/CYG) |
| 19 | Do Ya (Interscope) |
| 20 | Only Time (Eagles) (Warner) |

Chart shows the 20 most used hits on US radio for *fono* October 17 2002. Source: Gavin/Interscope

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

| Country | Artist (Label) | Chart Pos. | UK Sales |
|---|--|------------|----------|
| AUSTRALIA | single Can't Get You Out Of My Head (Parlophone) | 1 | 2.1 |
| single Fever Kylie Minogue (Parlophone) | 1 | — | |
| CANADA | album A Day Without Rain (Epic) | 3 | 3 |
| album A View From The Top (Epic) | 5 | 4 | |
| FRANCE | single It's Raining Me Ger Halliwell (BMG) | 3 | 2 |
| album No Angel Dido (BMG) | 12 | 6 | |
| GERMANY | single Can't Get You Out Of My Head (Parlophone) | 2 | — |
| album Fever Kylie Minogue (Parlophone) | 1 | 2 | |
| ITALY | single Can't Get You Out Of My Head (Parlophone) | 1 | 3 |
| album Songs From... Elton John (MCA) | 3 | 3 | |
| NETHERLANDS | single Can't Get You Out Of My Head (Parlophone) | 1 | 1 |
| album Fever Kylie Minogue (Parlophone) | 8 | 8 | |
| SPAIN | single Can't Get You Out Of My Head (Parlophone) | 1 | 1 |
| album Fever Kylie Minogue (Parlophone) | 9 | 12 | |
| US | single Fin Riel In Craig David (Wisteria) | 18 | 15 |
| album A Day Without Rain (Epic) | 5 | 2 | |

Source: Music Business Reporting Agency (UK) and *fono* (UK) and *fono* (US) (London) on 020 73003672

AMERICAN CHARTWATCH

by ALAN JONES

Rap rules the US album chart for the fifth straight week, with Ja Rule's *Rain* at the top extending to two weeks, although sales of his album *Rain* is Love dipped by 37% last week to 221,000. With Jay-Z's *Rain* is just five weeks in at the first anniversary on the chart and improves for the fifth straight week, its sales were up 29% last week to a new high of 162,000, while its cumulative sales passed the 3m mark. With the soothing, cathartic single *Only Time* continuing to climb the chart in the US, the US terrorist attacks — it climbs 16-13 this week — *A Day Without Rain* seems certain to remain near the top of the chart for the rest of the year and will undoubtedly glide past the Irish singer's previous high tide mark of 4.3m sales for 1993's *Shepherd Moons*.

Overall it was a quiet week, with the Top 200 declining by 1.1% week-on-week and only one new entry to the Top 10 — rapper Bubba Sparxx, whose album *Dark Days*. Bright Nights launches *Tinambal*'s Best Club label with a number three debut and sales of 132,000. The only other new entry in the Top 20 is Wales' 15-year-old prodigy *Chadette* Church, whose Enchantment sold more than 65,000 copies to take 15th

place. Its best-debut of the youngster's four-album career, beating her previous best, the number 28 debut of *Voice Of An Angel* in 1999 with first-week sales of 45,000. Elton John, who debuted at number 15 last week, dips to number 21 with *Songs From The West Coast*, which suffered a 33% dip in sales to 47,000.

Meanwhile, Craig David's *Born To Do It* album improved its position for the third straight week, climbing 74-72, with sales up 2% in the week to just more than 17,000. The album has sold 455,000 copies since its release three months ago. Its climb coincides with the first real sign that the single *Me In It* is in decline. It slips 1-21 on the airplay chart, and 15-18 on the Hot 100. Stocks of the single, which was deleted some weeks ago, continue to run out. It sold 2,077 copies last week, sliding 17-25 on the sales chart. It should be noted, however, that the US singles market is in terrible shape, with only the Top 5 singles selling more than 10,000 copies last week, while just 55



Craig David's *Born To Do It* album improved its position for the third straight week, climbing 74-72, with sales up 2% in the week to just more than 17,000.

Among the British acts who have had poorly selling singles recently are *Radhedge* (Knives Out, 11,000 sales in seven weeks), *The Chemical Brothers* (pictured) (It Began In Africa, 5,000 sales in five weeks) and the formerly bankable *Depeche Mode* (I Feel Love, 14,000 sales in 11 weeks).

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- Audio - play forthcoming singles in their entirety
- Video - watch the latest promos at your preferred resolution



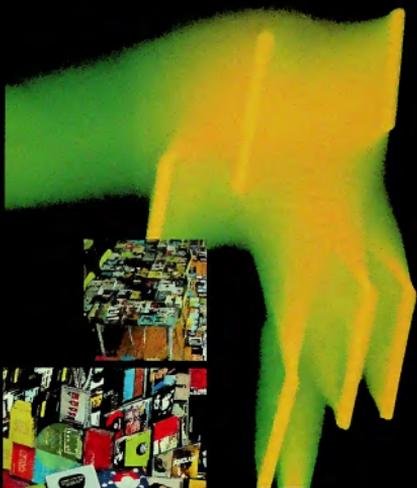
This site also contains:

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- An advanced search 'campaign builder' option to enable users to search catalogues by series, format, genre, category and label
- Marketing content, promotional information, packshots and touring details regularly updated.
- The ability to order directly and track ALL your orders
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POLYDOR SHINES AS ILR'S TURNTABLE FAVOUR

It was a roll-call of the old faithfuls as this year's third quarter airplay share reflected commercial radio's belief that familiar names attract the biggest audiences.

Claire Bond reports

A host of familiar faces appear in the airplay Top 25 of the third quarter of 2001, with 13 of the artists having also featured in the previous quarter's chart.

Destiny's Child, Nelly Furtado, Janet Jackson, Jennifer Lopez, Travis, Eve, Robbie Williams and Atomic Kitten all took two different tracks into the chart in consecutive quarters, while Shaggy, Dido, Nelly, Stereophonics and the Moulin Rouge supergroup manage to sustain a single track through both periods.

The slow turnover can be viewed as either a good or a bad thing, depending on whether or not your act is among the chosen few, but there is little doubt that it is the ILR sector which continues to drive the status quo. "Commercial radio often finds artists that it likes and which work on radio," says Radio One head of music policy Alex Jones-Donnelly. "It won't always take risks, but it plays tracks by familiar and stable artists."

It is not really surprising, either, that the corporate composition of the chart has changed little in the past three months, with the plugging teams at Columbia, Universal-Island, RCA/Arista and Intermédia Regional also posting characteristically strong performances. But once again it is Polydor

which shines, putting five tracks in the Top 25 for the quarter and remaining ahead of the pack for the third successive quarter.

Of the five, the company's flagship track in the past two periods has undoubtedly been Christina Aguilera, Lil' Kim, Mya and Pink's Lady Marmalade, which achieved Top 20 status both this quarter and last.

"The single took on a life of its own," says Polydor head of promotions Neil Hughes. "Part of this is due to the hype surrounding the film, which followed a little later, and the success of the compilation album, which is still in the top three."

But in this quarter alone, Nelly Furtado's Turn Off The Light (at four) and Sophie Ellis Bextor's debut solo project Take Me Home (five), were the bigger hits, coming in ahead of Lady Marmalade (nine), Eve featuring Gwen Stefani's Let Me Blow Ya Mind (14) and D12's Purple Hills (18).

A cumulative audience figure of more than 2.693m is the reward for Polydor team's collective effort. "We are truly grateful for every single play," says Hughes. "To be at the top of the promotions chart now for three quarters, with a number of diverse singles, shows that people remain open-minded when we call."

Hughes is particularly careful to acknowledge the role of those stations which supported crossover tracks such as D12's Purple Hills — a thinly-veiled paean to the joys of chemical satisfaction. "A lot of stations were very brave to take on a track such as this, due to the subject matter. But strong rotation helped it to become a pop record," says Hughes. He singles out Capital for particular praise on this score. "Jeff Smith has pioneered a brave new Capital, which has helped us so much. It has become another major station which is



Sophie Ellis-Bextor: her debut project came into the top five for the third quarter

prepared to go with unconventional tracks," adds Hughes.

Columbia's in-house promotions team also enjoyed considerable success this quarter, with two tracks in the top three. Destiny's Child's Bootylicious equals the airplay success of Survivor in the last quarter, nearly following it to the universal two slot. "Destiny's Child are simply a superstar act," says Columbia promotions director Robbie McIntosh. "Many of us have

been involved in promoting the group from the very beginning when they were young girls and as a result we feel part of it."

Similarly, Wyclef Jean's Perfect Gentleman (three), soon gained enormous public support although the track took time to build.

"To begin with, people weren't sure about Wyclef. He has very different styles and people found it difficult to grasp who he is. But this track was an incredible grower."

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WRITES HELP MAINTAIN THE RADIO STATUS QUO



Wyclef Jean: Perfect Gentleman hits number three, despite a slow start

says McIntosh.

From such successes, Columbia's promotions team is looking to strengthen its homegrown offering. "We have a great repertoire and it is obviously key for us to continue working with such great US artists. However, we do have international class acts in the UK roster which we would like to build on," says McIntosh.

In a quarter during which independents largely played second fiddle to the in-house

teams, there are nonetheless a number of notable exceptions. Anglo Plugging and Size 9 were both retained by independents to handle Travis's *Side* (22) and *Supermen Lovers*' *Starlight* (11), respectively.

Meanwhile, RPPR and Intermedia Regional secured the period's biggest track with Roger Sanchez's *Another Chance* (see *Track of the Quarter* breakout). Intermedia Regional also worked on *Mis-Teq*'s *All I Want* on behalf of *Inferno/Telesar* (20),

TOP 25 AIRPLAY HITS FOR Q3 2001

| Title/Artist (Label) | Plays | Audience '00 | Nat./Reg. Promoter |
|---|-------|--------------|--------------------------------|
| 1 Another Chance Roger Sanchez (Defected) | 24162 | 823219 | RPPR/Intermedia |
| 2 Bootylicious Destiny's Child (Columbia) | 19511 | 744463 | Columbia/Columbia |
| 3 Perfect Gentleman Wyclef Jean (Columbia) | 19267 | 683133 | Columbia/Columbia |
| 4 Turn Off The Lights Nitty Furtado (Dreamworks/Polydor) | 15729 | 634319 | Polydor/Polydor |
| 5 Take Me Home Sophie Ellis-Bextor (Polydor) | 20693 | 593877 | Polydor/Polydor |
| 6 Someone To Call My Lover Janet Jackson (Virgin) | 17748 | 588104 | Fleming Comery & Lanoce/Virgin |
| 7 Castles In The Sky Ian Van Dahl (Nulle/Arista) | 17676 | 584385 | Single Minded/BMG |
| 8 Little L Jamiroquai (S2) | 17070 | 559470 | S2/S2 |
| 9 Lady Marmaleade Gagne/LK Kar/Mq/Fin (Interscope/Polydv) | 16121 | 536963 | Polydor/Polydor |
| 10 Let's Dance Five (RCA) | 17124 | 513156 | RCA-Arista/RCA-Arista |
| 11 Starlight Supermen Lovers (Independent) | 13454 | 485994 | Size 9/Size 9 |
| 12 Heaven Is A Halfpipe OPM (Atlantic) | 12712 | 493201 | East West/East West |
| 13 Ain't It Funny Jennifer Lopez (Epic) | 16363 | 487191 | Epic/Epic |
| 14 Let Me Blow Ya Mind De La Soul Owen Stefan (Interscope/Polydv) | 10011 | 482136 | Polydor/Polydor |
| 15 Angel Shaggy feat. Rayvon (MCA/Un-Island) | 13974 | 464997 | Un-Island/Un-Island |
| 16 Eternal Flame Atomic Kitten (Innocent) | 16908 | 453382 | Outside/Virgin |
| 17 Eternity Robbie Williams (Chrysalis) | 16562 | 449344 | EMI/Chrysalis/EMI/Chrysalis |
| 18 Purple Hills D-12 (Shady/Interscope/Polydor) | 7938 | 445042 | Polydor/Polydor |
| 19 Can't Get You Out Of My Head Kylie Minogue (Parlophone) | 13625 | 444429 | Parlophone/Parlophone |
| 20 All I Want Mis-Teq (Inferno/Telesar) | 9472 | 430327 | Single Minded/Intermedia |
| 21 U Remind Me Usher (Arista) | 9964 | 388775 | RCA-Arista/RCA-Arista |
| 22 Side Travis (Independent) | 7783 | 383208 | Anglo/Anglo |
| 23 Have A Nice Day Stereophonics (V2) | 13266 | 375295 | V2/V2 |
| 24 Thank You Dido (Cheeky/Arista) | 12461 | 363365 | Arista/Arista |
| 25 Ride Wit Me Nelly feat. City Spud (Universal) | 10905 | 360077 | Un-Island/Un-Island |

alongside national promotions specialist Single Minded. In the light of the UK R&B/garage act's strong recent performance at the Mobo Awards, it is easy to forget that they have released just three singles to date, of which *All I Want* was only the second. "This is the second single from an act who we had pushed and pushed to break at radio," says Single Minded managing director Tony Byrne. "We simply built on the strength of their first single, maintaining their

credibility and the buzz on the street."

The third quarter is traditionally the time when the true impact of the summer dance hits can be gauged, and sure enough, three archetypal club and resort tracks, Roger Sanchez's *Another Chance* (number one), Ian Van Dahl's *Castles In The Sky* (seven) and *Supermen Lovers*' *Starlight* (11) feature in the top end of the chart. In addition to its work on *Mis-Teq*, Single Minded plugged Ian Van Dahl's Top Five sales chart hit

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PR cover stars Q3 2001



Alien Ant Farm

Nothing else, summer 2001 marked the much-heralded emergence of a handful of acts who could still be doing business years from now.

So Solid Reg reactivated their first number one with their first chart-eligible single and enjoyed their first front cover at the same time in *Muzik's* September issue, orchestrated by Relentless. The Strokes attracted no shortage of press attention and hit the cover of *NME* in August for the second time, with Coalition at the wheel. As with the Strokes, the White Stripes found themselves on the end of arguably too much press attention (see Campaign of the Quarter breakout below), while comparative media veterans Starsailor continued to lay the ground for what would be a number two album chart debut in October, with the help of GPR.

Elsewhere, old hands such as New



O-Town

Order (handled by Excess Press), Garbage (Cirrus), the Chariots (Coalition), Jamiroquai (Dave Woolf), Stone Temple Pilots (East West) and of course Oasis (Hall Of Nothing) were all welcomed back with open arms, all picking up one or more front covers during the quarter.

With a reassuring predictability, *Polydor* harnessed its almost unflinching loyalty to another robust performance from the in-house press team. On this occasion, however, RCA-Arista was not far behind, claiming possibly its last covers for the now-defunct Five as well as the returning Westlife, the mighty OutKast and J Records import O-Town.

Virgin's Aaliyah was increasingly big news at the time of her death in August, as illustrated by her *Blues & Soul, Mixmag* and *NME* front covers — all of which were picked up on the promotional circuit for her final album, *One La A Million*.

MUSIC WEEK PR TABLE Q3 2001

| PR company/press office | Bands (front covers) | Total |
|-------------------------|--|-------|
| POLYDOR | Alien Ant Farm (K), Enimem (NME, Q, TOTP), Hear/Say (UK, TOTP), Marilyn Manson/Queens Of The Stone Age (K), Papa Roach (K) | 8 |
| RCA-ARISTA | Five (UK, SH, TOTP), O-Town (TVH), OutKast (B&S), Westlife (SH, TOTP) | 7 |
| HALL OR NOTHING | Oasis (NME), Radiohead (U), Reading/Leeds festival (NME, K), Stereophonics (K) | 5 |
| VIRGIN | Aaliyah (B&S, Mixmag, NME), Mariah Carey (B&S), Jacy Pop (K) | 5 |
| OUTSIDE ORGANISATION | Atomic Kitten (SH), Victoria Beckham (SH), Elton John (U), Usher (B&S) | 4 |
| MERCURY | Slayer (K, MH), Sum 41 (K) | 3 |
| ANDY PREVEZER | Dido (U, Wexler (K)) | 2 |
| BRASS NECK | Mercury Rev (NME), Spiritualized (NME) | 2 |
| COALITION | Chariots (NME), The Strokes (NME) | 2 |
| COLUMBIA | A1 (TOTP), System Of A Down (MH) | 2 |
| DAVE WOOLF | Jamiroquai (B&S, NME) | 2 |
| DECCA | Renee Fleming (BBC), Luciana Pavarotti (BBC) | 2 |
| EMI CLASSICS | Thomas Adès (BBC), Martha Argerich (BBC) | 2 |
| EPIC | Mary J Blige (B&S), Macy Gray (B&S) | 2 |
| HENRY'S HOUSE | Club 7 (UK, TVH) | 2 |
| ROADRUNNER | Fear Factory (MH), Slipknot (NME) | 2 |
| 9PR | Starsailor (NME) | 1 |
| CARGO UK | The White Stripes (NME) | 1 |
| CHRISSE YIANNIOU | Francis (K) | 1 |
| CIRCUS | Garbage (K) | 1 |
| EAST WEST | Stone Temple Pilots (K), Pantera (K) | 1 |
| EXCESS PRESS | New Order (Mojo) | 1 |
| GOLD STAR AGENCY | Raging Speedwagon (K) | 1 |
| HYPERION | Angela Hewitt (K) | 1 |
| JIVE | N Sync (TVH) | 1 |
| L&O | Sir Colin Davis (G) | 1 |
| MBC | Madonna (SH) | 1 |
| MERCENARY | Lostprophets (K) | 1 |
| PLASTICHEAD | Less Than Jake (K) | 1 |
| PRESS COUNSEL | Hundred Reasons (K) | 1 |
| RELENTLESS | So Solid Crew (int.) | 1 |
| RAMP | U2 (G) | 1 |
| SIMPT | Basement Jaxx (Min) | 1 |
| SUICE | Bush (K) | 1 |
| UNIVERSAL-ISLAND | Shaggy (SH) | 1 |
| WEA | Melanie Blatt (Min) | 1 |

CAMPAIGN OF THE QUARTER: WHITE STRIPES BY CARGO UK

Male-female duo certainly have a history in popular music, but if Marvin Gaye and Tammi Terrell, the Carpenters or Dollar were considered building their sound on a highly political, overworn reading of the Delta blues, one would have to dig pretty deep among the early demos to find the evidence, writes Adam Woods.

And while the White Stripes may not be the first band to work from such a blueprint, they are almost certainly the first to find themselves featured on both Radio Four's Today Programme and the focus of *The Sun's* Bizarre page — all before any of their three albums had even received a full UK release.

It is hard to imagine a more unlikely, or indeed a more spontaneous media defilement than the one the Detroit trio duo underwent during an admittedly quiet August this year. Under their third long-player, the mighty White Blood Cells, still some months from being licensed from US indie Sympathy For The Record Industry by Beggars Banquet's XL Recordings, the pair — the ambiguously-related Jack and Meg White — were building an impressive, albeit low-key reputation in specialist circles. Having seen the enormous debut album and follow-up *De Stijl* build organically with little media fanfare, UK distributor Cargo decided the time was right to raise the band's profile. One of the company's four product managers, Simon Keeler, took up the challenge.

"We had been selling a lot of the previous album, which no one paid any mind to at the time of its release in October



White Stripes: overnight sensations

2000, except for John Peel and the Rough Trade shop," says Keeler. "When we found out there was a new one imminent, we discussed a more thorough press campaign for the release."

What followed should not in any way be taken by aspiring garage-rock outfits as a typical media reaction to such things. *NME*, *Moj*, Radio One's Peel Show and XM's John Kennedy all lent their support more or less straight away. So far, so niche. But the Today Programme's Mark Cosgrove thought so much of the band's incendiary Peel Session that he successfully chased them for an interview.

Then, on August 8, just as *NME* was closing up its first

White Stripes cover, *The Sun* dedicated almost the entire Bizarre page to a live review of the duo's gig at the Boston Arms in north London, adding a premium-rate phone line for those *Sun* readers who might wish to experience the phenomenon at first hand. On the very same day, *The Mirror* was similarly overworn, coining the instantly-forgettable term "Blunk Rock" to describe the pair's punk-blues sound.

To this day, Keeler claims no credit for this sudden escalation in the band's media profile. For his part, *The Sun's* Dominic Mohan claims to have picked up on the band through the music press. In any case, more-or-less blanket coverage ensued, White Blood Cells received a full release through XL in September, and the band have temporarily retreated to Detroit, marvelling at the unpredictable enthusiasms of the British press.

The most obvious explanation for the freeing-frenzy is the press's hunger for a quick follow-up to the Strokes. Other possibilities include the death of hard summer news and fashion designer Luelia Bartley's early use of the band as catwalk music at her shows.

From Keeler's point of view, the entire incident presented an opportunity to watch a traditionally diffident press egg itself on to ever greater levels of hypebole.

"The attitude of some [broadsheet] reviews editors was hilarious," he says. "One week they didn't give a second thought to the band and the next week they basically claimed they had discovered the future of rock 'n' roll."

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Track of the quarter



ROGER SANCHEZ: ANOTHER CHANCE (DEFECTED)

The first single of 2001 from prolific DJ and mixer Sanchez began its climb to summer dance anthem status when it entered the airplay Top 50 back on June 3. Another Chance achieved the biggest increase in plays and audience for the week, with a definitive jump from 290 to number 47. The track, which samples Toto's I Won't Hold You Back, achieved early Radio One specialist support and it was not long before it was added to both Radio One and Capital playlists more than a month prior to release.

"I found that when speaking to people at radio about the track there was a general feeling of enthusiasm from those at the very top to the very bottom," says Richard Perry of indie promotions company RPPR, which handled national promotion on the record.

"The single is a great sounding record, which simply appeals to anyone who likes to dance," he adds.

Regional radio promotions were also going well by early June, with Intermedia Regional securing plays with Vibe, Power, Galaxy Group and Beat 186. By mid-June the track had risen to number 34 in the airplay charts with an impressive audience figure of 22.9m and more than 500 plays, while also entering the MW Club Chart at number seven. The track was promoted to the A list at Radio One in the same week.

► Castles In The Sky at national level. "I originally heard the track as a white label and loved it," says Byrne. "However, convincing other people of its crossover potential was very difficult. But it is always hard with club records, or even pop records in a dance vein. It is difficult to make radio believe dance tracks are not too cheesy."

Byrne insists that such tracks should not be considered purely as "summer/September" singles. "Kids want to dance to this music all the time not just during the summer," says Byrne. "We need radio to give more and more exposure across the year."

Similarly Steve Tandy, managing director of regional promotions outfit Intermedia Regional, believes the days when dance tracks can be promoted as being 'big in Ibiza' are long gone. "Radio is now bombarded with these quotes," says Tandy. "It counts for far more when the public request tracks themselves. Being enormous in Ibiza now doesn't mean shit."

Ultimately, however, the third quarter of

Support certainly seemed to be cemented early on with stirrings of interest beginning, promotion. Intermedia Regional's managing director Steve Tandy insists the track was preceded by an awareness among radio stations. "Many of the stations were ringing us early on and asking about the track, which is always a good sign," says Tandy. "It just went on to prove itself very popular at radio."

Another Chance continued to rise steadily up the airplay charts week by week until its release on the July 5. Entering at number one, the single sold more than 72,000 units in its first week, while maintaining a number three position in the airplay Top 50.

"This track certainly has accessibility. It appeared in the many of the club charts and stayed there. People continued to request the track in UK clubs where it has also proved successful," says Tandy.

"Being released amid the summer dance season, the track was not always easy to promote. 'No record is easy to promote now,'" says Perry. "But Roger is a legend and complete gentleman. This was a certain case of the right record, at the right time, with the right promoting to the right radio stations."

Sanchez's first number one track remained at the top spot for one week, after which it was usurped by Robbie Williams' double A-side Eternity/Road To Mandalay. CB

the 2001 is unlikely to be remembered for its playlists – even if they did come unexpectedly under the spotlight in the wake of the events of September 11. Tracks whose airplay declined in the immediate aftermath of the attacks due to their unfortunate lyrical connotations include Let Me Blow Ya Mind, Castles In The Sky and Eternal Flame, although none suffered the fate of the hapless Bob The Builder and Mamba No. 5, which was dropped from the Radio Two playlist for striking the wrong tone.

According to Neil Hughes, the effect on the chart in general, and his own Eve track in particular, appears to have been minimal. "Certainly, rotation dropped for one week, but people quickly picked up on it again," he says.

Radio One's approach was typical, deciding not to drop any tracks from the playlist, and opting instead for a selective policy in the days following the disaster.

"We didn't ban any tracks but we looked closely, minute-by-minute, at what records were played," says Jones-Donnelly. ■

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TOP 75

27 OCTOBER 2001

| This Week | Artist (Producer/Publisher) (Writer) | Label | CD/Cass (Distributor) | 7/12 | This Week | Artist (Producer/Publisher) (Writer) | Label | CD/Cass (Distributor) | 7/12 |
|-----------|---|-------|-----------------------|------|-----------|---|-------|-----------------------|------|
| 1 | NEW BECAUSE I GOT HIGH <small>Universal/Interscope Island MCST 4035/MSC 4034 (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | | 38 | LET ME BLOW YA MIND <small>Interscope/Polydor 4376502/4975534 (U)</small> Jay-Z (Jay-Z/Roc-A-Fella) (A&M) | | | |
| 2 | CAN'T GET YOU OUT OF MY HEAD <small>Parlophone COR3 65627/6563 (E)</small> Kylie Minogue (Chris Cox) (EMI/Universal) (Dariusz Doms) | | | | 39 | NEW COURSE BRUV <small>Reincubent CENT 2800CS (U)</small> Gemma Collins (Gemma Collins) (Polygram) | | | |
| 3 | HEY BABY <small>EMI 8862467/07002100 (E)</small> DJ Jazzy Jeff & The Fresh Prince (A&M) | | | | 40 | 21 SECONDS <small>Reincubent CENT 2800CS (U)</small> Sade (Sade Group) (Polygram) | | | |
| 4 | NEW I'M A SLAVE 4 U <small>live 8253802/5253804 (P)</small> Bimbo Jones (The Negros) (EMI/Hugo/Willem) | | | | 41 | EMERGENCY 72 <small>Source SOURCE 041 (U)</small> Tina Turner (Mercury) (Polygram) | | | |
| 5 | NEW ONE NIGHT STAND <small>Infonet/Tele. CD/ASTAS 3208/CASTAS 3208 (M)</small> Michael McDonald (Mercury) (Polygram) | | | | 42 | COME WHAT MAY <small>Mercury/Polydor 4376502/4975534 (U)</small> The Notorious B.I.G. (A&M) | | | |
| 6 | YOU ROCK MY WORLD <small>EMI 8862467/07002100 (E)</small> Michael Jackson (A&M) | | | | 43 | STUCK IN THE MIDDLE WITH YOU <small>Avnet/EMI CDEM 607/CEM 607 (U)</small> Louisiana (Polygram) | | | |
| 7 | WHAT WOULD YOU DO <small>Interscope/Polydor 4376502/4975534 (U)</small> Lauryn Hill (A&M) | | | | 44 | NEW LAILA <small>Wizard WIZ 015/WIZ 015 (U)</small> Tina Turner (Mercury) (Polygram) | | | |
| 8 | I GOT IT BAD <small>LaFace/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | | 45 | TAKE MY BREATH AWAY <small>Virgin VSCDT 814/ASC 814 (U)</small> Eurythmics (Virgin) | | | |
| 9 | SMOOTH CRIMINAL <small>Demos/Work/Polydor DRDMO 50887/DRMCS 50888 (U)</small> Allison Act (Demos) (Polygram) | | | | 46 | 21 RIGHT ON! <small>VC Recordings/Source VCR 96/VC 96 (E)</small> Sade (Sade Group) (Polygram) | | | |
| 10 | CHAIN REACTION/ONE FOR SORROW (REMIX) <small>Real Gone 5044/5050/44 (P)</small> Sade (Sade Group) (Polygram) | | | | 47 | LET'S STAND <small>VC Recordings/Source VCR 96/VC 96 (E)</small> Sade (Sade Group) (Polygram) | | | |
| 11 | FAMILY AFFAIR <small>MCA/ABC-Island MCST2 4035/MSC 4034 (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | | 48 | NEW BABY COME ON <small>WMD Carol/Polydor 507235/507235A (U)</small> Sade (Sade Group) (Polygram) | | | |
| 12 | FLAWLESS <small>Positive CDDV 164/TTCV 164 (E)</small> The Roots (A&M) | | | | 49 | CANDY <small>Infectious INF 066/DS (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | |
| 13 | IN THE END <small>Warner Bros W 5882CA (TEN)</small> Linkin Park (Warner) | | | | 50 | TAKE ME HOME <small>Polydor 507235/507235A (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | |
| 14 | FOLLOW ME <small>Atlantic AT 0106/ATD 0106 (TEN)</small> Linkin Park (Warner) | | | | 51 | IT'S OVER <small>Pias Recordings PIAS 0242C/PIAS 0242C (U)</small> Korn (Polygram) | | | |
| 15 | NEW SAMBUCA <small>Locked On/78 Recordings 675L/0002/675L 002C (TEN)</small> Wyclef Jean (Mercury) | | | | 52 | 23 BROCKERS <small>Motown/Interscope TMGSD 1057 (U)</small> India Arie (Mercury) | | | |
| 16 | NEW THE BLOCK PARTY <small>LaFace/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | | 53 | SMASH SUNTHIN' <small>Del Jaram/Mercury 58862/58862A (U)</small> Eurythmics (Virgin) | | | |
| 17 | NEW SVEN SVEN SVEN <small>Earlham WEA 390/CDWA 390 (E)</small> Bob & Sparling (BMG) | | | | 54 | 10 LITTLE <small>EMI 8862467/07002100 (E)</small> DJ Jazzy Jeff & The Fresh Prince (A&M) | | | |
| 18 | FAT LIP <small>Del Jaram/Mercury 58862/58862A (U)</small> Sam & Sparling (BMG) | | | | 55 | HIDE U <small>Moksha/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | |
| 19 | 4 THINKING IT OVER <small>Vocalbum Demand VDR 501777/VDR 501777A (M)</small> Jazzy Jeff & The Fresh Prince (A&M) | | | | 56 | 5 SIDE <small>Independent/ISO 545M/ISO 545 (TEN)</small> Travis (Columbia) | | | |
| 20 | NEW LOVING YOU (OLE OLE OLE) <small>Blackout/CD/2006 CREG21220 (E)</small> Brian Augus & The Trinity Trio (Mercury) | | | | 57 | NEW HUMAN BEING <small>Regal REG 655C (U)</small> The Roots (A&M) | | | |
| 21 | NEW IZZO (HOVA) <small>Roc-A-Fella/Def Jam 58815/58815A (U)</small> Lauryn Hill (A&M) | | | | 58 | 22 SUNRISE THE TREES <small>Interscope/Polydor 4376502/4975534 (U)</small> Jay-Z (Jay-Z/Roc-A-Fella) (A&M) | | | |
| 22 | 2 P PEOPLE <small>Echo EDCS 112/ECSS 112 (U)</small> Jazzy Jeff & The Fresh Prince (A&M) | | | | 59 | RE AIN'T IT FUNNY <small>Epic 671752/671752A (U)</small> Jennifer Lopez (Mercury) | | | |
| 23 | STARLIGHT <small>Independent/ISO 545M/ISO 545 (TEN)</small> Travis (Columbia) | | | | 60 | TURN OFF THE LIGHT <small>Demos/Work/Polydor DRDMO 50887/DRMCS 50888 (U)</small> Allison Act (Demos) (Polygram) | | | |
| 24 | NEW WHERE THE PARTY AT? <small>Capitol 67130 (TEN)</small> Jagged Edge (Mercury) | | | | 61 | CASTLES IN THE SKY <small>Nulle 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | |
| 25 | NEW LUVE ME LUVE ME <small>MCA/ABC-Island MCST2 4035/MSC 4034 (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | | 62 | 20 TWENTYFOURSEVEN <small>Mercury Demand FCDP 4003CS F40 (U)</small> Ardu Dodge (Mercury) | | | |
| 26 | NEW BOUNCING FLOP <small>Reincubent RECENT 220C/RECENT 220C (U)</small> Gemma Collins (Gemma Collins) (Polygram) | | | | 63 | 3 I SING I MET YOU LADY/SARKLE OF MY EYES <small>DEF International DEF 05 (U)</small> Lauryn Hill (A&M) | | | |
| 27 | NEW SET YOU FREE <small>Reincubent RECENT 220C/RECENT 220C (U)</small> Gemma Collins (Gemma Collins) (Polygram) | | | | 64 | 15 ETERNITY/IT'S TIME TO MANDALAY <small>Chrysalis CDCHS 519/CDCHS 519 (E)</small> Rubin Winters (Mercury) | | | |
| 28 | I WANT LOVE <small>Rocket/Mercury 58072/58072A (U)</small> Eton John (Mercury) | | | | 65 | NEW DO WHAT WE WOULD <small>INCredible 671879Z (TEN)</small> Access (Richard) (Mercury) | | | |
| 29 | HALFWAY AROUND THE WORLD <small>Spookin'/Polydor 01518/01518A (U)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | | 66 | NEW MASH IT UP <small>Mobi (Mercury) 58072/58072A (U)</small> Eton John (Mercury) | | | |
| 30 | NEW YOU'RE MY MATE <small>Kingsize 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | | 67 | WHEN IT'S OVER <small>Atlantic AT 110/ATD 110 (E)</small> Sugar Ray (Mercury) | | | |
| 31 | HAS IT COME TO THIS? <small>Locked On/78 Recordings 675L/0002/675L 002C (TEN)</small> Wyclef Jean (Mercury) | | | | 68 | RE MUHAMMAD ALI <small>Cherry/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | |
| 32 | BAD BOY FOR LIFE <small>Puff Daddy/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | | 69 | NEW SCREEN IF YOU WANNA GO FASTER <small>EMI CDEM 607/CEM 607 (U)</small> Louisiana (Polygram) | | | |
| 33 | ETERNAL FLAME <small>Innocent SINCD 21/INC 21 (E)</small> Akonian (Akonian/McGee) (Universal Foreman) | | | | 70 | PLEASE SAVE ME <small>Infonet/ISO 545M/ISO 545 (TEN)</small> Travis (Columbia) | | | |
| 34 | LET'S GET BACK TO BED...YO <small>EMI 8862467/07002100 (E)</small> DJ Jazzy Jeff & The Fresh Prince (A&M) | | | | 71 | THE WAY TO YOUR LOVE <small>Polydor 507145/507145A (U)</small> Heart Star (Mercury) | | | |
| 35 | HUNTER <small>Cherry/Arista 743218957/743218957A (BMG)</small> Janet Jackson (A&M) | | | | 72 | 8 (DRAWING) RINGS AROUND THE WORLD <small>Epic 6718002A/6718002A (U)</small> Sade (Sade Group) (Polygram) | | | |
| 36 | TOO CLOSE <small>Innocent SINCD 30/SINC 30 (E)</small> Blue (Mercury) | | | | 73 | 51 ALCOHOLIC <small>Chrysalis CDCHS 513/CDCHS 513 (E)</small> Stavros (Mercury) | | | |
| 37 | NOT SUCH AN INNOCENT GIRL <small>Virgin VSCDT 814/ASC 814 (U)</small> Eurythmics (Virgin) | | | | 74 | 54 STEP ON MY OLD SIZE NINES <small>V2 VVR 501265/VVR 501265 (M)</small> Serephotha (V2) | | | |

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CHART COMMENTARY

by ALAN JONES

After besting off challenges from the likes of Steps and Michael Jackson, Kylie Minogue finally surrenders her singles chart crown to Afroman, whose Because I Got High ends Can't Get You Out Of My Head's four week run at the summit. Minogue's single suffered a 24% decline in sales week-on-week to descend to 73,000 sales last week. It continues to climb the year-to-date rankings, however, moving into fourth place with sales of 278,000.

Meanwhile, Britney Spears – who once looked capable of matching Minogue's record-setting run of 13 consecutive Top 10 hits at the start of her career – manages a number four debut with I'm A Slave 4 U. Spears thus resumes her run of Top 10 hits which ended at seven, when her last single – the Shania Twain penned Don't Let Me Be The Last To Know – peaked at number 12 in April. I'm A Slave 4 U is the introductory single from Spears' upcoming third album, Britney, and was written by the Neptunes. The introductory



3 Demos 6 (Jordan)!

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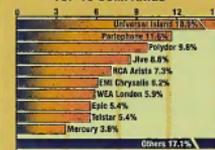
Containing the most blatant drug references ever on a major release does not stop Afroman's debut single Because I Got High from debuting at number one. Selling nearly 130,000 copies last week, mainly due to the indulgence of radio, which has considered the record is ostensibly anti-drug, describing the perils of pot use, rather than the pleasures – though one can be forgiven for thinking the cautionary tale is tongue-in-cheek.

Either way, the 27-year-old from Missouri – real name Joseph Freeman – has had a big hit on both sides of the Atlantic as a reward for his brashness.

The song raced to number 13 in Billboard's American Hot 100 just prior to the September 11 terrorist attacks, since when all songs regarding socially questionable behaviour have been cleared from the airwaves, resulting in a rapid come-down for Afroman.

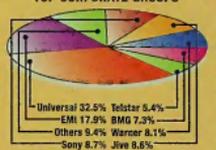
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 10, and corporate groups share by % of total sales of the Top 70

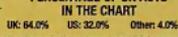
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



singles from each of her previous albums were written by Max Martin and reached number one.

The most successful new female group of the year is Mis-Teeq. The R&B/garage group reached number eight in January with Why.

INDEPENDENT SINGLES

| Pos | Title | Artist | Label |
|-----|---------------------------------------|--------------------------------|--------------------------------------|
| 1 | I'M A SLAVE 4 U | Britney Spears | Jive 5252892 (P) |
| 2 | CHAIN REACTION/ONE FOR SORROW (REMIX) | Steps | Ebu/Echo 520142 (P) |
| 3 | 2 PEOPLE | Brian Auger & Smoothie | Echo EDCS2 112 (P) |
| 4 | LOVING YOU (OLE OLE OLE) | Brian Auger & The Vulgure Crew | Blacklist 013066 (E) (V) |
| 5 | 2 THINKING IT OVER | Liberty | RU/Public Demand VWR 501772 (UMV/P) |
| 6 | EMERGENCY 72 | Turn Brothers | Source 503902 (M) (V) |
| 7 | MANMID NO 5 | Bob The Builder | BBC Music WMSS 50442 (P) |
| 8 | IT'S OVER | Kurupt | Plus Recordings/PIASB 024CXK (V) |
| 9 | CANDY | Ash | Infectious INFC2 106CDS (UMV/P) |
| 10 | HUMAN BEING | The Beta Band | Regal REG RSCD (V) |
| 11 | PLEASE SAVE ME | Sunscreen/Pu Push | Teléfono/Five AM FAFMERN 1CD (UMV/V) |
| 12 | HARLOT | Felix Da Housecat | City Rockers ROCKERS 3CD (V) |
| 13 | DIFFINITY | Yoda | Tidy Tidy Tidy 1561 (ASD) |
| 14 | SO TINKIA DUE SER COM VOCE | DJ Marly/DJ Patife/Scott/Porta | Movement MOV9P2 138D |
| 15 | CD OVER | Six By Seven | Mantra/Beggars Banquet MNT 67CD (V) |
| 16 | SMOKE MACHINE | X-Press 2 | Skin SKINT 66 (UMV/P) |
| 17 | NEWBORN | Ebow | V2 VWR 501678 (UMV/P) |
| 18 | DREAMY DAYS | Rozzo Manzua | Radio Music 805CS 833 (V) |
| 19 | 15 J KISS | Beatsave Jaxx | XL Recordings XL513602 (V) |
| 20 | STEP ON MY OLD SIZE NINES | Strephefatics | V2 VWR 501626 (UMV/P) |

All charts © The Official UK Charts Company 2001

PEPSI Chart

| Pos | Title | Artist | Label |
|-----|-------------------------------|-------------------------------|----------------------|
| 1 | BECAUSE I GOT HIGH | Afroman | Universal/Interscope |
| 2 | CAN'T GET YOU | Kylie Minogue | Polygram |
| 3 | HEY BABY | Eni | EMI |
| 4 | I'M A SLAVE 4 U | Britney Spears | Jive |
| 5 | ONE NIGHT STAND | Ms. Kelly | Interscope/Atlantic |
| 6 | YOU ROCK MY WORLD | Michael Jackson | Epic |
| 7 | WHAT WOULD YOU DO? (On High) | Interscope/Atlantic | Interscope/Atlantic |
| 8 | I GOT IT BAD | Lafayette | Lafayette |
| 9 | SMOOTH CRIMINAL | Ice Cube & The Real Gone Band | Dimensional/Atlantic |
| 10 | CHAIN REACTION/ONE FOR SORROW | Steps | Ebu/Echo |
| 11 | FOLLOW ME | Eni | Capitol |
| 12 | FAMILY AFFAIR | Mary J. Blige | MCA/Blind |
| 13 | STARBLITZ | Supernova Lovers | Independence |
| 14 | FLAWLESS | The Roots | Priority |
| 15 | LET ME BLOW... | Donkey & The Donkey | Interscope/Atlantic |
| 16 | LUV ME, LUV ME | Shady | MCA/Blind |
| 17 | THINKING IT OVER | Liberty | V2 |
| 18 | TURN OFF THE LIGHT | Reddy Parade | Dimensional/Atlantic |
| 19 | BAPTURLE | Donkey/Mary J. Blige | Interscope/Atlantic |
| 20 | SIDE VIBE | Interscope/Atlantic | Interscope/Atlantic |
| 21 | HUNTER | David Byrne | Mercury |
| 22 | TWENTYFOURSEVEN | Audley Butler | Mercury |
| 23 | TOO CLOSE | Eni | EMI |
| 24 | 2 PEOPLE | Brian Auger & Smoothie | Ebu |
| 25 | DON'T NEED THE SUN | Carolina | Go Beat/Parade |
| 26 | CASTLES IN THE SKY | Van Der Graaf | MCA/Blind |
| 27 | RIGHT ON | Suzanne Scott | VC Recordings/Sony |
| 28 | ANOTHER CHANCE | Roger Sanchez | Defected |
| 29 | ON THE LEVEL | Eni | Mercury |
| 30 | BONEMAN LIKE YOU | The Dandy Warhols | Capitol |
| 31 | SAMBUCCA | Melanie Peck, Dennis D | London |
| 32 | BEATY COME ON OVER | Laurie Munkittrick | Willard/Parade |
| 33 | LITTLE LITTLE | Interscope | EMI |
| 34 | PERFECT GENTLEMAN | Hybrid Girls | Capitol |
| 35 | AIN'T IT FUNNY | Another Level | Epic |
| 36 | LET'S DANCE | Five | RCA |
| 37 | TAKE ME HOME | Sophie Ellis-Bextor | Polygram |
| 38 | ETERNITY/BE ROAD... | Robin Williams | Capitol |
| 39 | WOULD YOU BE HAPPY? | The Cars | Epic |
| 40 | I WANT LOVE | John | Republic/Mercury |

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We focus on the companies offering creative and eye-catching packaging solutions to the music industry

Booking deadline
November 2

Copy deadline
November 7

Let the music industry know what your company can offer, by contacting Scott Green on 020 7579 4451

27 OCTOBER 2001

CHART COMMENTARY

by ALAN JONES

Kylie Minogue loses her singles and albums crowns simultaneously this week with **Afroman** taking the former and **Steps** — who failed to replace Minogue atop the singles chart with Chain Reaction three weeks ago — the latter. Despite slipping 1-2, Minogue's Fever album managed to sell a further 80,000 copies last week to take its three-week sales to 334,000.

Victoria Beckham's debut solo album got off to a poor start, and has since got much worse. The self-titled solo debut entered the chart at number 10 a fortnight ago, and immediately slipped to number 35; this week it dips a further 50 notches to number 85. There are few precedents for an album peaking at number 10 to spend just two weeks in the Top 75, and such precipitous drops are usually the domain of title-knockout metal and rap acts with small fanbases rather than one of the UK's most famous female celebrities.

Italian tenor **Andrea Bocelli's** Ciel Di

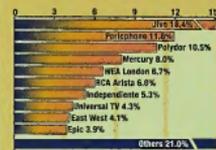


Steps' Gold — The Greatest Hits started strongly last week, selling more than 146,000. Not only the biggest first week sale for the act — beating the 111,000 opening of their only previous number one **Steptacular** — it is their biggest weekly sale ever, beating the 118,000 they achieved with **Step One** in the last week of 1998. Although the latter album peaked at number two, it is Steps' biggest seller hitherto with 1.33m sales,

compared to **Steptacular's** 1.27m. Their most recent album of new material, **Buzz**, has sold comparatively poorly. Opening with first week sales of 77,000 and a number four placing, it has now reached 693,000 sales. Having uniquely landed a Top 10 album in the final quarter of each of the last four years, their total album sales topped 3.5m this week and should easily top the 4m mark by the end of the year.

MARKET REPORT

TOP 10 COMPANIES

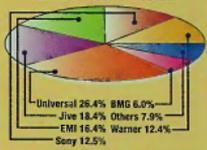


SALES UPDATE

VERSUS LAST WEEK: +3.2%
YEAR TO DATE VERSUS LAST YEAR: +9.3%

Toscani is the highest charting album of popular songs sung entirely in a foreign language in chart history, although Luciano

TOP CORPORATE GROUPS



Pavarotti has twice topped the chart with albums of classical repertoire sung in Italian. Bocelli's album is Italian too, but is

very much the 'pop' side of his repertoire, hence its absence from the classical chart. Bocelli's two previous pop albums, also in Italian, have given him his biggest sellers to date, with 1997's *Romanza* selling 307,000 copies and 1999's *Sogno* selling 417,000 copies. His biggest selling classical album is *Sacred Arias*, which has sold 303,000.

Jane McDonald, who came to prominence as a result of the docusoap *The Cruise*, topped the chart with her self-titled 1998 album, and reached number six with the 2000 follow-up *Inspiration*. Her third album, *Love At The Movies*, debuts at number 24 this week.

The screening of *The Elton John Story* (10pm, Friday, ITV) followed at 11.30pm on the same channel by a Classic Albums feature on *Goodbye Yellow Brick Road* behind the classic Elton John album — already charting after being discounted — to a 70-41 leap on the album chart, its highest placing for more than a quarter of a century.

COMPILATIONS

A 6% decline notwithstanding, the **Pepsi Chart 2002** album is still far too strong for the opposition on the compilation chart, and enjoys an easy second week at number one. Featuring 44 of the year's top hits, including the Goizil's Clint Eastwood and *Dancing In The Moonlight* by Toploader, it sold more than 49,500 copies last week to bring its two-week tally to just over 100,000, which means it is already the 31st biggest seller of the year. At the same stage of its life, last year's **Pepsi Chart 2001** had sold just 58,000 copies. Despite its strength, expect **Pepsi Chart 2002** to be replaced at number one next week by another prematurely titled album from the Virgin/EMI stable — **No One Like You**, which should have no problems taking over at the summit, in a warm-up for the compilation

year's main event, **Now 50**.

Although the firm is now well past its box office peak, the **Moulin Rouge** (OST) sold more copies last week — nearly 34,000 — than in any previous week. In its sixth straight week in the top three, it returned to number two, with 14% growth week-on-week, which, presumably, is a result of stars Nicole Kidman and Ewan McGregor's appearance on Parkinson a week last Saturday. *Moulin Rouge* has sold 182,000 copies so far. In many recent years that would be enough to make it the best-selling soundtrack but this year's champion will surely be *Bridge*. *Jones's Diary*, which has sold 911,000.

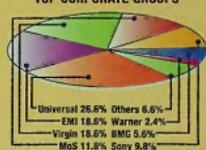
For the first time in six months there are no Ibiza themed albums in the Top 20, as *Ibiza Euphoria* dips 19-21 and *Kiss Ibiza 2001* slides 16-24.

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -1.9%
YEAR TO DATE VERSUS LAST YEAR: +12.2%

COMPILATIONS' SHARE OF TOTAL SALES

Artist accounts: 77.2%
Compilations: 22.8%

INDEPENDENT ALBUMS

| Pos | Title | Artist | Label (cd/r/box) |
|-----|---|-----------------|---|
| 1 | GOLD — THE GREATEST HITS | Steps | Ebu/Live 820142 (P) |
| 2 | 5 SIMPLE THINGS | Zen-F | Ultimate Dilemma UDC0005 (DMV/P) |
| 3 | JUST ENOUGH EDUCATION TO PERFORM IS THIS IT | Stereophonics | V2 VVR 1015838 (DMV/P) |
| 4 | THE STRIKES | The Strakes | Rough Trade RTRO028 (3D LP) |
| 5 | BEAUTIFUL GARBAGE | Garbage | Mushroom MUSH 95028 (DMV/P) |
| 6 | GOODYE COMPANY (WELLY NIGHT/LULL) | Groove Armada | Foggy 920495 (P) |
| 7 | FREE ALL ANGELS | Twin Brakes | Source SOUR 0002 (V) |
| 8 | THE ALBUM | Rob The Builder | Infectious INFECT1000 (DMV/P) |
| 9 | ROCKY | Basement Jaxx | XL Recordings XLCD 143 (V) |
| 10 | SOFTLY | Avantchies | XL Recordings XLCD 138 (V) |
| 11 | SONGBIRD | Eva Cassidy | Big Street/Net G210045 (H/OT) |
| 12 | WHAT'S THE STORY? MORNING GLORY? | Oasis | Blix Street/RKDD 088 (DMV/P) |
| 13 | PLAYGROUP | Playgroup | Source SOUR 0002 (V) |
| 14 | LET IT GO | Goizil | Mos C021UMM 18 (V) |
| 15 | WHITE BLOOD CELLS | White Stripes | Sympathy For The Record Industry SFR18 8400 (C) |
| 16 | LOVE MAKES THE WORLD | Carpark King | Koch Entertainment RKGLCD0350 (K) |
| 17 | MELODY AM | Raykopp | Wall of Sound WALLCD027 (V) |
| 18 | ORIGIN OF SYMMETRY | Maze | Mushroom MUSH 9100 (DMV/P) |
| 19 | PERFORMANCE AND COCKTAILS | Stereophonics | V2 VVR 100482 (DMV/P) |

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MUSIC WEEK 27 OCTOBER 2001

THE YEAR SO FAR...

TOP 20 SINGLES

| Pos | Title | Artist | Label |
|-----|-------------------------------|------------------------------|--------------------|
| 1 | IT WASN'T ME | SHAGGY FEAT. RIKROK | MCA/INISLAND |
| 2 | PURE AND SIMPLE | HEAR'SAY | POLYDOR |
| 3 | WHOLE AGAIN | ATOMIC KITTIE | INNOCENT |
| 4 | CAN'T GET YOU OUT OF MY HEAD | KYLIE MINOGUE | PARLOPHONE |
| 5 | UPDOWN GIRL | WESTLIFE | RCA |
| 6 | DON'T STOP MOVIN' | S CLUB 17 | POLYDOR |
| 7 | ANGEL | SHAGGY FEAT. RAYVON | MCA |
| 8 | TEENAGE DIRTYBAG | WHEATUS | COLUMBIA |
| 9 | HEY BABY | DJ TOOT | EMI |
| 10 | DO YOU REALLY LIKE IT | GA PIED PIPER | RELENTLESS/MOS |
| 11 | CLINT EASTWOOD | COLLEGE | PARLOPHONE |
| 12 | IT'S RAINING MEN | CERI HALLIWELL | EMI |
| 13 | LADY MARMALADE | CAGUILERA/PINK, KIMMY/PINK | INTERSCOPE/POLYDOR |
| 14 | ETERNAL FLAME | ATOMIC KITTIE | INNOCENT |
| 15 | 21 SECONDS | SO SO CRED | RELENTLESS |
| 16 | MAMBO NO 5 | ROB THE BUILDER | BMG MUSIC |
| 17 | ETERNITY/THE ROAD TO MANDALAY | ROBBIE WILLIAMS | CHRYSALIS |
| 18 | CASTLES IN THE SKY | DAN VAN DAM | NULPEARISTA |
| 19 | OUT OF REACH | GABRIELLE | GO BEAT/POLYDOR |
| 20 | TOUCH ME | RUI DA SILVA FEAT. CASSANDRA | ARISTA |

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27
OCT
2001

THE OFFICIAL CHARTS

100
music week

singles



BBC RADIO 1
97.99 FM

THE OFFICIAL UK CHARTS

SUPPORTED BY **worldpop.com**



1 BECAUSE I GOT HIGH

- | | | | | | | | | | |
|----------------------|----------|------------|--------|------------------|--------------------|---------------|--------------------|----------|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Altonnna | Ever | U2 | Spears | Mis-Teq | Michael Jackson | City High | Usher | Art Farm | Steps |
| Universal/Uni-Island | Mingogue | Parlophone | Jive | Interno/Realstar | Interscope/Polydor | Laface/Arista | DreamWorks/Polydor | Steps | Epic/Jive |



- | | | | | | | | | | |
|----------------|----------|-------------|---------------|--------------------------|-----------------------|----------------------|------------------|--------------|-----------------|
| 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| Mary J Blige | The Ones | Linkin Park | Uncle Kracker | Wifebeats feat. Dennis G | Lisa 'Left Eye' Lopes | Sven Bell & Spurling | Fat Lip Sum 41 | Over Liberty | Def Jam/Mercury |
| MCA/Uni-Island | Positiva | Warner Bros | Atlantic | Recordings | Laface/Arista | Eternal | Y2/Public Demand | | |

27
OCT
2001

albums

albums



1 GOLD - THE GREATEST HITS

- | | | | | | | | | | |
|-----------|---------------|-----------------|---------------|------------|-------------|----------------|-------------|---------------|---------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Steps | Kylie Minogue | CIEU DI TOSCANA | Paul Weller | Starsailor | Feist Hill | Elton John | Linkin Park | Dido | Arista |
| Epic/Jive | Parlophone | Polydor | Independiente | Chrysalis | Warner Bros | Rocker/Mercury | Warner Bros | Cheeky/Arista | Independiente |



- | | | | | | | | | |
|---------------|---------------|---------------|-------------|-----------------|---------------|---------|-----------------------------|---------------|
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| Tracy Chapman | David Cassidy | 8701 | Alicia Keys | Bob The Builder | David Gray | Ja Rule | All Killer No Filler Sum 41 | Ozzy Osbourne |
| Elektra | Universal TV | Laface/Arista | J | BBC Music | IHT/East West | Def Jam | Mercury | Epic |

WILL GORILLAZ ROCK THE CHARTS

GET THE CHARTS YESTERDAY ON DOTMUSIC

dotmusic
what's your sound?

THE BIGGEST CONSUMER MUSIC WEB SITE IN EUROPE

11 **19** THINKING IT OVER Liberty

VZ/ Public Demand

12 **20** LOVING YOU (OLE OLE OLE) Brian Harvey And The Refugee Crew Blacklist



13 **21** IZZO (HOVA) Jay-Z Roc-A-Fella/Dot Jam

14 **22** MAMBO NO 5 Bob The Builder BBC Music

15 **23** 2 PEOPLE Jean Jacques Smoothie Echo

16 **24** STARLIGHT Superman Lovers Independent/le

17 **25** WHAT THE PARTY AT? Jagged Edge Columbia

18 **26** LIVE ME LIVE ME Shaggy MCA/Uni-Island

19 **27** BOUNCING FLOW K2 Family Relemliss

20 **28** SET YOU FREE N-Trance All Around The World

21 **29** I WANT LOVE Eton John Rocket/Mercury

22 **30** HALFWAY AROUND THE WORLD A*Teens Stockholm/Polydor



23 **31** YOU'RE MY MATE Right Said Fred Kingsize

24 **32** HAS IT COME TO THIS? Streets Locked On/679 Recordings

25 **33** BAD BOY FOR LIFE P Diddy/Black Rock/Mark Curry Puff Daddy/Arista

26 **34** ETERNAL FLAME Atomic Kitten Innocent

27 **35** LET'S GET BACK TO BED... Boy Sarah Connor feat. TD Epic

28 **36** HUNTER Dido Cheeky/Arista

29 **37** TOO CLOSE Blue Innocent

30 **38** LET ME BLOW YA MIND Eve feat. Gwen Stefani Interscope/Polydor

31 **39** COURSE BRUV Genius Duo Incentive

32 **40** 21 SECONDS So Solid Crew Relemliss



THE BIGGEST CONSUMER MUSIC WEB SITE IN EUROPE

compilations

1 **PEPSI CHART 2002** 9 **11** NOW THAT'S WHAT I CALL MUSIC! 49

Virgin/EMI BMG/Virgin/Universal

2 **MOULIN ROUGE (OST)** 12 **MIXMAG PRESENTS BIG TUNES**

Interscope/Polydor Virgin/EMI

3 **BACK TO THE OLD SKOOL** 10 **0 ANTHEMS**

Ministry Of Sound Universal/Virgin/EMI

4 **THE CLASSIC CHILLOUT ALBUM** 11 **CLUB NATION**

Columbia Ministry Of Sound

5 **URBAN KISS** 14 **CAPITAL GOLD LEGENDS**

Universal TV Virgin/EMI

6 **CLASSICAL CHILLOUT** 16 **BRIDGET JONES'S DIARY (OST)**

Virgin/EMI Mercury

7 **IT'S A GIRL THING** 17 **AMERICAN PIE 2 (OST)**

Virgin/EMI Universal

8 **GATECRASHER DIGITAL** 12 **DJ LUCK & MC NEAT PRESENT VOL. 3**

Genre/Music Universal TV

9 **TIME TO RELAX** 19 **TEENDEEM**

Classical FM BMG/Sony/Rieser

10 **HITS 50** 13 **MOBO 2001 - THE ALBUM**

BMG/Sony/Rieser



KATHRYN WILLIAMS
EXCLUSIVE LIVE SESSION IN THE STUDIO
ONLY ON DOTMUSIC NEXT WEEK

dotmusic
where's your favourite?

19 **DOWN TO EARTH** Ozzy Osbourne Epic

14 **20** WHOA NELLY Nelly Furtado DreamWorks/Polydor



20 **21** NO MORE DRAMA Mary J Blige MCA/Uni-Island

16 **22** A FUNK ODYSSEY Jamiroquai SZ

22 **23** SURVIVOR Destiny's Child Columbia

12 **24** LOVE AT THE MOVIES Jame McDonald Universal TV

19 **25** MUSIC OF THE SPHERES Ian Brown Polydor

19 **26** JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2

23 **27** HOT SHOT Shaggy MCA/Uni-Island

34 **28** NOT THAT KIND Anastacia Epic

24 **29** ANTHOLOGY Alien Ant Farm DreamWorks/Polydor

17 **30** THE ID Macy Gray Epic



15 **31** BEAUTIFUL GARBAGE Garbage Mushroom

32 **ROMANTIC CALLAS - THE BEST OF** Maria Callas EMI Classics

55 **33** SIMPLE THINGS Zero 7 Ultimate Dilemma

36 **34** IS THIS IT The Strokes Rough Trade

25 **35** BREAK THE CYCLE Staind East West

26 **36** TEN NEW SONGS Leonard Cohen Columbia

30 **37** SONGBIRD Eva Cassidy Blix Street/Hot

32 **38** KINGSIZE Five RCA

29 **39** GREATEST Duran Duran EMI

37 **40** TOXICITY System Of A Down Columbia



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THE OFFICIAL UK CHARTS SPECIAL LIST

27 OCTOBER 2001

MID-PRICE

| This | Last | Title | Artist | Label (cat./format) |
|------|------|----------------------------|---------------------------|--|
| 1 | 2 | REVERENCE | Fallulah | Checky/Arista 7432185082 (BMG) |
| 2 | 1 | BACK TO FRONT | Lionel Richie | Polydor 5304102 (U) |
| 3 | 4 | DOOKIE | Green Day | Reprise 55045522 (TEN) |
| 4 | 3 | TRAVELLING WITHOUT MOVING | Jamiroquai | 52 462992 (TEN) |
| 5 | 9 | IN ITERO | Geltes/Polydor 623338 (U) | |
| 6 | 12 | TRACY CHAPMAN | Tracy Chapman | Helmia 856072 (TEN) |
| 7 | 6 | LEFTISM | Leiffield | Higher Ground/Hard Hands HANDCO2 (TEN) |
| 8 | 14 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geltes/Polydor 64171208 (U) |
| 9 | 13 | NEVER MIND THE BILLOCKS | Virgin | COV2086 (E) |
| 10 | 16 | BROTHERS IN ARMS | Dixie Strats | Virgin 623428 (TEN) |
| 11 | 5 | THE SCORE | Fogues | Columbia 653982 (TEN) |
| 12 | 15 | WEEZER | Weezer | Geltes/Polydor 655962 (U) |
| 13 | 10 | THEIR GREATEST HITS | Hot Chocolate | EMI DCM773 (E) |
| 14 | 19 | TAPESTRY | Carole King | Columbia 493182 (TEN) |
| 15 | 10 | SUNDAY 8PM | System D | Checky/Arista 7432185082 (BMG) |
| 16 | 10 | SYSTEM OF A DOWN | System Of A Down | Columbia 651262 (U) |
| 17 | 10 | SONGS FOR SWINGING LOVERS | Frank Sinatra | Capitol 6274632 (U) |
| 18 | 16 | ENJOY THE MELODIC SUNSHINE | Cosmic Rough Riders | Papayona MC50150 (P) |
| 19 | 16 | DECADENCE - CHILLOUT 2001 | Various | Decca DCB03112 (CD) |
| 20 | 14 | THE SPECIALS | The Specials | EMI CC55001 (E) |

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BUDGET

| This | Last | Title | Artist | Label (cat./format) |
|------|------|--|-------------------------|---------------------------------|
| 1 | 2 | HITS COLLECTION | Dusty Springfield | Spectrum 527545 (U) |
| 2 | 3 | THE BEST OF 1 | Nina Diamond | MCA/Am-Island MCB0 1569 (U) |
| 3 | 4 | POP COOL: THE '80'S | Various Artists | Cinema CMC4239 (U) |
| 4 | 4 | THE BEST OF | The Mamas And The Papas | MCA MCA 15519 (EUC) |
| 5 | 10 | PLATINUM BEGINNERS GUIDE - ART OF TRANCE | Various | Philips PLATS021 (V) |
| 6 | 14 | MUSIC 312 GUIDE ON | Verbas | Spectrum 551192 (U) |
| 7 | 10 | WHATEVER HAPPENED TO MY ROCK 'N' ROLL | Black Rebel Motorcycle | Virgin US0228 (E) |
| 8 | 10 | THE COLLECTION | Michael Ball | Spectrum 551712 (U) |
| 9 | 8 | BEST OF | Ella Brockes | Spectrum 583282 (U) |
| 10 | 8 | TRUE LOVE - A COLLECTION | Al D'Arco | Music Collection MCD2 338 (DSC) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|-----------------------------|--|-------------------------------------|
| 1 | 1 | BECAUSE I GOT HIGH | Africanos | Universal/Int-Island MCST0 4026 (U) |
| 2 | 2 | ONE NIGHT STAND | Mia-Teq | Inferno/Holster CDSTAS 3208 (BMG) |
| 3 | 2 | WHAT YOU GOT TO DO | City High | Intercept/Polydor INT 5973 (U) |
| 4 | 1 | YOU ROCK MY WORLD | Michael Jackson | Epic 672023 (TEN) |
| 5 | 3 | U GOT IT BAD | Luther | LaFace/Arista 7432188772 (BMG) |
| 6 | 4 | FAMILY AFFAIR | Mary J Blige | MCA/Am-Island MCST0 4026 (U) |
| 7 | 10 | IZZO (HOVA) | Roc-A-Fella/Del Jam 588152 (U) | |
| 8 | 10 | WHERE THE PARTY AT? | Jagged Edge | Columbia 671912 (TEN) |
| 9 | 10 | THE BLACK PARTY | Lisa 'Lark' Eye Lopes | LaFace/Arista 7432189512 (BMG) |
| 10 | 10 | LYING TO YOU (OLE OLE) | Britin Harvey/And The Rhetorics Crew | Blackbird 013366 (E) |
| 11 | 5 | SAD BOY FOR LIFE | P.Diddy/Black Rock/Moni Curry Puff/Diddy/Arista 7432189462 (BMG) | |
| 12 | 7 | LET'S GET BACK TO BED - BOY | Sarah Connor feat. T.I. | Epic 671942 (TEN) |
| 13 | 9 | LET ME BLOW YA MIND | Eni feat. Gwen Stefani | Intercept/Polydor 457652 (U) |
| 14 | 8 | IT'S OVER | Kurupt | PIAS Recordings/PIAS 0802X (U) |
| 15 | 6 | BROWN SKIN | Lilja Arto | Motown/Int-Island TMCD0 1507 (U) |
| 16 | 12 | TURN OUT THE LIGHT | Nelly Furtado | DreamWorks/Polydor DRDM0 5081 (U) |
| 17 | 11 | DREAMY DAYS | Roots Manuva | Big Dada BDCS 033 (U) |
| 18 | 15 | MUSIC | Erick Sermon feat. Marvin Gaye | Polydor 437622 (U) |
| 19 | 15 | AREA CODES | Ludacris feat. Nate Dogg | Del Jam 587722 (U) |
| 20 | 13 | TAKE YOU OUT | Luther Vandross | J 7432189442 (BMG) |
| 21 | 17 | SMASH SOMETHIN' | Redman feat. Adam F | Del Jam 588352 (U) |
| 22 | 14 | ROUND & ROUND | Hi-Tek feat. Jonell | Rawkus RWK 3432 (U) |
| 23 | 15 | LADY MARIAGE | Cristina Aguilera & Friends | Intercept/Polydor 457612 (U) |
| 24 | 10 | PEACHES & CREAM | 112 | Arista 7432189282 (BMG) |
| 25 | 18 | PERFECT GENTLEMAN | Mychael Jay | Columbia 671922 (TEN) |
| 26 | 21 | BODYCLOUIS | Destin's Child | Columbia 671922 (TEN) |
| 27 | 27 | PURPLE PILLS | D-12 | Shady/Intercept/Polydor 457662 (U) |
| 28 | 28 | HIT ME UP STYLE (DOOP'S) | Buena Vista | Arista 7432188122 (BMG) |
| 29 | 22 | AIN'T IT FUNNY | Jennifer Lopez | Epic 671922 (TEN) |
| 30 | 24 | SWEET BABY | Marcy Gray feat. Erykah Badu | Epic 671922 (TEN) |

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MUSIC VIDEO

| This | Last | Title | Label Cat No. |
|------|------|--|---------------------------------|
| 1 | 1 | STEPS: Cold - The Greatest Hits | Epic 516 0215 (E) |
| 2 | 1 | KYLE MINOGUE: Live In Sydney | Warner Music Video 02745253 (U) |
| 3 | 1 | JANE MCDONALD: Live In Los Vegas | Warner Music Video 054310 (U) |
| 4 | 2 | SNOOP DOGG: Doggyfista | Reverend Films RV1703 (U) |
| 5 | 3 | ERINCE: The Best Of The Old Grey Whistle Test | Universal Video 513439 (U) |
| 6 | 4 | VARIOUS: The Best Of The Old Grey Whistle Test | 595 3222707 (U) |
| 7 | 5 | THE WHO: Live At The Royal Albert Hall | Direct Video 702374 (U) |
| 8 | 10 | OSASIE: Dead And Then | SMV Columbia 2015139 (U) |
| 9 | 12 | LEO ZEPPELIN: Song Remains The Same | Warner Brothers 576139 (U) |
| 10 | 10 | VARIOUS: Death Row | Visual VLS10333 (U) |

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COUNTRY

| This | Last | Title | Artist | Label (Distributor) |
|------|------|----------------------------|-------------------------------|-------------------------------|
| 1 | 1 | THE WOMAN IN ME | Shania Twain | Mercury 522862 (U) |
| 2 | 2 | GOLD | Ryan Adams | Last Highway 170622 (U) |
| 3 | 3 | BREATH | Faith Hill | Warner Bros 247372 (Imper) |
| 4 | 4 | COME ON OVER | Shania Twain | Mercury 170812 (U) |
| 5 | 5 | LOVE REMAINS | Alan Ramon | Carli/London 82387308 (TEN) |
| 6 | 5 | NEW FAVORITE | Alison Krauss & Union Station | Real Gone Music 0415 (PROP) |
| 7 | 7 | CLUCK WITHOUT HANDS | Nanci Griffith | Boulder 7556262 (TEN) |
| 8 | 8 | I'M ALREADY THERE | Lonestar | Grapevine/BMG 743218212 (BMG) |
| 9 | 13 | FAITH & INSPIRATION | Daniel O'Donnell | Ric 82302 717 (IMG/CA) |
| 10 | 10 | LONELY GRILL | Lonestar | Grapevine/BMG 743218212 (BMG) |
| 11 | 14 | WIDE OPEN SPACE | Drive Chicks | Epic 498422 (TEN) |
| 12 | 11 | LITTLE SPARROW | Dolly Parton | Sandwich SANC004 (P) |
| 13 | 10 | THE ROCK - STONE GOLD 2001 | George Jones | BNA 078362722 (BMG) |
| 14 | 12 | I AM SHELBY LYNNE | Shelby Lynne | Mercury 546712 (U) |
| 15 | 10 | LUCKY MAN | Hal Ketchum | Curb CUR0103 (IMG/CA) |
| 16 | 9 | NEVER LOVE YOU ENOUGH | Chely Wright | MCA Nashville 170212 (U) |
| 17 | 14 | THINK SEX LOVE | Mary Chapin Carpenter | Columbia 623542 (TEN) |
| 18 | 16 | I HOPE YOU DANCE | Lee Ann Womack | MCA Nashville 170092 (U) |
| 19 | 19 | FLY | DiDea | Epic 0498152 (TEN) |
| 20 | 18 | RED DIRT GIRL | Emmylou Harris | Grapevine GRACD 103 (IMG/CA) |

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ROCK

| This | Last | Title | Artist | Label (Distributor) |
|------|------|---------------------------------|------------------|--------------------------------|
| 1 | 1 | HYBRID THEORY | Linkin Park | Warner Bros 52647592 (TEN) |
| 2 | 2 | DOWN TO EARTH | Gizy Ozbayrak | Epic 68476 (U) |
| 3 | 3 | TORQUE | System Of A Down | Columbia 597556 (U) |
| 4 | 4 | BREAK THE CYCLE | Salind | East West 75506262 (TEN) |
| 5 | 5 | TAKE OFF YOUR STILLS AND JACKET | Blind 182 | MCA/Am-Island 112912 (U) |
| 6 | 10 | FREE ALL ANGELS | Ash | Infectious INFECT 1000 (DM/VP) |
| 7 | 7 | PARACHUTES | Coldplay | Parlophone 527362 (U) |
| 8 | 8 | COURSE BRUV | Skipshot | Roadrunner 1026562 (U) |
| 9 | 9 | DRIPS OF JUPITER | Train | Columbia 526362 (TEN) |
| 10 | 9 | ORIGIN OF SYMMETRY | Muse | Mushroom MUSH 9300 (DM/VP) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|---------------------|-----------------------|---|
| 1 | 1 | SAMBUCA | Who'safee, Deres G | Locked 0473 Recordings R3N 007 (TEN) |
| 2 | 2 | ONE NIGHT STAND | Mia-Teq | Intercept/Tealstar 12STAS 3208 (BMG) |
| 3 | 3 | BOUNCING FLOW | K2 Family | Real Gone Music 0217 (DM/VP) |
| 4 | 4 | COURSE BRUV | Ginette Cru | Capitol 671923 (U) |
| 5 | 5 | BECAUSE I GOT HIGH | Africanos | Universal/Int-Island MCST 4026 (U) |
| 6 | 6 | PIXELLS | Libu | AZNY AZNY 1518 (SM/INT) |
| 7 | 7 | DREAMY DAYS | Roots Manuva | Big Dada BD 0332 (U) |
| 8 | 8 | IZZO (HOVA) | Jay-Z | Roc-A-Fella/Del Jam 588152 (U) |
| 9 | 2 | ROUND & ROUND | Hi-Tek feat. Jonell | Rawkus RWK 343 (U) |
| 10 | 10 | SET YOU FREE | N-Trance | All Around The World 12202E 281 (AM/VP) |
| 11 | 4 | SMOKE MACHINE | X-Press 2 | Siam Street 101 (U) |
| 12 | 7 | YOU ROCK MY WORLD | Michael Jackson | Epic 672026 (TEN) |
| 13 | 13 | WHERE THE PARTY AT? | Jagged Edge | Columbia 671916 (TEN) |
| 14 | 5 | 2 PEOPLE | Jean Jacques Smoothie | Epic EC53 112 (P) |
| 15 | 1 | FLAWLESS | The Dées | Positive 3279 164 (E) |
| 16 | 12 | THE BLACK PARTY | Lisa 'Lark' Eye Lopes | LaFace/Arista 7432189512 (BMG) |
| 17 | 12 | 21 SECONDS | So Solid Crew | Real Gone Music 0217 (AM/VP) |
| 18 | 13 | JUS KISS | Basement Jaxx | XL Recordings XL1136 (U) |
| 19 | 10 | DO WHAT WE WOULD | Access | Inticible 6719786 (TEN) |
| 20 | 10 | HUNTER | Dido | Checky/Arista 7432188451 (BMG) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|----------------------------------|--------------|---------------------------------------|
| 1 | 1 | PAIN IS LOVE | J-B Rule | Del Jam 594322 (U) |
| 2 | 2 | PLAY STATE | DJ Hype | True Playz - TPR1204 (S&D) |
| 3 | 2 | SUNGS IN A MINOR | Ally Keys | J-ROB1 1206022 (BMG) |
| 4 | 4 | URBAN KISS | Various | Universal TV 495472 (U) |
| 5 | 3 | RUN COME SAVE ME | Roots Manuva | Big Dada BD 032/033/032 (U) |
| 6 | 5 | MELROY AM | Playboyp | Wall Of Sound WALL02/PALAC002 (U) |
| 7 | 7 | GOODBYE YOURS (HELLO NIGHTCLUB) | Group Armada | Papper 820481/820482 (U) |
| 8 | 8 | KIDS - THE ANTI-COSMETIC WARFARE | Adem F | Chrysalis 514261/514262 (E) |
| 9 | 1 | WHAT SOUND | Lamb | Mercury 516431/516532 (U) |
| 10 | 8 | THE BLUEPRINT | Jay-Z | Roc-A-Fella/Del Jam 582361/586392 (U) |

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CLASSICAL news

by Andrew Stewart

SANCTUARY SNAPS UP BLACK BOX

The Sanctuary Group has bought Black Box, the independent specialist classical and jazz label, for £300,000. The deal was announced last Friday (October 19) and reflects

Sanctuary's rapid catalogue expansion policy and complements the A&R reach of ASV, its existing classical label. Black Box founder and artistic principal Chris Craker (pictured) will retain artistic management of the label and work closely with ASV's managing director Richard Harrison.

According to Joe Coker, CEO of Sanctuary Records, the acquisition of Black Box is an ideal opportunity for Sanctuary to extend and develop its niche market approach to music. Bringing in Chris Craker adds real impetus to our strategy with classical, jazz and world music in retail, non-traditional markets and on the internet.

Besides acquiring the existing Black Box catalogue of 75 titles and pending releases, Sanctuary is eager to exploit Craker's contacts in TV, publishing and the media, and to call on his knowledge to help broker licensing opportunities for the company's catalogue of more than 100,000 tracks. It is understood that Sanctuary's business strategy includes a move to extend its UK distribution.

Craker explains that the move to Sanctuary was necessary to support the position of Black Box as an innovative classical label. "The past three years have been an exciting and demanding whirlwind of activity," he says. "Black Box has made its mark as a credible and innovative niche-market label with a big following. Using the excellent facilities and distribution infrastructure at Sanctuary, Black Box will continue to grow and flourish."

INDIES SCORE AT GRAMPHONE AWARDS

This year's Gramophone Awards were presented at London's Barbican Centre last

Friday (October 19), with the emphasis again placed firmly on core classical values and the artistic success of independent labels.

Charles Rosen's second record of the year and the orchestral award for its critically-acclaimed disc of Butterworth's *The Banks of Green Willow* and Vaughan Williams' *Second Symphony*, played in its original version by Richard Hickox and the London Symphony Orchestra.

Naxos received its first outright award for Gramophone's coveted chamber category, while Hyperion added to its trophy cabinet with the choral award for Stephen Layton's disc of Britten works with his choir Polyphony. Other success for the independent sector included the Baroque instrumental award for Trevor Pinnock's account of Bach's keyboard Partitas on Hänssler Classic and the early music award for a Glissa recording of Gesualdo's Fourth Book of Madrigals sung by the Italian ensemble La Venetiana.

Warner Classics and Sony Classical received awards respectively for the Baroque vocal category (Bach's *St Matthew Passion* conducted by Harmoncort) and the instrumental category (Murray Perahia's disc of Bach's Goldberg Variations). Universal Classics won the concerto, contemporary and vocal awards. Gramophone Editor's Choice, backed by sponsorship from Music Choice, went to Universal's recording of Handel's *Rinaldo*. EMI Classics enjoyed a good showing, taking home the opera award for its set of Massenet's *Manon*, the recital award for Roberto Alagna's album of French opera arias, and the debut award for its recording with the Belcea String Quartet. Cecilia Bartoli (Universal, pictured above) was named as artist of the year, while Spanish soprano Victoria de los Angeles (EMI Classics) was honoured with a lifetime achievement award.

Andrew Stewart can be contacted by e-mail at Andrew.Stewart1@compuserve.com

ALBUM of the week



VERDI: Requiem. Gheorghiu, Barcellona, Alagna, Konstantinov. Berlin Philharmonic/Abbado (EMI Classics 7243 5 57168 2 8 (2CD)). This persuasive,

spiritually-charged version of Verdi's Manzoni Requiem was recorded live last January in Berlin's Philharmonie as part of the 190th anniversary of the composer's centenary. The solo team is well matched, while the combined choral weight of the Swedish Radio Chorus and Eric Ericson Chamber Choir add to the overall power of Claudio Abbado's thoughtful interpretation. At the request of the artists, 53 will be donated from each record sold to benefit victims of the September 11 terrorist attacks in the US. Marketing includes full-page ads in *Gramophone* and *Classic FM* magazine and a national retail poster campaign.

REVIEWS

For records released up to November 5 2001

BERLIOZ: Les nuits d'été; La mort de Cléopâtre; Zeldé etc. Véronique Gens; Orchestre de l'Opéra National de Lyon/Louis Langrée (Virgin Classics VC 5 45422 2). Best known for her interpretations of Baroque opera, Véronique Gens proves that she has the vocal resources necessary to enliven the drama of Berlioz's cantata *La mort de Cléopâtre*. The French soprano is on fine form in *Les nuits d'été*, dealing in subtle expressive shades without underselling the song-cycle's grand romantic gestures. A full-page ad in *Gramophone* highlights this recording's status as a key release for Virgin Classics.

MOZART: Don Giovanni, Skovhus, Gírolami, Schöng, Pletznicna, Kerl etc. Hungarian Radio Choir; Nicolaus Esterházy Sinfonia/Michael Halász (Naxos 8660080-82 (3CD)). The budget-price tag, set by Naxos for its new Don Giovanni would be sufficient to attract collectors, although this recording's gilded

artistic values elevate it to the level of a genuine bargain. Scandinavian baritone Bo Skovhus brings star quality to the title role, although the main attraction here lies in the fine ensemble of Mozart singers under the intelligent direction of Michael Halász. This release is backed by advertising in the specialist classical press and should also attract favourable review coverage.

WORDS OF THE ANGEL: Messe de Toumal with 14th-century polyphony etc. Trio Mediaeval. (ECM New Series 1753 461 782-2). For their debut disc on ECM New Series, the all-female Trio Mediaeval combine devotional motets, laude and the famous 14th-century Messe de Toumal with Words of the Angel, a short modern complement to the album's ancient repertoire by Ivan Moody.

The rich, full-blooded tone produced by the Scandinavian vocal trio is very different from the almost monotonously pure sound of Anonymous 4, an approach that brings out the vivid verbal imagery in works such as *De spinato nata rosa* and the remarkable freshness of the Toumal Mass setting.

domingo - the verdi tenor

Promotion

Radio: Classic FM - Masters Of Their Art & Newswright
Press: Daily Mail interview, Sunday Times feature

Advertising

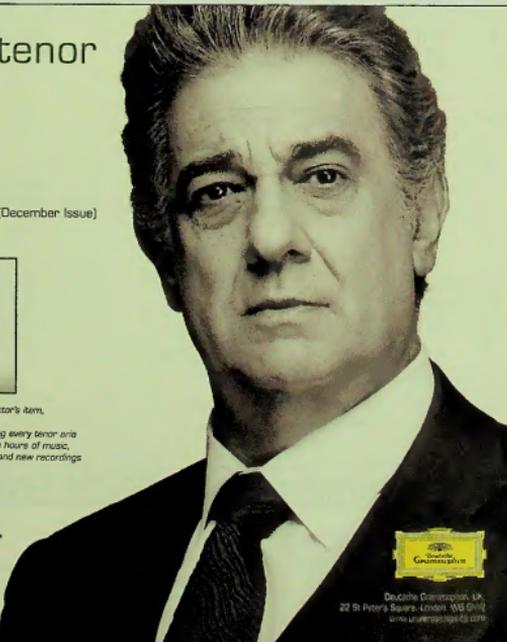
TV: Performance Channel (4 weeks from release)
Radio: Classic FM (from release)
Press: Gramophone (December Issue), International Record Review (December Issue)
The Daily Telegraph (w/c 5th Nov)



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SINGLE of the week

SO SLOW CREW: They Don't Know (Releasless RELENT26). The UK's most exciting musical force follow their first number



one 21. Seconds with this new single leading into the album of the same name. More subtle than its predecessor, They Don't Know benefits from repeated spins and is accompanied by a crowd video. The single will be followed by a full-scale tour with crew members Oxide & Neutrinio in tow as support.

SINGLE reviews

RECORDED WESTFLE: Queen Of My Heart (RCA 74321.8991332). If My Love provoked memories of Muli Of Kinyere, Queen Of My Heart has got one step further. Produced by Steve Mack, the epic ballad is sure to mobilise the record-breaking act's fanbase in sufficient numbers to guarantee a high chart entry. It is listed at Radio Two.

BOY GRANT: Walking On Sunshine (Ice/East West SA000536). StarGate beef up Grant's 1979 classic MusicCity, featuring gratuitous effects on the vocal. Mixes from Jay Negro and Tom Middleton add dub credibility but, while it may boost the (already platinum) sales of Grant's best of, it is unlikely to match the Top Five placing of the Electric Avenue remix.

BJORK: Pagan Poetry (One Little Indian 352137P2CD). Following two sell-out UK shows and a tour of Europe and the US, BJORK releases the second single from her acclaimed Vespertine album. Pagan Poetry is an intimate, haunting love song which demonstrates why this Icelandic queen is in a different class from her musical contemporaries.

JENNIFER LOPEZ: I'm Real (Epic 50055050). Having already spent its second week at number one Stateside, J Lo's latest offering should comfortably reach the Top Five over here. It is already A-listed at Radio One, and is to benefit further from her forthcoming high-profile UK visit.

TRAIN: Something More (Columbia 6720412-4). The follow-up to Drops Of Jupiter is a mildly uplifting MOR rock tune, which has already found fans in the UK through impressive sales of their debut album. As the last single stayed in the Top 30 for six weeks, it has a lot to live up to.

FUZ LIZZ YEARS: Me And You (Instant Karma KARMA12CD). This glam-pop track has won the adulation of NME and London's Evening Standard. Judging by this effort, it seems that the band are well placed to start reaping its upside sales.

BADMRASH: Get Up (Outcaste OUT41XX). The second single from the duo's marvellous album, Signs, should further enhance their reputation as one of the most progressive musical units around. Featuring vocals from UK Apache, it is already picking up plays at Radio One. **GOLDFRAPP:** Lovely Head/Pilots (On A Star) (Mute CDMUTE 267). The reworked version of Pilots was going to be the lead track but due to recent world events. Lovely Head has been pushed to the fore. The track has gained exposure from a recent OneZone ad and is a haunting leftfield tune with faintly menacing overtones.

JAMIE BENSON: Invincible (Epic CDC0N28). This power-pop track was written by Bryan Adams and Phil Thornalley, and is strongly sung by former Hepburn vocalist Benson. It is a good calling card for her future, and she is planning on recording with Lenny Kravitz's band in the US.

THE MUSIC: No Good Without You (WEA WESTCD1). This hi-energy pop stormer is made by the same team that made Believe a world-conquering beast. Very much in the same vein, but without Believe's killer hook, the track suffers from

overuse of the woofer. It is playlisted by Capital and A-listed at Radio Two.

THE STROKES: Last Nite (Rough Trade RTREDCD 041.3). With an introduction that conjures up memories of Tom Petty before blasting into New York in the late Seventies, this rock. Despite the excessive press exposure, The Strokes remain one of the most interesting guitar bands around. It is B-listed at Radio One. **D-12:** Fight Music (Shady/Interscope 497522). After selling more than 300,000 copies from Their Night album, D-12 have proved they have a fanbase beyond the hardcore. The clean version of Fight Music contains more blinks than rapping, while the explicit version takes anti-PC tests to an extreme. Radio One has B-listed the track.

DEPECHE MODE: Free Love (Mute CD80N32). The Mode's last single, I Feel Love, became a Top 20 hit with help, in part, from Dany Tenaglia's remix. This single comes with five dance mixes on its various formats and follows the band's recent UK arena tour.

JASON DOWNS: Cherokee (Pepper 9230522). This quirky sample-driven pop tune is the third single from the debut album White Boy With A Feather. While

Downs' work is not without its charms, the real attraction here is the storming house mixes from John Creasner & Stephanie K. **DAFT PUNK:** Harder, Better, Faster, Stronger (Virgin CDT0752). An obvious standout from Daft Punk's second album Discovery, this bears all the sonic hallmarks of the Gap endusers' best work. Mixes from The Neptunes and Pete Heller will help ensure a respectable chart performance.

WOSP: Gettin On You (Data DATA26). Big in the clubs during the summer, this trance track carries the keyboard stab from Laurent Garner's The Man With The Red Face and adds a vocal from Katherine Ellis. The original version is backed by a fresh new mix from Faithless.

THE MUSIC: You Might As Well Try To Fuck Me (Mut HUT445). Hut's new signings have been getting extensive press exposure thanks to their support slots on the Charlatans and Oasis tours. However, it would be surprising if the sprawling rock tracks on this four-track EP receive similar attention elsewhere.

ZERO 7: In The Waiting Line (Ultimate Dilemma UDRCD5045). This is a suitably autumnal release from Zero 7 which features the honey-dripped vocals of Sophie Barker over their smooth downtempo grooves. It is B-listed at Radio One.

ALBUM reviews

PINK FLOYD: Echoes - The Best Of Pink Floyd (EMI 5361112). The first proper Floyd compilation contains more than two-and-a-half hours of music and is subject of a massive marketing campaign from EMI, their biggest since The Beatles' 1. When The Tigers and Brooke Free - a single from 1983 - appears on CD here for the first time. The profile of the act, fuelled by TV promotion, should ensure huge sales up to Christmas.

NATALIE IMBRUGLIA: White Lies Island (RCA 74321.891212). Four years since Imbruglia first appeared on the scene with her reworking of Phil Thornalley's

ALBUM of the week

BRITNEY SPEARS: Britney (Jive 9222532). Britney reminds us of her distinguished pop pedigree on her third



album, which is bursting with catchy, fresh numbers that retain her raunchy appeal. Those expecting a radical departure - following the funky I'm A Slave 4 U - will be disappointed. However, the more edgy production and noticeable absence of insipid ballads conspire to create what is, arguably, her best album yet.



Turn comes this coherent, thoughtfully produced set. Although lacking an obviously accessible hit like Torn, the album treads slightly rockier ground for an altogether more rewarding listening experience. **BRITNEY SPEARS:** I Got Wet (Mercury 5865882). Andrew WK is currently red hot, and his debut single, Party Hard, is A-listed at Radio One. Judging by the fever-pitch of publicity this package, which charts the foursome's rise to fame from their 1997 debut, I know where it's at to their last single, All Hooked Up. Fans are likely to revel in the familiarity of the tracks and the album is poised to compete with the onslaught of pre-Christmas compilations.

ANGIE STONE: Mahogany/Soul (Arista 743190052). Mahogany Soul is a rich tapestry of soul which showcases Stone's instinctive vocal ability. Having been in the vanguard of the 'nu-soul' movement, she rises above most other challengers.

STING: All This Time (A&M 4931802). This live album, performed in Tuscany at the end of a worldwide tour to promote Brand New Day, concentrates on later material, the highlights being Set From Free, Moon Over Bourbon Street and Fields Of Gold.

VARIOUS: The Biggest Ragga Dancehall Album 2001 (Greensleeves GREZCD4003). All the big bashment names jockey for position on the latest in Greensleeves' series of dancehall releases. A double album, it features cuts to all Jamaica's latest rhythms including the omnipresent Rice & Peas.

THE BUSH TRIO AND ME: How To Get Home (Epic 5050452). This upcoming female quartet utilise a wide range of instruments to produce a debut which contains fleeting glimpses of promise. Ultimately, though, this much-patched band failed to come up with the goods.

Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic.at/thisdotmusic.com/reviews

This week's reviewers: Dugald Baird, Phil Brooke, Jimmy Brown, Owen Lawrence, James Roberts, James Salmon, Ajax Scott, Nick Tesco and Simon Ward.

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THE SHARING GROWS DESPITE EFFORTS BY BIG COMPANIES

Copy-protected compact discs are becoming a reality in today's music industry, but can they help defeat online piracy? Toby Lewis reports

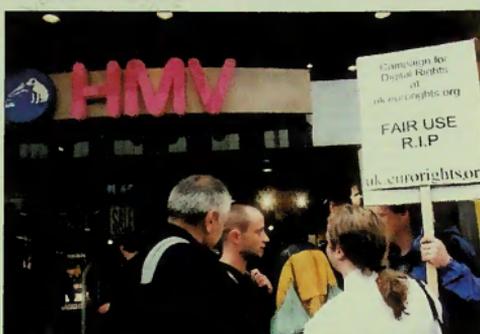
It's a Saturday morning early in October and a motley assortment of computer programmers, encryption experts and digital activists are protesting outside HMV on Oxford Street. The demonstrators, collectively known as the Campaign for Digital Rights, are targeting bemused shoppers with flyers which ask: "Will this CD really play on your equipment?"

Until recently, of course, this is a question that few consumers have been forced to consider: compact discs are well known for their resilience and compatibility across a whole range of devices including computers and DVD players. But prior to the official release of Michael Jackson's recent single *You Rock My World*, Sony furnished radio stations with promotional copies of the CD encoded with the keyZaudio copy protection mechanism. A BBC radio engineer was the first to spot that these Jacko discs, while playable on ordinary CD players, could not be used on PCs, which found something of a problem given that some degree of computerised editing and playback is common in modern broadcasting. Making his discoveries public, the engineer triggered a minor media frenzy, as the record companies are trying to stem the flow of pre-release material making it online. "I'm a BBC engineer, who wishes to remain anonymous. "They are wreaking havoc with some auto-player systems, but I suspect that there are non-protected promos as well. The Michael Jackson single was a good way to test reaction to copy-protected promos because it was released to radio six weeks before the street date. Any stations with problems playing the CD had ample time to contact their supplier to get a "clean" version."

Since the rise of Napster and other peer-to-peer networks, labels have indeed expressed frustration at the online availability of as-yet-unreleased or bootlegged music. But the motives for wanting to prevent CDs from being copied or ripped to MP3 go far deeper, with IPRF chief executive Jay Berman suggesting that "mass-scale CD copying and piracy" was partly responsible for a 5% decline in retail sales during the first half of this year. Meanwhile, Napster's prosperity – next-generation music download apps such as Kazaa, Morpheus and AudioGalaxy – have replaced record shop listening posts for a whole generation of listeners. "Peer-to-peer users are getting more free content than they ever did through Napster," says Matt Bailey of Wynelabs. "Despite the millions of dollars spent trying to kill off pirate networks, the popularity of peer-to-peer file-sharing continues to grow."

Recording Industry Association of America president Hilary Rosen is believed to have told her members "to get coordinated and aggressive" in an internal memo dug up by insider site Dotcom Scoop. "With the imminent launch of legitimate subscription services," the memo states, "we have to get our customers back."

Fittingly, then, all the majors – not just Sony – are trialling different CD copy-protected systems to some extent or another. Vivendi-Universal vice chairman Edger Bronnman Jr, famed as an anti-piracy specialist, has set the pace by his stated aim that all Universal releases by the middle of 2002 should be protected. "With the extent of piracy and the extent of CD copying that's going on, we



Digital activists protest outside HMV against copy protection on records such as Michael Jackson's *You Rock My World*

have no choice but to protect our artists and our rights holders," he says.

EMI is expected to sell several physical titles this year featuring copy protection; earlier in 2001 it announced a partnership with CD-burning software Roxio to allow home users to create their own secure CDs from the EMI catalogue. Zomba is known to have experimented with various measures on the German and American versions of its *N Sync* record *Celebrity*, although the UK release went unprotected. "Recent initiatives by Zomba's companies in Germany and the United States are designed to test certain types of protection software in the local markets and we will consider the results when they are available," says Steve Jenkins, managing director of Zomba Records UK.

In terms of testing, though, BMG is ahead of the game, having attempted a number of different methods since January 2000 when it made available 150,000 discs carrying an early version of Midbar's Cactus copy-protect software. Although approximately 3% of the CDs were returned with customers complaining that they would not play on their home stereos, the experience hasn't dissuaded BMG from continuing with its trials. It is rumored that at least one of the label's currently available commercial releases is copy-protected, although which technology has been married to which record is not yet known.

While music industry officials defend their secrecy on the basis that unbiased consumer feedback is required, it is exactly the stealth nature of the copy-protected CD releases that is catching the attention of consumer rights activists. Opponents of the copy-protected discs argue that unannounced trials will not expose long-term problems with some of the technologies such as alleged low fidelity sound or a possible tendency for encoded CDs to simply stop playing once scratched.

"All that they are determining is how tolerant people are to faulty and sub-standard CDs," argues Jim Peters of the Campaign for Digital Rights. "I've spoken to several people who have had problems with CDs playing on some machines and not others, but who didn't think to do anything

about it, because they simply didn't know whether it was the CD or the player that was faulty. This kind of testing proves nothing, except how much deception the manufacturers can get away with."

Graham Sharpless, general manager of Innovation and Technology at Distroconics, which can press CDs according to several copy-protected criteria, warns that consumers are resistant to anything which will or could adversely affect the product they buy.

"Some music companies have tried to introduce copy protection for trial purposes without placing a warning on the CD (eg that it won't play on a PC)," he says. "In future they will probably need to include appropriate warnings to keep honest consumers on their side."

In fact, even with a disclaimer explaining that its SunnComm-protected album, *Charley Pride: A Tribute To Jim Reeves*, is unplayable on DVD players, Fairhead Entertainment still managed to attract a

'Making copies is not a right under British law – it's a privilege which must be paid for' – Sarah Faulder, Music Publishers Association

lawsuit from an aggrieved California consumer who incorrectly expected to be able to move quickly the songs via computer onto a portable MP3 player.

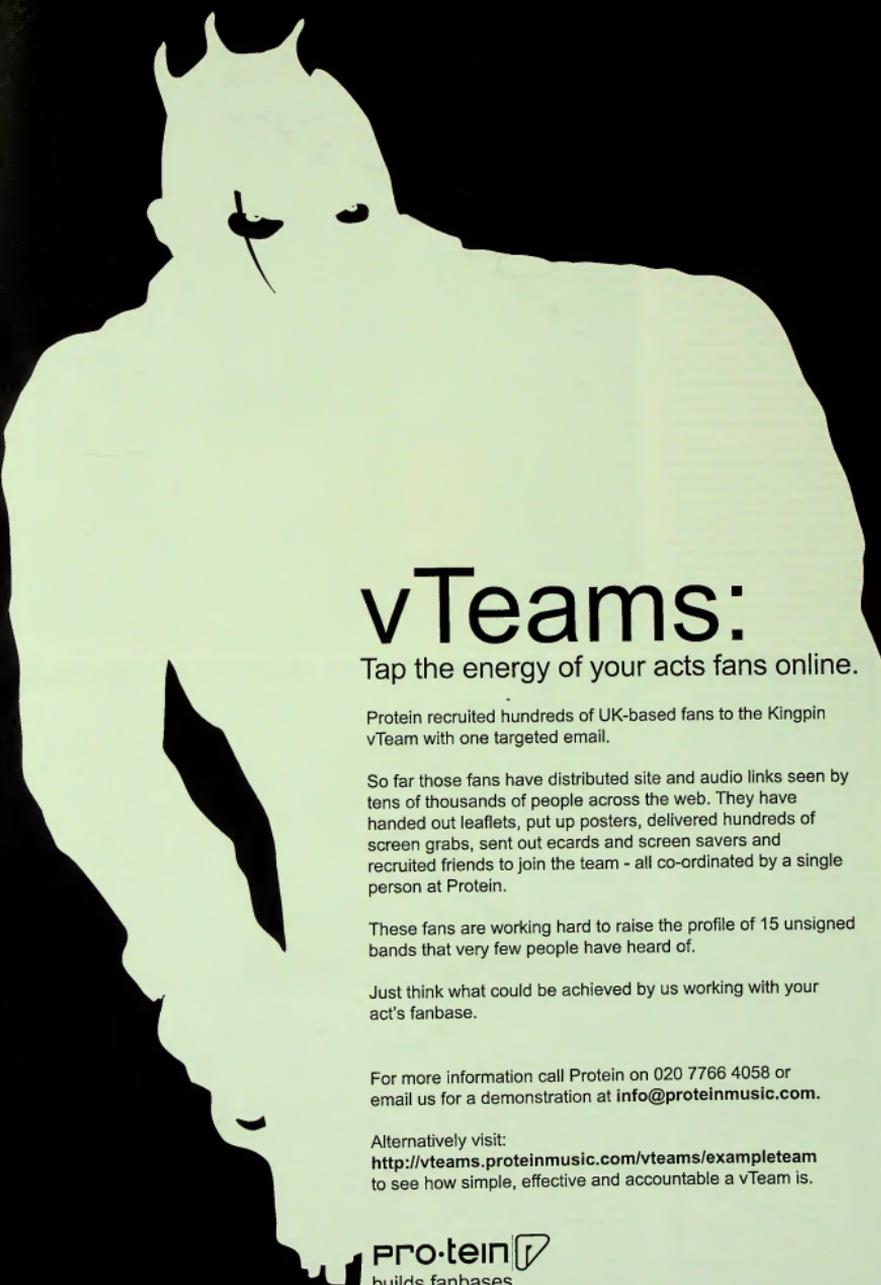
Fairhead and SunnComm may also have inadvertently stumbled into privacy issues by requiring users who wished to access digital versions of the album for their portable digital players to visit a website and register personal details before downloading the files. In future, record companies may provide Windows Media (WMA) digital versions of the tracks stored directly alongside the standard CD audio content, in order to allay fears that secure music technology is being used simply to



inconvenience customers and harvest data from them. The WMA files will in themselves be encoded with digital rights management, to prevent listeners from sharing them across peer-to-peer networks or copying to CD, but at least those who like to play tracks on computer and digital music devices will be satisfied.

Still, if they have been expecting general consumer acceptance of any such systems, record labels are likely to be in for a surprise, according to Siva Vaidhyathan, author of *Copyrights and Copywongs: The Rise of Intellectual Property and How it Threatens Creativity*. "I predict that consumers, given a choice between encrypted CDs and unencrypted, would almost always decline the encrypted ones," says Vaidhyathan. This battlecry of consumer choice is echoed by digital activists, many of whom suggest that copy-protected audio CDs should be marketed to the public as an entirely different product in the same way as occurs with CD-Roms or DVDs. As Edward Welbourne of the Campaign for Digital Rights maintains, "if it's inevitable that in future music will be published in some format 'more secure' than CDs, then let the music industry start releasing music in such formats, overtly declaring the change, and see how well they survive in the market."

Much of this antagonism towards the record companies' latest move stems from confusion over consumers' legal rights to copy. In the US a "fair use" doctrine has traditionally allowed music fans to make personal compilations from their favourite CDs, to make a backup copy for private use or to transfer songs from one MP3 player, but not to share MP3 files with thousands of people across the Internet. In England, under the Copyright Design and Patents Act 1988, music buyers are not normally ever allowed to make copies. Although there are some "fair dealing" exceptions which allow small sections to be duplicated for the purposes of "private study". To what extent a British customer is allowed to copy his or her CDs for personal use, then, is thought not to have been formally challenged in court, although it is arguable that given the popularity of >



vTeams:

Tap the energy of your acts fans online.

Protein recruited hundreds of UK-based fans to the Kingpin vTeam with one targeted email.

So far those fans have distributed site and audio links seen by tens of thousands of people across the web. They have handed out leaflets, put up posters, delivered hundreds of screen grabs, sent out ecards and screen savers and recruited friends to join the team - all co-ordinated by a single person at Protein.

These fans are working hard to raise the profile of 15 unsigned bands that very few people have heard of.

Just think what could be achieved by us working with your act's fanbase.

For more information call Protein on 020 7766 4058 or email us for a demonstration at info@proteinmusic.com.

Alternatively visit:

<http://vteams.proteinmusic.com/vteams/exampleteam> to see how simple, effective and accountable a vTeam is.

Protein 
builds fanbases.

War against Piracy: The P2P Networks They Couldn't Hang

> recordable CDs and the accompanying hardware, copyright owners had not, until now, put up too strong a fight. Many customers believe they are entitled to copy compact discs they have paid for – a misconception which the arrival of copy-protected CDs is shattering its focus.

“Making copies is not a right under British law – it’s a privilege which must be paid for,” says Sarah Faulder, chief executive of the Music Publishers Association. “The technology is there to back up the law.”

Interestingly, though, Gavin Robertson of the Association of Independent Music’s Musicline project is not so sure that customers would agree: “It’s a fair comment, but if you ask the general person in the street they’ll say, ‘I never knew that.’”

The record industry has got to make it clear to the consumer exactly what they’re buying, and indeed have always been buying.”

But as the European Copyright Directive gets under way and a mounting pile of relevant digital copyright legislation in America such as the Digital Millennium Copyright Act and soon the Security Systems Standards and Certification Act, many fear that the entertainment industry has won itself harsh provisions which can be used to punish anyone who dares to circumvent copyright encryption on CDs, regardless of their motives.

The recent gagging of Professor Edward Felten, who claims to have hacked the SDMI music security standard, and the jailing of Dmitry Sklyarov, who created software which circumvented Adobe’s e-book protection, underlines the extent to which law can be used to patch up holes in digital security, rather than the other way around. It’s not a gameplan which will succeed for long, says Jessica Litman, law professor at America’s Wayne State University and author of the book *Digital Copyright*. “I don’t see anything in the law that would get record labels in legal trouble for using copy-protected CDs,” says Litman. “Rather, I think the application >

The RIAA recently suggested that new software designed to download tracks constantly from illegal file-sharing networks – thereby clogging internet connections and putting off users – could prove to be one of the most effective tools yet in the fight against online piracy. But in the meantime, even with the once-nifty Napster on its knees, a clutch of far more sophisticated networks are keeping the litigators and fast-track tacticians busier than ever.

FASTTRACK

www.fasttrack.nu

FastTrack is the European software company which created the practically identical Kazaa, Morphix and Grokster applications, all of which connect to the same file-sharing network to enable the exchange of music, movies and other digital files. 40m copies of the programs have been downloaded from Download.com alone; FastTrack has earned \$1.5m from advertising built into its software and from licensing out the technology.

Morphix, distributed and licensed by Tennessee-based site MusicCity.com, is touted as the most popular software product on the Net, and is gaining new users at a rate of more than 2.5m a week. *Webzone* reports that 2.5m people log onto it every day.

As a next-generation P2P network, FastTrack was designed to further circumvent some of the legal restrictions under which Napster has struggled. Unlike Napster, search requests don’t go through a central server:

Instead, users with faster computers and broadband connections are pegged as “SuperNodes and become central hubs for the network. The software was originally designed to continue working even if central login servers (operated by companies such as MusicCity.com) are closed down. However, recent reports suggest that FastTrack have made changes to this element of their network, probably in an attempt to prevent a programming project known as *giFF* which aimed to create an open-source, advertising free FastTrack clone.

“Basically FastTrack screwed themselves over to get rid of us,” says Chris Testa of *giFF*.

Meanwhile, the RIAA and MPAA, on behalf of various record and movie companies, filed suit against FastTrack on October 3, calling it a “21st century piratical bazaar” and claiming that the company would have been aware of infringements and also able to prevent them. In response, FastTrack’s Niklas Zennstrom says his company planned to compensate copyright owners via a licence from Buma/Stemra, but that the



Dutch collection society “suddenly terminated the contract negotiations with us, two days after the RIAA record companies had suit. We had been in negotiation for one year and the contract was almost completed.”

An alleged internal RIAA memo leaked to DotcomScop.com suggests the RIAA’s attempts to build a strong case are being hampered by the encryption which protects transfers through FastTrack’s network. The letter also recommends attempting to make a deal with FastTrack in order to legitimise its service, then using information gathered to further its case against the licensee MusicCity.com. “We have solid claims against FastTrack, MusicCity, and Grokster of secondary liability for copyright infringement,” reads the document. “The claims are not as strong as those against Napster, but they are also not so remote as to be wishful.”

AUDIOGALAXY SATELLITE

www.audioGalaxy.com/satellite

Having been around since the early stages of Napster’s demise, AudioGalaxy has niched up more than 20m downloads of its application from Download.com alone. It is unclear why AudioGalaxy’s Satellite has so far resisted being shot down in flames by music industry marksmen.

Searching is carried out through a user’s standard Web browser in tandem with the AudioGalaxy website; downloads take place via the *tinylite* application, which saps very little power from a user’s computer. Search requests remain in AudioGalaxy’s database indefinitely and the service is far more centralised than any of its competitors, meaning that at least in theory the AudioGalaxy company should be just as liable as Napster was, if not more.

Music and new technologies: opening new windows of opportunity

Several recent events have raised questions regarding the existing economic models in the field of music, compelling the industry to review its current methods. These events, contrary to posing a threat, have presented the industry with new and greater avenues to exploit music repertoires and, in the meantime, develop commercial advancement to everyone’s best interest.

The music industry is currently seeing a downward sales slump in most industrialised countries. The unfavourable trend is largely due to the exponential increase in illegal CD copying and to the success of illegal peer-to-peer services. The technology of the latter is becoming so sophisticated that legal proceedings against them is impossible without taking legal action against millions of subscribers. At the same time, early trials of secure digital music distribution have been commercial failures, questioning the creation of the Secure Digital Music Initiative (SDMI) and the technologies of “Digital Rights Management”.

These facts aside, the current crisis must not overshadow the unprecedented growth prospects that new technologies offer the music industry. The top priority is to launch ready-to-use technological encryption solutions to prevent piracy and secure traditional sales while not infringing on the right to make private copies. Time is of the essence in dealing with piracy as it is a threat to all aspects of the industry, from artist incentive to business growth.

It is also essential for the music industry to concede that new technologies will continue to grow and that the real focus and challenge should be on use and develop their creative, marketing and commercial forces to exploit them in the interest of all. In our industry, we should draw on the lessons



Gilles: ‘success of digital music packages will enhance music’s global growth’ from the incredible success of the mp3 format in order to adapt our mentality and strategies.

What are the technological factors we need to advance our digital music package?

- Faster content download: improvements in digital content distribution by expanding broadband access over the next five years (cable, satellite, ADSL, UMTS, etc.)
- Mobile access to content in the consumer’s personal environment
- Progressive improvements in encryption technology that will ensure access to content is limited to paying consumers
- Secure online payments.

The real issue is not to convince regular users of illegal music services to start paying for services they already access for free, but to offer new services that would interest the majority of these

of them would be ready to subscribe to paid music services that cater to the individual’s personal taste, capable of delivering the customer music from their favourite artists as well as new music that they are likely to enjoy taking their profile into consideration.

Technology aside, the development of this type of package requires the amalgamation of expertise from various sectors: knowledge of an extended music database (in-depth access to music catalogues is crucial to a successful service) and of the music consumers. The goal is to create a digital music market that adds another dimension to traditional economic models in the music industry.

To establish a successful digital music market, it is necessary to determine:

- New options for music catalogue exploitation – consumers are introduced to new artists based on their listening profile;
 - New contracts with consumers and price models – varied subscription services, from song by song to music packages or entire, an opportunity to showcase new artists;
 - New, cost-effective marketing and communication tools for these services – in comparison with mass market tools in use today.
- Master and copyright owners must quickly work together in order to make these new music services possible. Professionals from each relevant sector – programming, public relations, technology and marketing – must work together to create packages that will be an attractive alternative to pirated music. These packages should serve to thwart piracy with high value content. The success of digital music packages will enhance the global growth of the music industry.

by Gilles Babinet, CEO, MusiXpaw



But though it continues to avoid capture, AudioGalaxy has made some concessions: some copyright owners have successfully requested for their material to be blocked from being transferred across the system. On the other hand, some independent labels report that the company seems not particularly keen to arrange licences, with Scott Ross (formerly New Media director of electronics label Moonshine Records) stating that their have been "no replies to any of my requests" for official partnering. Another industry insider suggests that AudioGalaxy actually demands payments for acts to be promoted on its site.

GNUTELLA

www.bearshare.com, www.limewire.com, www.gnutella.com etc
Gnutella is an open-source network, not owned or operated by any company but instead worked on by the Internet programming community at large. Initial excitement over the protocol was in part inspired by the fact that Gnutella is

entirely decentralised, so there is nothing to shut down or hijack against except the millions of end-users. This unstintingly democratic approach has been Gnutella's undoing, though, as a majority of users with slower connections "leech" from the network. Gnutella is a worse bet for the purposes of music downloading. Companies such as Free Peers, Inc (creator of Bearshare) and Limewire LLC are the first to build businesses on the back of the Gnutella network; their programs' relative success (each has been downloaded around 10m times) can be attributed to cunning coding which attempts to speed up the network and find the most suitable downloads for users. Since these manufacturers are software companies rather than also being service providers, they will more easily be able to argue that they are not responsible for infringement.

But with cashflow coming in through advertising and outside investment, it is likely that companies such as Free Peers and Limewire will be in the record companies' sights.

But trying to put paid to Gnutella will be hard. Copyright owners will have to employ outside enforcers to scan the network, find individual offenders and send notices of infringement to their Internet service providers requesting their connections be terminated. Some ISPs are more co-operative than others, and labels are unlikely to have the inclination to take each user to court.

> of the anti-circumvention provisions to these CDs might well make the DMCA unconstitutional under the US constitution."

More controversially still, a now-withdrawn RIAA amendment to a new Congressional terrorism bill seems to have been designed to allow record companies to hack into P2P networks or the computers of online music fans in order to spread their own malicious code or delete illegal MP3 files without facing liability. When placed alongside the CD protection schemes, this so-called "licence to stir" proposal shows that labels are starting to play as dirty as the pirates.

With a significant investment in research and consumer satisfaction at stake (not to mention license fees payable to the copy protection technologists), the question of overarching importance is whether or not CD copy-locking efforts will succeed in damping down the piracy threat. Unfortunately signs are not good: few MP3 tracks believed to have been taken from the supposedly encrypted Charley Pride CD were found on an Internet web page before the album's official US release. Weaknesses have already been exposed in several of the systems, with New Scientist reporting that Zomba's German N'Sync CDs can be played (and therefore ripped) on Apple Macintosh computers. European website CD Freaks outlines a method of bypassing Macrovision's SafeAudio system using a file called CDFS.vxd; some reports suggest the Sony key2Audio disos (as used for Michael Jackson) can be digitally copied from one machine to another via the SPDIF output available on many high-end CD players.

"Protecting CDs will not stop music from appearing on MusicCity, Gnutella, Freetent, OpenNap, and other sharing systems," says Stephen Hinkle, computer technician and computing ethics expert. "If necessary, someone will simply connect the analogue out of a CD player or computer to the analogue in their computer."

Brad Hill, columnist and author of musician's technology guide Going Digital, agrees: "Record companies might believe that by reducing the number of uniquely ripped files, they will reduce overall file-sharing. This hope betrays a misunderstanding of the distribution power of P2P networks. Not many uniquely-ripped copies are required to attain critical-mass availability of a song."

But while admitting that music is almost impossible to secure completely, Jay Mather, Director of Technology and Development at DX3 counters these arguments. "I don't think it is fair to cite those criticisms as a reason why security is a pointless industry. With best endeavours, you can prevent a naive attacker from bypassing security and you can make it as difficult as possible for a skilled programmer to hack a system," he says. Talk of blocking piracy at source with copy-locked CDs, therefore, is misplaced: the most copyright owners can hope for is that these systems will make it a bit more difficult for the average consumer to make an unauthorised copy.

It is clear that copy protection for CDs is no panacea. Instead it can be seen as just one more weapon in the recording industry's armoury against online copyright infringement, accompanying other technological solutions such as digital rights management; legal action such as that recently taken against the FastTrack network; ongoing legislative efforts; and co-operation with Internet service providers. Furthermore, there is still hope that consumers will become excited about secure music as long as they can find some added value attached to it – for example DVD-Audio, a hack for which (if found) has not yet been widely publicised.

As DX3's Jay Mather says: "The winning battle of this war will be to create legal content that's exciting enough to be more attractive than the illegal forms."



The visionaries behind Elton John's pay per view concert.

MediaWave, Europe's leading Internet Broadcasters, together with MSN and Media Arts Corporation, have just staged an amazing spectacle - the first ever global pay per view online concert featuring Sir Elton John. Live from a 2,500 year old amphitheatre in Turkey, this historic event builds on our experience and vision to lead the field in streaming media and digital broadcasting. Just think - if we can launch the 'Rocket Man' into cyberspace, imagine what we can do for your business.



MediaWave Group Limited, Hudson House, Hudson Way, Pride Park, Derby, DE24 6HS
Headline: www.mediawave.co.uk Email: Elton@MediaWave.co.uk
Tel: 01332 867000 quoting reference MWB Fax: 01332 204645



RECOMMENDED CATALOGUE NEW RELEASES

SOFT CELL
The Twelve Inch Singles (Some Bizarre/Mercury 5485062)
The recently

recovered duo of Marc Almond and David Ball were a pioneering techno/electronic act in the Eighties who made imaginative use of the 12-inch format, extending basic song ideas in inventive, experimental and exciting ways. This nicely-packaged triple CD includes more than three hours worth of music and 28 tracks, many of them unavailable since the original singles were deleted. Titled *Love, Say Hello Wave Goodbye* and What are the highlights in an outstanding release.

LOVE AFFAIR:
The Best of The Good Times (Columbia 6044152)
I was regarded as a sensation when it was released back in 1965 that Love Affair did not play a note on their chart-topping hit *Everlasting Love*. But the pressuraly-talented, 31-year-old vocalist Steve Ellis's soulful voice and some marvelous songs, given magnificent arrangements, made the issue of whether or not his "co-leagues" played on them a mooted issue. The highlights of their brief but entertaining career—including Handbags And Gladrags, a song penned by Mike D'Abo which is about to become the new stereophonic single—are featured on this superb compilation, which also features a couple of new recordings—one featuring Paul Weller on guitar.

PATTI LABELLE'S
Alight With Me/Released (Westside WES 239)
This double set features

Patti LaBelle's 1978 epic album *Alight With Me* and the following year's *Released*. Inspired by a stellar team of writers, including Skip Scarborough, Alan Toussaint, Alice Walker, Françoise Goldé and David Lasley, LaBelle produced two of the best of their soul, funk, disco, combining soul, funk and disco on two sets which, although free of hit singles, are very strong.

KIRSTY MACGOLL:
The One And Only (Union Square MTRC 063)
Sadly killed in an accident a year ago, Kirsty MacColl was a creative rennaissance at the time which seemed set to return her to prominence. Most of her earlier material is currently unavailable, which makes this excellent retrospective of her tenure with Stiff a welcome release. It includes her 12-inch mixes of *Terry and A New England*. Alan Jones

ALBUMS RELEASES THIS WEEK: 285 YEAR TO DATE: 12,272

FRONTLINE RELEASES

- 40 THE NEW CRISTIANO BROTHERS **Latin** CD 50204 0335
- 41 AEROSmith **Rock** CD 14992 0335
- 42 ALICE IN CHAINS **Rock** CD 54974 0335
- 43 ACE OF HEARTS **Rock** CD 54974 0335
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RETAIL FOCUS: ONE UP

by Karen Faux

While Scotland's big independent chains are consolidating their position with the launch of new stores, Aberdeen-based One Up has decided to boost business by its single store with a refit that updates its image and provides considerably more room for an extensive product range.

Floor manager Adam Cresser says, "The refit was a gradual process which began in the summer and we were determined not to close at any point. The shape of the store is very long and the new customised fittings have allowed us to maximise the space."

Customers testify that the new look One Up is user-friendly and browsable. The decor features bright red walls and blue flooring with access to neighbouring Union Terrace Gardens covered up, the overall feel is light and airy. "We've spent most of this year's profits on overhauling the interior but it is definitely worth it," says Cresser. "The store is so much brighter and we now have the display space to do justice to our many special offers."

One Up has a huge AZ section which consistently boasts bargain offers. Prices on



One Up: revamped store offers wider range

premium chart titles are generally kept below £12 and mid-price titles are offered for between £5.99 and £6.99. "We do price checks between local stores every week and the theory is that customers don't have to do this themselves," says Cresser. "A lot of our

PUNK AND METAL TOP 10

1. The Argument Fuzzi (Dischord)
2. Toxicity System Of A Down (Columbia)
3. Iowa Slipknot (Roadrunner)
4. All Killer No Filler Sum 41 (Mercury)
5. System Of A Down System Of A Down (Columbia)
6. Supercharger Machine Head (Roadrunner)
7. Appetite For Destruction Guns N' Roses (Geffen)
8. Dookie Green Day (Reprise)
9. Hybrid Theory Linkin Park (Warner Bros)
10. Silver Side Up Nickelback (Roadrunner)

regular custom is based on confidence that our prices are the best in town."

Cresser reports that the punk and metal sector has been a "saviour" for business this year and is one of the chief beneficiaries of the refit. Acts such as

Slaid, System Of A Down and Sum 41 are selling to an increasingly wide cross-section of people and Cresser expects this trend to continue. "The other good thing about it is that old metal is starting to take off again," he says. "Acts such as Iron Maiden and Judas Priest have been dormant for years but we're now restocking on a daily basis."

One Up has extended its opening hours to 7pm during the pre-Christmas period and is anticipating the usual high standard of service from distributors. However, Cresser reports that there have recently been problems with deliveries from Securior. "We've had a lot of broken cases and when you've got to change 200 broken jewel boxes it is a time-consuming exercise," he says.

Cresser is confident that despite the economic uncertainties, this Christmas will be a good one. "People around here like a bargain and keep coming back," he says. "We've got the service and the range at a price that is right."

One Up: 17 Belmont Street, Aberdeen AV1 3JR, tel: 01224 642662, e-mail: info@oneupmusic.com

IN-STORE NEXT WEEK (from 29/10/01)

Andys RECORDS
Windows – Ozzy Osbourne, Michael Jackson; **In-store** – Relish, Super Flyr Animals, Vangelis, Carole King, Paul Weller, Starsailor, Michael Jackson, Finzi, Ulterior Voodoo, Michael McDonald, Martina McBride, Jo Breezer, JTO, Strangers, Judas Priest, Jeff Buckley, Saw Doctors, Simply Red, Bob Geldof, Simple Minds, Garbage, Maria Callas, Laurent Garnier, Adam Freeland, James Hardway, Ben Folds, Paul Carrack, Richard Bona; **Press ads** – Relish, Simply Red, Bob Geldof, Simple Minds, Garbage, Tom Stephan

HMV
Single – Dandy Warhols; **Windows** – Michael Jackson; **In-store** – Alicia Keys, iO, Corrs, Natalie Imbruglia, Andrew WK; **TV and radio ads** – Bananarama, Pure Garage 5, Winter Chill Vol. 3; **Press ads** – Green Day, Slipknot, Andrew WK, Kells

MVC
Windows – Blair Witch 2, ELO, selected CDs to £6.99 to cardholders; **In-store** – 0 Album; **Mojo spotlight on EMI Blue Note: Listening posts** – Pulp, Acoustic Chili, Leonard Cohen, Naxos five for £18 to Classical Cardholders

our price **VSHOP**
Single – Dandy Warhols; **Windows** – Natalie Imbruglia, iO, Jennifer Lopez; **The Corrs, In-store** – Alicia Keys, Slipknot, Green Day, The Cure

PINKIE NETWORK
Album of the month – The Czars; **Selects listening posts** – Money Mark, Bobby Conn, Lovage, The Almighty, Ben Christophers; **Press ads** – The Nervies, Mick Ralphs, Angelou, Jules Et Jim, Piano Magic, El Power

TOWER
Windows – Gorillaz, Michael Jackson, Aphex Twin, Chinoiserie, Autumn Fall; **In-store** – Acoustic Chili, Paul Weller, Chinoiserie, Aphex Twin, Incubus, Charlotte Church, System Of A Down, Gorillaz, Air, Apex; **Press ads** – Gorillaz, Finzi, Apex; **Outdoor posters** – Autumn Fall

Virgin
Windows – Alicia Keys, Andrew WK, Backstreet Boys, Dandy Warhols, Michael Jackson, Mis-Teeq, Natalie Imbruglia; **Press ads** – various titles at two for £22 or five for £50, 4 Hero, Abba, Acoustic Chili, Bridget Jones's Diary, Cher, Daft Punk, Green Day, Jagged Edge, Lenny Kravitz

WHSmith
Singles – Westlife, What's Going On, So Solid Crew, Cher; **Albums** – Mis-Teeq, Backstreet Boys, Abba

WOOLWORTHS
Singles – Alicia Keys, Natalie Imbruglia; **Album** – Bridget Jones's Diary 2; **In-store** – Alicia Keys, Natalie Imbruglia, Bridget Jones's Diary 2, Mis-Teeq, Bananarama, Cher, Jennifer Lopez, Green Day, Backstreet Boys, Michael Jackson, Dream Team; **£2 voucher**, free print with Gorillaz and free poster with Harry Potter; **Press ads** – Green Day, Cher, Jennifer Lopez

ASDA
Singles – Alicia Keys, Natalie Imbruglia, The Corrs, Limp Bizkit, 2Pac, Dandy Warhols, Andrew WK, Paul McCartney, Jennifer Lopez; **Albums** – Backstreet Boys, Michael Jackson, Russell Watson, Al Saints, Harry Potter, Mis-Teeq, Lenny Kravitz, Abba

BORDER
In-store – three CDs for £18, two CDs for £10, five Naxos CDs for £20, Faith Hill, Leonard Cohen, Macy Gray; **Listening posts** – Beyond Nashville, Starsailor, Classic FM – Time To Relax, Kylie Minogue

In-store display boards – Justin Robertson, Kings Of Convenience, Mogwai, Simian, Hope Sandoval, Block Rockin' Breaks,

ON THE SHELF

WILLIAM RAYBOULD,
 manager, Spinadisc,
 Northampton

"We always find that the Christmas build-up kicks in at the end of October and we are generally well prepared. We have flexible staff here who are happy to work extra hours, so it is not a problem coping with the rush."

Our Top 40 CDs are offered at £12.50 each and two for £22, and this works well. Singles sell for £3.85 each or three for £11. This week has been pretty good for singles with Afroman, Turin Brakes, Jagged Edge, Genius Cru and Kylie Minogue leading the field. Our best-selling albums have been Steps, Starsailor, Ozzy Osbourne and Mull Historical Society.

This week we have a lot of promotions on the go. We recently re-organised the store to maximise the profile of our current War label campaign which offers two CDs for £20. With acts such as The Strokes and Turin Brakes, it represents a very tasty offer. EMI has also been giving good discounts

and we are offering its back catalogue on the same two-for-£20 basis. Acts such as Queen, Iron Maiden and David Bowie are streaming out. Meanwhile our ongoing three-for-£20 campaign continues to do a roaring trade and now includes around 1,000 titles.

Strongly-branded displays are doing a good job in directing customers to our Blue Note promotion which features CDs for £7.50 each or three for £20. We're also running a campaign for the Retro label which comes through Proper Music, and offers double albums for £7. We have a dedicated Retro rack supplied by Proper.

With releases from acts such as Madonna, Pink Floyd, Robbie Williams and Michael Jackson, we can't complain about a lack of top-line draws for Christmas. Business went a bit quiet following the US crisis but that seemed to be a national phenomenon and in spite of everything, Christmas is shaping up well."



"All of my indie accounts have enjoyed good business over the past few months and this week I've been getting them up for our big releases for Christmas. We have a load of product hitting the racks on October 29 and much of it has already benefited from strong in-store pre-awareness."

At the top of the list is Abba's The Definitive Collection, Russell Watson's Encore and Bridget Jones's Diary 2, all of which will be TV advertised. I'm also selling in the limited-edition version of Bob Marley's One Love which includes rarities and previously unreleased tracks. Our autumn campaign for indie dealers, which kicked off two weeks ago, covers all full, mid-price and budget titles and is scheduled to run until the last week in December. It is a way of encouraging stores to stock up on back catalogue and offer multi-buys.

ON THE ROAD

JULIAN BARR,
 Universal sales rep for
 East Anglia & Hertfordshire

In November we will have best-of albums from Gabrielle and Ocean Colour Scene. There is also a live album from Sting. All this time, which is taken from his recent webcast concert in Tuscany. The new version of his track Fragile has already picked up radio exposure. Profile for S Club 7 is also high with a forthcoming video, DVD and album, and U2 are releasing a double DVD and VHS of their Elevation 2001 Tour: Live in Boston.

I also handle third-party sales and will be kept very busy with a new Slipknot single, Left Behind, released on November 29 on Roadrunner. We will be giving the band's current album, Iowa, a big push on the back of that.

On November 3 I'll be celebrating 15 years in this job. This is one of the busiest times I can remember and 2001 has undoubtedly been a particularly good year for business."

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Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
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 CMP Information Ltd, Ludgate House, 7th Floor North,
 245 Blackfriars Road, London SE1 9UR Tel: 020 7579 4150
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If you have the skills and experience we demand, send your CV and current salary details, quoting reference number SRG05 to jobs@sanctuarygroup.com or alternatively post your details to **Roberta Craford, HR Administrator, Sanctuary House, 45-53 Sinclair Road, London W14 0NS.**

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Helen Natrass, Human Resources Manager,
 EMI Records Ltd, 43 Brook Green,
 London, W6 7EP
hr@emirecord.co.uk www.emirecord.co.uk



**Classified call Daisy on:
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An announcement regarding this tender has appeared in the Official Journal of European Communities and is repeated here for information.

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The Grosvenor House was heaving like only it can heave last week as the great, the good, and the not-so-good descended for the 10th annual MAN OF THE YEAR bash. Of course the evening belonged to BRIAN McLAUGHLIN, who delivered his speech in characteristic style (though Dooley suspects boardroom life is causing him – or at boyfriend JADE from Damage, along with PAUL GAMBACINI. But it wasn't just McLaughlin who was celebrating. Also in the spotlight – literally when he took to the stage to open the event and metaphorically give last week's news – was MITs committee chairman DAVID MUNNS (2) pictured (right) with a moody looking RICK PARFITT from Status Quo.



Remember where you heard it: One topic of conversation dominated the news last week – and it wasn't anthrax. While some of EMI's senior executives (understandably) went to ground, Nancy Berry did the decent thing – she hired a PR. Alan Edwards lined up a bunch of potential press, including *The Sunday Times*, *Sunday Telegraph* and *The Guardian's* women's page for Nancy to put her side of her story. Then, at the 11th hour, they were told that all interviews were off...in the fevered fog of speculation, seasoned observers were busy wondering which other ex-

PolyGram vets would be summoned back into action, with former Island US boss Johnny Barbis a hot favourite...Pop Idol continues to cause controversy, this time in the publishing world. Indie publisher Minder Music has successfully blocked the use of one of its songs in the show – it says it doesn't want it to be "mutilated by mediocrity" – by one of the 50 finalists. However, Petulant Pete (aka The Hitman) is having none of it. "They're just looking for some credibility by the Gap Band. Boo hoo, you nasty smelly publishers," he thunders. Now maybe it won't just be failed contestants who will be inviting him outside...it was a good thing he didn't turn up at the Grosvenor House for the annual AScap bash on Wednesday. One of those who did, however – Paul Barry, co-writer of Cher's smash Believe – experienced mixed emotions. As recipient of the Songwriter Of The Year, Barry shifted nervously in his seat before the presentation. Award-

collecting nerves? Nope. Barry couldn't get a decent signal on his mini-radio in order to listen to his beloved Celtic play FC Porto in the Champion's League. The award was some compensation for his team taking a 3-0 drubbing...Who is Dave Matthews? He's a licence to print money if you happen to have a ticket for his Union Chapel gig in north London this Thursday, with one American fan offering a four-figure sum to see the intimate gig... Other Q Awards-related gigs this week include Turin Brakes playing on the roof of a mobile phone shop on the Kings Road at 11am Tuesday...So Solid Crew were back in the news last week with member Skat D, aka Darren Weir, in court over an incident in Cardiff last December. They say any publicity is good publicity but with Welsh station Red Dragon promptly dropping their current tune, They Don't Know, from its playlist as a result maybe it's one step too far...At least the crew will be able to get extra help in the plugging department when ever-expanding Relentless brings its pluggier in-house...And finally: congratulations to the evergreen Guy Holmes, who celebrated his 40th with a lavish Last Days Of The Raj extravaganza last Friday...And also to Sharp End's Robert Lemon, who has just returned from La Romana in the Dominican Republic where he married Teresa Dodkin.....



If it's Wednesday, it must be the Grosvenor House Hotel: alsohorned into the heaving awards calendar last week was the annual ASCAP AWARDS honoring the performance of works by PRS members in the US. Undaunted by recent events on the other side of the Atlantic, the organisers attracted all the leading lights of the UK publishing business alongside winners including songwriter PAUL WILLIAMS, who was on hand to deliver some of his Kermit The Frog classics to the assembled throng. Pictured (left to right) are Windswept Pacific managing director BOB GRACE, WILLIAMS, and Bay City Rollers songwriter BILL MARTIN.

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If you have any comments or queries arising from this issue of Music Week, please contact Ajax Scott at: e-mail – sjax@musicweek.com fax +44 (020) 8309 7000; or write to – Music Week Feedback, Seventh Floor, Lodgegate House, 245 Blackfriars Road, London SE1 9UR.

The Guardian may have described it as a "gaggle of bitching and gossiping gabfags in a classy sushi restaurant", but everyone else clearly enjoyed EPIC's top dollar launch of MICHAEL JACKSON'S comeback album Invinible considerably more. And whatever anyone says about the King Of Pop, the promise of hearing his music alive is still capable of attracting the most high-profile cross-section of media that Dooley can recall seeing in one place for a long time. Among those boarding the speedboat down to Canary Wharf's Ubon for the playback were (pictured, left to right): Sony VP communications GARY FARROW, TOTP producer CHRIS OWEN, a Capital FM head of music JEFF SMITH, Epic promotions director ADRIAN WILLIAMS, Sony Music UK chairman and CEO BOB STRINGER, Epic managing director NICK RAPHAEL, The Sun's showbiz editor DOMINIC MOHAN and BBC music executive producer MARK HAGEN.



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