



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

News 4



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

International 8



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

Artist focus 10

**MANUFACTURERS
FACE THE THREAT OF
PIRATE PRODUCT - P26**

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FOR EVERYONE IN THE BUSINESS OF MUSIC

12 MAY 2001

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music week

Receivers in at Startle

by Mary-Louise Harding

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

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

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

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

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



Watts: led £30m buyout

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

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

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

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

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

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

EMI looks to cost cuts after calling off merger

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

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

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

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

S Club 7 join Dido in UK's us revival

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

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

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

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

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



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

Comedian Bailey set to host CADs

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

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

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

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

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Covering the stories that matter from every sector of the music industry, **Music Week** offers unique insight into the performance of all the key music being promoted and sold in the UK.

Joining its manufacturing and distribution with previous merger partner Warner Music or Universal, with which EMI had five months of informal talks in 1999.

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

Virgin begins revamp of Oxford Street megastore

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

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

Virgin head of marketing Andy Kendrick says one of the aims of the refurbishment is to ensure the Oxford Street store leads the way again for the chain globally. "The store was originally the blueprint Megastore across the world but the other stores have moved on and now this store needs to," he says.

Kendrick is unwilling at this stage to unveil details of Virgin's plans for the store, though they will include a café with a purpose-built stage in the basement for in-store PAs.

MUSIC WEEK 12 MAY 2001



Public examining options

Virgin operators is dismissed by critics close to the company and analysts.

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



MCPS set to boost royalties with new ringtones scheme

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

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

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

There is no doubt that, especially over the first quarter of this year, this is a growth revenue earner for rights-holders at the moment. We won't have an idea of the true extent of the market until we start getting returns in over the next few weeks - but it's



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

The licence has been extended to cover any company based in the UK and includes line-by-line accounting of royalties and a provision for action against sites deemed to be carrying unauthorised adaptations. The rate is set to continue at 10p per ringtone supplied or 10% of revenues earned.

● The IPPI is finally to unveil details of its initiative against online piracy on Wednesday, following almost a year of development, press speculation and leaks. The Songbird programme follows IPPI chairman Jay Berman's midweek pledge to establish a fully-fledged internet anti-piracy unit.

Group finance director Tony Bates told media analysts last week that the company could save itself between \$15 and \$25m straight away by ending manufacturing at a global level. A similar saving, making \$50m in total, would come from distribution, although not for two years.

Nicol says that he and Middelhoff looked at "literally dozens of different merger permutations" before deciding to end their discussions. "There were many different combinations. Economically they had to be attractive, strategically sound and have a high chance of approval," he says.

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

Cosgrove quits BPI role after Classical Brits row

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

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

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

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

Watchdog launches new inquiry into MU

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

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

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

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

newsfile

HMV RENEGOTES CREDIT DEAL

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

HOMELANDS GETS GREEN LIGHT

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

SONIMPRESS MOVES DVD FACILITY

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

DOTMUSIC SITE REALIGNANCES

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

AOL TIME WARNER IN TALKS WITH NTL

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

PAVELEY JOINS SOURCE RECORDS

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

URBAN SEMINAR UNVEILS LINE-UP

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

VITAMINIC BACKS INTERACTIVE CITY

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

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EMI reviews manufacturing as BMG merger is called

by Robert Ashton

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

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

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

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

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



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MUSIC WEEK 12 MAY 2001

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4Music Smashes Hits coup with Mercury Prize triumph

by James Roberts

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

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

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

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

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

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Manics: feature in 4Music special

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

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

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

HALL STEPS UP AT EAST WEST

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

R4 TO DOCUMENT PUNK ANNIVERSARY

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

XFM EXTENDS CAMPAIGN

Xfm is taking over three London Underground trains during May and June as part of its on-going Don't Be Afraid advertising campaign. Cartoon illustrations of Xfm presenters have been produced by Jamie Hewlett, the creator of Tank Girl and Gorillaz, and the images will appear on tube cards. The promotion is being supported by press advertising in a range of magazines including The Face, NME, Dazed & Confused, Sleaze Nation, Mojo and Kerrang!.

VH1 SET FOR RELAUNCH

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

WEMBLEY ARENA SPONSORS AWARDS

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

POPWIRE LAUNCHES MUSIC GAME

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

THIS WEEK'S BPI AWARDS

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

HOW TV SHOWS' RATINGS COMPARE

Programme	this week's % change (0000)	on 2000
Top Of The Pops (Fri)	3,572	-11.8
Top Of The Pops 2*	3,394	-0.2
CD:UK*	2,329	6.9
SMTV	2,158	-12.0
The Poppy Chart*	1,700	-14.0
Top Of The Pops Plus	765	n/a
Live And Kicking	654	n/a
Popworld	656	n/a
Exclusive	231	212.0

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

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

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

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



Sony commissions bespoke POS units

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

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

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

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

Tunes set to grow sales with Kiss in Ibiza sponsorship deal

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

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

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



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

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

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

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

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

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

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



Halliwell: admired by listeners

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

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

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

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

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

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

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

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



Early planning reaps chart rewards as Stereophonics hit global success

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

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



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

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

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

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

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

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	Title/Artist (UK sales)
1	Love! Cash Out <i>Revolver</i> (Polydor)
2	Supernova <i>Robbie Williams</i> (Chrysalis)
4	Whole Again <i>Atomic Kitten</i> (Innovative)
4	Here With Me <i>Dido</i> (Cherry/Red)
6	What Took You So Long? <i>Emma Bunton</i> (Virgin)
6	Clair <i>EastRiver</i> (Cherry/Red)
7	Let Love Be <i>Your Enemy</i> <i>Robbie Williams</i> (Chrysalis)
7	Roundabout <i>Craig David</i> (Wilstair)
9	Thank You <i>Dido</i> (Cherry/Red)
9	Infer <i>Smile</i> <i>Telex</i> (Mercury)
11	Rain For Over <i>Sugababes</i> (London)
12	Stick A Kisser <i>You Can't Get Out Of U2</i> (Island)
13	Walking Away <i>Craig David</i> (Wilstair)
13	Dream On <i>Depeche Mode</i> (Mute)
15	Upbeat <i>Girl</i> <i>Westlife</i> (RCA)
15	This Is Where I Come In <i>Blue</i> <i>Seas</i> (Polydor)
17	I'm Not That <i>Mani</i> <i>Half Nelson</i> (EMI)
17	Dancing In The Moonlight <i>Toploader</i> (S2)
19	Overload <i>Sugababes</i> (London)
20	Crown To Me <i>Dido</i> (Cherry/Red)

Chart shows the 20 most popular UK-based tracks on here's *ono* in the 100 weeks of 100 albums & singles chart. In the week ending 22/07/02. See www.bmg.com

GAVIN US RADIO TOP 20

UK	Title/Artist (UK sales)
1	All For You <i>Janet Jackson</i> (A&M)
2	Sunday Desires <i>Chick Corea</i> (Columbia/CBS)
3	Hangin' By A Moment <i>Lifehouse</i> (DreamWorks)
4	Follow Me <i>U2</i> <i>Crack</i> (RCA/Arista)
5	My Karmasutra <i>Mya</i> (A&M)
6	Rice With Me <i>Nelly</i> (Ft. Foxy) (Universal)
7	Thank You <i>Dido</i> (Arista)
8	Angry Shaggy (RCA)
9	Play <i>Jennifer Lopez</i> (Jive)
10	Butterfly <i>Crayven Tevez</i> (Columbia/CBS)
11	Fire In A Hole <i>Nelly</i> <i>Farter</i> (Distributed)
12	Slurter <i>Joe</i> (Jive)
13	Never Had A Dream Come True <i>S Club 7</i> (Interscope)
14	April <i>Lenny Kravitz</i> (Arista)
15	Cray <i>Kiki</i> <i>Joe</i> (Jive)
16	Jessie <i>Arenas</i> (Columbia/CBS)
17	South Side <i>Wycle D</i> (Jive)
18	This Is Me <i>Dream</i> (RCA/Arista)
19	Body Come Over <i>Samantha Mumba</i> (Interscope)
20	What I Need <i>Love</i> (Ft. <i>Mr. McArthur</i>) (Warner Bros)

Chart shows the 20 most popular US radio Top 20 in the week ending 22/07/02. Source: Gavin/Rediffusion

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist (sales)	Weeks on chart
AUSTRALIA	single <i>Walking Away</i> <i>Craig David</i> (Wilstair)	8
	album <i>No Angel</i> <i>Dido</i> (Arista)	1
CANADA	single <i>Walk On</i> <i>Dido</i> (Cherry/Red)	4
	album <i>No Angel</i> <i>Dido</i> (Arista)	9
FRANCE	single <i>Here With Me</i> <i>Dido</i> (Arista)	4
	album <i>No Angel</i> <i>Dido</i> (Arista)	1
GERMANY	single <i>Dream On</i> <i>Depeche Mode</i> (Mute)	1
	album <i>No Angel</i> <i>Dido</i> (Arista)	4
ITALY	single <i>Dream On</i> <i>Depeche Mode</i> (Mute)	1
	album <i>No Angel</i> <i>Dido</i> (Arista)	4
NETHERLANDS	single <i>Upbeat</i> <i>Girl</i> <i>Westlife</i> (RCA)	2
	album <i>No Angel</i> <i>Dido</i> (Arista)	12
SPAIN	single <i>Wassup Da Mutha</i> (Eminem)	7
	album <i>No Angel</i> <i>Dido</i> (Arista)	11
UK	single <i>Thank You</i> <i>Dido</i> (Arista)	24
	album <i>No Angel</i> <i>Dido</i> (Arista)	9

Source: Music & Soundscan. Single sales include CD, DVD, MP3, etc. Album sales include CD, DVD, MP3, etc.

AMERICAN CHARTWAVE

by ALAN JONES

Janet Jackson's *All For You* album exceeded industry expectations by selling a massive 605,000 copies as its first week in the shops and storms to the top of the chart as a result. The album is Jackson's fifth number one in its first week sales for exceed of the others, beating even the combined introductory totals of her last two albums - 1997's *Thelma Houston* (202,000) and 1993's *Janet* (350,000) - both of which opened at number one. With her single, also titled *All For You*, holding at number one on the Hot 100 for the fourth week in a row, Jackson is number one on the singles and albums chart simultaneously for the first time in eight years. *Didi* remains the highest-ranked British artist on both the singles and albums lists. Her single *Thank You* holds at number three in an unchanged Top Five although it appears to have passed its airplay peak, while her *No Angel* album climbs 9-8 despite a 5% slide in weekly sales to 62,000.

The Bee Gees This is where I came in found more than 54,000 buyers on its first week in the shops, enough for it to debut at number 16. Their last studio album, 1997's *Spirit*, debuted at number 11 with 65,500 sales but has helped considerably by the group's appearances on Oprah Winfrey and David Letterman's TV shows, the group's election to the Rock & Roll Hall

Of Fame and Alone being a hit single. David Gray's US tour has helped *White Ladder* to rebound 98-64 in the last fortnight. It sold 22,000 copies last week, a 21% increase over the past seven days. There are mixed fortunes for *S Club 7*, whose *Never Had A Dream Come True* singles 23-10 on the Hot 100 singles chart, while their album 7 slides 92-116. Previously charting on airplay alone, *Never Had A Dream Come True* was commercially released last week and sold 36,000 on its first week in the shops, enough for it to take second place (behind *City*) on the US charts.

Decline, however, with the track *Thank You* falling 21-30 in the last fortnight. Meanwhile, 7's sales fell by 27% last week, with just under 11,700 buyers in the week raising its overall sales to 388,000. There is better news for *Russell Watson* as his *Heaven* album sits at number one on the classical crossover chart with the track *Heaven* at number one on the classical crossover chart. The album sits at number one on the new two with *Born*, despite the fact the latter album sales 121-34 on the overall album chart.

Back to the Hot 100, *Coldplay*'s *Yellow* enters the top half of the chart, climbing 52-49 on its 10th appearance, while *Samantha Mumba* debuts *Body Come Over* at number 15 in *Do Right* at number 68 and *Depeche Mode* (pictured) return at number 85 on *Dream On*. The *Depeche Mode* track is getting almost no airplay at all but sold more than 10,000 copies last week to secure its debut.



Lipson and Geri: set for pole position

Lipson set for singles number one double

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

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

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

Sony turns to rock for latest signings

by James Roberts

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

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

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

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

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



100 Reasons: Columbia deal

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

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

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

newsfile

THE STROKES INK PUBLISHING DEAL

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

WILDSTAR SIGNING TAKES SHAPE

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

BEDFORD TAKES A&R ROLE AT V2

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

EMI IN ONE-OFF GARAGE SCOP

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

ASIAN DUB FOUNDATION

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

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The battle-hardened band feeling good about an American breakthrough

by Adam Woods

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

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

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

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

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

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

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

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

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

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

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

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

buzz which brought the patronage of Noel Gallagher and incorporated a memorable turn on *Late With Jools Holland* in late-1996. It was widely noted at the time that *Good Feeling* consisted of two distinct halves—a raucous, post-Britpop first side and a stately, contemplative side two, whose interposition was only interrupted by the effusive Happy. Both the label and the press thought they knew which suited the band best. Accordingly, the first four singles were pulled from the upbeat pile, all charting, somewhat unconvincingly, at between 30 and 40.

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

open-hearted Travis of the album's B-side evolved as their signature sound. "The first album helps you decide on how you sound, and then that's your voice," says Healy, who says that all early material has been excised from the band's live repertoire for the forthcoming tour—at least until they have established the new songs in the sets.

There have been those over the past two years who have publicly despaired of a band which can willfully abandon the primal-screaming-comb-fun approach of debut (limited edition) single *All I Want To Do Is Rock* for the easy comforts of the second album's *Writing To Reach You* and *Driftwood* or *Why Does It Always Rain on Me?*. Months before The Man Who was released, a campaign-opening gig at the beginning of 1999 was slated by the *NME*, while *Q*, which features the band on the cover of its current issue, described The Man Who as "almost tyrannically tasteful".

But surprisingly, for a band which has since become a watchword for musical conservatism in the eyes of many critics, the initial response to The Man Who was to be "bordering on classic". *Select* described them as "ordinary chaps making extraordinarily pretty music"; *MV's* album of the week review predicted it would have a

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

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

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

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

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

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

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

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

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



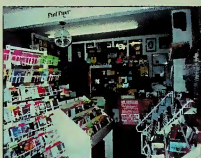
RETAIL FOCUS: PIED PIPER

by Karen Faux

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

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

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



Pied Piper stocking wide range of secondhand records

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

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

CALLING THE TUNE ON THE NET

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

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

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

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

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

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

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



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



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



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



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



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



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



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



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



Singles — Stereo MC's, Oxide & Neutrinio, BB Mak; **Albums** — Missy Elliott, Sunset Ibiza, Geri Halliwell
WOOLWORTHS **Singles** — BB Mak, Oxide & Neutrinio; **Album** — Bon Jovi; **In-store** — BB Mak, Oxide & Neutrinio, Bon Jovi, Clubbed Out, Geri Halliwell with free poster, Sunshine Anderson, Mya, Dido, REM promotion with discounted back catalogue; **Press ads** — Sunshine Anderson, Mya, Orbitel, Paul McCartney

ON THE SHELF

JULIE COGGINS,
manager, Andy Records,
Hanley



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

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

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

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

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

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



ON THE ROAD

KAREN SPACMAN,
ABM rep
for Scotland

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

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

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

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

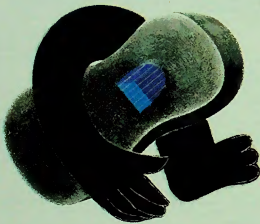
Meanwhile ABM catalogue, which specialises in hard-to-find recordings, is continuing to expand its customer base. Best-selling compilations include *The Cotton Club* and *Harlem Jazz* which cover everything that was happening in the Twenties.

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

JOHN WILLIAMS THE MAGIC BOX THE MUSIC OF AFRICA

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

JOHN WILLIAMS THE MAGIC BOX



JOHN WILLIAMS & FRIENDS THE MAGIC BOX TOUR 2001

SK 89483

MAY

- 17th Truro The Hall for Cornwall (01872 262466)
- 17th Cardiff St. David's Hall (029 2087 8444)
- 18th Poole Poole Arts Centre (01202 485222)
- 20th Reading Concert Hall (0118 960606)
- 21st Bath The Forum (01225 463362)
- 23rd Nottingham Royal Concert and Conference Hall (0115 989 5555)
- 24th Birmingham Symphony Hall (0121 780 3333)
- 29th Hay-on-Wye Festival (01497 821 299)
- 30th Darlington Civic Theatre (01325 484 555)
- 31st Preston Guildhall (01772 258858)

JUNE

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



GELB OUTLINES SONY CLASSICAL'S FUTURE

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

Following his arrival at the company in the early Nineties, the senior executive led A&R efforts that have since been followed by other major labels, raising the status of soundtrack recordings and broadening the range of music released by Sony Classical.

Gelb (pictured) points to Oscar-winning soundtracks written by John Corigliano and Tan Dun, which were not only released but also commissioned by Sony Classical. "This is part of a deliberate effort by me to place these composers' music before the largest possible audience," he says. "They have provided us with commercial success in return. My aim in running a serious commercial recording company is to serve a purpose that is both artistic and commercial."

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

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

combined. That is our ambition here."

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

ONLINE PRESENCE FOR CLASSICAL BRITS

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

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

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

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

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

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

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

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

ALBUM of the week

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



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

REVIEWS

For records released up to May 21 2001

BETHOVEN: Diabelli Variations.

Anderszewski. (Virgin Classics 5 45488

2). Polish pianist Piotr Anderszewski marks

his first Virgin Classics release with a

penetrating interpretation of Beethoven's

monumental set of 33 variations on a

peasant waltz* by the publisher Anton

Diabelli.



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

and his admirable chamber choir Polyphony

present fresh, heart-felt readings of Rutter's

bold Gloria and Te Deum together with his

more contemplative anthems. To Everything

outstanding among them. It is backed by

ads in the specialist classical press and

distribution status as Hyperion disc of the

month.

SIR THOMAS BEECHAM CONDUCTS

DELIOUS: *Over The Hills And Far Away;*

Saa Drift; Parla, Boyce; BBC Chorus;

RPO/Beecham (Sony Classical

SMK89430). Sony Classical UK has taken

care in re-mastering Beecham's CBS

recordings from the early Fifties, achieving a

rich, clear sound quality in this ideal Delius

coupling. The release is supported by ads in

the specialist classical press and a related

PR campaign.

NELLY MIRICIOIU — BEL CANTO

PORTRAIT: *Scenes and arias from Emma*

d'Antiochia, L'assedio di Corinto,

Bolshoie, Parlaia, Miricioiu; Geoffrey

Mitchell Chorus; LPO; Philharmonia/

Perry (Opera Rara ORR217). Although

hearing the British-based Romanian soprano

on disc cannot match the sheer excitement

and visceral thrills of her live performances.

This latest release from the Opera Rara

label presents an ample portrait of the

Miricioiu spirit. The repertoire here is

genuinely rare, but it is never rarefied.

Marketing plans for the release include

ads in the specialist press and PoA

materials.



www.sonyclassical.co.uk

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

SINGLE of the week

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



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

SINGLE reviews

RECORDED RADIOHEAD: Pyramid Song (Parlophone CDSFH145102).

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

NICK CAVE & THE BAD SEEDS: Fifteen Feet Of Pure White Snow (Mute CDM1J282). While Cave has been continually adored by critics and fans alike, this is a return to the dark and dramatic sound of his glory days, leaving behind the winding piano-led songs of his recent work.

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

MUSIQUE VS U2: NEW YEARS DUB (Serious Records030). This Winter Music Conference dance hit represents the first time U2 have granted sampling clearance for the classic New Year's Day. Musique are better known as BMG head of dance Nick Hanson and Muttley A&R Mootz Clarke.

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

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

MONTGOLFER BROTHERS Pro Celebrity Standing Around (Pooptones MGS0015). The alter-egos of post-rock veterans Gnar, The Montgolfer Brothers make their Montgolfer single debut with a bitersweet lament to standing around, compressing reflections on an hour's wait into just less than two minutes of acoustic beauty.



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

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

TIM HUTTON: Colours (PIAS PIA5X0021). Hutton has been gathering admirers for his jazz-tinged songs by supporting Goldfrapp on tour. His second single from the superb album for Groove Armada and Plaid, who provide a typically intriguing mix here.

JAN DRIVER: Soulhaka (Infuson INF017). After removing Lardner's Man With The Red Face to create one of the best dance tracks of last year, Jan Driver makes his debut on Infuson. Trisco's remix pumps up the original's bubbling acid riffs, while Tom Novy's mix is more minimal.

GURU'S JAZZMATAZ FEAT. BILAL: Certified (Virgin VUSC021). This is the second single from the superb album for Guru's hip hop/jazz crossover project. Guru's deep, lazy rymes are accompanied by a soulful chorus courtesy of Bilal, the Philly vocalist who has a much-anticipated turn of his own forthcoming on Interscope.

LUDACRIS FEAT SHAWNNA: Get Your Fantasy (Def Jam LDCCD1). The Southern rapper is blazing hot in the US right now and has also been getting huge support from Westwood and other UK rap DJs. This X-rated debut UK release is A-listed at Radio One and will be helped by two UK live dates this week, while support is already building for its delicately-titled follow-up Ho.

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

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

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

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

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

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

ALBUM of the week

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

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

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

ALBUM reviews

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

RECORDED CREEPER LAGOON: Take Back To Universe And Give Me Yesterday (DreamWorks 4500432). This is the second album from Cincinnati's San Francisco's alt/alt rockers, whose articulate, emotive songs show them worthy rivals to Guided by Voices, Elliott Smith or even Bran Van 3000. Like Super Dury Ryan's West Coast cousins, they draw idiosyncratically from diverse influences.

HOVERPHONIC: The Magnificent Tree (Columbia CL8498242). Hoverphonic's third album to date sees them providing their usual wistful overtones and delicately meandering melodies. It is a strong collection from a band who manage to take pot that bit further.

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

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RECORDED VARIOUS: Doing The James Brown (Harmless HURTD032). Subtitled 'In The Footsteps Of The Godfather Of Funk', this 16-track CD features a strong selection of jazz and funk covers of James Brown hits. Alongside fiery cuts from Otis Redding, Aretha Franklin and Bernard Purdie, it features three tracks from Brown himself.

RECORDED MIXED BY JIMMY VAN M (Orbital BECD02). The well-respected Jimmy Van Malignant mixes this double CD of deep progressive trance. Capturing the flavour of his DJ sets, it includes upfront tracks from Floppy Sounds, Van M and John Johnson.

RECORDED HEAR NEW RELEASES: Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews



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This week's reviews: Simon Abbott, Dugald Baird, David Barrington, Vanessa Bastian, Claire Bond, Jimmy Brown, Chris Finon, Simon Gitter, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

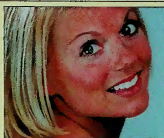


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12 MAY 2001

CHART COMMENTARY

by ALAN JONES



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

The original 11's Raining Men - which was reissued on Monday and is currently number 81 - was recorded by heavyweight talents Martha Wash and Izora Redman, who were large enough to be known as Two Tons O' Fun in a previous existence as back-up singers for Sylvester. The song, by the way, was written by Paul Jabara and Paul Schaffer, the latter being the Canadian sidekick of David Letterman.

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

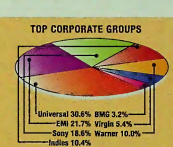


topped by All Saints and Madonna in March of last year.
REM had back-to-back TOP 10 singles for

SINGLE FACTFILE

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

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



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

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

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

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	STRANGE WORLD	Pauline	Interno COFFIN 36 (IMV)P
2	1	STAR 9	Pat Boye Slim	Skint SKINTXACD (IMV)P
3	NEW	WHITE BOY WITH A FEATHER	Jayco Deane feat. Mik	Pepper PE20412 (P)
4	1	DREAM ON	Jazz Courts feat. Mike	Mega LCOB0836 (V)
5	NEW	BACK UP (TO ME)	Wookie feat. Lahn	Soel 2 Soul S2SPCD 003 (V)
6	NEW	UNDERDOG (SAVE ME)	Turin Brakes	Source SOURCECD 1015 (V)
7	NEW	FLIGHT 643	DJ Testa	Nebula NEBUCD 016 (ADD)
8	NEW	COUNTERFEIT	Lewgidd	Nude NU0 59021 (IMV)P
9	NEW	VOICES	KC Hight Vs Funky Junction	Hooj Choos HO04 196CD (V)
10	4	I WANNA KNOW	Jae	Jive JS2102 (P)
11	NEW	TO DIE FOR	Luke Galliano	Jive JS20722 (P)
12	3	RED	Elbow	V2 VWS016156 (IMV)P
13	7	BURN BABY BURN	Ash	Infectious INFECT91VD (IMV)P
14	NEW	OVER THE RAINBOW	Eva Cassidy	Blitz Street/Hot Hits (HOT)
15	8	MR WRITER	Stereophonics	V2 VVR 5011538 (IMV)P
16	11	BEST FRIENDS FOREVER	Tweencore	BBC Music WMS58082 (P)
17	NEW	ANOTHER JAM	Lisa Pin Up	Nabelec NABE9050 (ADD)
18	NEW	SILENT TO THE DARK	Soft Parade	DB DB 00027 (P)
19	NEW	SINGLE I LIFT YOU	Avantarches	XL Recordings XLS 126CD (V)
20	6	NICELY DAMAGED	DJ Dan	Duty Free DF26CD (V)

PEPSI Chart

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

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TOP 75

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Wk	Label	Title	Artist (Producer)	Label/Cat (Distributor)	Career/Year/MD
1	NEW	1	SURVIVOR Destiny's Child (Cowan/Various)	Columbia 5017802 (TEN) 5017804/5017803	
2	4	2	NO ANGEL ★ 3 Destiny's Child (Cowan/Various)	2 Polydor 5457382 (TEN) 5457384	
3	3	3	JUST ENOUGH EDUCATION TO PERFORM ★ Santitas (Bennett & Bush)	V2/VIR 1015038 (BMG) VIR 1015039	
4	11	4	HOT SHOT Shaggy (Various)	MCA/UM-Island 1122932 (E) --/--	
5	RE	5	RISE ★ 3 Ronan (Various)	1 Go Beat/Polydor 5497520 (E) 5478943/4789411	
6	8	6	RONAN ★ 4 Ronan Keating (Various)	2 Polydor 5457382 (TEN) 5457384	
7	1	7	FREE ALL ANGELS Ash (Morris/Ash)	INFACT 100M/INFACT 100J/PJMFEC 100MD	
8	2	8	NOT THAT KIND ★ Anastacia (Rogers/Miller)	1 Epic 4791422 (TEN) 4791424	
9	10	9	HYBRID THEORY Linkin Park (Greene)	Warner Bros 936247555 (TEN) 936247556	
10	2	10	ALL FOR YOU Janet Jackson (Janet Jackson/Lewis/Rochelle)	Virgin CDVX 2950 (E) --/MDV 2950	
11	NEW	11	THE ALTERNATE Orinial (Puff) (Hamm/Meni)	frf 857387802 (TEN) --/--	
12	3	12	THE ULTIMATE COLLECTION Bibi Stanger (Various)	Columbia SONYW 8600 (TEN) Bibi Stanger (Various) (Polygram/Various) 8201180	
13	13	13	SONGBIRD Eva Cassidy (Cassidy/Bond)	Blx Street/HOT 10045 (HOT) 5110354	
14	10	14	ONKA'S BIG MOKA ★ 3 Epoxy (Epoxy/Crawford/DeFazio)	1 52 4947802 (TEN) 5277636/5277637	
15	8	15	POFSTARS ★ 2 Heer Jay (Various)	1 Polydor 5498212 (U) 5498214	
16	13	16	WHITE LADDER ★ 4 David Gray (Gray/M.C. Clume/Pottery Co Vices)	1 HT/Euro 8730882 (TEN) 8730883/8730884	
17	20	17	MUSIC ★ 4 Mauricio (Warner Bros)	362479212 (TEN) 362479213/362479214/362479215	
18	5	18	ECHO PARK Feeder (Norton/Feeder)	ECHO 34CHD 34 (P) ECHO 34CHD 34	
19	6	19	GORILLAZ Gorillaz (The Automats/Gorillaz/Gorillaz Co)	Parlophone 520380 (E) 5203801	
20	18	20	INFEST Papa Roach (Gardner/Rach)	DreamWorks/Polydor 4502232 (E) 4502234	
21	22	21	PARACHUTES ★ 5 Goldy (Various)	2 Parlophone 5271832 (E) 5271833/5271834/5271835	
22	23	22	SIGNIFICANT OTHER Limp Bizkit (Dess)	Interscope/Polydor 810 9635 (U) 810 9635/812 8600A	
23	NEW	23	ROCK ACTION Mogwai (Fridman)	Southpaw PPM CD1 (N) --/PMM LP1	
24	10	24	RENAISSANCE Lionel Richie (Various)	Mercury 5482222 (U) 5482224	
25	4	25	SISSOS VOL 1 Spooks (Djays/Djedi/Fi/Spooks/Various)	Mercury 8182512 (TEN) 8182514	
26	28	26	CHOCOLATE CASHFISH AND THE HOT DOG Limp Bizkit (Dess/Limp Bizkit)	1 Interscope/Polydor 48920 (U) 48921	
27	17	27	A GIRL LIKE ME Virgin CDVX 2835 (E) 2836		
28	41	28	IN BLUE ★ 3 The Cars (The Cars/DMM/Large/Front/Hughes/Panell)	3 Atlantic 750183352 (TEN) 750183353	
29	10	29	BREATHE Faith Hill (Gallimore/Hill)	Warner Bros 3473730 (E) 338273734	
30	15	30	I NEED YOU Lekane Rimes (Rimes/Times)	Curb/Island 857363882 (E) 857363894	
31	20	31	SINCE I LEFT YOU Aventura (Aventura/Goetz/Schmitt)	XI Recordings XLCD 138 (U) XLMC 376021P (TEN)	
32	18	32	ONE TOUCH Scapharis (Various)	Island 857361972 (E) 857361974	
33	31	33	BORN TO DO IT ★ 6 50 Cent (The Black Eyed Peas)	3 Wristar CDW 132 (BMG) DAW130 130	
34	32	34	THE GREATEST HITS ★ 8 Texas (Various)	3 Mercury 5492202 (U) 5492204	
35	5	35	COUNTRY GRAMMAR Nelly (Espinoza)	Universal 1592572 (U) 1592574	
36	9	36	DISCOVERY Dah Punk (Bangladesh/Homen/Chistol)	Virgin CDVX 2940 (E) --/MDV 2940	
37	NEW	37	THE ULTIMATE COLLECTION Lampkin Black Members (Suburban/Black Members/Various)	Universal TV 5568822 (U) Lampkin Black Members (Suburban/Black Members/Various) 5568823	
38	23	38	WHO NOLLY Melys (Various)	DreamWorks/Polydor 4502882 (U) Melys (Various) (Eaton/West/Polygram/Latin) 4502883	
39	40	39	JLO Jennifer Lopez (Various)	1 Epic 5005582 (E) 5005594	
40	45	40	LIVE IN NEW YORK CITY Bruce Springsteen & The E Street Band (Various)	Columbia 5000920 (TEN) 5000921	
41	39	41	THE MARSHALL MATHERS LP ★ 1 Emminem (Dr. Dre/Various/Black 45 King)	3 Interscope/Polydor 48920 (U) 48921	
42	14	42	THE JOSHUA TREE ★ 5 L2 (L2/Various)	Island/UM-Island CDU 26 (U) CDU 26	
43	NEW	43	TROUBLE IN SHANGHAI LA Sade (Sade/Nicki/Various/Campbell/Tok/Various/Various)	Reprise 528242322 (TEN) 528242323/528242324/528242325	
44	26	44	SING WHEN YOU'RE WINNING ★ 7 Robbie Williams (Chambers/Power)	3 Chrysalis 5207942 (E) 5207943/5207944/5207945	
45	48	45	Dr. Dre Dre (Dre/Dr. Dre/Meni)	1 Interscope/Polydor 4904882 (U) 4904883/4904884	
46	25	46	1 ★ 7 The Beatles (Martin)	7 Apple 5287022 (E) 5291704/5291705	
47	58	47	UNTIL THE END OF TIME 2 Puff (Various)	Interscope/Polydor 4508482 (U) 4508483	
48	34	48	THE GIFT OF GAME Crazy Town (Abrams/Meni/Gordon)	Columbia 4892974 (E) 4892975	
49	41	49	ALL THAT YOU CAN'T LEAVE BEHIND ★ 1 L2 (L2/Various)	3 Island/Epic 1800 570 (E) 1800 571	
50	19	50	CLIPART CARNOLES - THE BEST OF ★ 1 Eric Clapton (Various)	1 Epic 8002594 (E) 8002595/4	
51	41	51	TIME AFTER TIME Eva Cassidy (Bonds/Williams/Digman/Stow/Nevedonov)	Blx Street/HOT G 110073 (E) Cassidy (Bonds/Williams/Digman/Stow/Nevedonov) G 410073	
52	37	52	STEPTACULAR ★ 4 Shea (Various)	1 Ebu/Live 0519447 (P) 0519448/0519449	
53	14	53	VERTIGO Groove Armada (Groove Armada)	Papper 0538022 (P) 0538023/0538024	
54	33	54	THIS IS WHERE I CAME IN Beyoncé (Various)	Polydor 5498212 (U) 5498214	
55	51	55	KNOW YOUR WAY The Hour of Bewilderbeast ★ XI	Epic 5018062 (TEN) 5018063/5018064/5018065	
56	54	56	THE HOUR OF BEWILDERBEAST ★ XI The Hour of Bewilderbeast (Various)	XI Recordings XLCD 130 (U) XLMC 376021P (TEN)	
57	24	57	DIGIMORTAL White Fly (Futaba/Futaba Factory)	Roadrunner PR 8515 (E) 8516	
58	50	58	FEAR ON BLONDE ★ 5 Texas (Hedges/Hedges/Sawyer/R & Christian/Bolthouse)	Mercury 5343152/5343154 (U) 5343155/5343156	
59	NEW	59	HOMESICK Descon Blx (Medconal/Ros)	Papillon BTFLYD 0014 (P) Descon Blx (Medconal/Ros) 0014	
60	4	60	ONE NIL Nina Simone (Simone/Finn/Finno)	Parlophone 5282682 (E) 5282684	
61	30	61	SIMPLE THINGS The Chemical Brothers (Various)	Ultimate Dilemma UDCD018 (2M/VP) Zero 7 (Zero 7)	
62	8	62	SINCE YOU'VE BEEN GONE Damage (Damage/Tim & Bob/O'Influence/Various)	Chameleon 5288852 (E) 5288853	
63	43	63	MECHANICAL WIMB Inland (Inland/Di Riga/In) Ocean Colour Scene (Haves/Ocean Colour Scene)	XL Recordings XLCD 8104 (U) XL Recordings XLCD 8105	
64	RE	64	DESTINY'S CHILD Destiny's Child (Various)	Columbia CD 47788 (E) 47789/47882	
65	47	65	THE WRITING ON THE WALL ★ 3 Destiny's Child (Various)	2 Columbia 4904252 (TEN) 4904253/4904254	
66	28	66	100% COLOMBIAN ★ Fatu Lovin' (Various)	Chrysalis 4974630 (E) 4974631/4974632	
67	48	67	3 Club 7 S Club 7 (Various)	1 Polydor 5498212 (U) 5498214	
68	2	68	THE LAST MILE Sleep Dog (Craw/Storch/R/Wells/Bastard/Various)	Priority CDPY199 (E) CDY199	
69	20	69	COAST TO COAST ★ 6 Wendie (Mac/McGowan/Various)	2 RCA 7423186312 (BMG) 7423186314	
70	RE	70	THE OPTIMIST Turin Brakes (Turin Brakes)	Source Sound CDCC2 (E) CDCC2	
71	70	71	PLAY ★ 5 Moby (Moby)	3 Mute CDSTUM 172 (U) CDSTUM 172/STUM 172	
72	63	72	CALIFORNICATION ★ 3 Red Hot Chili Peppers (Rubin)	3 Warner Bros 936247382 (TEN) 936247384	
73	61	73	WHEATAS Wheatas (Wheatas)	Columbia 4966252 (TEN) 4966254	
74	61	74	THE BEST OF Spirited Soul (Various)	Chrysalis CD0194 (E) 2387VU	
75	98	75	THE SIM SHADY LP Emminem (Dr. Dre)	1 Interscope/Polydor 80 9622 (E) 80 9623/80 9624	

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TOP COMPILATIONS

Wk	Label	Title	Artist (Producer)	Label/Cat (Distributor)	Career/Year/MD
1	NEW	1	BRIDGET JONES'S DIARY (OST) ★ Mercury 549192/549193	Mercury 549192/549193	
2	1	2	NOW THAT'S WHAT I CALL MUSIC! 48 ★ 3 EM/Various (Various)	EM/Various (Various) 48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/00/01/02/03/04/05/06/07/08/09/10/11/12/13/14/15/16/17/18/19/2	

12 MAY 2001

CHART COMMENTARY

by ALAN JONES

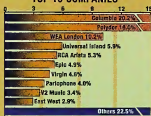


Destiny's Child become only the second all female American group to top the UK Albums chart in its 43-year history this week – and the first to do so with a regular album release, as opposed to a hits collection. Their Survivor album tops the chart some 24 years after Diana Ross & the Supremes' 20 Golden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

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

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate groups shown by % of total sales of the top 20 sales alone



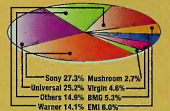
Increase week-over-week. Its total sales now exceed 150,000. Meanwhile, Garibelle's former chart-topper Rise Rabelles' 4th

ALBUMS FACTFILE

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

10 but still holds the record for most sales in a week by a Destiny's Child album, selling nearly 119,000 copies the week before Christmas 2000 when it was number 14. So far, The Writing's On The Wall has sold 927,000 copies, while their self-titled debut – which has never charted higher than number 45 – has sold just 53,000 copies. Both sold 3,083 copies last week and appear in the chart at 65 and 44 respectively.

TOP CORPORATE GROUPS



the release of a second enhanced edition, which accounted for the lion's share of the record's 24,000 sales last week. Total sales

for the album now exceed 930,000. Stocked in several large multiples for the first time last week, Eva Cassidy's Over The Rainbow single springs to its highest position on the singles chart, as it moves 93.45. Coincidence or not, Cassidy's Sordid album completes a 10-week stay in the Top 10 by sliding 7-13.

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

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

COMPILATIONS

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

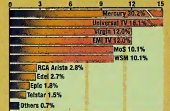
course, the Bridget Jones's Diary (OST), which sold a best yet total of 104,400 last week having limbered up with tallies of 86,000 on its week of release and 92,400 the following week. For it to increase sales again even though the film is obviously declining from its record box office opening, and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

INDEPENDENT ALBUMS

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

MARKET REPORT

TOP 10 COMPANIES

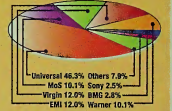


Figures show top 10 companies by % of total sales of the top 20 and corporate groups shown by % of total sales of the top 20



the release of a second enhanced edition, which accounted for the lion's share of the record's 24,000 sales last week. Total sales

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.1%
Compilations: 27.9%

THE YEAR SO FAR... TOP 20 SINGLES

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

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

12
may
2001

THE OFFICIAL CHARTS

100%
music week

singles



1 IT'S RAINING MEN

Geni/Hillside/WEA

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



	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
7	11	1	1	LIQUID DREAMS 0-Town
8	12	1	1	CLINT EASTWOOD Gorillaz
9	13	1	1	STAY Stephen Gately
10	14	1	1	BUTTERFLY Crazy Town
11	15	1	1	ALL FOR YOU Janet Jackson
12	16	1	1	WHAT TOOK YOU SO LONG? Emma Bunton
13	17	1	1	WHOLE AGAIN Atomic Kitten
14	18	1	1	TEENAGE DIRTBAG Wheatus
15	19	1	1	WHITE BOY WITH A FEATHER Jason DeRoux/Leah, Milk, Popper

THE OFFICIAL CHARTS

100%
music week

albums



1 SURVIVOR

Destiny's Child

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



	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
11	11	1	1	THE ALTOGETHER Orbital
12	12	1	1	THE ULTIMATE COLLECTION Billy Joel
13	13	1	1	SONGBIRD Eva Cassidy
14	14	1	1	ONKA'S BIG MOKA Toploader
15	15	1	1	POPSTARS Hear'Say
16	16	1	1	WHITE LADDER David Gray
17	17	1	1	MUSIC Madonna
18	18	1	1	ECHO PARK Feeder
19	19	1	1	GORILLAZ Gorillaz

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

- PSA, 19, Dunfermline

dotmusic
what's your sound?

THE OFFICIAL UK CHARTS
SUPPORTED BY worldpop.com



BBC RADIO 1
100% MUSIC



- 21 STRANGE WORLD Push Intimo
- 22 KARIMA HOTEL Spooks Arams/Epic
- 23 BEL AMOUR Bel Amour Cobden/4
- 24 PURE AND SIMPLE Hear Say Polydor
- 25 BETWEEN ANGELS AND INSECTS Papa Roach DreamWorks/Polydor
- 26 GOOD SOULS Star sailor Citysails
- 27 BEFORE YOU LOVE ME Alsoou Mercury
- 28 DREAM ON Depeche Mode Mute
- 29 I'M LIKE A BIRD Nelly Furtado DreamWorks/Polydor
- 30 WHAT IT FEELS LIKE FOR A GIRL Madonna Maverick/Warner Bros



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



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



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



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



- 31 SINCE I LEFT YOU Avalanches XL Recordings
- 32 ONE TOUCH Sugababes London
- 33 BORN TO DO IT Craig David Wilitstar
- 34 THE GREATEST HITS Texas Mercury
- 35 COUNTRY GRAMMAR Nelly Universal
- 36 DISCOVERY Daft Punk Virgin
- 37 THE ULTIMATE COLLECTION LadySmith Black Mambazo Universal TV
- 38 WHODA NELLY Nelly Furtado DreamWorks/Polydor
- 39 J10 Jennifer Lopez Epic
- 40 LIVE IN NEW YORK CITY Bruce Springsteen & The E Street Band Columbia



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MID-PRICE

The Last	Title	Artist	Label (Cat. No.)
1	BACK TO SCHOOL (MINI MAGGIT)	Deftones	Maverick/S2824032 (TEN)
2	TRACY CHAPMAN	Tracy Chapman	Elektra 83607742 (TEN)
3	100% COLOMBIAN	Fan Level/ Criminals	EMI/Capitol 8470592 (E)
4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 8412328 (U)
5	BACK TO FRONT	Lionel Richie	Polydor 530012 (U)
6	IN UTERO	Nirvana	Geffen/Polydor 8042453 (U)
7	THE BODYGUARD (OST)	Various	Arista 182218632 (BMG)
8	COOKIE	Green Day	Reprise 53249529 (TEN)
9	BROTHERS IN ARMS	Dirtn Dave	Norfolk 814920 (U)
10	COMPLETE B SIDES	The Pokes	4AD 0422103 (V)
11	FOREVER CHANGES	Love	Warnerapp 812725732 (TEN)
12	LEFTISM	Lafayette	Higher Ground/Henry 8422002 (TEN)
13	THE SINGLES COLLECTION	Spendau Ballet	EMI/Chrysalis CD01488 (E)
14	THE SCORE	Fogues	Columbia 8342016 (P)
15	ESSENTIAL HARD HOUSE	Various	Beachwood/EMI 8342016 (P)
16	ECHO PARK	Feeder	Echo EHCN038 (P)
17	TRAILER PARK	Both Orton	Heaven/HM HUNLP123 (P)
18	ENJOY THE MELODIC SUNSHINE	Cosmic Rock Riders	Popstones MCM0150 (P)
19	THE COLLECTION	The Kinks	Casle CMC0212 (P)
20	WHAT'S GOING ON	Marvin Gaye	Polydor 530882 (U)

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COUNTRY

The Last	Title	Artist	Label (Cat. No.)
1	BREATHE	Fast HI	Warner Brothers 247232 (Import)
2	I NEED YOU	Larkin Rimes	Curb/London 83787382 (Import)
3	COME ON OVER	Shania Twain	Mercury 170001 (U)
4	LITTLE SPARROW	Dolly Parton	Sanctuary SANCD02 (P)
5	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170092 (U)
6	SET THIS CIRCUS DOWN	Tim McGraw	Curb/London 857482452 (TEN)
7	THE WOMAN IN ME	Shania Twain	Mercury 520692 (U)
8	FATH & INSPIRATION	Daniel O'Donnell	Rite 822602 711 (RMG/UMG)
9	STEEPS & STRIPES	Brooks & Dunn	Atlantic Nashville/Capricorn 842314032 (RMG/BMG)
10	RED DIRT GUY	Emmylou Harris	Grapevine 834002 (U)
11	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 500882 (U)
12	LONELY GIRL	Lonestar	Grapevine/BMG 878367/762 (RMG/BMG)
13	TIMELESS	Daniel O'Donnell & Mary Duft	Rite 8072602 707 (RMG/UMG)
14	FLY	Dixie Chicks	Epic 868112 (U)
15	WIDE OPEN SPACE	Dixie Chicks	Epic 498422 (TEN)
16	WILD & WICKED	Shania Twain	Riv/RWPC01121 (BMG)
17	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/London 56602 (U)
18	I AM SHELBY LYNNE	Shelby Lynne	Mercury 546172 (U)
19	LOVE WILL ALWAYS WIN	Feist HI	Warner Bros 8362473 (U)
20	STONE IN LOVE WITH YOU	Dominic Monaghan	Rite 8220036 (RMG/UMG)

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BUDGET

The Last	Title	Artist	Label (Cat. No.)
1	HITS COLLECTION	Duffy Springfield	Spectrum 537542 (U)
2	61.1	Moving Shadow	ASHAD001160 (SRD)
3	THE BEST OF	The Mamas And The Papas	MCA MCBD 19219 (EUK)
4	BEST OF	Elkie Brooks	Spectrum 551282 (U)
5	THE BEST OF	Stylists	Spectrum 551142 (P)
6	MOTOWN CHARITUBUSTERS VOL 3	Various	Spectrum 551142 (P)
7	THE BEST OF	Ned Diamond	MCA/Uni-Island MCGD 1908 (U)
8	THE CARPENTERS	The Carpenters	Kennwood 530032 (F)
9	THE COLLECTION	Michael Ball	Spectrum 551712 (U)
10	SOUL SELECTION	Barry White	Spectrum 550902 (U)

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ROCK

The Last	Title	Artist	Label (Cat. No.)
1	HYBRID THEORY	Linkin Park	Warner Brothers 836173 (Import)
2	INFEST	Papa Roach	DrumWorks/Polydor 456222 (U)
3	PARACHUTES	Coldplay	Parlophone 527762 (E)
4	CHOCOLATE STARFISH AND THE HOT CHOCOLATE	Limp Bizkit	Interscope/Polydor 490022 (U)
5	DIGIMORAL	Fear Factory	Roadrunner HR 5615 (U)
6	WHEATUS	Wheatus	Columbia 490692 (TEN)
7	NEVERMIND	Nirvana	Geffen/Polydor DGCD 24425 (U)
8	FINELINE	My Biv'ol	Infectious INFECT 9630X (DMVP)
9	FOLLOW THE LEADER	Korn	Epic 4912219 (TEN)
10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GEDF 24148 (U)

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R&B SINGLES

The Last	Title	Artist	Label (Cat. No.)
1	PLAY	Jennifer Lopez	Epic 8712722 (TEN)
2	COLD AS ICE	MOP	Epic 8711702 (TEN)
3	SURVIVOR	Destiny's Child	Columbia 8711702 (TEN)
4	OUT OF REACH	Gabriele	Go Beat/Polydor GLOCD039 (U)
5	GET UR BREAK ON	Missy Elliott	East West/Elektra E 72060 (U)
6	ALL FOR YOU	Janet Jackson	Virgin V1780 (E)
7	IT WASN'T ME	Shaggy feat. Ricki	MCA/Uni-Island 155802 (U)
8	REQUISIT & LINE	Black Eyed Peas feat. Macy Gray	Interscope/Polydor 497862 (U)
9	KARMA HOTEL	Spooks	Adrenalin/Epic 870992 (TEN)
10	CRAZY	K-Ci & JoJo	MCA/Uni-Island MCST0 4025 (U)
11	SNOOP DOGG	Snoop Dogg	Priority PTYCD 134 (E)
12	I WANNA KISS	Jive	Jive 325212 (P)
13	BOW WOW (THAT'S MY NAME)	Li Bow Wow	So So Def/Columbia 670632 (TEN)
14	ROZOWOW	Willard RWCDL3 36 (BMG)	
15	STRAIGHT UP	Charise Moore	MCA/Uni-Island MCST0 40250 (U)
16	ODDISE WALLY	QB Flint feat. Nae & Brevetteaux	Columbia 871082 (TEN)
17	SHIT ON YOU	DIZ	Interscope/Polydor 497492 (U)
18	TRINK ABOUT ME	Ardal Dodgier feat. Michale Escoffery	HR CD 394 (TEN)
19	MS JACKSON	Outkast	LaFace/Arista 762118822 (BMG)
20	X	Xzibit	Epic 870992 (TEN)
21	GETO HEAVEN	Common feat. Macy Gray	MCA/Uni-Island MCST0 40248 (U)
22	THE STORM IS OVER NOW	R Kelly	Jive 325212 (P)
23	STILL BE LOVIN' YOU	Kanye	CosmoCops CC00L5 355 (E)
24	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL1722 (U)
25	COULD IT BE	Jahm	Warner Brothers WBSYCDX (TEN)
26	STAN	Eminem	Interscope/Polydor 101 91478 (U)
27	DANCE WITH ME	Deleah Morgan	Atlantic AT 3067CD (TEN)
28	THE NEXT EPISODE	Dr Dre feat. Snoop Dogg	Interscope/Polydor 4974782 (U)
29	31	Nelly	Universal MCST0 40248 (U)
30	IT AIN'T NOTHING LIKE	Rae & Christian	167 K0999CD (V)

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

DANCE SINGLES

The Last	Title	Artist	Label (Cat. No.)
1	BACK UP TO ME	Wookiee feat. Lain	Soul II Soul S252 003 (V)
2	LOVE IS NOT A GAME	J'Maik feat. Kathy Brown	Defected DFECT 318 (DMV/VE)
3	STRANGE THEORY	Phish	Inferno TFRM 38 (DMV/VE)
4	BE AMOUR	Bat Amour	Goodness FEEDR 019 (E)
5	VOICES	KC Flight vs Funky Junction	Hot Chickz HOOL 1068 (V)
6	STAR 69	Fatboy Slim	Skin SKINT 64 (DMV/VE)
7	BEACHBOATS/TORMTROPICA VIP	Rudie Krü	Metablasts METR073 (SRD)
8	RELEASE	H-Woo	Renaissance Records RENX 01 (DMV/VE)
9	FLIGHT 93	DJ Tiesto	Nebula NEB X 019 (ADD)
10	COLD AS ICE	Phish	Epic 8711702 (TEN)
11	FUNNY BREAK (ONE IS ENOUGH)	Orbital	London FXMS (TEN)
12	EYE ON THE GOLD CHAIN	Ugly Duckling	XL Recordings XL129 (U)
13	GET UR BREAK ON	Missy Elliott	East West/Elektra E 72061 (TEN)
14	PLAY	Jennifer Lopez	Epic 871272 (TEN)
15	DEEPER/SHAKA	Sharam Jay & Nick K	Alright AIR022 (V)
16	MASSIVE POWER	Steve Thomas	Triphop Trax TRAX 0298 (V)
17	TECTONIC BLUR EP	Audya Soul Project	NBK Sound Division NBK02 (V)
18	WASTLAND	Kamaja Painters	Data DATA22 (DMV/VE)
19	KOMODO (SAVE A SOUL)	Maura Picotto	VC Recordings VCR 85 (E)
20	NEEDLE DAMAGE	DJ Dan	Duff Free DFR 26 (U)

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DANCE ALBUMS

The Last	Title	Artist	Label (Cat. No.)
1	THE ALTOGETHER	Orbital	London 8711702 (TEN)
2	SURVIVOR	Destiny's Child	Columbia -5017832 (TEN)
3	0PM - THE BEEP & FUNKY SOUND OF SOUNDS	Obsessive -EVS0216 (SRD)	
4	IF YOU LEFT YOU	Obsessive -EVS0216 (SRD)	
5	CONFIELD	Analches	XL Recordings XLLP 130XCD 138 (V)
6	SIMPLE THINGS	Wing	WRAPLP128/WARPCD 128 (V)
7	SCRATCH VOL 1	Ultimate Dilemma	UDDR-P0164 - (DMVP)
8	9.1.1	Rankus	VRK0123 (P)
9	DISCOVERY	Various	Moving Shadow -ASHAD001101 (SRD)
10	PETSTRUMENTALS	Daft Punk	Virgin VX 2940 (E)
		Barely Breaking Even	BEBE030022 - (IMP/DM)

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MUSIC VIDEO

TW	LV	Title	Label (Cat. No.)
1	1	MADONNA: What It Feels Like For A Girl	Warner Vision Int. 259035320
2	1	EMINEM: E	Universal Video 201443
3	2	WESTLIFE: Upover Girl	RCA 7432 39643
4	4	VARIOUS: My Big Concert Up In Smoke	Eagle Vision 156 155
5	3	WESTLIFE: Go To Coast	RCA 7432 39643
6	7	STEPS: Live At Wembley	Jive 522035
7	5	BRUCE SPRINGSTEEN: Complete Video Anthology 1978 - 2000	SMV Columbia 450126
8	6	ROMAN FEATINO: Live At The Albert Hall	VL 074523
9	8	VARIOUS: Death Row	Visual VSL 90201
10	9	BRITNEY SPEARS: In Hawaii	Jive 522075

TW	LV	Title	Label (Cat. No.)
11	13	THE CORNS: Live At Lansdowne Road	Warner Music Vision 053520133
12	15	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 078033
13	16	LE ZEPPELIN: Live Remains The Same	Universal Video 078033
14	14	PRICE GIGGS: Forever More	Warner Brothers 501338
15	12	SAVAGE GARDEN: Superstar & Connerbatts	Virgin V1010
16	18	RAGE AGAINST THE MACHINE: The Battle of Mexico City	SMV Columbia 548132
17	17	JENNIFER LOPEZ: Realiz: So Good	SMV 501232
18	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	SMV Columbia 50112
19	11	ROBBIE WILLIAMS: Rock DJ	Universal Video 018163
20	20	TINA TURNER: Her Last Show	Chrysalis 02473
		Eagle Vision 06781	

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12 MAY 2001

COOL CUTS CHART

As featured on hit Zilla's Saturday night show on Kiss 100 and new Big City Network

	Label
1	2 GET HER The EB's <i>(The Together white label that's rumored to be becoming legitimate)</i>
2	4 SILVER SCREEN (SHOWER SCENES) Felix De Houwer <i>(Covers tracks by Michael Nyman and mixes from Laurel Garay and P.O. Dinklage)</i>
3	5 THIS TIME AROUND RESPECT THE COCK PHATS & SMALL Multiplicity <i>(With remixes from Bel-Amer, Akusar and Digital Sals)</i>
4	5 THE MAGNIFIC TRACK Luzon <i>(The Northall live now air has with mixes from Beckstr, Craxton and Muzik)</i>
5	10 IN THE MUSIC Deep Swing <i>(They couldn't find any mixes to be better, Craxton and Muzik)</i>
6	8 PROMISED LAND Joe Smooth <i>(Respectful remakes from Ron Carroll, Supplamas and Mr. Pink & Rob G)</i>
7	7 AMPED Freaky Nasht <i>(Awesome bass and breaks groove in his now distinctive style)</i>
8	10 SD STRONG Ben Shaw feat Adele Holness <i>(Amazing house track with mixes from Sander Wiehagen and Cool Man)</i>
9	13 WHAT A NIGHT Just Us <i>(Mr Angel! Mixes and Roman Vetter production with mixes from Tom Nery)</i>
10	10 JOIN IN THE CHANT Niteb Niteb <i>(Thomas P. Hladman delivers a blinding update of the Eighties club classic)</i>
11	12 VOICES DJ Phedra <i>(Ethereal piece of space underground house groove)</i>
12	10 THANK YOU Dido <i>(Loved by Eminem and now club track in his own right with Deep Dish mixes)</i>
13	15 PUT THE NEEDLE TO THE RECORD Orlan <i>(Elegant club track with mixes from Lee Daniels and Creative)</i>
14	10 SEE ME HERE Orlan <i>(An original dance tune for those hands-to-the-air moments)</i>
15	10 SIN-KUN Motherhead <i>(Powerful DJ progressive house with mixes from Tom Nery and Mike Menck)</i>
16	10 CHRIS Peacebreaker <i>(South London breakbeat groove that cuts up JVC Force's Strangely Island)</i>
17	10 CLUB OMAKE S Blow 0 <i>(Storming German hard house track with mix from Oliver Klat)</i>
18	10 LET ME LIV U Just Hollomon <i>(Deep electronic front Fitcher with mixes from Emmer and Muzik Inspired)</i>
19	10 YOU'VE GOT THE WAY Only Paradise <i>(French mixed house with mixes from Terry Faucis and Ernest Salt Laurent)</i>
20	10 LONDON CALLING Spexx <i>(Elegant downtempo jazz cover of The Clash's London Calling)</i>

URBAN TOP 20

1	1 7 DON'T TALK Jon B	Epic
2	6 4 FIESTA R Kelly feat. Jay-Z	Soulful
3	9 2 NO MORE (BABY I'M DO RIGHT) 3LW	Epic
4	7 10 HEARD IT ALL BEFORE Sunshine Anderson	Soulful
5	2 6 WHO'S THAT GIRL? Eva	Interscope
6	3 4 RIDE WITH ME Nelly feat. City Squad	Universal
7	11 3 FREE Mya	Interscope
8	4 9 GET UR FREAK ON Missy Elliott	Elektra
9	10 ALL I WANT Missy Elliott	Interscope
10	10 NEW FLOW Lisa Rozanne	Pain Pictures
11	2 SURVIVOR Destiny's Child	Columbia
12	7 CERTIFIED Gura's Jazzamatazz feat. Bilal	Virgin
13	5 5 ALL FOR YOU Janet Jackson	Virgin
14	3 9 THERE SHE GOES Babyface	Arista
15	10 RING, RING, RING Aaron Sula	Def Soul
16	8 NO ESCAPIN' This B.I.G. feat. Lil' Mo & Vito	Lead/Epic
17	10 PUT IT ON ME Ja Rule feat. Usher & Vito	Def Jam
18	3 HIT 'EM UP STYLE (QDQPS) Ice Cube	Arista
19	8 6 T'S OVER NOW Jay-Z	Puff Daddy/Arista
20	9 YOUR WOMAN (LP PROM) Sunshine Anderson	Soulful

CLUB CHART TOP 40

	Label
1	3 3 WE COME 1 Faithless <i>(Cheeky/Arista)</i>
2	13 2 24 HOURS Agent Sumo <i>(Virgin)</i>
3	10 3 JUST CAN'T GET ENOUGH (NO NO NO NO) Eye To Eye feat. Take Bro <i>(Xtravaganza)</i>
4	7 HOME CoastCoast feat. Discovery <i>(Religion Music/Eel)</i>
5	14 3 10 IN IT Members Of Mayday <i>(Deviant)</i>
6	1 1 NEW YEARS Dub Multiple vs U2 <i>(Serious)</i>
7	2 4 DJ Resonance feat The Burrella <i>(Strictly Thrity)</i>
8	24 2 ROCK DA FUNKY BEATS Public Domain feat. Chuck D <i>(Xtravaganza)</i>
9	3 2 IT IS A GAME DJ Brillar Project <i>(Mostko)</i>
10	5 3 DEEP DOWN AND DIRTY Stereo MC's <i>(Island)</i>
11	6 3 PLAY Jennifer Lopez <i>(Epic)</i>
12	3 WHAT A NIGHT Just Us <i>(Sound Design)</i>
13	10 THIS TIME AROUND/RESPECT THE COCK PHATS & SMALL Multiplicity <i>(Wetwerk)</i>
14	10 INNOCENT (FALLING IN LOVE) Delerium <i>(N2)</i>
15	9 3 YOU GOT THE WAY Only Paradise <i>(Passiva)</i>
16	10 NEVER ENOUGH Boris Dlugosch feat. Róisín Murphy <i>(VC Recordings)</i>
17	12 5 SECRETS Mutiny <i>(Radar/Carpal)</i>
18	10 UPSIDE DOWN The Moore Project <i>(Carpal)</i>
19	4 4 NO ALTERNATIVE RBA <i>(Free Free)</i>
20	10 7 YEARS CH <i>(VC Recordings)</i>
21	10 THE SOUND OF: OH YEAH Temba Vira <i>(Epic)</i>
22	29 2 SATISFIED Rhona <i>(Nga)</i>
23	18 2 WHERE DID THE LOVE GO Sids (Oakenfull) <i>(Positiva)</i>
24	4 STORM Storm <i>(Bedrock)</i>
25	10 SANCTUARY Jimmy Van M@Sanctuary <i>(N2)</i>
26	26 3 FLIGHT 643 DJ Tim <i>(Deflected)</i>
27	10 OVER YOU Warren Clarke feat. Kathy Brown <i>(Deflected)</i>
28	11 4 STAND EASY Superglider <i>(Sneaky/Sonic)</i>
29	2 SHE RIDES D-Fuse & Jive <i>(Perfecto)</i>
30	10 ANOTHER DAY IN PARADISE Brandy & Ray J <i>(WEA)</i>
31	5 BEL AMOUR Bel Amour <i>(Credence)</i>
32	16 4 NEVER GONNA COME BACK DOWN BT <i>(Ministry Of Sound)</i>
33	4 GET A LOVE FOR YOU Smoke Beats All Stars <i>(Smoke Beats)</i>
34	10 THE JOURNEY Junkfood Junkies <i>(Incentive)</i>
35	2 4 REDEMPTION Starchild <i>(Curious/Incentive)</i>
36	17 6 I GIVE ME SOME MORE DJ Gert <i>(Mostko)</i>
37	10 THE BAGG TRACK Luzon <i>(Renaissance)</i>
38	10 LATIN SESSION (ASI ASI) Mixmaster feat. Isabel Fructuoso <i>(Stonebridge)</i>
39	10 SEE ME HERE Orlan <i>(Incentive)</i>
40	10 SOULSHAKA Jan Driver <i>(Infusion)</i>

CLUB CHART BREAKERS

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

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

CHART COMMENTARY

by ALAN JONES

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

POP TOP 20

1	4 2 HERE & NOW Steps <i>(Jive)</i>
2	2 3 IT'S RAINING MEN Gert Hallwell <i>(EMI)</i>
3	1 3 JUST CAN'T GET ENOUGH (NO NO NO NO) Eye To Eye feat. Take Bro <i>(Xtravaganza)</i>
4	10 5 WE COME 1 Faithless <i>(Cheeky/Arista)</i>
5	4 3 NEW YEARS Dub Multiple vs U2 <i>(Serious)</i>
6	10 HOME CoastCoast feat. Discovery <i>(Religion Music/Eel)</i>
7	9 6 DON'T STOP MOVIN' S Club 7 <i>(Polydor)</i>
8	7 4 UPSIDE DOWN A-Teens <i>(Stechimus)</i>
9	10 THIS TIME AROUND/RESPECT THE COCK PHATS & SMALL Multiplicity <i>(Wetwerk)</i>
10	10 LIFE IS A GAME DJ Brillar Project <i>(Mostko)</i>
11	5 9 YOU ARE THE FRODO BAGGINS <i>(Xtravaganza)</i>
12	5 10 NO ALTERNATIVE RBA <i>(Radar/Carpal)</i>
13	10 DON'T WANT YOU BACK Eille Campbell <i>(Epic/Universal)</i>
14	10 24 HOURS Agent Sumo <i>(Virgin)</i>
15	2 9 WANTS A BIKER (ESTA VIDA NUEVA) Paula & Chiara <i>(Columbia)</i>
16	18 2 WHAT IT FEELS LIKE FOR A GIRL, Who's That Girl! Alimi <i>(Manilla)</i>
17	3 4 ALL I WANT JEN <i>(Passiva)</i>
18	6 3 STORM Storm <i>(Passiva)</i>

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Disronics' Wallace: "You need to educate your customers and train your staff"

FINDING A NEW WEAPON IN THE FIGHT AGAINST PIRACY

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

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

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

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

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

ZERO TOLERANCE

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

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

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

"In America, they have much stricter rules

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

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

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

Disctronics - World Leaders in IRMA Accreditation



Introducing the protagonists (from left to right)

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Senior Vice President Security and Compliance - PETER WALLACE
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got to the point that we had to send a stronger message. [RIAA chief executive] Hilary Rosen gave a keynote speech at [manufacturing industry event] REPLTECH and explained our zero tolerance policy to replicators."

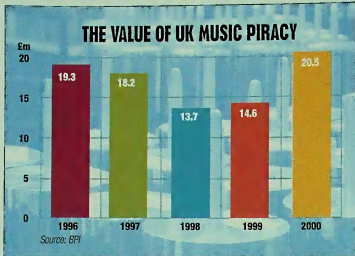
The RIAA also sent demand letters to CD plants informing them of their infringements and inviting replicators to sit down around a table, pay out-of-court damages and implement anti-piracy measures. The result, says Creighton, is a much cleaner replication industry. "Replicators are an important part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

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

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

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

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



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

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

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

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

Recent convictions spearheaded by the BPI and IFPI show that the appropriate authorities in the UK are managing to stem a significant amount of piracy at source — a daunting feat given the proven connection between organised crime and the international pirate CD trade. In February, two Russian criminals were jailed for four years for their part in a massive piracy ring. Just two weeks ago, a suspected bootlegger was arrested in Liverpool in connection with the seizure of £21m worth of bootlegs.

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

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

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

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

EDUCATING THE REPLICATORS

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

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

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

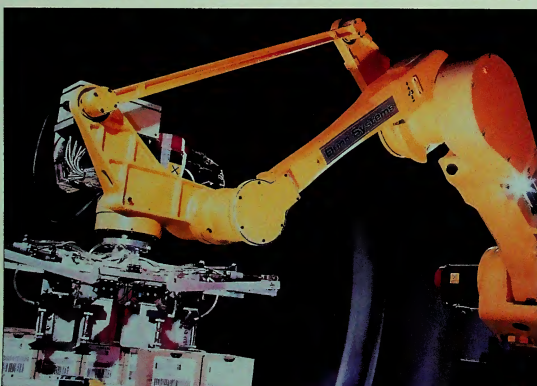
"When you don't check the origins of companies you are dealing with, you can't be aware of the contents of the master," says Köhler. "Plants are running a risk every time they receive an order from a person who is deliberately making pirate CDs. If you are dealing with only two orders a day, that is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

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

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

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

— Theo Köhler, Irma



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

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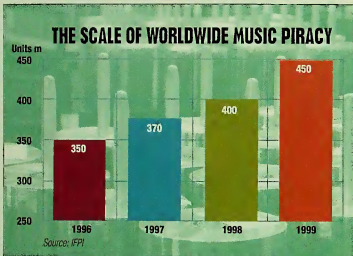
FOR CD, VCD, DVD-AUDIO AND DVD-VIDEO

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

CD-ROM AND DVD-ROM

For Rom content precedences should also include:

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



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

SHINING UP

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

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

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

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

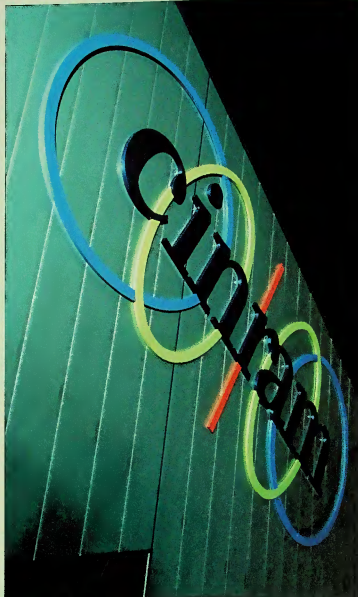
also need to educate your customers and train your staff," adds Wallace, who estimates that it took around nine months for each plant to achieve certification.

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

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

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

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



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

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

"Even an innocent replicator can be subject to charges of negligence if they have not taken proper due diligence in preventing piracy. They are also held responsible and subject to litigation for loss of revenue by the rightful rights holders. Letters of indemnity issued by customers to replicators have been proven to be inadequate protection and do not relieve them of their responsibility."

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

MONEY MATTERS

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

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

It costs \$500 (£350) to sign up for the programme, then companies pay either \$7,500 (£5,230) or \$10,000 (£7,000) for a certification audit, depending on their size.

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

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

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

'We wanted to protect our rights-holders, and in turn, their customers and their rights' — Peter Wallace, Disctronics

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

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

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

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

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

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

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

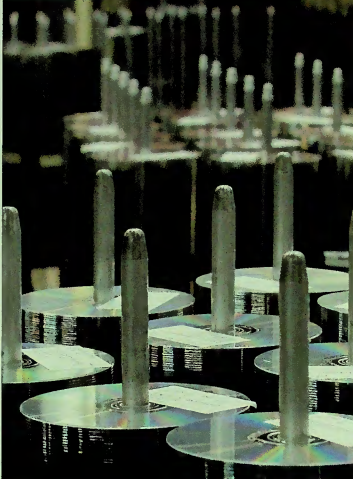
initiative and has the potential to reduce the problem of inadvertent piracy, and also close off more avenues to the pirate. It's a terrific example of self-regulation by the industry."

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

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

■

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



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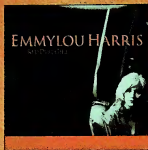
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