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musicweek

Music in stand-alone web launch

by Mary-Louise Harding

Universal is preparing to make the most ambitious move online yet by a major in Europe with the launch of its stand-alone music network Voxstar next month.

The artist-focused initiative – which has been funded by the major but which will be operated separately from its record company activities – represents one of the first significant steps by a leading European record company to find new ways of exploiting the internet. It is understood that it will offer a twin focus, launching genre-based music sites alongside individual artist sites.

Revenues are expected to be primarily derived through advertising and sponsorship, though key streams going forward are likely to be from online content syndication deals and merchandising.

The project, which is being overseen by Universal Music International new media vice-president Tim Bowen and a team based at the major's international office in London's St James's Square, is expected to go public with the soft launch on November 6 of its pop and dance UK genre sites.

Dorado Records managing director Ollie Buckwell – who has joined



Bowen: heading Voxstar project

to manage the A&R process for the new company – is understood to have signed up a wide range of European artists ahead of launch.

The list of acts already involved is believed to include Universal artists – including Ronan Keating and MJ Cole – alongside acts signed to non-Universal labels. Sources say the company plans to roll out localised artist and genre sites across Europe rapidly from the beginning of 2001.

Although initially a UMI-funded and led project, Voxstar is understood to have had initial meetings with potential outside investors with a view to them coming on board early next year. According to managers approached by the start-up and sources close to the operation,

the project is pitching itself as an independent, artist-friendly new business, rather than simply as Universal's new media arm. "We want to be seen as an independent company interested in working with artists, rather than affiliated to a record company and out to exploit artists," says one source close to the company.

The move reflects a growing move by major record companies – such as Sony Music UK's eMedia division – towards positioning themselves as rights owners to all artist-related content on the web. **See Analysis, p11.**

Phil Collins, Mick Jagger and the Bee Gees were among a superstar UK line-up who paid their own personal tributes last Tuesday to Atlantic Records co-founder Ahmet Ertegan as he became the first US-based record executive to receive the Music Industry Trusts award at the Andersen Consulting-sponsored event. Collins, who as a solo act and a former member of Genesis has been part of the Atlantic stable in the States for more than a quarter of a century, handed over the award to Ertegan at London's Grosvenor House Hotel in recognition of his contribution to UK music. Collins told him on the night, "You've been responsible for a lot of the major events in my life and I'm very proud to count you as one of my friends." Pictured, left to right, are Collins, Ertegan, Robert Plant and Eric Clapton.



EMI and Virgin in downloads deal

EMI and Virgin have moved a step closer to offering their repertoire for download via a string of leading European online retailers by agreeing to a non-exclusive deal with UK digital distribution and DRM company Tomado.

The move follows the launch of the major's US trials in July, at which time it expected to begin commercial downloads in the UK by the autumn. These are now unlikely to go ahead this side of Christmas.

After appointing ex-EMI UK managing director Neil Ferris as a commercial director at the beginning of September, Tomado is expected to announce UK trials with at least

two other majors in addition to securing delivery to a number of leading online retail platforms over the next few weeks.

Tomado struck its EMI deal with EMI UK head of new media Fergal Gara. The major has yet to reveal details of the extent of catalogue which will become available – although it is understood to have come close to clearing most of its high-profile repertoire.

EMI has been experimenting with a number of online distribution models, though internet sales are not expected to account for a notable share of sales for the foreseeable future.

Offspring web link launch spawns new chart rulings

The chart rules were being rewritten last Friday in time for Sony to begin production of the first chart-eligible album to feature a web link.

Bard and the BPI had been negotiating all week to find a compromise to the issue, which would satisfy US band The Offspring – who want a specially-designed website link on their forthcoming Conspiracy Of One – and retailers anxious that the enhanced technology does not rob them of sales.

A breakthrough came late last Friday with a decision to suspend, for a limited period, the chart rule that currently discounts sales from albums featuring weblinks. It is expected that the chart rule book will shortly be amended

by chart managers CIM – in partnership with the Chart Supervisory Committee – to allow weblinks which do not directly sell product and are "several clicks" away from "transactional" sites operated by a band, label or some other third party.

Bard chairman Simon Wright, who has been an integral player in the debate, says the move is a boon for customers. "This is what they want and it also adds value to the product so we are very much behind it," he says.

However, he adds the principle still remains to outlaw CDs from the album charts which do have "transactional" links.

"The Conspiracy Of One is due for release on November 13.

EMI earmarks record £1.5m budget for UK marketing of Beatles best of

EMI is backing the long-anticipated new Beatles best of with what amounts to the biggest UK marketing spend for an album in the company's history.

The major has committed a £1.5m budget to the project, which will be released in the UK on November 13 and marks the first time a collection of the group's greatest hits has been available on one single-album CD. Titled simply 1, the album confirms long-running press speculation by bringing together every charttopping single the band achieved in the UK or US, amounting to 27 tracks across 79 minutes of music.

"This is one of the biggest albums this autumn, if not ever," says Parlophone marketing and cre-



atives director Terry Felgate, who adds the marketing campaign will begin the night before the album's release with a one-minute television commercial during Coronation Street.

"We want to make a very big announcement about this album," he says.

Details of an extensive online marketing push for the album – which is expected to retail at the price of a standard single-album CD – will be unveiled at the beginning of next month, while BBC1 is planning to broadcast a new documentary on the band following its release.

EMI Records Music CEO Ken Berry described the album as a tribute to The Beatles' genius. "Their music has an unprecedented impact on the lives and cultures of so many around the world. Their songs are as vibrant and contemporary today as when they were recorded," he says.

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Goldsmith returns to head US events giant in Europe

by Robert Ashton

A year after calling in the receivers, Britain's best-known promoter Harvey Goldsmith is back in charge of a high-profile group with a brief to grow the European operations of the \$30m turnover TBA Entertainment Corporation.

The Nevada-quoted group, which already boasts offices in a dozen US cities, is opening its first outpost outside North America with Goldsmith charged with expanding its list of corporate clients and artists under its management.

Currently TBA, which was founded in 1994, creates, designs and produces events for a range of blue-chip companies and artists with four key divisions. These are corporate communications, where programmes are designed for internal and business-to-

business audiences; entertainment marketing, which involves custom music events aimed at targeted markets; artist management; and merchandising.

Goldsmith, who joins as a joint venture partner and managing director of TBA's London-based European operations, says that unlike many sponsored events, which simply marry a client's name to a show or tour, TBA will tailor events for specific clients. Thus, TBA has organised Tony Bennett to appear at an Andersen Consulting conference, the B&S2s have performed for Microsoft executives and last year the company produced a live pay-per-view TV show which reunited the original members of Bad Company. In the US TBA has also organised major tours and festivals such as the Montreux Festival



Weaver (l) and Goldsmith: link-up

On Tour and Hard Rock Rockfest. "TBA want to tap into my network of contacts so we can sit down and create a lot of exciting programmes for clients," says Goldsmith. "There are a lot of big global players who want to expand their events outside of the US into Europe and also some European companies which want to hold events in the US."

TBA founder Jock Weaver adds, "To get market penetration we need someone on the ground and Harvey has great artist affiliations and a wealth of production experience."

Goldsmith says he expects it will take up to six months to build the European corporate roster and establish a network in Europe to handle the business. However, he plans to add to TBA's stable of artists in the next couple of months by taking on a mix of established acts and new artists.

Goldsmith, who called the receivers into Harvey Goldsmith Entertainments in September 1999 after incurring large debts, will also continue as CEO of Artiste Management Productions Limited (AMP), enabling him to produce shows for key acts and clients such as the Smash Hits Awards.

news file

FARMER MOVES UP AT UNIVERSAL
Universal Music International executive Koto Farmer has been promoted from marketing vice-president for Mercury/Island/Def Jam to marketing vice-president for international repertoire. She will handle all non-US/UK repertoire and the Established Roster activity projects initiated by UMI in London.

OUR PRICE ROLLS OUT SOTH YSHOP
Our Price's vshop concept is preparing to open in its 520m location today (Monday) just seven weeks after the first store opened. New branches are being launched in Huntington, Keighley and Torquay with former Our Price branches in Auburn, Queensland, Strathairn and Swiss Cottage also being relaunched this week as vshops.

FIRSTARS COURT CASE GOES AHEAD
Miles Copeland and his company Firstars last week lost a High Court bid to strike out a case brought by another management company, KRT Productions, which claims it is owed several million pounds in commission on Sting's earnings. The case is expected to be heard next June. KRT claims it was involved in a joint Sting management deal with Firstars dating back to 1980.

BOXMAN CEO CONSIDERS BUYERS
Boxman CEO Tony Saller says the "serious" parties interested in buying the pan-European e-tail business have been whittled down to three. Saller was expected to hear whether he had secured a buyer last Saturday (October 21), following his announcement that Boxman needed \$2m to save it from liquidation earlier this month.

SOLAR MANAGEMENT
The telephone number for Solar Management, the company which handles Jimmy Somerville and Submarine, is incorrectly listed in the Music Weekly Directory 2000. The correct telephone number for Solar is 020 7415 7195. Meanwhile, Paul Adam is Polydor A&R director and not as stated in last week's issue.

Samantha Mumba (pictured) has powered Polydor UK to its first US Top 10 hit for more than nine years after her debut single *Gotta Tell You* this week moved 20-10 on the *Billboard* Hot 100. Alongside *Sonique's It Feels So Good* the single, the first for the company to make the grade since *Top Mary Watts* by Cathy Dennis, is only the second UK-sourced single this year to reach the US Top 10. However, its achievement comes just a week after *Radiohead* gave UK fortunes a boost Stateside by debuting at one on the album chart. "To chart a record in the US Top 10 for the first time in nine years is such an exciting event," says Polydor head of International Greg Sambrook. Mumba - who was set to enter the UK singles Top 10 with her debut single *Body Like a Rhythm* on Sunday - is returning to the US for two weeks' promotion at the end of the month, including performing at a concert in Orlando for the Fox Family Network and recording for MTV's *Total Requests* Live show, which has been a key supporter of the single.



Asda backs off from £9.99 albums pledge

Asda is distancing itself from its publicly-stated aim of permanently pricing all single-album chart CDs at £9.99 by the end of the year, committing itself instead to being the cheapest player in the market.

The retail giant's general manager for entertainment David Inglis says the company could still fulfill its previously-stated aim, but adds, "The primary promise is to be the cheapest in the market because that's where we are as a company. I'm less concerned about £9.99 as a price point. That price has always been left by customers."

However, Asda has been selling around 25% of its chart titles at £9.99 or less since the summer with the new All Saints album - which was yesterday (Sunday) priced to go in at number one - expected to do its first week at £9.87.

Kylie takes on Girl Thing in online awards shortlist

Pop veteran Kylie Minogue faces a battle with newcomers Girl Thing in next month's Inaugural Online Music Awards.

The Parlophone and RCA acts line up in a shortlist with Telstar's Dum Dum, EMI/Cristaline's Precious and Sony S2's Topleader in the best pop artist website section of the Music Week-organised event, which takes place at London's Roundhouse Theatre on November 23.

Rock, dance and alternative artists sites are also contesting prizes in their respective categories, while the best label website shortlist includes Go Pop Hits, iCredible, Ninjatune, So Urban and V2 Music. The best company website categories Get Out The iCranch, detrusive, Radio One Online and The Boss pitted against each other, while Music Unsigned, Peoplesound and Vitamine are competing for best A&R site. Several of the categories are being voted for online, among them the best international artist website and best online live music event. Votes can be cast on www.ukonlineawards.com; the poll closes on November 16.

Universal Classics Jazz set for mainstream chart record

Universal Classics & Jazz was yesterday (Sunday) challenging to become the first classical record company to score four simultaneous Top 40 hits on the mainstream album chart.

With the self-styled "people's tenor" Russell Watson set to register his third week in the Top 10, and Born by all-gilt string quartet Bond rising from the mid-30s to just inside the Top 20 on the strength of high-profile national press coverage last week, Decca is currently leading the charge. Born Terle's 'We'll Keep A Welcome and Andre Bocelli's Verdi Arias on Deutsche Grammophon and Philips Classics respectively, were poised just inside the Top 40 as the weekend approached.

"We are just white-hot at the moment," says Universal Classics & Jazz divisional director Bill Holland. "We are really on a roll, and success breeds success."

Safford-born Watson has sold 200,000 units of his debut album *The Voice* in the first four weeks of release, and marketing manager



Watson: third week in Top 10

Dickon Stainer says the target is 1m. So far, Decca has tied a targeted TV campaign in with a regional PA tour and a variety of high-profile television appearances. It now plans to spend £250,000 on TV ads during the next month, with Watson scheduled to appear on the National Lottery on November 11.

In the case of Bond - whose disqualification from the classical chart after one week was covered by virtually every daily national paper, including *The Sun* - the target is platinum status with 70,000 units already sold. They are set to appear on the National Lottery on November 18.

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MUSIC COMMENT

ERTEGUN: HONOURING A MUSIC FAN

Living legends don't come more legendary than Ahmet Ertegun — as anyone lucky enough to attend the Music Industry Trust dinner was reminded last week. It is common for executives self-effacingly to attribute their success to their artists, but rarer for artists to attribute their success to executives. Yet the credits delivered by the likes of Mick Jagger, Robert Plant, Phil Collins, Hamish Stuart and the Bee Gees (not to mention Henry Kissinger) spoke volumes. For me as telling as anything was the warmth Ertegun himself attached to memories of long-forgotten London jazz band leaders of the Thirties such as Jack Hilton. Trotting out the usual anecdotes about signing Mick Jagger is one thing; but to revisit memories that are almost 60 years old is something else. And something entirely appropriate for a man who is arguably not only the world's greatest record man but to this day one of its biggest music fans.



This column has celebrated the success of "difficult" music such as Radiohead in recent weeks so it seems only fair to address the balance.

Russell Watson could never be described as cutting-edge (not even via his link with Shaun Ryder), but the whole set-up of his *The Voice* album has been masterful. From the retail dinner appearances and regional PAs to his Wembley slot during the England/Germany match and the forthcoming shopping centre tour, the campaign has identified its audience from the start and honed in on it with deadly accuracy.

The "massive passive" market may be deeply unfashionable but it is all too often ignored. Jane McDonald, Michael Ball, Charlotte Church: few in the record business might admit to liking their records but most would like to share in their success. With Watson emerging as a real personality, this one is set to run and run. What's more, it may be a cliché, but it couldn't happen to a nicer bloke.

Ajax Scott

WEBBO

LAYING DOWN THE LAW ON WEB LINKS

The chart eligibility rules do not exist to stifle competition from internet retailers. So although I can fully understand Bard and its members' abhorrence of internet hyperlinks to possible competitors being included on CDs, to ban all hyperlinks would have been just plain illogical.

I refer, of course, to the plan for *The Offspring* to have a link to their own non-transactional site included on their CD. This must be the aim of many bands and they have been thwarted so far, even though you have been able to include a web address on a CD-Rom and on a sleeve.

So are bricks-and-mortar retailers' fears justified? In a word, no. Internet retail doesn't have cheaper prices — Bard members see to that. Internet retail may be more convenient, but more than 99% of CDs are sold offline so the public doesn't believe that. And though internet retail has more range, any decent retailer should be able to match that with customer ordering.

The other conundrum, of course, is that most of the large bricks-and-mortar retailers have their own websites. Had the ruling gone the other way it would have been a case of Bard using its veto hammer to crack a nut that barely exists.

Of course retail was in a weak position. If *The Offspring* had released their CD with the link included in defiance of a ruling it wouldn't have been eligible for the chart. But do many retailers use the albums chart? Would individual retailers refuse Sony's money for racking and chart inclusion? Sony would still have known how many copies the album had sold and where it would have charted and could even have publicised it to embarrassing effect. As far as I can see the rule should be quite simple: no internet hyperlinks to transactional sites. Thank goodness that this seems to be the view that retailers and labels alike are adopting as they prepare to amend the chart rule book.

Jon Webster's column is a personal view

Dann joins debate on BBC daytime output

Former BBC head of music entertainment Trevor Dann has added to the debate on the daytime outputs of Radio One and Radio Two by questioning their moves further into the mainstream market.

Dann, who lost his job at the corporation after 25 years in July, told a Radio Academy audience at Sony Music's London headquarters last Wednesday that if one used public money to run a radio station then one had an obligation to provide services not available elsewhere. "Historically Radio One and Two have approached this by saying 'ratings by day, reputation by night,'" he said.

However, he added that with more and more channels being launched it was becoming harder to justify taking public money to play the same daytime music as others.

Global music sales bounce back despite continuing piracy threat

The global market for music has recovered slightly despite the continuing threat of CD-R and internet piracy undermining sales in several important markets.

New figures from the IFPI reveal that sales of recorded music in the first half of 2000 increased by 2% in value — helped largely by a 4% value increase in North America — and by 1% in units compared with the same period last year.

CD album sales helped drive the growth with sales up 1% in Latin America, 10% in Europe, 7% in Asia and 5% in North America. However, the picture was spoiled by a 16% decline in singles sales worldwide and a comparable fall in the sales of cassettes.

Europe performed best out of all the regional markets in terms of unit sales — rising 6% — and helped to offset

the 4% and 1% declines in Australasia and North America respectively. The UK was one of Europe's best performers with unit sales rising 6% compared with 5% and 1% gains in Germany and France respectively.

IFPI economic analyst David Littlemore says the overall picture is positive, "even in 1999, when Europe's best performers with unit sales gained by 5% and value was down 2% compared with 1998." There has been a slight recovery, but the figures for 1999 were very poor so the recovery isn't quite as big as they first appear," he added.

Last week the IFPI attempted to move against the escalating piracy problem by sending a delegation of music industry executives to the Ukraine to persuade the government to outlaw illegal CD plants.

E and Warner explore US merger implications

by Robert Ashton

EMI and Time Warner have reopened discussions with US and EC regulatory authorities with a view to getting their merger deal back on track.

Executives were understood to be meeting Federal Trade Commission representatives at their Washington office last Friday, the day after EMI's executive board had sat in London for its first meeting since the merger turned to dust earlier this month.

The move comes just days after Time Warner chief executive Gerald Levin unveiled his group's third quarterly results (see box) with his assessment that the EMI deal has a 50/50 chance of being revived.

An EMI spokeswoman confirms the company has begun talks to "explore solutions that address the regulators' concerns while preserving the economic merits of the merger". While the discussions with the EC are a continuation of the last-minute talks held in the run-up to the formal withdrawal of the companies' merger plan, it is understood that more attention is now being placed on examining how the FIC views the

THIRD-QUARTER PROFITS UP AT TIME WARNER

Time Warner, which last week predicted its merger with AOL would be wrapped up before the end of the year, reported a 13% hike in operating profit for the third quarter of 2000. Total income before amortisation of intangible assets (EBITA) moved from \$1.12bn to \$1.27bn with Warner Music contributing \$87m, compared with \$79m in the same period in 1999.

"There is no point in us offering up one set of concessions to the EC if it does not address any concerns of the US authorities," says one senior source involved in the process.

Analysts say these are encouraging signs that EMI is trying to salvage something before the window of opportunity it has to negotiate exclusively with Time Warner closes at the end of January 2001. However, they also believe these talks are "late in the day" and should have taken place before EMI and Time Warner

TIME WARNER PROFITS

	1999	2000	% change
REVENUES			
Total	\$652m	\$938m	+10.1
Total	\$6.72bn	\$6.87bn	+2.2

EBITA

Total	\$79m	\$87m	+10.1
Total	\$1.12bn	\$1.27bn	+13.4

Source: Time Warner.

Figures cover three months to Sept 30.

begin horse-trading record and publishing companies with Brussels.

Meanwhile, acquisition noises are still being made from a list of supposed predators, expanded from BGC, NewsCorp and Telefonica to include Hong Kong-based Pacific Century Cyberworks and Nokia.

No details had emerged from Thursday's EMI board meeting, though some company insiders were expecting "news" because it was the first opportunity for all the board to express their opinions about the handling of the merger so far.

Ertegun makes triumphant return to UK

As one former chairman of Wimpy hamburgers could not doubt testify, Ahmet Ertegun would have made a lousy marketing man but as a record executive he last week managed to humble the entire UK music industry. It was not so much a formal dinner inside the Grosvenor House last Tuesday but a coming-home party for a man who — despite being a Turk running an American company — has probably worked with more superstar acts from the UK than anybody this side of the pond.

Phil Collins, Led Zeppelin and the Rolling Stones predictably received name-checkers in the Atlantic Records co-founder's acceptance speech as he became the first US-based music executive to receive the Music Industry Trusts award. Yet there were mentions, too, along the way for the likes of Michael Caine, Henry Kissinger and — more remarkable still — Wimpy hamburgers.



Ertegun: taste for UK music

He recalled that such is his love of the fast food — a passion born after he bought a London house near one of his restaurants — that the first time he met Peter Grant at the Decca bar he ordered the Led Zeppelin manager a pound of cowboy hamburgers for himself. "I even wrote a letter to the chairman of Wimpy, offering him a sentence he could use for free as part of a logo. 'Wimpy hamburgers: How good anything that smells so bad taste so

good.' He never took me up on it," recalled the 77-year-old.

But it is just wings hamburgers that have bonded Ertegun to Bliqhty. He described how his enthusiasm for UK music stemmed from the time when he was posted as Turkish ambassador to London, a posting which enabled the young Ertegun to see jazz heroes such as Duke Ellington for the first time, not to mention several early UK jazz pioneers. It was an introduction to the world of British music which later through the likes of Eric Clapton, Phil Collins and Robert Plant — who were all present at Grosvenor House last Tuesday — he would help to shape. "British rock'n'roll still sells everywhere," he said before saluting his extended British "family" which included Tony Smith, Bill Curbsbury and Harvey Goldsmith. "It's wonderful to be back home," he told his rapt audience.

Spice V Westlife: final campaigns confirmed

Sade comeback campaign targets fans over internet

Epic Records has spent four months using internet E-Squads to target new and existing fans of Sade (pictured) before the launch of the UK marketing campaign for the new album *Lovers Rock* released on November 13.

Sade's fifth studio album, her first for more than eight years, is a priority autumn release for the label which employed the web team to undertake marketing research prior to placing £300,000 worth of TV advertising.

"We spent weeks trawling the web to find out where the Sade fans were and targeting them with video excerpts and album information," says Epic marketing director Angie Somerside.

The TV campaign will last for five weeks and include a top-up with MTV in week four. The commercials will appear mainly on Channel 4 and ITV around shows where the audience is more female biased such as *Ally McBeal* and *Cold Feet*.

There will also be a two-week 96-sheet poster campaign in London at the start of November with super six sheets outside the capital and road-side billboards in London in early December.

by Steve Hemsley
RCA and Virgin Records' marketing teams are putting the final touches to huge campaigns for Westlife's *Coast to Coast* and the Spice Girls' *Forever* albums (pictured) as they prepare to go head to head when they are released on November 6.

Promotional activity around what is being dubbed *Super Monday* and leading up to Christmas will see the BMG company spending more than £4M on the Westlife campaign, while Virgin is expected to budget a similar amount including around £400,000 for TV advertising.

RCA head of marketing Sonny Takher says, "This is the biggest album of the year for us in terms of spend and expectation. Our objective is to make this a number one and we know that it is an achievable aim."

Coast to Coast is backed by two phases of heavyweight TV advertising that will break on November 5 with commercials appearing every week until Christmas. The first phase will target 11- to 17-year-old females with the second stage launched in early December aimed at parents.

RCA has invited representatives to steal the headlines on the day of release.

In an ambitious attempt to steal the headlines on the day of release, RCA has invited representatives from the national media to follow Westlife on a day-long album signing tour of three Virgin Megastores in a promotion supported by radio groups



Scottish Radio Holdings, Emap and Capital. The trip begins in Glasgow at midnight with a flight booked to Manchester for a 7am breakfast with an appearance in London scheduled for 3.30pm.

The visits will be shown on a new stand-alone Westlife album website while other activity sees RCA targeting 150,000 fans on its online database as well as 200,000 on its offline list.

Virgin Records senior product manager Emma Hickey is playing down the rivalry between the two albums and says the marketing campaign behind *Forever* has been devised to accommodate the girls' limited availability around the release date.

The double A-side single *Holler/Let Love Lead The Way* has generated early airplay support while the act have already appeared on the National Lottery Show and



pre-recorded performances for *Top Of The Pops* and CD:UK. MTV's *Spice Girls Day* shown on October 13 is being repeated today (Monday) and the act will present *TFI* on November 10 and appear at the MTV Europe Music Awards on November 16.

"Because of the girls' other commitments these days the marketing has had to focus on key shows and press," says Hickey.

The TV advertising campaign begins in the week of release and runs for five weeks and includes co-op deals with WH Smith and Woolworths, which will give away a Spice Girls calendar with every album.

The press campaign has been put together by Outside, while *Esquire* has published four different covers of its current issue featuring a different Spice Girl. An interview with *Q* will appear in its December edition.

RADIO 3 LAUNCHES ONLINE SERVICE
BBC Radio Three's launch of an online service last week is the first part of a broader plan to increase the amount of world music and jazz on the network from early next year. The service, which will include a new music strand hosted by former Radio One presenter Andy Kershaw, Station controller Roger Wright described the service as a radio station in its own right, adding he wants to change the perception of the network from being a purely classical station to being a "cultural" broadcaster.

PPR TARGET BAR MANAGERS
PPR agency FFR has launched a marketing service for labels wanting to target consumers in bars. The company will target 100 sites per campaign by providing the bar manager with a copy of the album being promoted, postcards and a reaction sheet to assess the response to the campaign. Venues taking part in the scheme include clubs such as Po Na Na and Slug & Lettuce. PPR managing director Pete Platt says, "A single play of one album across a 100 bars will reach more than 35,000 people."

LWT IN RICKY MARTIN EXCLUSIVE
London Weekend Television has confirmed that Ricky Martin will appear in its Audience With... series to be shown across the ITV network at a date still to be announced. The programme follows other music-themed versions featuring acts including the Bee Gees, Tom Jones and Cliff Richard.

DONE AND DUSTED IN WEB FIRST
Done And Dusted, the music channel on Switch2.net, is to broadcast what it claims is the first interactive web programme. The show called *Sex, Mud and a Rock 'n' Roll*, takes place over four weekends from November 4 and will allow viewers to control the running order by clicking on a choice of content. The project has been put together with new media partners World Online, Netscapeonline, Yack, Virginnet and Windows Mediapage. The organisers claim it could reach a potential UK and European audience of more than 20m.

TEARS IN PLATINUM RUSH
Texas' The Greatest Hits was certified two-times platinum by the RIAA last week ahead of its release today (Monday). Richard Ashcroft's *Alone With Everybody* reached platinum status and there was a gold award for *Wings Guitars Anyway?* by Alice Deejay.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 1999 (A, B, R)
Top Of The Pops*	4,581	-8.2
Top Of The Pops 2*	3,870	1.6
CD:UK*	2,691	101.1
SMTV	2,522	67.2
The Popal Chart	1,815	29.9
Live & Kicking	1,273	n/a
Planet Pop (Mon)	1,167	n/a
Planet Pop (Sun)	889	31.3
Videotech	382	14.4
Late	95	-66.9
Flava	83	n/a

*combined totals
Source: Mediacoil TMB for w/e October 2 2000

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EMI Catalogue is planning a £250,000 marketing campaign for Shirley Bassey's This Is My Life - The Greatest Hits (Liberty/EMI) album, which is released on November 13. The TV campaign will include slots around high-profile ITV shows such as Heartbeat and Peak Practice running up to Christmas and the commercials will be complemented by ads in the Daily Mail and the Radio Times as well as outdoor poster and radio support. Product manager Ciara Nolan says Bassey has cooperated with the release by agreeing to a promotional photo shoot while she will perform on the National Lottery show on November 18 and the Royal Variety Performance on December 6. She has refused to give any interviews, but it is understood she may agree to go on the Steve Wright show on Radio 2. EMI has launched an internet site, based on emi.com to promote the album.



Website gives away online music guide

Online music site oldmusic.co.uk is to spend £10,000 distributing 500,000 copies of its Guide To Music through Virgin Megastores.

The guide, which is two-thirds editorial and includes web-based news, reviews, web casts and listings information, will be given away in Virgin store bags from the first week of November until Christmas. Among the companies and brands to advertise in the guide are Sony Music, Virgin Mobiles and Diesel.

Commercial director David Salem says the print guide is a trial which if successful could lead to the publication of a quarterly version. "Usually magazine content is leveraged into a website but this is the reverse and the idea allows us to talk to consumers at a time when they are thinking about buying music," he says.

Nude Swedes front cheeky MTV Awards ads

MTV has launched a two-phase advertising campaign to encourage viewers to vote and watch the MTV Europe Music Awards in Stockholm on November 16.

The ads have been created by London agency Point Blank and are based on a stereotype of how other Europeans see Swedes. They feature naked Swedes enjoying outdoor activities such as tennis, swimming and wildlife watching, and carry the straplines "Naturally we'll be voting" and "Naturally we'll be watching".

The pan-European campaign includes advertising in music and general consumer titles such as

Muzik, *Vanity Fair*, *Loaded* and *TV Hits* as well as in-store themed point-of-sale voting materials and on-air promotion.

"The concept for the campaign came from Sweden but we did a lot of research as well to ensure it did not offend anyone and it was important to shoot the ads in Sweden," says Point Blank creative director Steve Wallington.

MTV Networks Europe vice-president of European marketing partnerships, Dave Sibley, says the awards show is known for challenging convention. "We try to bring unpredictability to the world of award

shows, and we decided on a tongue-in-cheek creative which exaggerates typical images of our host country to



create an amusing and arresting campaign that would cross Europe," he says.

MTV is also encouraging online voting this year with dedicated voting sites on its services around Europe where visitors can read about the awards and access digital postcards featuring the acts confirmed to appear, including Madonna, Ricky Martin, U2 and the Spice Girls. The entire awards show will also be broadcast on the MTV website.

The main brand sponsors for the 2000 event are Carlsberg, Ericsson, Qjay and Diesel.

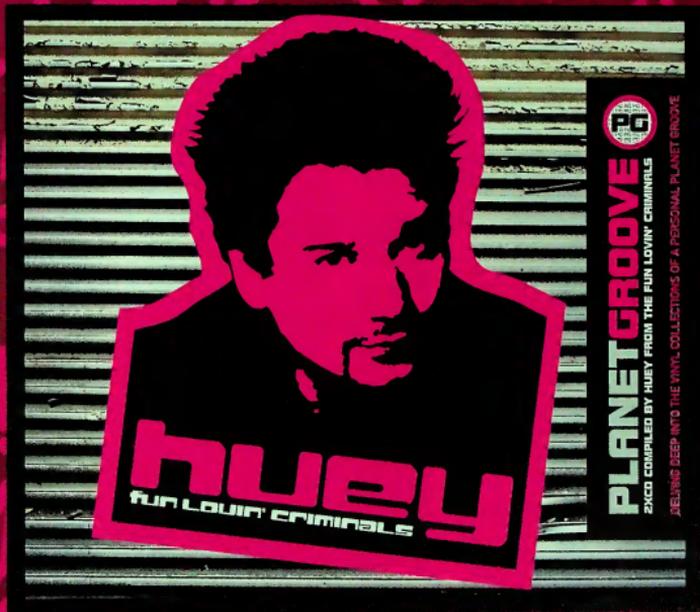
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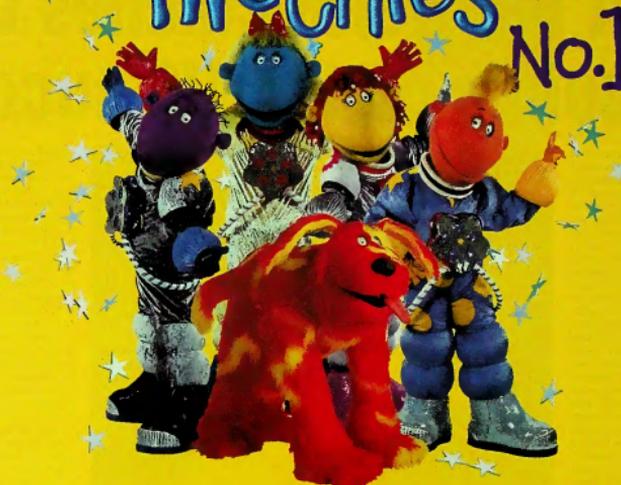
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DIDO

As the world catches up on her US success

Almost 18 months after her debut solo album was released in the US, Dido could be forgiven for feeling a little disorientated as she returned to her London base last week. "I got used to coming back to the UK and cleaning up my flat, so now it's slightly weird to come back and have a lot of work going on," she says ruefully.

It took like there won't be much time for clearing in the near future. With US sales of the album already nudging 800,000, the rest of the world is about to start catching up. After a few days spent rehearsing in London, this week she returns to the US to perform selected live dates with Eminem, arguably the biggest new international star of the year. And then it is back to Europe for more international promotion in the months to come.

Certainly BMG, which acquired international rights to Dido when it bought her label, Cheeky Records, two months ago, is bullish. "However big Dido is now is not a drop in the ocean compared to what it's going to be," says BMG UK and Europe chairman Richard Griffiths. "It is already happening through word-of-mouth which has been incredible. It is going to be a huge record around the world. We will sell a minimum of 5m worldwide."

It has been a long haul since Dido appeared on *Reverence*, the 1996 debut album by Faithless, the band put together by her mentor Rollo on his Cheeky label. This in turn led to interest from Warner/Chappell UK creative director Mike Sault, who signed her publishing months later. The publisher has subsequently played a key role in her career, not least by placing the track Thank You on the Sliding Doors OST, via which route it was ultimately sampled by Eminem.

"From working on early songs to building the album, Dido has been a classic case of artist development. It's a pleasure to work so closely with an artist and is something that you don't always get to do in publishing. It has certainly been one of the most fulfilling projects I have ever worked on," says Sault.

But the real breakthrough came in 1997 when she signed a US deal with Arista chief Clive Davis, becoming the first UK artist to be signed directly to the US label in more than 10 years. "Clive signed me when no-one else would and has always supported me. I had made the album before I signed but I worked on other tracks with him. He was a real inspiration and will always be. He's doing his latest thing [J Records] and I'm on Arista with LA Reid which is fantastic. I'm still friends with Clive - I always will be - but Arista are doing an amazing job," she says.

Dido's musical development took her from London's Guildhall School of Music as a child to touring the UK as part of a classical ensemble to singing in various bands in and around London. It wasn't until after she had appeared on the first Faithless album in 1996 - which went on to sell 1.2m copies worldwide - that she began work on the songs that would eventually appear on her debut album, *No Angel*. Between tours with Faithless, Dido recorded with Rollo, US writer and producer Rick Nowells and Youth. The diverse styles and warm yet contemporary production marks *No Angel* as an instantly accessible body of songs.

Having toured constantly since the album's release (including a slot on last year's *Lifted* tour), Dido - who is managed in the US by West Coast-based Peter Leek (Nettwerk), a Brit expat who also handles the likes of Groove Armada in the US - has had



KEEPING THE FAITH - DIDO'S SLOW BURN

MARCH 1996

Cheeky releases Faithless's debut album *Reverence*, featuring Flowerland Man with lead vocals by Dido. It went on to sell 1.2m copies.

JULY 1996

Dido signs publishing deal with Warner/Chappell.

LATE 1997

Clive Davis signs Dido to US record deal with Arista.

APRIL 1998

Thank You features on Sliding Doors soundtrack. The same song later appears on her solo debut.

SEPTEMBER 1998

Cheeky releases Faithless's second album, *Sunday 8pm*, on which Dido cowrites and provides vocals for *Hem of His Garment* and *Postcards* (a variant of the Dido track *My Love Is Gone*). It went on to sell 1.2m copies worldwide.

JUNE 1999

Dido's album *No Angel* is released in the US only, selling a few thousand copies per week.

FEBRUARY 2000

Here With Me becomes the theme music for US television programme *Roswell* High.

MARCH 2000

Eminem samples Thank You on *Stan*, the stand-out track from his second album, *The Marshall Mathers LP*.

SEPTEMBER 2000

After months of negotiation, BMG UK acquires Cheeky Records. Its current roster includes Faithless, Rollo, Dido, Rob Dougan, Skiny and Pauline Taylor.

OCTOBER 2000

With US sales exceeding 37,000 per week, *No Angel* is soft-released in the UK, ahead of full promotion in February 2001.



little time to reunite with the Faithless clan.

"I still love what they're doing. Rollo wants me to sing on a new track, which I will do. I sang on the last album even though I'd left way before and done my own album by the time Sunday 8pm had come out. I think I'd love to work with them, plus we share a lot of the same musicians anyway," she says.

The prospect of continued touring of her own songs, some of which are three years old, is something Dido says she has planned from the outset. "When I made this album I knew what situation I was in record company-wise. I made sure I loved every single track on the album and would still love them in a few years. I still love them, though I'm sure my limit will be reached at some point," she says.

The release of Eminem's single *Stan* in November, which samples the Dido track *Thank You*, will be the springboard for her UK launch. Although it has been assumed the rapper first heard the track following its inclusion in the Gwyneth Paltrow film *Sliding Doors*, numerous other theories have come to light. "A lot of people have told a lot of different stories. According to Eminem - who I tend to believe as it was his song - he found the first line of *Thank You* on a beat tape sent to him by (veteran hip hop producer) Mark The 45 King and then wrote the track around it. He didn't even know who I was," she says. (According to another version of this story, the producer himself heard the track when it was being used to trail the US cable broadcast of *Sliding Doors*, actually sampling it off the television.)

Dido features in the video for *Stan*, playing the pregnant girlfriend who meets her watery death in the boot of a car, and recently performed live with the rapper on *Saturday Night Live* - as did her band, unexpectedly, after it was realised at the last minute that the only backing track in existence featured the vocal sample and there was no time to prepare a new, purely instrumental, version.

Looking at Dido's growing US success it would be easy to assume that this was the impetus for BMG to acquire the Cheeky roster earlier this year, though negotiations started long before Dido had split from Faithless to work on solo material. "I did the Cheeky deal because I really wanted to be in business with Rollo. The way Dido developed was just an incredible bonus, for which I ended up paying handsomely," says Griffiths. "Ironically, when I started going the Cheeky deal Dido hadn't even finished her record, and she wasn't relevant to it at all. As time progressed, the record came out and she became a more and more important part of it."

No Angel received a low-key launch in the UK last week, with a re-launch due to tie-in with the single *Here With Me* on February 19. The album has already emerged in other territories as a priority release for BMG worldwide. "Italy, Germany and the Netherlands are leading the way at the moment with soft releases of the album, plus Dido has already had quite a lot of profile in Australia from her US success," says international marketing and promotions manager Lorraine Tynd.

Despite her increasingly hectic worldwide schedule, Dido's down-to-earth attitude remains at the heart of her work.

"I'm having the time of my life working. As long as people are having access to my music and I feel like I'm doing everything possible to allow people to hear it, I'll leave the facts and figures to someone else," she says.

James Roberts

Online players compete to sign up artists' assets

When Sony started seeking to include clauses concerning website ownership in its contracts a little more than a year ago, it provoked outrage among managers. But times change fast. URL ownership is today a matter of contractual negotiation with both sides realising they often have common interests. Instead, the debate has now moved on to address the ownership and exploitation of a whole new set of online rights – and it is heating up.

With broadband connectivity fast approaching in the UK and already a reality in much of Europe and the US, a handful of start-ups, telecommunication companies and record companies have in recent months increasingly sought to unlock the value of owning, or having exclusive access to, non-recorded music-related content.

Emerging players include: Music3W, the virtual label headed by former Universal Island managing director Marc Marot; Voxstar, the pan-European multi-million pound online artist media company backed by Universal Music International; and BT Openworld, a broadband music channel backed by the UK telecoms giant.

Key areas for setting contractual precedents include online exploitation of merchandising, live webcasts, video-on-demand and live and archived webchats. Issues being resolved include who owns exactly what rights, let alone what they are worth or how royalty splits should be calculated. These in turn prompt the question as to whether artists and their managers should stick with and expand their existing record contracts or shop around? And should they seek higher upfront advances from companies that may be out of business in a year or play safer with more familiar partners?

Such is the murkiness that leading

WHO'S DOING WHAT

Key players	Description	Backing	Featured artists
BT Openworld	broadband music channel launching	BT	Dum Dums
MSN	music channel hosting localised webchats/rings with top artists	this month Microsoft	Robbie Williams, Madonna etc.
Music3W	portal offering online marketing, distribution and A&R	private investors	Bryan Adams, Chris de Burgh, Genesis, Culture Club, Ronan Keating, MJ Cole
Voxstar	genre-based music portal plus artist sites	Universal	

Source: MW research

managers have recently been contacting one another to compare notes. One leading UK artist manager who is currently in the process of negotiating online deals between several potential bidders suggests the Music Managers' Forum should hold seminars for its membership on these issues. "A lot of dangerous precedents are on the verge of being set with various contracts on offer. We need to avoid a repeat of the Sixties when managers and artists blindly signed unfair record deals – we need the MMF to be proactive in this area," he says.

Record companies are themselves reconstructing contracts to take advantage of the demand for content they own or at least control access to from new types of companies. Indeed BMG's head of new media – and soon-to-be Universal UK online head – Rob Wells told the In the City conference last month he expected it to become the norm within the next year for artists to sign separate contracts for online rights. Consequently, some labels are shifting their attitude towards online media companies, seeing them less as promotional partners and more as retail customers of



Baylay: 'huge investment'

their brand for award distribution.

Currently arousing hot debate is whether record companies should be contracting and charging for such content. Not surprisingly, senior UK major record company sources suggest they should be actively seeking to recoup online the investment made in artist "brands" separately to revenue they receive offline. This means charging online channels such as global ISPs like MSN or AOL and specialist music portals six- and seven-figure sums for content in much the same way as TV channels acquire programming. "Many start-ups and telecommunications companies are attempting to build new advertising, sponsorship and subscription revenue on the back of music-related content, which puts an enormous value on that content," says one major label new media executive.

Another senior record company source says he finds it extraordinary that online channels do not expect to pay for content. Such views have been cemented by the sums already paid for webcasts by some dotcoms with their eye on their second round funding. World Online paid £300,000 to charity to sponsor and webcast the

Eurythmics Peace tour at the end of last year, while Australian broadband dotcom Kgrind went bust this summer after paying Sony an estimated £60,000 to webcast a couple of Letfield gigs.

BT Openworld's head of music Ben Drury says, "Although Openworld will pay for 12-month exclusive archive rights – as it has with Telstar's Dum Dums – TV-level quotations are ridiculous in the early stages of broadband reach, quality and market intelligence."

Microsoft Consumer Group EMEA's director of marketing Sharon Baylay – who was heavily involved in MSN's ongoing promotional relationship with Robbie Williams – says MSN.co.uk's site has 8m visitors every month. "For a webcast of Robbie's culture we're talking 3m pairs of eyeballs across 15 countries in Europe, the US, Japan and Canada. What TV network can give you that kind of coverage?"

"When MSN does a webcast the level of investment is huge; we put an enormous investment into creating local-language sites using streaming technology that everyone will be able to see. These things come off when there is mutual understanding and benefit from investing and maintaining a level of quality to the consumer."

Baylay adds that those charging and paying for content are "barking up the wrong tree", while archiving webcast content for more than 15 days misses the immediate and constantly updating nature of the online medium.

It is a view at odds with that of some labels, let alone artist managers. And as new players continue to enter the fray, the debate will only intensify. But with managers and artists confident they have more bargaining power than for years, it looks like there could be enough of the pie for everyone to have a slice – as long as common sense prevails.

Mary-Louise Harding

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SINGLE of the week

THE OFFSPRING: Original Prankster (Columbia XPCD137). Not only B-listed at Radio One, but single of the week last week on Jo Whitley and Emma B's Radio One shows, this strong power-pop-hip-rock tune from Sony's most unruly Napster-loving artists finds the all-American yoo'f rawk'n'rollers at the top of their game. Original Prankster has "hit" rumling through its veins.



SINGLE reviews



A1: Same Old Brand New You (Columbia 670522). Hot on the heels of their successful cover of A-Ha's Take On Me, this is the second single from the album. The

A List. Another undifferentiated pop tune, it was cowritten with Eric Foster White (Britney Spears, Backstreet Boys).

BACKSTREET BOYS: Shape of My Heart (Jive BB50H1). The first single from the Boys' new album, Black & Blue, is the band's staple ballad fare. Supposedly the new album will reflect a maturing of their sound, but on this evidence it is business as usual. The track is C-listed at Radio One.

TOM MCGRAE: Dose Me Up (Arista DB002CDT). This is the second single from McGrae's self-titled album. Already playlisted at Xfm and gaining support on Radio One, the profile of this singer-songwriter is steadily increasing.

MISTEQ: Why (Inferno CDFENK3). Uplifting honey-coated R&B from this female foursome hoping to match that of any good US import. It is co-written by David Brant (N-

Yce, Precious) and Alan Glass (Laury'n Hill).

DJ ZINC: 138 Trek (Phase One PHAZE3). This bass-driven track started off as a B-side by drum & bass duo Zinc. Now it has attracted wide support thanks to its irresistible groove topped by dark strings. B-listed at Radio One, it should follow the likes of Azzido Da Bass into the chart.

DUNE: So In Love With You (Perfecto SPECT06CD5). Dune releases this mid-Nineties dance classic, which sold 2m copies worldwide. Previously released on TCIStar, the tune is now enjoying a revival and, with mixes from Norman Cook, Full Intention and Stella Browne, it is likely to have more of an impact second time round.

DONNA DEE FEE: RHALLIA: Lurvin' You (Clockwork MSCP1033). One of the brightest hopes on the UK garage scene, Donna Dee fuses a number of contemporary styles behind a hypnotic vocal by Rhallia. This is already a firm club favourite with enough potential for crossover success.

SANTANA: Put Your Lights (Arista 7432180858). This third instalment from Santana's 10-Grammy Supernatural album features an emotional vocal by former House Of Pain frontman Everlast. This acoustic guitar-driven ballad with a wild solo by Carlos Santana will help Supernatural



DISPOSABLE TEENS: Disposable Teens (Interscope 4974372). Manson's first release through Polydor UK has already helped re-position the artist as a bona-fide celebrity outside of the rock press, with a Dazed & Confused cover plus Guardian and Times features in the run-up to release. Manson has already recorded a performance of Disposable Teens for Top Of The Pops, and Radio One has C-listed this Seventies-influenced stomper.

achieve its third platinum award. **GOLDFRAPP: Utopia** (Mute MUTECD253). This standout track from the recent Fell Mountain album highlights the vocal talents of Alison Goldfrapp. It is a bombastic, cinematic affair which combines swooping orchestration with skittering beats.

SIX BY SEVEN: Eat Junk Become Junk (Mantra SIX7CD). Taken from the Closer forthcoming support slot with Placebo, Six By Seven deal in crunching guitars and epic towering hooks. The track has been remixed by Zan Lyons and Andy Weatherall.



ONLY CHILD: Only Child (Mercury 545999). Manchester's Only Child enlists the help of Kriminul in this excellent

outing. Reminiscent of Moby, this grabs you from the opening and the intelligent rap keeps you coming back for more.

GIRL THING: Girls On Top (RCA 74321801162). Despite being written off by much of the media, Girl Thing remain a priority for BMG following their Top 10 hit Last One Standing in the summer. Continued support from the teen press should ensure a respectable chart placing. **BENJAMIN DIAMOND: In Your Arms** (Epic

6698942). Heavily backed by Radio One's Pete Tong, this debut solo single from the Stardust vocalist stands out due to Diamond's soulful, uplifting vocal. Joey Negro provides a funky, uptempo remix.

KOSHEEN: Catch (Moksha MOKSHA06CDP). Following up on the club smash Hide U, Kosheen unleash another breakbeat-fuelled stomper. Mixes come from Way Out West, Decoder and Rennie Pilgrem.

RED SNAPPER: Some Kind Of Kink (Warp W142CD). Red Snapper excel in blending quality musicianship with dancefloor-friendly grooves and this single is no exception. Taken from the album Our Aim Is To Satisfy Red Snapper, it features a vocal sample from David Essex.

TOM JONES & HEATHER SMALL: You Need Love Like I Do (Gut CDGUT36). Jones joins forces with M People's Heather Small for this upbeat pop duet. Taken from his multi-million-selling album Reload, it has the potential to follow the successes of his earlier collaborations with Kelly Jones, Robbie Williams and Cerys Matthews.

LSK: The Biggest Fool (52 6698882). Lifted from their debut album, this is a strong soulful track, backed by a C-listing at MTV. The release also features a brand new track, The Old Time Style, as well as an acoustic version of the single and will coincide with a UK tour.

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RECOMMEND **IT'S JO AND DANNY: Lank** *Halfred Girl to Bearded Boy (Double Snazzy SNAZZICD)*. Back in January the *MV* reviews page highlighted this lo-fi gem, prompting the attention of BMG's Boilerhouse Boys. Now, 10,000 sales later, the independently recorded and released album has been picked up by the major and is finally set to gain the wider profile it deserves following its re-promotion. Still sounding as fresh as it did back in January and backed by a growing stock of positive press cuttings, this couple remain ones to watch. **4/5**

ALBUM reviews



ALBUM **WESTLIFE: Coast To Coast (RCA 74321808312)**. Out of the 18 tracks on Westlife's second album, 15 are their signature ballads. While the album

highlight is the current single *My Love, When You're Looking Like That* sees the band take on an Eighties stance. **4/5**

THE GENTLE WAVES: Swanson For You (Jeepster JPRCD 011). A second album of winsome songs from the side project of Belle & Sebastian's Isobel Campbell. As with the Waves debut, this collection recalls the combo's love of dreamy French Sixties pop and soundtracks. **4/5**

RECOMMEND **SUNNA: One Minute Science (Melanolic CDSAD11)**. Sunna's first album for Massive Attack's label is a dark and brooding affair. With the next single, *Power Struggle*, featuring in the film *Hollow Men*, Sunna should see their star rise. **LLAMA FARMERS: El Topo (Beggars Banquet BBQCD 217)**. This fine set of 11 tracks will build on the relative success of the Llama Farmers' first album. On a first listen it may seem they are still yet to better their outstanding first two singles from

1998. However, given time, their songs have a habit of growing on you and they have really nailed the sensitive/aggressive, stop/start dynamic to a tee. **4/5**

RECOMMEND **THE STARSEEDS: There Is Enough For Everyone (Millennium Mill 090-CD)**. A German band, signed in the UK by a small independent label that give Air a run for their money. This is a beautiful, winsome album, rich in texture; their first album sold well around the world and this can be expected to build on that success. **LARMOUSSE: Larousse (City Slang 20162-2)**. This four-track debut from Glaswegian duo Larousse includes swiveling epics which wallow in the fringes of post-rock and icy electronica. The strength and poise of the work here speaks volumes, and the album shows great promise. **4/5**

BLINK 182: The Mark, Tom & Travis Show (The Enema Strikes Back) (Universal Island 112 379-2). This 21-track live set has "Christmas stocking" written all over it: it is set to be deleted on January 15; it has a booklet featuring behind-the-scenes photos of the band; and it includes a new track, *Man Overboard*. **W TWIN: A Twin (Domino WIGCD86)**. The collection of the previous four singles from the Scottish collective V Twin. This schizophrenic mix takes in lovelorn ballads and experimental Krautrock-tinged

ALBUM of the week

SPICE GIRLS: Forever (Virgin CDVX2928). One-and-a-half years in the making across London and Miami,



this slick recording features eight tracks produced by Rodney Jerkins and two from Jam & Lewis. Not quite the leap into R&B that some had predicted, *Forever* is essentially a pop album toying with the idea of something harder. The strongest tracks are the ballads, with Oxygen leading the pack. It could well lose out to Westlife's obsessive fanbase in the UK on week one, though is likely to outshine the Irish quintet in worldwide sales. **4/5**

numbers, and features contributions from Jagz Kooner (Primal Scream), Sabres Of Paradise, Kid Loco and Royal Tux.



RECOMMEND **FATBOY SLIM:**

Halfway Between the Gutter and The Stars (Skint BRASSIC20). Following the album that made Norman Cook the biggest UK act in the US last year was never going to be an easy task, but Fatboy Slim has just about done it with this eclectic set. Dumping his "big beat" sound, this album is much grittier and closer to clubland, particularly on *Star 69*, a dub-house thriller. Helping out along the way are Macy Gray and Bootsy Collins. **4/5**

PRECIOUS: Precious (EMI:Chrysalis SZ213504). Having enjoyed a reasonable chart presence with their three singles, Precious release their debut album into a cluttered pre-Christmas market. Although all the Scandinavian moves are present, there is nothing startlingly original at work here. **VARIOUS: Paul Oakenfold Travelling (Perfecto PERFALB02CD)**. Hits from Timo

Massa, Deterium and Element Four plus heavy retail support will ensure this double-CD of uplifting trance makes an impact with the top DJ's faithful following. **VARIOUS: Disco (Not Disco) (Strut STRUTCD008)**. Compiled by Dave Lee and Kiss FM's Sean P, this 11-track CD brings together leftfield disco classics from the late Seventies. Featuring an mix of tracks from the likes of Liquid Liquid, Ian Dury, Was (Not Was) and Loose Joints, it unearths a host of neglected dancefloor gems. **4/5**

VARIOUS: Megasoftware Office 2000 (F Communications F 125CD). F Comm plunders the more obscure parts of its back catalogue including tracks from Nova Nova and Elegia. The album also features tracks from more established artists such as Laurent Garnier and A Reminiscent Drive. **4/5**

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28 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES

While Steps' number one debut is obviously of interest and is covered elsewhere on this page, the most remarkable chart performance of the week is that of the Baha Men's Who Let The Dogs Out, which soars 14-2, having dipped 13-14 last week. The first ever hit in a 10-year recording career for the US-based group of Bahamian descent, it is the first record to debut outside the Top 10 and tops, albeit just, it since Aerosmith's I Don't Want To Miss A Thing, which also slipped on its way to the upper echelon, moving 12-14-7 in September 1998. There the similarities end. The Aerosmith hit was a Diane Warren power ballad which revealed its appeal on repeated listening, while the Baha Men is an instantaneous novelty hit which suffered initially through lack of exposure. A Top Of The Pops slot certainly helped to turn it around, although it is still suffering from lack of radio play, with little exposure to rank among the Top 100 on the airplay list at present -



MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and separate group sales by % of total sales of the Top 75



SINGLE FACTFILE

Steps register the 11th hit of their career and their second number one with their single Stomp, which debuts at number one this week. The group's first single, 5-6-7-8, was released a little under three years ago, and peaked at number 14. Since then they have reeled off 10 Top 10 hits in a row. Only four other British acts have registered 10 consecutive Top 10 hits in the last decade, these being George Michael, Take That, Oasis and

911. Stomp outsold its nearest rival - the Baha Men's Who Let The Dogs Out - by exactly 50% but the state of the singles market at present means its 48,000 sales were inferior to the first week tallies of Steps' previous 2000 hits, Deeper Shade Of Blue which debuted at number four in April with sales of more than 67,000, and When I Said Goodbye/Summer Of Love, which entered at number five in July with sales of more than 52,500.

and for the first time in the seven-year history of the Music Control compiled airplay chart, neither of the top two singles is in the Top 50,

with Steps' Stomp anchored in 65th place. The 48,000 sales which win Stomp the number one position this week represent the

lowest figure returned by a number one hit since the first week of the year, when Westlife took the honours with a sale of less than 33,000. The Stomp figure follows the 65,000 tally with which U2's Beautiful Day topped the chart last week and the winning 60,000 tally of All Saints' Black Coffee the week before. Together they provide evidence of a collapse in the singles market. According to GfK figures, sales of singles are down by 22.3% in the first 42 weeks of 2000 compared to 1999. For number ones, the decline is even more severe, with a 32.5% decrease in the year to date. Thus far in 2000, there has not been a single week when the number one has sold more than 200,000, although there were 10 such weeks in the same period of 1999. It is easy to speculate why sales are down but to prove it, it may just be that there are few singles this year to have the wide appeal of 1999 number ones like Baby...One More Time (Britney Spears) and Gerie In A Bottle (Christina Aguilera)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (Distribution)
1	1	STOMP (REMIXES)	Delerium feat. Sarah McLachlan	Network 371082 (P)
2	NEW	WHO LET THE DOGS OUT	Steps	Edel/Dive 301712 (P)
3	2	SUNSET (BIRD OF PREY)	Baha Men	Edel 011545 (DE) (V)
4	3	DOOMS NIGHT	Fabrizio Sim	Skin SAINT 5820 (DMV/P)
5	4	I WISH	Azido Da Bass	Club Tunes/Edel 012035 (LU) (V)
6	5	MUSCLE MUSEUM	Ruefy	Jive 205232 (P)
7	NEW	WHY DOES MY HEART FEEL SO BAD	Moby	Mute LCD/UMTE 235 (V)
8	5	DAWN	Muse	Mushroom MUSH840C5X (DMV/P)
9	6	COFFEE	Tony De Vit	Tidy Tins TRDY140C0 (ADD)
10	7	WHAT'S A GIRL TO DO	Supersister	Get (GUY) 35 (P)
11	8	FINE DAY	Sister 2 Sister	Mushroom MUSH 76235 (DMV/P)
12	9	FLI	Enrose	Mute LCD/UMTE24 (V)
13	NEW	JAZZUR	Roll Harris	Tonyony Boy TBOC 2155 (P)
14	7	YOU TAKE MY BREATH AWAY	Atlantis Vs Avatar/M. Stockley	Inferno COFERN 34 (DMV/V)
15	8	AARON'S PARTY (COME GET IT)	DJ Rolando aka Aztec Mystic	430 West 430W/UT CD1 (DMV/V)
16	NEW	MASQUEERADE	Jazzy M	Perfecto PERF80C3 (DMV/P)
17	NEW	BADDEST MUTHA	Suresal	Cream CREAM/CD (V)
			Aaron Carter	Jive 325122 (P)
			Geoff Tate	Inferno COFERN1 (DMV/V)
			Lisa Fitz Up	Noize/NK (ADD)

All charts © GfK

PEPSI Chart

This	Last	Title	Artist	Label
1	1	STOMP (REMIXES)	Delerium feat. Sarah McLachlan	Network 371082 (P)
2	2	WHO LET THE DOGS OUT	Steps	Edel/Dive 301712 (P)
3	3	BEAUTIFUL DAY	Baha Men	Edel 011545 (DE) (V)
4	4	KIDS	Ruba Williams & Mark Monroe	Chryslis
5	5	BOY B BOY	Sarama Murko	Polydor 23
6	6	SILENCE	Delerium feat. Sarah McLachlan	Network 25
7	7	BLACK COFFEE	Ashanti/Feat. Pene	London
8	8	BOY GROWN	Ashanti/Feat. Pene	La Best
9	NEW	SUNSET (BIRD OF PREY)	Baha Men	Edel
10	NEW	MUSCLE IS MY RADAR	Cher	Food
11	11	LADY (HEAR ME TALKIN')	Wetso	Sound Of America/Pop
12	11	I'M GUTTA LOVE	Ashanti	Fatec
13	13	SKY	Enrose	Enrose/Universal Island
14	14	GROOVELET (IF THIS AINT LOVE)	Spiner	Paladin
15	15	IN DEMAND	Tessa	Motown
16	16	MUSIC	Maverick/Warner Bros	36
17	17	OVERLOAD	Sophistic	London
18	18	PLEASE FORGIVE ME	David Gray	WTF/Decca
19	19	KENKARAT	Kid Zepher Westin	Club Mercury 27 Sound
20	20	ROCK DJ	Rubia Williams	Chryslis
21	21	...THIS KISS FOREVER	Wheaton & Ujigaita	Arise
22	22	MOST GIRLS	Pink	LaFace/Kita
23	23	WHO THE HELL ARE YOU?	Malina-Avance	V2/Recovert
24	24	MONEY...HEART FEELS SO BAD	Malina-Avance	Kala
25	25	7 DAYS	Craig David	Waltair
26	26	AGAINST ALL ODDS	Morise Gray & White	Columbia
27	27	HOT COTTON TRIP	Warner	Mercury
28	28	HOLLER	Sound Area	Virgin
29	29	THE WAY I AM	Interstate/Polydor	36
30	30	IRRESISTIBLE	De Cora	MCA/Universal
31	31	THE LONELY ONE	Janet Delay	Polonia
32	32	DOOMS NIGHT	Azido Da Bass	Edel
33	33	SHACKLES (PRAISE YOU)	Willy Marly	Columbia
34	34	I WISH	Ruefy	Jive
35	35	LIFE IS A ROLLERCOASTER	Rossini Bostan	Polydor
36	36	UNFORGIVABLE SINNER	Lisa Martin	Virgin
37	37	COME ON OVER BABY (ALL...)	Christina Aguilera	MCA
38	38	ON A NIGHT LIKE THIS	Julie Stengers	Polonia
39	39	I TURN TO YOU	Mircea C	Virgin
40	40	REAPLESS	De Cora	MCA/Universal

© GfK Music Control

THE DRUGS DON'T
CRY FOR ME ARGENTINA

28 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



With five new number ones already to their credit, All Saints register their first number one album this week, after selling more than 84,000 copies of Saints & Sinners, which includes the last two of those singles, namely Pure Shores and Black Coffee. Although All Saints' self-titled debut album contained three number ones (Never Ever, Under The Bridge and Bootie Call) and two other Top 10 hits, it never reached number one

itself. It started slowly, debuting at number 12, improved rapidly, and settled for three weeks as runner-up behind The Verve's Urban Hymns. It has, however, sold more than 1.4m copies to date – a tough target to beat. Saints & Sinners is the first number one for London Records since Ace Of Base's Happy Nation (on the Metromone/London label) topped the chart in 1994, and its first since being acquired by Warner Music in 1999.

Destined to debut at number one in its US homeland later this week, rap/rock fusionists Limp Bizkit have settled for a number two debut in the UK, although they sold a highly creditable 50,000 copies of their album Chocolate Starfish And The Hot Dog Band's Watter here fast week. That is a magnificent tally for the group, compared to the 5,500 copies their last album, Significant Other, sold when it debuted at number 25 some 15 months ago. Since then, of course, the group have had a number three hit single with Take A Look Around, their Mission Impossible theme, which is also featured on the Chocolate Starfish album and helped raise their profile considerably. It's a great week, too, for Daniel O'Donnell whose Faith & Inspiration album debuts at number four with sales exceeding 28,000. It is the Irish country/MOR veteran's highest ever chart placing by some distance, beating his number nine peak of his 1998 album Love Songs. Since making his chart debut in

MARKET REPORT

TOP 10 COMPANIES

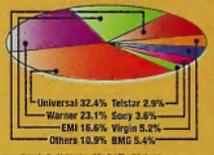


Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the Top 75 artist albums.



1988, O'Donnell has shown slow and steady progress, reaching the Top 40 for the first time in 1991, the Top 20 for the first time in

TOP CORPORATE GROUPS



1992, the Top 15 for the first time in 1994 and the Top 10 for the first time in 1998. Each of his last three albums has gone Top

10, and his overall tally of charted albums has climbed to 17 in just 12 years – all but two of them on the Ritz label. Faith & Inspiration Ends O'Donnell accompanied by a 60 piece choir interpreting religious and devotional songs like Abide With Me and Let There Be Peace as well as inspirational favourites like Annie's Song and The Rose. Born may have been dropped from the classical chart but they provide the latest proof that any publicity is good publicity with their debut album Born vaulting 38.5% on the back of media coverage of their plight, not to mention naked pictures of them in the tabloids. Born's success is remarkable as the group's debut single Victory fell short of the Top 75 last month, peaking at 101. Radiohead's 1st Singles 1.1.3 on the album chart, a more precocious fall than it is 1.01 decline in America. It's the biggest drop from number one since 1997, when Wu-Tang Clan set the all-time record, plunging 1.4 with Wu-Tang Forever.

COMPILATIONS

A gentle decline in compilation sales in recent weeks has taken away a number of the sector's improved performance versus its 1999 levels and it now stands at just 0.1% up over 1999, year to date. There is a new number one this week in the form of *Classics 2000 - Volume 2*, which vaults from three to one, although its sales are down week-on-week by 5% to just over 21,000. That is rough justice on the Virgin/EMI compilation *Pepsi Chart 2001*, which sold only 400 copies fewer and spends its fourth straight week in runners-up position. The album which previously kept Pepsi Chart 2001 off the summit for three weeks – Tracey Nation 4 – slips to number four this week.

The highest new entry is Universal Music's *The Hit Factory - Pete Waterman's*

Greatest Hits, a double album which includes 39 of the 100 plus hits produced and/or written by Waterman, whose latest success (not on the album) is Steps' current number one *Stomp*. Among the artists on *The Hit Factory* are Kylie Minogue, Jason Donovan, Bananarama and Rick Astley as well as Donna Summer, Cliff Richard, Nik Kershaw and Musical Youth. The latest Waterman tribute is proving more successful than either of the two Styx compilations which were released in 1987 and 1988.

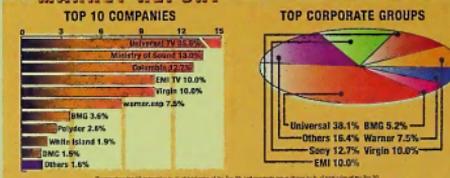
The Billy Elliott soundtrack remains the biggest selling soundtrack album but its 3-1 lead over its nearest competitor has evaporated. The album powers 51.25, its resurgence (after 18 weeks on release) due to the fact the movie is finally out there.

INDEPENDENT ALBUMS

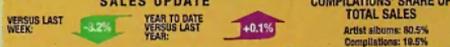
This Week	Last Week	Title	Artist	Label (Distributor)
1	1	PLAY	Moby	Mute CDSUM10 172 (V)
2	2	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (SMV/P)
3	6	THE HOUR OF BELLWEEBAST	Bady Draven Boy	XL Recordings TNLXCD 133 (V)
4	NEW	STARS & TOPSALS - COLLECTION	Cocotte d'Or	A&R CAC20038 (V)
5	3	SHOWBIZ	Muse	Mushroom MUSH 9420 (SMV/P)
6	4	OPUS 1 (LUD IT AGAIN)	Briny Spynars	Jive 928202 (V)
7	7	WORD GETS AROUND	Stereophonics	V2 VVR 100438 (SMV/P)
8	9	YOU'VE COME A LONG WAY, BABY	Faloby Slim	Skin BRASSIC 11CD (SMV/P)
9	NEW	LA PESTE	Alabama 3	One Little Indian ELMX3CDL (V)
10	NEW	EAT AT WHITEY'S	Everlast	Tommy Boy TBM21411 (P)
11	NEW	WE LOVE THE CITY	Hefner	Too Pure PURE 106CD10 (V)
12	14	JJ72	JJ72	Lakota LAK CD0617 (SMV/P)
13	11	RELOAD	Tom Jones	Cap GUTCO 000 (V)
14	8	OUR AIM IS TO SATISFY RED SNAPPER	Red Snapper	Wang WAPPCD 01 (V)
15	4	BABY ONE MORE TIME	Briny Spynars	Jive 952112 (V)
16	5	LET YOUR SKINNY FISTS LIE ATTEMAS TO	Goodeyed You Black Emperor!	Kranzy KRWAN 64 (SRD)
17	10	THINGS TO MAKE AND DO	Moloko	Echo ECHCD 31 (P)
18	13	NO STRINGS ATTACHED	N'Sync	Jive 923272 (P)
19	NEW	MORE LIGHT	J Mascis & The Fog	City Slang 201682 (V)
20	19	SEPTICULAR	Staps	EbuLJive 951942 (V)

MUSIC WEEK 28 OCTOBER 2000

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 75.



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 80.5%
Compilations: 19.5%

THE YEAR SO FAR... TOP 20 SINGLES

This Week	Last Week	Title	Artist	Label
1	1	PURE SHORES	All Saints	LONDON
2	2	IT FEELS SO GOOD	Sonique	SERIOUSUN/VEVICAL
3	4	ROCK DJ	Robbie Williams	CHRYSALIS
4	3	TOOK A MIRACLE	Braska	POSTIVA
5	5	GROOVY/LET IT BE THIS AIN'T LOVE	Spiller	POSTIVA
6	6	FILL ME IN	Craig David	WILDSTAR
7	6	REACH	S Club 7	POLO/D
8	8	RUSE	Gabrielle	GO BEAT/POLO/D
9	9	OPUS 1 (LUD IT AGAIN)	Briny Spynars	JIVE
10	10	THE REAL SLIM SHADY	EMINEM	INTERSCOPE/POLO/D
11	12	17 DAYS	Craig David	WILDSTAR
12	11	NEVER BE THE SAME AGAIN	Melanie C/GS/LF Left Eye Lopez	VERGIN
13	14	AMERICAN PIE	Madonna	MAVERICK/WARNER BROS
14	13	THE BAD TOUCH	Bloodhound Gang	DEFFA
15	15	LADY (HEAR ME TONIGHT)	Michelle	POLO/D
16	15	LIFE IS A ROLLERCOASTER	Rhian Keating	POLO/D
17	17	OUT OF YOUR MIND	True Steppers/Bowers/Beecham	NOUVEAU/ARISTA
18	18	FREESTYLER	Bumaye/MCS	INCREDIBLE
19	16	SANDSTORM	Darlow	NEO
20	19	THING SONG	Sisou	DEF SOUL

© DN Last week's weekly releases chart from three weeks ago

28
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2000

THE OFFICIAL CHARTS

music week



TOP
POPS

THE OFFICIAL UK CHARTS

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albums



1 STOMP

Steps

- 14 **2** WHO LET THE DOGS OUT Baha Men
1 **3** BEAUTIFUL DAY U2
2 **4** KIDS Robbie Williams/Kylie Minogue
5 **5** BODY II BODY Samantha Mumba
4 **6** SILENCE (REMIXES) Delerium feat. Sarah McLachlan Network
3 **7** BLACK COFFEE All Saints
6 **8** BODY GROOVE Architects feat. Nana
9 **9** SUNSET (BIRD OF PREY) Fatboy Slim
10 **10** MUSIC IS MY RADAR Blur

Ebu/Dive

Isla/Uni-Island

Chrysalis

Wifid Carat/Polydor

Network

London

Go! Beat

Skint

Food/Parlophone



- 9 **11** COULD I HAVE THIS KISS FOREVER Whitney Houston/Enrique Iglesias
7 **12** KERNKRAFT 400 Zombie Nation
5 **13** AGAINST ALL ODDS Mariah Carey & Westlife
11 **14** I'M OUTTA LOVE Anastacia
8 **15** DOOMS NIGHT Azzido Da Bass
13 **16** THE WAY I AM Eminem
17 WHY DOES MY HEART FEEL SO BAD Moby
18 **18** PLEASE FORGIVE ME David Gray

Arista

Dada

Columbia

Epic

Club Tools/Edel

Interscope/Polydor

East West

East West



1 SAINTS & SINNERS

- All Saints
8 **2** CHOCOLATE STARFISH AND THE HOT DOGS Limp Bizkit
4 **3** SING WHEN YOU'RE WINNING Robbie Williams
4 **4** FAITH & INSPIRATION Daniel O'Donnell
10 **5** WHITE LADDER David Gray
7 **6** THE WHOLE STORY - HIS GREATEST HITS Cliff Richard
3 **7** MUSIC Madonna
5 **8** THE VOICE Russell Watson
11 **9** PARACHUTES Coldplay
8 **10** THE MARSHALL MATHERS LP Eminem

London

Interscope/Polydor

Chrysalis

Ritz

HT/East West

EMI

Maverick/Warner Bros

Decca

Parlophone

Interscope/Polydor



- 9 **11** BORN TO DO IT Craig David
2 **12** PAINTING IT RED The Beautiful South
1 **13** KID A Radiohead
12 **14** PLAY Moby
15 RENAISSANCE Lionel Richie
38 **16** BORN BOND
6 **17** BLACK MARKET MUSIC Placebo
97 **18** THE BARRY WHITE COLLECTION Barry White
19 **19** THE BARRY WHITE COLLECTION Barry White

Wildstar

Go! Discs/Mercury

Parlophone

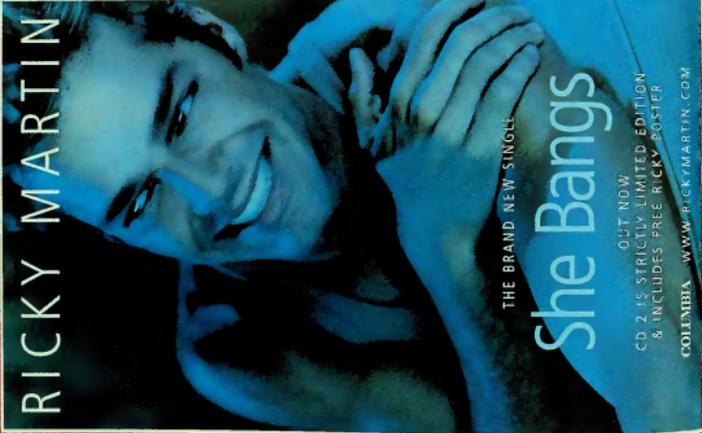
Mercury

Decca

Hive/Virgin

Universal TV

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MUSIC

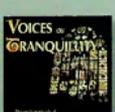
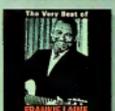


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1960-2000



Forty years of Reader's Digest Music

Reader's Digest Music is one of the music industry's best kept secrets. For the past 40 years music by mail has been its winning concept, here the company unveils how it is preparing for the next 40 years

Winning concept is a term you hear a lot at Reader's Digest Music. The demands of a huge research programme mean that new concepts for music collections are being tested all the time – ideas covering every conceivable taste from the classics to country, from good old fashioned rock'n'roll to South American pan pipes.

And finding a winner is just the start of the process: next come the tasks of clearing the repertoire, devising the promotional strategy, creating the packaging and deciding who to mail among the Digest's massive database of customers.

The BOXED SET is born

It was in 1959, during a round of golf, that Al Cole of Reader's Digest and Bill Mulligan of RCA first hit on the ultimate winning concept – that of selling boxed sets of records by direct mail. A year later the first such set, Music of the World's Great Composers, was being delivered to thousands of American homes and test-marketed in Britain. More than 825,000 sets were eventually sold worldwide.

In no time at all, the British division of Reader's Digest had its own music department, selling both US-originated collections and a growing number of home-grown products featuring specially-recorded as well as licensed material. Now, four decades on, Reader's Digest remains the world leader in mail order music marketing – and the role of the British division in that success story is worth a chapter all its own.

HIGH sales, LOW profile

The team at Reader's Digest Music are the first to admit that its music collections are rarely high profile. They don't have to be: they sell exclusively through mail order and occasional press, radio and TV advertising, satisfying a broad band of largely older music buyers who, research suggests, have mostly lost the habit of browsing in record stores.

Digest collections never figure in the sales charts, not because they don't sell enough but because – as a non-retail operation – their sales are not eligible. Sales can reach as high as 65,000 units for an individual five-disc collection such as pan pipes, which is equivalent to sales of a mammoth 325,000 individual CDs or cassettes. In the Nineties alone, more than 25 multi-disc collections achieved either platinum or gold disc status, with many others still pending.

The top-line statistics are impressive. In the course of the past 40 years, around 225m Digest



The Reader's Digest Music team taking the company's expertise into the next 40 years

music collections have found their way into more than 30 countries worldwide. Currently, Reader's Digest Music sells more than 8m multi-album collections around the globe each year.

SKILLS and STRENGTH

Maintaining a business of this kind demands a very special kind of expertise:

- the ability to select and negotiate for the right repertoire for the Digest audience – and programming it sensibly and imaginatively;
- first-class knowledge of all aspects of the product development process, from copyright clearance to manufacturing and quality control;
- marketing skill in matching the collections to the identified market segments;
- promotional know-how in ensuring that the mailing

packs – the primary vehicle for the sales message – communicate in just the right way;
- and last, but by no means least, unrivalled experience in customer service and fulfilment.

The skills and strengths that turned Reader's Digest Music into a world leader in the direct mail business are as much in evidence today as they were 40 years ago – only now the span of music offered is wider than ever. Meanwhile, the artists recording directly for the company include numerous household names, and the launch of the Digest website (www.readersdigest.co.uk) offers marketing opportunities beyond the imagination of even those two visionary golfers.

So join us in saluting the company and the people behind literally thousands of winning concepts, as we focus on the past, present and future of Reader's Digest Music.

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PROMOTIONAL FEATURE



1960-2000
Forty years of Reader's Digest Music

THE PAST

Although never a company to dwell on past glories, Reader's Digest is proud of its record in providing top-quality entertainment and information of all kinds - whether through the magazine that bears its name, its best-selling books and videos or its unparalleled range of music collections.

From the beginning, Reader's Digest Music led the way in packaging classical music for the mass market, initially through its association with RCA and then with its own repertoire, recorded with top international orchestras and conductors. A little later, this policy extended to the more music field, with sets such as *Popular Music That Will Live Forever* and *Mood Music For Listening And Relaxation* promising, in a Digest copywriter's phrase that entered the language, "to furnish your home with melody".

The British division of Reader's Digest Music took shape in 1960, bringing to a huge and relatively untapped mail order market not only the best of the US collections - the ground-breaking *The Unforgettable Glenn Miller* and *The Best Of Mario Lanza* among them - but home-grown sets such as *Eric Robinson's World Of Music*, a favourite across two decades and recently reissued in CD form by popular request. Among its most memorable ventures of the Sixties and Seventies were full-scale recording projects with the likes of Sir Malcolm Sargent, Sir John Barbirolli, Sir Adrian Boult and the London Royal Philharmonic Orchestra.

Through the Seventies and Eighties, the nostalgic market grew apace and the Digest repertoire team delved deep into the archives for truly historic presentations such as *The Dance Band Days* - featuring classic British dance music from the Thirties and Forties - and into the more recent past for collections packed with the very best of vintage country, classic rock'n'roll and original pop hits.

Triumphs and TRENDSETTERS

There have been plenty of triumphs along the way - enduring best sellers such as the immortal *Jim Reeves* and a celebrated 1965 recording of *Handel's Messiah*, virtual ever presents in the Digest catalogue since their first release. The 1975 release of *Elvis Presley's Greatest Hits* was for many years the definitive Elvis boxed set.

The Fabulous 50s, released in 1978, was the first in a hugely popular run of decade-related music packages. A long association with James Last made possible a string of exclusive Digest collections, from *The Best Of James Last to James Last - The Classic Touch*.

From Domingo to DYLAN

When the whole world seemed to find a new passion for opera in the early Nineties, Reader's Digest Music was ready and waiting with both *The Best Of Pavarotti*, *Domingo and Te Kanawa* and *The Magical World Of Opera*. Among the music legends honoured over the years with their very own Digest collections have been Cliff Richard, Bing Crosby, Andy Williams, Abba, Richard Claydenman, Shirley Bassey, Burt Bacharach, Status Quo and the Rolling Stones.

And if anyone still thinks of recent Digest Music collections in terms of Mantovani or Percy Faith, that perception can be quickly dispelled by a glance at the track listing for some of the most recent Digest collections - among them classic tracks by the likes of George Michael, Sinead O'Connor, Bob Dylan, Stevie Wonder and Paul McCartney.

Quality, CARE and co-operation

The common theme throughout 40 years of Reader's Digest Music has been a commitment to quality, a careful nurturing of the mail order marketplace and a strong relationship with the rest of the music industry. "Without the unstinting co-operation of record companies the world over, none of our achievements over the past four decades would have been possible," says music general manager Elaine Brooke. "In return, I know that they value our use of their repertoire as a strong source of supplementary revenue."



PROMOTIONAL FEATURE

1960-2000

Forty years of Reader's Digest Music



●●● THE PRESENT ●●●

The right repertoire targeted to the right market – that's the key to the success of Reader's Digest Music. Today, that is as likely to mean a product such as *The Love Collection* – packed with contemporary love songs by the likes of Boyzone and LeAnn Rimes – as a treasury of favourite classics or orchestral easy listening. The secret, as always, is in knowing your customer.

Selecting the music and building strong relationships with the repertoire owners is the responsibility of a vastly experienced team headed by Elaine Brooke, which works in tandem with in-house production and marketing experts whose knowledge of the product development process, promotion, market research and list segmentation is second to none within the direct marketing industry.

From SURVEY to promotion

"There is a science to what we do, in that we have always researched and tested our new products and mailing packages thoroughly," says Brooke. "We're now making the period between research and production much shorter, to ensure we can quickly meet the demands of an ever-demanding marketplace. But although there is a lot of science involved, there is no substitute for a really good creative idea, nor for our editors' skill in selecting and compiling the repertoire."

The research programme involves both focus group analysis into customer appreciation and understanding of promotional brochures. Product testing is carried out via live mailings, while a full-scale music promotion may reach



more than a million households, depending on the type of collection that is being offered.

"Ours is a very full programme, involving any number of live mailings and a huge amount of series development at any point in time," says Brooke. "There are always new concepts to test, new ventures to discuss and implement, and we also create up to four new volumes every year for each of our various music series."

Series GROWTH

Alongside the success of individual collections such as *Superstars Of The Sixties* and *Country Connection*, the music series business has grown massively in recent years. A typical Reader's Digest Music series such as *Discovering The Classics* or *Sounds Of The 60s* offers customers three CDs or cassettes of their favourite music every six weeks, with the option of discontinuing whenever they wish.

"They are hugely popular, and we've been known to continue making a series well beyond the intended number of volumes, because customers have insisted on it," says John Hall, repertoire manager.

In 1980, Reader's Digest was the only company making boxed sets for mail order. Forty years on, while the retail market for boxed sets remains relatively small and specialised, its collections still sell in their tens of thousands. With yet more series due for launch in the next year or so, including a collector's edition of *Music And Memories of the 30s & 40s*, that amazing success story is set to continue.



John Hall



40

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to all at Reader's Digest
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Congratulations
Readers Digest
Happy 40th birthday
with best wishes from all at
Framework



Framework

PROMOTIONAL FEATURE

1960-2000

Forty years of Reader's Digest Music



••• THE FUTURE •••

Forty years ago, few could have predicted the arrival of CDs, cassettes, videos, the worldwide web or any of the other developments that have revolutionised the way we buy and sell music. At Reader's Digest Music, adapting to change is a way of life – indeed it is the company's long-term view that has underlined its durability and progress. But how prepared is the company now for the challenges of the next four decades?

"The biggest challenge is to continue to cater for our existing audience, while building our customer base for music by mail," says Elaine Brooke. "Traditionally, we've catered for the older music buyer, but a lot of our repertoire and marketing effort now is aimed at attracting younger customers and growing that audience. After all, they are our future."

Current strategies include creating collections targeted specifically at the 35 to 50 age range and developing press, radio and TV campaigns to market them. Moves are under way to further develop the business for this all-important market.

BUILDING the bank

On the repertoire side, Reader's Digest Music has been steadily building its own bank of recordings by either recording or acquiring material by such established artists as Patsy Clark, Vic Damone, Engelbert Humperdinck and Judy Collins. Every year, the company allocates a large recording budget



Elaine Brooke

to keep its library of classical and easy listening instrumental tracks refreshed and up to date – using, as always, some of the finest orchestras and musicians available – and its musical vault now consists of 20,000 individual recordings.

Digest recordings, whether of time-honoured classical pieces or orchestral arrangements of the latest West End showstopper, have long been recognised for their class and quality – to the point that there is now a growing business in the licensing of Digest material to other music companies.

Working the WEB

Most exciting of all is the new emphasis at Reader's Digest Music – also reflected throughout the whole Reader's Digest organisation – on building a future as a multi-channel business. "That doesn't mean abandoning our traditional operating base as a direct marketer," says Elaine Brooke. "But it does mean developing a focus on other channels, such as the internet, TV, radio and press, both as awareness-building tools and as a means of selling."

Given its huge expertise in direct marketing, there can be few companies better equipped than Reader's Digest to make the most of the opportunities offered by e-commerce. With a new emphasis on growing awareness of Reader's Digest Music products, the company's days as one of the music world's best kept secrets seem well and truly numbered. ■

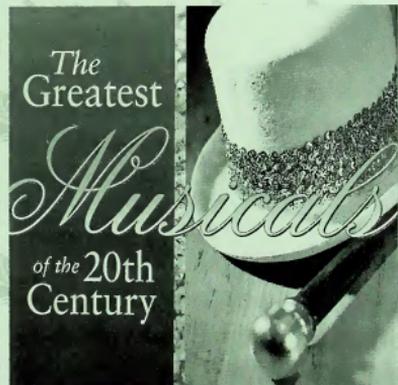
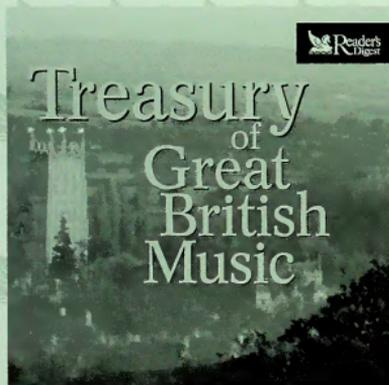
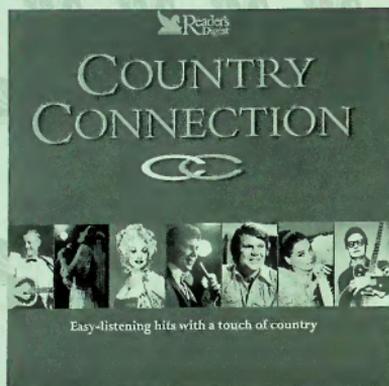


One of the latest Reader's Digest Music products is *Superstars of the Sixties*, a 120-track showcase of all-original hits by the Beach Boys, Tom Jones, Gene Pitney, Sandie Shaw, Cliff Richard, Manfred Mann and many more. Typical of the range and quality of Digest collections, this particular set includes a specially commissioned 54-page illustrated booklet containing fact-filled biographies of all the artists featured.

It was 40 years ago today...



020 7232 1234
Design • Pre-Press
Print • Labels



**Four outstanding new Music Collections
from Reader's Digest
to celebrate the next 40 years!**

THE OFFICIAL UK CHARTS SPECIAL LIST



28 OCTOBER 2000

MID-PRICE

Pos	Last	Title	Artist	Label (Cat No.)
1	2	STOP MAKING SENSE	Thinking Heads	EMI 529452 (E)
2	1	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV2296 (E)
3	2	LEFTISM	Leftfield	Higher Ground/Hard Hands CDV0202 (TEN)
4	6	RELATIONSHIP OF COMMAND	Al The Drive In	Virgin CDV0194 (E)
5	4	TRACY CHAPMAN	Tracy Chapman	Elektra K96724 (TEN)
6	5	GREATEST HITS	Eurythmics	RCA P247456 (BMG)
7	7	LOUDER THAN BOMBS	The Smiths	WEA 45996332 (TEN)
8	3	DOOKIE	Green Day	Reprise 92645296 (E)
9	7	GOOD FEELING	Toviss	Independiente 105001 (CD)
10	11	SELL, SELL, SELL	David Gray	EMI Catalogue CDMA21205 (E)
11	8	CENTRAL RESERVATION	Both Orans	Heavenly HNVN1224 (E)
12	10	THE SCORE	Fugees	Columbia 462548 (TEN)
13	13	SCREAMALOGICA	Final Storm	Creation CRE2009 (3MV/PP)
14	15	THE MASTERPLAN	Osiris	Big Brother BBDK0009 (3MV/PP)
15	12	GREATEST HITS	Both Dylan	Columbia 460879 (TEN)
16	17	TRAILER PARK	Both Dylan	Heavenly HNVN1212 (BMG)
17	16	OURTOWN - THE GREATEST HITS OF DEACON BLUE	Deacon Blue	Columbia 474622 (TEN)
18	18	VERSION 2.0	Garageband	Mushroom MUS126CD (3MV/PP)
19	19	BROTHERS IN ARMS	Dive Strata	Vertigo 520492 (E)
20	19	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	BMG 756651332 (BMG)

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BUDGET

Pos	Last	Title	Artist	Label (Cat No.)
1	1	TRUE LOVE - A COLLECTION	Al Green	Music Collection MCCC 278 (DICS)
2	2	HITS COLLECTION	Dusty Springfield	Spectrum 325492 (LD)
3	4	CLASSIC COMEDY	Billy Connolly	Pulse PL5C269 (P)
4	5	LOVE SONGS	Ewis Presley	Camden 7421647412 (BMG)
5	6	THE COLLECTION	Michael Ball	Spectrum 551712 (LD)
6	3	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 594162 (LD)
7	4	THE BEST OF	Ned Diamond	MCA/Uni-Island MCB0 1990 (LD)
8	8	VERY BEST OF	Bob McLean	Curb RUDJC 1014 (BMG/L)
9	7	SOUL SEDUCTION	Barry White	Spectrum 520092 (LD)
10	15	SING THE COUNTRY HITS	Foster And Allen	Romcoaster MCD5R156 (BMG)

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R&B SINGLES

Pos	Last	Title	Artist	Label (Cat No.)
1	1	BODY H BODY	Samantha Mumba	Wild Card/Polydor 807792 (LD)
2	2	RUMOURS	Damage	Coventry CD000LS 392 (E)
3	1	I WYSH	R Kelly	Interscope 512182 (P)
4	2	THE WAY I AM	Eminem	Interscope 497322 (LD)
5	1	NOT EVEN GONNA TRIP	Honeyz	1st Avenue/Motown/HITCO217 (LD)
6	3	MOST GIRLS	Pink	Lafayette/Arista 7422732912 (BMG)
7	5	UNLEASH THE DRAGON	Sligo	Virgin 527521 (E)
8	4	TELL ME	Melvin B	Virgin V50CX 1777 (E)
9	8	IT DOESN'T MATTER	Wyclef Jean	Columbia 663792 (TEN)
10	6	GET ALONG WITH YOU	Kelis	Virgin V50CX 174 (E)
11	7	BOY NEXT DOOR	Jamela	Parlophone Rhythm Series C0RNYH25 29 (E)
12	10	7 DAYS	Craig David	Wilderstar CDW1DL 30 (TEN)
13	12	TRY AGAIN	Aaliyah	Virgin V50CX 167 (E)
14	9	THE LIGHT/16TH SENSE	Common	MCA/Uni-Island MCST0 40227 (LD)
15	17	WHATEVER	Local US feat. Lil' Mo	Virgin VU5T 172 (E)
16	15	DOESN'T REALLY MATTER	Janet Jackson	Def Soul 562915 (LD)
17	11	MURSEY BYMES	Johnny Simms	Polydor 567322 (LD)
18	14	DAVS A WEEK	Sweet Female Attitude	WEA NEAR267 (TEN)
19	13	WIFEY	Nest	Arista 7422170912 (BMG)
20	20	FORGOT ABOUT YOU	Dr Dre feat. Eminem	Interscope/Polydor 497422 (LD)
21	22	GET YOUR MONEY	Dr Dre feat. Kelis	Elektra E 70727 (TEN)
22	18	JUMPIN' JUMPIN'	Destiny's Child	Columbia 669292 (TEN)
23	19	THE REAL SLIM SHADY	Eminem	Interscope/Polydor 497322 (LD)
24	16	MY REMEDY	Hinds Hicks	Island/Uni-Island CDIX 705 (LD)
25	24	CAN'T GET THE BEST OF ME/HILIFE	Cypress Hill	Columbia 665195 (TEN)
26	23	MARIA MARIA	Syrene feat. The Product G&B	Arista 7422170912 (BMG)
27	28	BIG PIMP*	Jay-Z	Def Jam 562831 (LD)
28	21	WOMAN TROUBLE	Arctic Dogz & Craigie Le C David	Public Enemy/Def FCPZ 386 (TEN)
29	25	THONG SONG	Sligo	Def Soul 568092 (LD)
30	30	NO MORE	Ru/H Endz	Def Soul 568022 (TEN)

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COUNTRY

Pos	Last	Title	Artist	Label (Cat No.)
1	1	FAITH & INSPIRATION	Daniel O'Donnell	Ritz RZBCD 717 (BMG/L)
2	1	COME ON OVER	Shania Twain	Mercury 710012 (LD)
3	3	LONELY GIRL	Lonestar	Grapevine/BMG 07862782 (BMG)
4	6	T'LL BE BACK	MCA Nashville 71045 (LD)	
5	2	RED DIRT GIRL	Emmylou Harris	MCA Nashville 71045 (LD)
6	2	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 505082 (TEN)
7	7	EVY	Eric 0495152 (TEN)	
8	4	BREATH	Werner Brothers 247322 (Import)	
9	8	THE WOMAN IN ME	Shania Twain	Mercury 526632 (TEN)
10	7	WIDE OPEN SPACE	Eric 402422 (TEN)	
11	9	WILD & WICKED	Rovf RVPACD112 (TEN)	
12	10	I HOPE YOU DANCE	MCA Nashville 710592 (LD)	
13	12	BURN	Lee Ann Womack	Capitol 567122 (TEN)
14	18	WHO NEEDS PICTURES	Jo Dee Messina	Curly/London 857864292 (BMG)
15	11	GEORGE STRAIT	Brad Paisley	Arista Nashville 7422174262 (BMG)
16	17	A PLACE IN THE SUN	George Strait	MCA Nashville 71042 (LD)
17	13	I AM SHELBY LYNNE	Tim McGraw	Curly/London 856112 (BMG/TEN)
18	15	REAL LIFE WOMAN	Mercury 560712 (LD)	
19	16	BRICK COLD BLUES	MCA Nashville 710712 (LD)	
20	19	LOVE WILL ALWAYS WIN	Willie Nelson	Island/Uni-Island 542512 (LD)

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ROCK

Pos	Last	Title	Artist	Label (Cat No.)
1	1	CHOCOLATE STARFISH AND THE HOT DOG	Limp Bizkit	Interscope/Polydor 49782 (LD)
2	1	PARACHUTES	Coldey	Parlophone 527282 (E)
3	2	WARNING	Green Day	Reprise 5048092 (TEN)
4	3	EXPERIENCE HENDRIX - THE BEST	Jim Hendrix	Universal TV/MCA 11282 (LD)
5	5	INVEST	Papa Roach	Reprise/Polydor 392 (E)
6	4	DOORIE	Green Day	Reprise 5048092 (TEN)
7	6	AMERICAN	The Offspring	Columbia 491952 (LD)
8	8	SMASH	The Offspring	Epitaph E 84322 (P)
9	9	ENEMA OF THE STATE	Blink 182	MCA/Uni-Island MCD 1199 (LD)
10	10	SLIPNOT	Slipnot	Roadrunner/RK 8659 (LD)

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DANCE SINGLES

Pos	Last	Title	Artist	Label (Cat No.)
1	1	PASIDA	Alex Medina	Radio RULIN 81 (3MV/TEN)
2	2	DUNDA SHOUTIN'	Johnny Corporate	Defected DFECT 20R (TEN)
3	3	THE SUNDAY	Toy De'Vt	Tied Flyer TDY146CD (ADD)
4	1	SOMETHING IN YOUR EYES	Ado De Bass	Club Techno/Edel ED12026 (LD)
5	2	DOOMING IN YOUR EYES	Red Rose RR052103 (BRU)	
6	15	SORRY I DIDN'T KNOW	Monsta Boy feat. Denzle	Lockdown 401012 (XV)
7	4	ORLANDO DAWN	Shia Aba	WEA WEA297 (E)
8	9	AUTUMN TACTICS	Liquid	Xtravaganza XTRAV 1712 (3MV/TEN)
9	3	WARRIOR	Whicore	Xtravaganza XTRAV 1712 (3MV/TEN)
10	11	SUNSET (BIRD OF PREY)	Incentive CENT121 (3MV/TEN)	
11	12	FUJI	Fatboy Slim	Skinet SKINT 58 (3MV/P)
12	13	JORN ME	Atlanta Vs Avatar/M Stockley	Inferno FEEN 34 (3MV/V)
13	14	MIND SET TO CYCLE	Lightrider	Slinky Music SLINKY 90 (LD)
14	15	BOY GROOVE	Kahuna Cuts KJUTS 151 (3MV/P)	
15	7	GET ALONG WITH YOU	Archibach feat. Nana	Get Beat GB0032 (LD)
16	7	GET ALONG WITH YOU	Kelis	Virgin VU5T 174 (E)
17	6	BADDEST MUTHA	Lisa Pin Up	Nakizez NUKP256 (ADD)
18	6	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan	Network 33061 (P)
19	1	I WANT YOU	CZR feat. Delano	Credence 12CRD 002 (E)
20	11	AIN'T NO STOPPIN' US	DJ Luck & MC Neat feat. JJ	Red Rose 12RR05304 (LD)

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DANCE ALBUMS

Pos	Last	Title	Artist	Label (Cat No.)
1	1	RAM RAIDERS - VOL 1	Various	RAM RAMM/LA - (SRD)
2	1	SAINTS & SINNERS	All Saints	London - 857285204 (E)
3	1	IN THE MOOD	Rom Side/Reprazent	Epik-Live 5481801/5481784 (LD)
4	3	STREETSOUL	Guru's Jazzmatazz	Tekin - (E)
5	2	WHO IS JILL SCOTT?	Jill Scott	Virgin - (E)
6	8	BORN TO DANCE	Craig David	Virgin - (E)
7	7	STREET VIBES 6	Various	WBMC - (E)
8	7	PULE 3/8	Jae Rule	WBMC - (E)
9	4	ANTICIPAL INTELLIGENCE - MASCAMTRUMP	De La Soul	Tommy Boy TBV1348 - (U)
10	4	NOBO 2000	Various	Universal TV - 5066964 (E)

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MUSIC VIDEO

TV	LW	Title	Label (Cat No.)
1	1	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Video Collection 207033 (LD)
2	1	CUFF RICHARDS: Countdown	Video Collection 79777 (LD)
3	1	ROBBIE WILLIAMS: Rock On	Dynasty 46123 (LD)
4	1	BARRY MANLOW: Live	Direct Video BV25333 (LD)
5	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 491033 (LD)
6	3	DANIEL O'DONNELL: Live In Concert	8074901 (LD)
7	1	ORIGINAL CAST RECORDING: Cats	Universal Video 520293 (LD)
8	1	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	Visual 9210231 (LD)
9	4	VARIOUS: Devils Row	PolyGram Video 0517362 (LD)
10	6	MADONNA: Music	Visual 9210231 (LD)

TV	LW	Title	Label (Cat No.)
11	8	BOYZONE: 2000 Live From The Point	WL 076281 (LD)
12	2	UNDERWORLD: Live	Visual VLS1024 (LD)
13	5	BILL WHELAN: Revenance - New Show	Visual VLS1024 (LD)
14	10	STEPS: The Next Step - Live	Visual VLS1024 (LD)
15	5	MADONNA: The Ultimate Collection	Warner Music Video 02138792 (LD)
16	13	LIVE CAST RECORDING: Les Misérables In Concert	Visual VLS1024 (LD)
17	1	ORIGINAL CAST RECORDING: Burn The Floor	Visual VLS1024 (LD)
18	6	SUB 2: It's An S Club Thing	Visual VLS1024 (LD)
19	7	BRITNEY SPEARS: Time Out With	Warner Music Video 02138792 (LD)
20	7	BOYZONE: Dublin - Live By Request	Visual VLS1024 (LD)

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28 OCTOBER 2000

COOL CUTS CHART		as heard on M4 Paul's Saturday night show on Kiss 100 and Kiss Big City Network	
1	CHASE THE SUN Planet Funk	Bustin' Loose	(After West production with haunting infectious vocals)
2	4 B DASH	Hoop	(Blaze progression of old-school by Danny Topogala and Francesco)
3	POW POW POW Lenora feat. Dany D'Onaue	Sticky Fingers	(Excellent D'Onaue raves song with a typically up-tempo futuristic production)
4	6 BY YOUR SIDE Sade	Epic	(Sade's return to her roots with a Lazy Day soulful groove)
5	WE ARE ALIVE Paul Van Dyk	Deviant	(Excellent progressive trance from Paul Van Dyk with remixes from DJ Tuff)
6	MY FEELING JUNIOR J	Defected	(In new mixes from Junior, Scaris, Johnny Corporate and King Unique)
7	SONIC BOOM Quo Vadis	Serious	(Remixing of the hit to Over's Sade's Too Short with mixes from Vamondy)
8	TO YA WAISTLINE Funk D'Void	Soma	(Excellent deep house remix from Las Cardenas ahead of his new album)
9	LEARNING TO FLY Scumfrog	Primal	(Cool deep electronic mix from Scumfrog with mixes from Rhythmic Mixers)
10	SWEET MUSIC EOP feat. Ashley Slater	BW1	(Rhythmic sounding but made a Brighton with Ashley Slater's new single)
11	LOVE IS WHAT YOU NEED King Unique	Defected	(King Unique's change into a new lease of life with a vocal and remix)
12	GLODY GLODY Anasida Project	King Street	(Last Anasida house with mix from David Morales)
13	WHAT YA GONNA DO Artful Dodger	trf	(Stanton Warriors provide the tough club versions)
14	GOD'S CHILDREN/DARK STAR Chris & James	white label	(Melodic progressive cut from veterans of the scene)
15	I LIKE TO FUNK Blackjax & Da Void	Stompa Funk	(Tech-funk groove with mix from Burns & Santiago)
16	PHUTURE 2000 Carl Cox	Etel	(In new mixes from Allez Da Bass and David Lieb)
17	VICIOUS CIRCELS Vicious Circles	Platipus	(Progressive house track with mixes from Andy Green and Kar Graham)
18	APACHA Lovestream	Resonance	(Powerful house track with mixes from Lovestream and Globalism)
19	AKIHEHA H.E.O.	Global Harmony	(Tough progressive workout with mix from Pratt)
20	VARIOUS GROOVY GROOVES EP Various	Gel Groovy	(Ultimate mix but the transatlantic groove are hot)

Compiled by Feedback and data collected from the following stations: City, Capital, Radio 1, Radio 2, Radio 3, Radio 4, Radio 5, Radio 6, Radio 7, Radio 8, Radio 9, Radio 10, Radio 11, Radio 12, Radio 13, Radio 14, Radio 15, Radio 16, Radio 17, Radio 18, Radio 19, Radio 20, Radio 21, Radio 22, Radio 23, Radio 24, Radio 25, Radio 26, Radio 27, Radio 28, Radio 29, Radio 30, Radio 31, Radio 32, Radio 33, Radio 34, Radio 35, Radio 36, Radio 37, Radio 38, Radio 39, Radio 40, Radio 41, Radio 42, Radio 43, Radio 44, Radio 45, Radio 46, Radio 47, Radio 48, Radio 49, Radio 50, Radio 51, Radio 52, Radio 53, Radio 54, Radio 55, Radio 56, Radio 57, Radio 58, Radio 59, Radio 60, Radio 61, Radio 62, Radio 63, Radio 64, Radio 65, Radio 66, Radio 67, Radio 68, Radio 69, Radio 70, Radio 71, Radio 72, Radio 73, Radio 74, Radio 75, Radio 76, Radio 77, Radio 78, Radio 79, Radio 80, Radio 81, Radio 82, Radio 83, Radio 84, Radio 85, Radio 86, Radio 87, Radio 88, Radio 89, Radio 90, Radio 91, Radio 92, Radio 93, Radio 94, Radio 95, Radio 96, Radio 97, Radio 98, Radio 99, Radio 100.

CLUB CHART TOP 40		Label	
1	7 3 DON'T MESS WITH MY MAN Lucy Pearl	Virgin	
2	27 2 THE BOMB Love Connection	Multiply	
3	22 2 RISE IN Steve Lawler	Bedrock	
4	15 3 IN THE CITY Adamski	Radar	
5	29 2 A NEW DAY Twin	Pepper	
6	8 3 WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT	Virgin	
7	8 3 TRACEY IN MY ROOM EBTG vs. Soul Vision	VC Recordings	
8	3 2 HOOVERS AND HORNS Fergie & BK	Nukleuz	
9	10 2 D.E.M.I.L. 666	Echo	
10	21 2 PULL UP TO THE BUMPER Grace Jones vs. Funkstar 59	Club Tonic/Soul	
11	3 2 UNO, DOS, TRES, CUATRO (DIE BLECHTRUMMEL) Talko	Incentive	
12	13 3 CABAL (ENERGY FLOW) DJ Hitch Hiker presents Lunatic Army Nebula	Defected	
13	17 2 DREAMING Loleatta Holloway	F	
14	5 3 THE MAN WITH THE RED FACE Laurent Garnier / F Communications	Bratis	
15	16 2 THE FALL/SPIKE Way Out West	Arista	
16	20 2 NEVER IN A MILLION YEARS Zee	Breathless	
17	30 2 SONIC BOOM (LIFE'S TOO SHORT) Quo Vadis	Serious	
18	9 4 SO IN LOVE WITH YOU Duke	4BK/Perfecto	
19	5 3 I CAN ONLY DISAPPOINT U Mansun	Parlophone	
20	1 2 LET THE MUSIC PLAY Barry White	Wonderboy	
21	22 2 WE ARE ALIVE Paul Van Dyk	Deviant	
22	10 2 TIME Dajaz	Credence	
23	14 2 FUCKING NERVE Lamont Humphrey	East West	
24	25 2 IT'S EASY DJ Disciple	Azuli	
25	6 3 LOVE SONIC Naimee Coleman	EMI/Christyall	
26	1 5 SUNSHINE (WHEN I DANCE WITH YOU) Infinity Feet. Duane Harden	AM-PM	
27	40 2 I WANNA BE YOUR DODD Sniper	Recreation	
28	30 2 PARTY CHILDREN Andy Mathews Vs Billy Jack Williams	Code Blue	
29	30 2 138 TREK DJ Zinc	Phase 2	
30	21 2 7 COLOURS Lud Witness	Dizza-Done	
31	23 3 WHY DOES MY HEART FEEL SO BAD? Moby	Mute	
32	20 2 SATISFY MY LOVE Elle	Champion	
33	24 2 SAVING MARY Faded	Columbia	
34	30 3 ANYTHING, EVERYTHING Terry Maxx	W2/Etel	
35	9 3 TREATY Yothu Yindi	Mushroom	
36	1 3 YOU SHOULD HAVE KNOWN Anthea Mob	Satellite/Confetti	
37	25 3 BLA BLA BLA Gigi D'Agostino	RCA	
38	30 3 SHUT THE F* K UP AND DANCE Adrenaline Tommy Boy Silver Label	RCA	
39	4 2 FAREWELL TO THE MOON York	Manifesto	

CLUB CHART BREAKERS		Label	
1	THE PLAYER First Choice	Fluential	
2	MISS YOU Upper Level	Perceptive	
3	I WANNA KNOW Restless Natives feat. Blue James	Go Beat/Polydor	
4	IN YOUR ARMS (WE GONNA MAKE IT) Benjamin Diamond	Virgin	
5	HOLLER Spice Girls	Epic	
6	BEAUTIFUL DAY U2	Iceland	
7	SALSOUL NUGGET M&S	white label	
8	TOUCH ME Rui Da Silva	Kismet	
9	SHINING GREEN Court feat. De/Vision	Inclusion	
10	SET ME FREE Sunlight	Undiscoversed	

Breakers are the 10 records outside the Top 40 which have registered the most Club Chart entries. The Club Chart Top 40 (exclusive mixes), Inclusion, Pop and New to receive the Club Chart can be obtained from M&P website at www.donmusic.com.
To receive the Club Chart full by e-mail contact Kim Roach on 020 (794) 8566, e-mail: kraach@donmusic.com

CHART COMMENTARY		by ALAN JONES	
1	DON'T MESS WITH MY MAN Lucy Pearl	Virgin	
2	THE BOMB Love Connection	Multiply	
3	RISE IN Steve Lawler	Bedrock	
4	IN THE CITY Adamski	Radar	
5	A NEW DAY Twin	Pepper	
6	WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT	Virgin	
7	TRACEY IN MY ROOM EBTG vs. Soul Vision	VC Recordings	
8	HOOVERS AND HORNS Fergie & BK	Nukleuz	
9	D.E.M.I.L. 666	Echo	
10	PULL UP TO THE BUMPER Grace Jones vs. Funkstar 59	Club Tonic/Soul	
11	UNO, DOS, TRES, CUATRO (DIE BLECHTRUMMEL) Talko	Incentive	
12	CABAL (ENERGY FLOW) DJ Hitch Hiker presents Lunatic Army Nebula	Defected	
13	DREAMING Loleatta Holloway	F	
14	THE MAN WITH THE RED FACE Laurent Garnier / F Communications	Bratis	
15	THE FALL/SPIKE Way Out West	Arista	
16	NEVER IN A MILLION YEARS Zee	Breathless	
17	SONIC BOOM (LIFE'S TOO SHORT) Quo Vadis	Serious	
18	SO IN LOVE WITH YOU Duke	4BK/Perfecto	
19	I CAN ONLY DISAPPOINT U Mansun	Parlophone	
20	LET THE MUSIC PLAY Barry White	Wonderboy	
21	WE ARE ALIVE Paul Van Dyk	Deviant	
22	TIME Dajaz	Credence	
23	FUCKING NERVE Lamont Humphrey	East West	
24	IT'S EASY DJ Disciple	Azuli	
25	LOVE SONIC Naimee Coleman	EMI/Christyall	
26	SUNSHINE (WHEN I DANCE WITH YOU) Infinity Feet. Duane Harden	AM-PM	
27	I WANNA BE YOUR DODD Sniper	Recreation	
28	PARTY CHILDREN Andy Mathews Vs Billy Jack Williams	Code Blue	
29	138 TREK DJ Zinc	Phase 2	
30	7 COLOURS Lud Witness	Dizza-Done	
31	WHY DOES MY HEART FEEL SO BAD? Moby	Mute	
32	SATISFY MY LOVE Elle	Champion	
33	SAVING MARY Faded	Columbia	
34	ANYTHING, EVERYTHING Terry Maxx	W2/Etel	
35	TREATY Yothu Yindi	Mushroom	
36	YOU SHOULD HAVE KNOWN Anthea Mob	Satellite/Confetti	
37	BLA BLA BLA Gigi D'Agostino	RCA	
38	SHUT THE F* K UP AND DANCE Adrenaline Tommy Boy Silver Label	RCA	
39	FAREWELL TO THE MOON York	Manifesto	

POP TOP 20		Label	
1	DON'T MESS WITH MY MAN Lucy Pearl	Virgin	
2	THE BOMB Love Connection	Multiply	
3	RISE IN Steve Lawler	Bedrock	
4	IN THE CITY Adamski	Radar	
5	A NEW DAY Twin	Pepper	
6	WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT	Virgin	
7	TRACEY IN MY ROOM EBTG vs. Soul Vision	VC Recordings	
8	HOOVERS AND HORNS Fergie & BK	Nukleuz	
9	D.E.M.I.L. 666	Echo	
10	PULL UP TO THE BUMPER Grace Jones vs. Funkstar 59	Club Tonic/Soul	
11	UNO, DOS, TRES, CUATRO (DIE BLECHTRUMMEL) Talko	Incentive	
12	CABAL (ENERGY FLOW) DJ Hitch Hiker presents Lunatic Army Nebula	Defected	
13	DREAMING Loleatta Holloway	F	
14	THE MAN WITH THE RED FACE Laurent Garnier / F Communications	Bratis	
15	THE FALL/SPIKE Way Out West	Arista	
16	NEVER IN A MILLION YEARS Zee	Breathless	
17	SONIC BOOM (LIFE'S TOO SHORT) Quo Vadis	Serious	
18	SO IN LOVE WITH YOU Duke	4BK/Perfecto	
19	I CAN ONLY DISAPPOINT U Mansun	Parlophone	
20	LET THE MUSIC PLAY Barry White	Wonderboy	

Breakers are the 10 records outside the Top 20 which have registered the most Pop Chart entries. The Pop Chart Top 20 (exclusive mixes), Inclusion, Pop and New to receive the Pop Chart can be obtained from M&P website at www.donmusic.com.
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MUSIC Week Year Planner 2001

Put your company on the Year Planner 2001 and receive unrivalled year round promotion to the music industry.

The Year Planner details award shows, exhibitions, conferences and other key events in 2001, making it a vital source of information throughout the year - make sure your company is on it!

The A1 planner will be inserted in to Music Week's 16 December 2000 issue, For details contact Alex Skelton on 020 7950 8580 for business in 2001.

Booking / Copy deadline Friday, 17 November 2000
For details contact Alex Skelton on 020 7950 8580

28 OCTOBER 2000



Pos	Weeks on Chart	Artist	Title	Label	London	2649 n/c	89.83 n/c
1	1	Black Coffee	All Saints	music control			
2	12	Lady (Hear Me Tonight)	Modjo	Sound Of Barclay/Polydor	1878	-3	83.27 -10
3	7	Beautiful Day	U2	Universal Island	2589	+11	72.19 +21
4	5	Kids	Robbie Williams & Kylie Minogue	Chrysalis	1823	-9	71.90 +15
5	11	Sky	Sonique	Serious/Universal Island	1881	+3	71.04 +1
6	8	Groovejet (If This Ain't Love)	Spiller	Postiva	2290	+5	66.07 +7
7	10	In Demand	Texas	Mercury	1912	-8	65.59 -8
8	20	Overload	Sugababes	London	1580	-7	63.64 -14
9	10	Music	Madonna	Maverick/Warner Bros	1773	-6	58.76 -15
10	10	Please Forgive Me	David Gray	IHT/East West	1144	+23	56.92 +24
11	1	Body In Body	Samantha Mumba	Polydor	1449	+10	55.86 +18
12	4	Silence	Delerium feat. Sarah McLachlan	Network	1094	+7	55.33 n/c
13	4	Holler	Spice Girls	Virgin	1435	-3	55.28 n/c
14	4	Body Groove	Archtechs feat. Nana	Go Beat	961	+5	55.02 +6
15	1	I'm Outta Love	Anastacia	Epic	1837	+2	48.92 +4
16	3	Irresistible	The Corrs	143/Lava/Atlantic	1298	+6	48.50 +14
17	2	Most Girls	Pink	LaFace/Arista	909	n/c	42.16 -10
18	12	Rock DJ	Robbie Williams	Chrysalis	1424	-4	37.72 -8
19	10	7 Days	Craig David	Widstar	1272	-7	37.55 n/c
20	8	My Love	Westlife	RCA	533	+86	36.32 +42
21	7	Kernkraft 400	Zombie Nation	Data/Ministry of Sound	845	+9	34.23 +4
22	4	Sunset (Bird of Prey)	Fatboy Slim	Skint	524	+17	30.23 +8
23	4	Who the Hell Are You?	Madison Avenue	VC Recordings	1105	-15	29.91 -14
24	4	Trouble	Coldplay	Parlophone	652	+16	29.07 +3
25	11	Could I Have This Kiss Forever	Whitney Houston & Enrique Iglesias	Arista	855	-5	26.82 -10
26	5	The Way I Am	Eminem	Interscope/Polygram	446	-6	26.70 -23
27	3	She Bangs	Ricky Martin	Columbia	582	+40	26.55 +12
HIGHEST TOP 50 CLIMBER							
28	3	Why Does My Heart Feel So Bad	Moby	Mute	678	+21	26.15 +20
29	12	Unforgivable Sinners	Lene Marlin	Virgin	500	-8	25.74 +10
30	3	Shackles (Praise You)	Mary Mary	Columbia	1017	-10	23.39 -5
BIGGEST INCREASE IN PLAYS							
BIGGEST INCREASE IN AUDIENCE							
MOST ADDED							
31	1	Walking Away	Craig David	Widstar	298	+405	22.93 +385
32	3	Should I Stay	Gabriele	Go Beat/Polydor	453	+6	21.76 -22
33	10	Hot n' Stinky Country Grammar	Nelly	Island	239	+154	21.52 +284
34	2	Come On Over Baby (All I Want Is You)	Christina Aguilera	RCA	909	+64	20.87 +10
35	10	Life Is a Rollercoaster	Ronan Keating	Polydor	1039	-4	20.51 -7
36	3	I'm Over You	Marina McCutcheon	Innovent	528	-1	20.38 -3
37	4	Not Even Gonna Trip	Honeyz	1st Avenue/Mercury	743	+13	19.60 -11
38	1	By Your Side	Sade	Epic	139	+21	19.66 +99
39	2	Long Way Around	Eagle Eye Cherry feat. Neneh Cherry	Polydor	705	+14	19.52 +2
40	1	More Time	Daft Punk	Public Demand/ffrr	419	+31	19.19 +58
41	1	Please Don't Turn Me On	Arller Dodger feat. Liftord	Virgin	344	-1	17.91 -14
42	1	Try Again	Aaliyah	ffrr	554	+78	16.90 +113
43	1	Forever Man (How Many Times)	Beachboys feat. Eric Clapton	Columbia	358	-9	16.50 -7
44	1	Jumpin' Jumpin'	Destiny's Child	Serious/Universal Island	559	+4	16.43 +5
45	1	It Feels So Good	Sonique	143/Lava/Atlantic	683	-8	15.31 -17
46	2	Breathless	The Corrs	Columbia	401	+20	15.06 +4
47	1	Affirmation	Save Garden	Dancepop	314	-16	14.53 -22
48	1	Freestyler	Bombfunk MCs	VC Recordings	560	+10	14.33 -2
49	1	Don't Call Me Baby	Madison Avenue	Perfect/Mushroom	207	+1	13.88 -6
50	1	Bullet in the Gun 2000	Plan B feat. Jay-Z	Atlantic	220	+8	13.80 +10

RADIO ONE

Pos	Weeks on Chart	Artist	Title	Label	2649 n/c	89.83 n/c
1	1	Black Coffee	All Saints	music control		
2	1	Body Groove	Archtechs feat. Nana (Go Beat)	2613	-7	26.37 -35
3	1	Kids	Robbie Williams & Kylie Minogue (Chrysalis)	2650	-1	26.31 -35
4	1	Beautiful Day	U2 (Universal Island)	2656	-2	26.30 -32
5	1	Lady (Hear Me Tonight)	Modjo (Sound Of Barclay/Polydor)	2163	-34	26.30 -30
6	1	Sunset (Bird of Prey)	Fatboy Slim (Skint)	2305	-30	26.30 -30
7	1	Overload	Sugababes (London)	2587	-23	26.29 -28
8	1	Please Forgive Me	David Gray (IHT/East West)	2895	-23	26.29 -28
9	1	The Way I Am	Eminem (Interscope/Polygram)	1801	-32	26.27 -27
10	1	Holler	Spice Girls (Virgin)	1530	-28	26.27 -27
11	1	Body In Body	Samantha Mumba (Polydor)	1825	-24	26.27 -24
12	1	Kernkraft 400	Zombie Nation (Ministry of Sound)	1534	-24	26.26 -24
13	1	Country Grammar	Nelly (Virgin)	16612	-5	26.23 -23
14	1	One More Time	Daft Punk (Virgin)	13084	-15	26.23 -23
15	1	Black Coffee	All Saints (London)	13688	-25	26.21 -21
16	1	Most Girls	Pink (LaFace/Motown)	16558	-21	26.21 -21
17	1	SKY	Sonique (Universal/Universal Island)	12024	-22	26.20 -22
18	1	October Swimmer	J12 (Lakota)	13146	-20	26.20 -20
19	1	Trouble	Coldplay (Parlophone)	12980	-20	26.20 -20
20	1	Music	Madonna (Maverick/Warner Bros)	1840	-25	26.19 -19
21	1	Groovejet	Spiller (Mercury)	14305	-16	26.19 -16
22	1	My Generation	Jump Back (Interscope/Polygram)	12819	-12	26.15 -15
23	1	Forever Man	Beachboys feat. Eric Clapton (ffrr)	837	-7	26.15 -15
24	1	Who the Hell Are You?	Madison Avenue (VC Recordings)	11143	-14	26.14 -14
25	1	Turn Me On	Aaliyah feat. Lord Jamar (A&M)	6268	-9	26.14 -9
26	1	Why Does My Heart...	Moby (Mute)	857	-11	26.14 -11
27	1	Dooms Night	Asids On Brass (Epic)	8164	-17	26.14 -17
28	1	Unleash The Dragon	Step Dad (Soul)	954	-13	26.14 -13
29	1	Music	Is My Rabbit (ffrr/Parlophone)	1648	-13	26.14 -13
30	1	Don't Think I'm Not	Kandi (Columbia)	7906	-9	26.13 -9

ILR

Pos	Weeks on Chart	Artist	Title	Label	5407	455,2985
1	1	Lady (Hear Me Tonight)	Modjo (Sound Of Barclay/Polydor)	5120	2254,2372	
2	2	Black Coffee	All Saints (London)	4012	2202,2162	
3	3	Groovejet	Spiller (Mercury)	4012	1900,1774	
4	4	In Demand	Texas (Mercury)	4662	1917,1746	
5	5	SKY	Sonique (Universal/Universal Island)	36219	1714,1735	
6	7	I'm Outta Love	Anastacia (Epic)	30328	1456,1860	
7	10	Kids	Robbie Williams & Kylie Minogue (Chrysalis)	30041	1381,1361	
8	6	Music	Madonna (Maverick/Warner Bros)	32695	1463,1610	
9	9	Beautiful Day	U2 (Universal Island)	33947	1457,1431	
10	10	Overload	Sugababes (London)	34052	1426,1392	
11	11	Rock DJ	Robbie Williams (Chrysalis)	34925	1205,1318	
12	14	Body In Body	Samantha Mumba (Polydor)	36219	1240,1291	
13	12	Holler	Spice Girls (Virgin)	36219	1203,1221	
14	7	7 Days	Craig David (Arista)	38819	1303,1221	
15	10	Irresistible	The Corrs (143/Lava/Atlantic)	34482	809,1174	
16	10	Who the Hell Are You?	Madison Avenue (VC Recordings)	36959	1193,1032	
17	15	Life Is a Rollercoaster	Ronan Keating (Polygram)	22615	1067,1019	
18	15	Please Forgive Me	David Gray (IHT/East West)	24423	773,794	
19	17	Shackles (Praise You)	Mary Mary (Atlantic/Atlantic)	20623	967,967	
20	19	Silence	Delerium feat. Sarah McLachlan (Network)	21708	880,960	
21	1	Come On Over Baby	Christina Aguilera (RCA)	17838	840,940	
22	21	Most Girls	Pink (LaFace/Motown)	24629	792,814	
23	21	This Kiss Forever	Whitney Houston & Enrique Iglesias (Arista)	14186	847,804	
24	27	Body Groove	Archtechs feat. Nana (Go Beat)	15065	704,766	
25	27	Kernkraft 400	Zombie Nation (Ministry of Sound)	12516	636,636	
26	21	Turn To You	Mylene Cyprien (ffrr)	11458	683,683	
27	21	Not Even Gonna Trip	Honeyz (A&M)	12943	603,682	
28	28	Baby Don't Stop	Craig David (Virgin)	10257	678,678	
29	28	Breathless	The Corrs (143/Lava/Atlantic)	15124	727,667	
30	30	Long Way Around	Eagle Eye Cherry feat. Neneh Cherry (Polygram)	13321	561,648	

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TOP 10 GROWERS

Pos	Weeks on Chart	Artist	Title	Label	5407	455,2985
1	1	Irresistible	The Corrs (143/Lava/Atlantic)	1296	430	
2	1	Come On Over Baby	Christina Aguilera (RCA)	493	355	
3	1	Stomp Steps	Jump Back (Interscope/Polygram)	499	259	
4	1	My Love	Westlife (RCA)	536	244	
5	1	Walking Away	Craig David (Widstar)	298	216	
6	1	Please Forgive Me	David Gray (IHT/East West)	1823	216	
7	1	Kids	Robbie Williams & Kylie Minogue (Chrysalis)	1184	209	
8	1	One More Time	Daft Punk (Virgin)	239	189	
9	1	Let Me Lead	The Way Spice Girls (Virgin)	1839	192	
10	1	Beautiful Day	U2 (Universal Island)			

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TOP 10 MOST ADDED

Pos	Weeks on Chart	Artist	Title	Label	5407	455,2985
1	1	Walking Away	Craig David (Widstar)	12	1	
2	1	Same Old Brand New You	AI (Atlantic)	8	1	
3	1	Stomp Steps	Jump Back (Interscope/Polygram)	5	1	
4	1	Don't Tell Me	Madonna (Maverick/Warner Bros.)	5	1	
5	1	Upping Beats	Bombfunk MCs (Incredible)	5	1	
6	1	Come On Over Baby	All I Want is Christina Aguilera (RCA)	5	1	
7	1	Put Up to the Bomber	Crucial Intent (Virgin)	4	1	
8	1	Original Frankster	The Offspring (Sony)	4	1	
9	1	Some One There	For Me Richard Blackwood (ffrr/East West)	4	1	
10	1	Thank You for Loving Me	Boyz II Men (Mercury)	4	1	

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TOP 10 PRE-RELEASE

Pos	Weeks on Chart	Artist	Title	Label	5407	455,2985
1	1	Holler	Spice Girls (Virgin)	15	1	
2	1	Irresistible	The Corrs (143/Lava/Atlantic)	15	1	
3	1	My Love	Westlife (RCA)	15	1	
4	1	Trouble	Coldplay (Parlophone)	15	1	
5	1	She Bangs	Ricky Martin (Columbia)	15	1	
6	1	Walking Away	Craig David (Widstar)	15	1	
7	1	Should I Stay	Gabriele (Go Beat/Polydor)	15	1	
8	1	Don't Think I'm Not	Kandi (Columbia)	15	1	
9	1	Come On Over Baby	All I Want is Christina Aguilera (RCA)	15	1	
10	1	I'm Over You	Martina McBride (Mercury)	15	1	

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NEW RELEASE COUNTDOWN

Key releases scheduled for the next five weeks

ALBUMS

November 6

Fabry Slim Halfway Between The Gutter And The Stars; Spice & The B.B. Queens; Toy Hood In The Valley Of The Shadow Of Death;

Marlynn Martin; Boy Hood In The Valley Of The Shadow Of Death;

Martin McCutcheon Signing (Intercept); Queens Family To Be (Big Brother); The Offspring Conspiracy Of One (Columbia); Queens Platinum Collection (Parlophone); Suede Lovest Rock (Epic); Rod Stewart Human (East West)

November 20

Arthal Dubler: It's All About The November; Backstreet Boys Shape Of My Heart (Jive); Girl Thing Girls On Top (RCA); Tom Jones & Heather Small: You Never Loved A Man The Way I Love You (Gulf); Marlyn Manson: Manson (Geffen);

December 4 (LaFace/Arista)

SINGLES

November 6

My All One Brand New You (Columbia); Backstreet Boys Shape Of My Heart (Jive); Girl Thing Girls On Top (RCA); Tom Jones & Heather Small: You Never Loved A Man The Way I Love You (Gulf); Marlyn Manson: Manson (Geffen);

December 4 (Intercept/Polygram); Santana Put Your Lights On (Arista)

November 13

Arthal Dubler: Suede Don't Turn Me On (Jive); Baddy Dads Boy One Around The Block/The Shining (Jive); Richard Blackwood: Someone There For Me (East West); Dead Punk One More Time (Virgin); Dum Dums Army Of Two (Good Shepherd); My Inevitable (RCA); PJ Dinklage: Good Fortune (Island); Magma: Every Time You Need Me (Positiva); Mekko Indigo (Echo);

Teledisc: Dancing In The Moonlight (S2); N Sync: The Promise You (Jive); Step Strappers: Let Brian Harry Hear: Step Tonight (Jive/Arista)

November 20

Venezia Amoral (Mercury); Bon Jovi: Thank You For Loving Me (Mercury); Mi Cole How Do You Talk (Jive); Craig David: Wasting Away (Arista);

Destiny's Child: Independent Women (Columbia); Nefesh Baka 911 (Columbia); Roman Keating: The Way You Make Me Feel (Polygram);

Don't Tell Me (Mercury); Serkiné I Put A Spell On You (Serious/Universal);

November 27

Anastacia: That Kind (Epic); Apollo 440: Charlie's Angels 2000 (Epic);

Ensam: Stan (Intercept/Polygram); No Fights In The House (RCA); Piper Walk: Live (Intercept/Universal); S Club 7: Never Had A Dream Come True (Polygram);

Whoever Love (Intercept)

December 4

Beautiful Soul (Go/Disc/Mercury); Anastacia: I'm Outta Here (Polygram); Anastacia: Kylie Minogue Please Stay (Arista); Pink: You Make Me Sick (LaFace/Arista)

For a more in-depth breakdown of upcoming releases and the schedule to details, visit www.umfm.com

4	EMERSON DRIVE	THE COLLECTOR'S Edition	CD	EMG 600	Rock
5	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
6	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
7	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
8	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
9	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
10	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
11	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
12	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
13	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
14	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
15	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
16	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
17	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
18	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
19	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
20	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
21	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
22	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
23	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
24	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
25	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
26	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
27	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
28	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
29	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
30	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock

31	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
32	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
33	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
34	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
35	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
36	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
37	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
38	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
39	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
40	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
41	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
42	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
43	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
44	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
45	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
46	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
47	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
48	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
49	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
50	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock

51	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
52	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
53	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
54	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
55	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
56	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
57	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
58	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
59	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
60	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
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SINGLES

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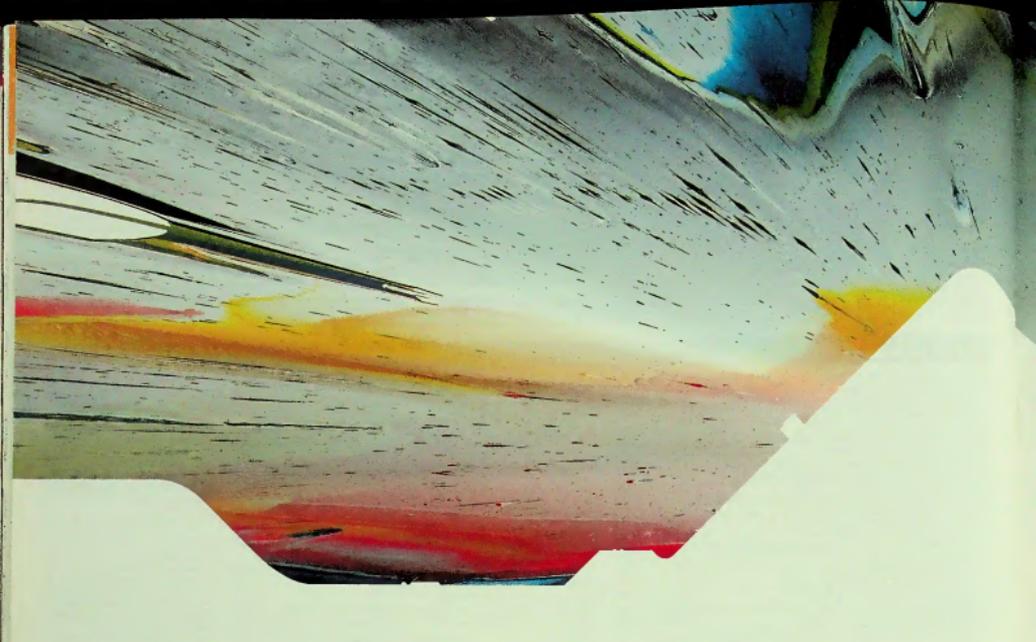
RELEASES THIS WEEK: 157 • YEAR TO DATE: 5,367

31	THE LAST OF US	THE LAST OF US	CD	WETA 972	Rock
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RECORDS PREVIOUSLY LISTED WHOSE RELEASE DATES HAVE BEEN PUT BACK TO 2010/10

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features best-selling violinist Kennedy
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timeless Doors anthems such as *Riders on the Storm* and *Light My Fire*.

"Nigel Kennedy's violin made me think immediately
 of Jim Morrison's voice"

RAY MANZARE, KEYBOARD PLAYER, THE DOORS

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Radio — Classic FM from release

Press — The Guardian, The Daily Telegraph, The Times,
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New media — Extensive pre-and post-release distribution of Doors Concerto e-card
 In-store — National displays planned

PROMOTION

Television — Kennedy on The Frank Skinner Show, ITV — 27th November;
 GMTV interview early November (bbc), broadcast of The Doors Concerto
 10 minute film on VH1 — 4th, 5th, 6th and 8th November

Radio — Kennedy interviews in November on BBC Entertainment News
 (planned across all networks), Radio 3, Steve Wright on Radio 2, Front Row on Radio 4,
 Classic FM, LBC, ILR syndicated news piece and separate interview

Press — Kennedy front cover of December Gramophone, Night and Day
 interview and others (bbc)

Other — Major feature on www.thedoors.com; Kennedy is giving concerts
 in the UK in November

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NAXOS TAKES MARKET SHARES CROWN
 Naxos has continued to make good market share progress, according to the CIN classical market share figures for quarter three. The budget-price label captured 19.0% of the overall market for classical recordings — its best ever figure — with an additional 0.4% of units sold going to Naxos Historical.

Barry Holden, marketing director of Naxos distributor Select, believes the company is close to achieving its long-term classical market share goal of 20%. "Three years ago we were delighted to push the Naxos performance in the classical budget market to 40%," he says. "But now we've sailed past 50%, and we are beginning to wonder if 60% might be possible within the next 12 months."

Meanwhile, Universal Classics' three constituent labels performed strongly, with Decca taking 15.4%, Philips Classics 8.3% and Deutsche Grammophon 5.9% of market share by units sold. Strategic marketing and attractive titles delivered EMI Classics 5.7% of the classical market, while Virgin/EMI returned a market share of 2.9%.

HYPERION BOOSTS CLASSICAL MARKET

The classical record business, under fire for its apparent drift towards pop crossover and mass-market compilation albums, enjoyed a welcome boost in October with the celebration of the 20th anniversary of one of its leading independents.

Ted Perry's Hyperion Records, market leader among the small independent classical labels, marked its 20th birthday

with a celebration at London's Brewery venue, attracting distributors from all corners of the globe and underlining Hyperion's huge contribution to the range of classical repertoire on disc.

Hyperion's 1.2% share of the UK market in this year's third quarter reflects the label's consistent ability to serve its consumer base of collectors and others attracted by its monthly spread of releases.

Forthcoming Hyperion titles confirm that Perry's original desire to record music that gives him pleasure, tempered with a sense of what will sell, remains central to the label's ethos. For example, an album of Sir John Tavener's The World And I Didia, performed by soprano Patricia Rozario and the Vancouver String

Quartet, is set for release next January, while accompanist Graham Johnson's Schumann song series continues with the appearance of Dichterliebe sung by Christopher Maltman. British music rarities include Stanford's Violin Concerto and a disc of works by Rutland Boughton from the New London Orchestra and Ronald Corp.

A £12,000 loan enabled Perry to establish Hyperion at his south London home, while the early sales success of albums such as A Feather on the Breath of God and Mozart's Clarinet Concerto and Quartet helped set the company on its feet. The Hyperion catalogue now boasts more than 1,000 titles, 20 of which have been chosen as a remastered and repackaged birthday offering to retail at mid-price.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM
 of the week

MARIA CALLAS — POPULAR MUSIC FROM TV, FILM AND OPERA. Including Bellini's *Carista Diva*, Puccini's *Visti d'arte*, and the *Gypsy Song* from Bizet's *Carmen*. (EMI Classics CDC 5 57050 2). This October 30 release rolls out on the back of a heavyweight EMI Classics campaign, delivering the voice of Callas to a mass market with national TV advertising and radio ads on Classic FM and LBC. The tracks selected for this compilation include La Divina's incomparable account of Bellini's



Carista Diva, recently used for the Ford Zetec commercial, and other works familiar from TV and movies. The disc's marketing support includes ads in *Classic FM Magazine*, *BBC Music Magazine*, *Attitude*, *The Guardian*, *Daily Mail*, *Daily Express* and *Time Out*, and four-sheet posters at 650 British Rail sites. This album is a cert for classical track success.

REVIEWS

For records released up to November 6 2000

DEVIL'S DANCE: Including Tartini's Devil's Trill Sonata and works by John Williams, Grieg, Korngold, Paganini and Sains. Saëns, Shaham, Feldman (Deutsche Grammophon 463 483-2). This disc is a likely Gramophone Award contender next year, not least for the sheer quality of performances and its superb repertoire choice. Violinist Gil Shaham and his accompanist Jonathan Feldman get into the musical world of spooks and devils with a series of arrangements and original pieces.

DIVA — 30 GREAT PRIMA DONNAS: Features performances by Baker, Caballé, Callas, Crespin, Fleming, Gheorghiu, Horne, Meler, Popp, Tebaldi, Tu Kanawa, Varnay, etc. (Teldec 8573-84379-2). The tracks on this two-disc set range from early Callas and Matka Mudi to Renée Fleming's 1999 account of *Di*, Cor Mio, *Quanto T'Amal* from Handel's *Alcina*. It is backed by a Classic

FM radio campaign and ads in *Gramophone* and *Classic FM Magazine*. **MACMILLAN:** Kiss On Wood; Cello Sonata No.1; Lumen Chorus; 14 Little Pictures; Angel; A Cecilia Variation For JFK. Wallfish, York, Nash Ensemble (Black Box BBM1008). This release offers six world premier recordings, including the Cello Sonata No.1 (1999) and the complex Fourteen Little Pieces For Piano trio (1997). Superlative playing includes a moving performance by Rafael Wallfish and John York. It will be advertised in the classical

press and on the Black Box website. **ANDREAS SCHOLL — THE VOICE:** Including songs and arias by anon. J.S. Bach, Handel, Vivaldi, etc. Scholl, various artists (Harmonia Mundi HMX 290172). Scholl's HM box catalogue solo albums are on offer at a discount of up to 20% until December 24, while Andreas Scholl — The Voice will be advertised in *BBC Music Magazine* and *Classic FM Magazine*.



IT'S POLYDOR'S QUARTER AS ROMAN AND CO CAPTURE AIRPLAY

Summer hits by Ronan Keating, Modjo and Eminem helped Polydor top the national plugging table — which was good news for new boss Neil Hughes after just one month in the job. Steve Hemsley reports

Just one month after becoming Polydor's new head of radio, Neil Hughes has more reason to celebrate. He took up his new post at the beginning of September, having been tempted away from Mercury where he was national radio plugger. One of the first tasks in his new role is to congratulate his latest team on an excellent third quarter.

Polydor tops the national plugging table with three tracks in the airplay top 25, based on audience and compiled by Music Control for the period July 1 to September 30, while the regional team are joint winners with Virgin with four tracks in the chart.

Polydor's national pluggers Dan Drake and Andrea Phipps are toasting radio programmers for their support for Ronan Keating's *Life Is A Rollercoaster* (at number four), Modjo's *Lady* (Hear Me Tonight) (seven) and Eminem's *The Real Slim Shady* (18), while the regional team of Maria Stuart, Grant Crain and Tony Myers can add Samantha Mumba's *Gotta Tell You* (22) to that list — although the latter track was plugged nationally by Bilitia.

Life Is A Rollercoaster managed to top the sales and airplay charts during July, while *Lady* (Here Me Tonight) went to number one in the airplay rundown at the very end of the quarter and is almost certain to figure in the fourth quarter



Polydor's radio promotions team: three tracks in the Top 25 for the third quarter

analysis as well.

"I have joined a team that is used to success and I cannot take the credit for this performance," says Hughes. "That must go to everyone who has worked so hard all year. It is too early to talk about any changes I will want to make and at the moment we just want to enjoy this."

Nationally, eight promotions teams finished the three months with two tracks in the top 25, including EMI-Chrysalis, which must take a bow after securing the top two places with Spiller's *Groovejet (If This Ain't Love)* and core radio artist Robbie Williams' *Rock DJ*.

Interest in the Spiller track began to stir as early as March (see breakout below) while EMI's campaign for Robbie Williams is a perfect example of a record company not

taking anything for granted, however big the artist.

Using production house Wise Buddha, EMI recorded trials personalised by Williams for more than 50 different radio stations as part of a tender campaign. Every station received the track at the same time via an ISDN link on June 30 and the strategy generated almost 300 plays across the country on the first day.

"We wanted to do something different and we know that even if some stations did not use the trials it would still make them think seriously about playing the track as soon as they were serviced with it," says EMI-Chrysalis director of promotions

Rebecca Coates. She works with head of national radio Tina Sultner, while head of regional radio Adrian Tredinnick is supported

by Kate Hughes and Jonathan Payne, although he is soon to transfer to the national team.

The number three track for the quarter, Craig David's *7 Days*, was an airplay number one for two weeks at the beginning of August and was promoted nationally by The Partnership, which was also responsible for the Artful Dodger, Robbie Craig and Craig David collaboration *Woman Trouble* (15 for the period).

Regionally, *7 Days* was plugged by Intermedia Regional where managing director Steve Tandy is busy working on an ambitious idea to generate more ILR play for new releases. He is talking to a production company and the large radio groups about launching a new quiz-based weekend radio show which Intermedia Regional will syndicate to stations across the country. "Discussions are moving quite quickly and we could be broadcasting our own radio show by the beginning of next year," he says.

Virgin's regional team chased Polydor all the way this time. They had an incredible five songs in the quarter top chart, but had to content themselves with four this time. These were Melanie C's *I Turn To You* (eight), Madison Avenue's *Don't Call Me Baby* (17) — the top song in quarter two — Aaliyah's *Try Again* (20) and Lene Marlin's *Unforgivable Sinner* (23).

The Melanie C and Lene Marlin tracks were promoted nationally by Inside Media Promotions, run by former Virgin promotions director Tony Barker and head of promotions Mick Garbutt, while *Don't Call Me Baby* was serviced to regional stations by Size Nine. *Try Again* was handled by Anglo Plugging, which also managed to secure a place on the chart with Gabrielle's *When A Woman* (10).

Virgin's head of radio, Jason Bailey, says the company has 14 regional pluggers on the road and most stations are visited every

Track of the quarter

SPILLER: GROOVEJET (IF THIS AIN'T LOVE)

EMI's decision to bring all the radio promotion for *Positive In-house* earlier this year paid dividends almost

immediately when it delivered the label's first airplay number one in May with Fragma's *Toca's Miracle*. The feat was repeated in quarter three with the massive radio hit *Groovejet (If This Ain't Love)* by Spiller.

Interest in *Groovejet* was first seen in March when Radio One, Capital FM and Kiss 100 began playing the instrumental version. Pete Tong was spinning it as early as March 8.

The first station to playlist the track was the Capital group's BRMB in Birmingham followed by Capital in London and Radio One, where it was selected as record of the week by Dave Pearce.

The song was placed on the Radio One B list at the end of June and was played by the GWR group on July 10 and Heart 106.2 four days later. In this week it earned a number 18 slot on the Music Control airplay chart.

"We never know how well a record is going to do at radio but this one captured the imagination of the industry and the public," says EMI-Chrysalis director of promotions Rebecca Coates. "Radio One even used it in the TV trials to promote its summer of five



Spiller: captured the public's imagination events over a six-week period."

By the end of July the track had moved to number 13 on the airplay chart and within a week the number of plays on Radio One had risen from 17 to 29. It was number three on the Top 10 Growers and Top 10 pre-release lists.

It went to number one on the August 26 airplay rundown with an audience of more than 103.8m and 2,891 plays. It shared the summit of Radio One's chart with Madonna's *Music With 37* plays. In that week it also entered the sales chart

TOP 25 AIRPLAY HITS FOR THIRD QUARTER 2000

Title/Artist (Label)	Plays	Audience	Promo Company	Nat/Reg
1 <i>Groovejet (If This Ain't Love)</i> Spiller (Positive)	28706	105,3981	EMI-Chrysalis/EMI-Chrysalis	
2 <i>Rock DJ</i> Robbie Williams (Chrysalis)	29827	1007032	EMI-Chrysalis/EMI-Chrysalis	
3 <i>7 Days</i> Craig David (Wildstar/Teitar)	25195	946750	The Partnership/Intermedia Reg	
4 <i>Life Is A Rollercoaster</i> Ronan Keating (Polydor)	20502	929532	Polydor/Polydor	
4 <i>Life Is A Rollercoaster</i> Ronan Keating (Polydor)	20502	699611		East West/East West
6 <i>Music Madonna</i> (Maverick/Warner Bros)	17785	684254		WEA/WEA
7 <i>Lady (Here Me Tonight)</i> Modjo (Suedis of Backlot/Polydor)	17781	643047		Polydor/Polydor
8 <i>I Turn To You</i> Melanie C (Virgin)	22191	634087		Inside/Virgin
9 <i>Shackles (Praline You)</i> Mary Mary (Columbia)	20002	612746		Columbia/Sony
10 <i>When A Woman Gabrielle</i> (Go Beat/Polydor)	19660	558032		Anglo/Arista
11 <i>Doesn't Really Matter</i> Janet Jackson (Det Soul)	12268	546056		Mercury/Mercury
12 <i>Get The Hell Outta My Head</i> Sheryl Crow (Jive/Island)	14490	545628		Arista/Arista
13 <i>It Feels So Good</i> Sonique (Serious/Universal Island)	15926	542139	Universal-Island/Universal-Island	
14 <i>Babyfornia</i> David Gray (NIT/East West)	16454	505190		East West/East West
15 <i>Wine Wine Wine</i> (Serious/Universal Island)	16292	467382	The Partnership/Universal-Island/Universal-Island	
16 <i>Sky</i> Sonique (Serious/Universal Island)	10920	467382		Universal-Island/Universal-Island
17 <i>Don't Call Me Baby</i> Madison Avenue (VC Recordings)	14953	443307		Size Nine/Virgin
18 <i>The Real Slim Shady</i> Eminem (Interscope/Polydor)	9684	427336		Polydor/Polydor
19 <i>Jumpin' Jumpin'</i> Destiny's Child (Columbia)	9091	427230		Columbia/Sony
20 <i>Try Again</i> Aaliyah (Virgin)	8182	419065		Anglo/Virgin
21 <i>Spinning Around</i> Kylie Minogue (Parlophone)	18098	412106		Parlophone/Parlophone
22 <i>Gotta Tell You</i> Samantha Mumba (Polydor)	13889	401826		Bilitia/Polydor
23 <i>Unforgivable Sinner</i> Lene Marlin (Virgin)	7494	382188		Inside/Virgin
24 <i>Freestyle</i> Bunk! (Parlophone)	69470	356811		Epic/Sony
25 <i>Yellow Coldplay</i> (Parlophone)	6122	312408		Parlophone/Parlophone

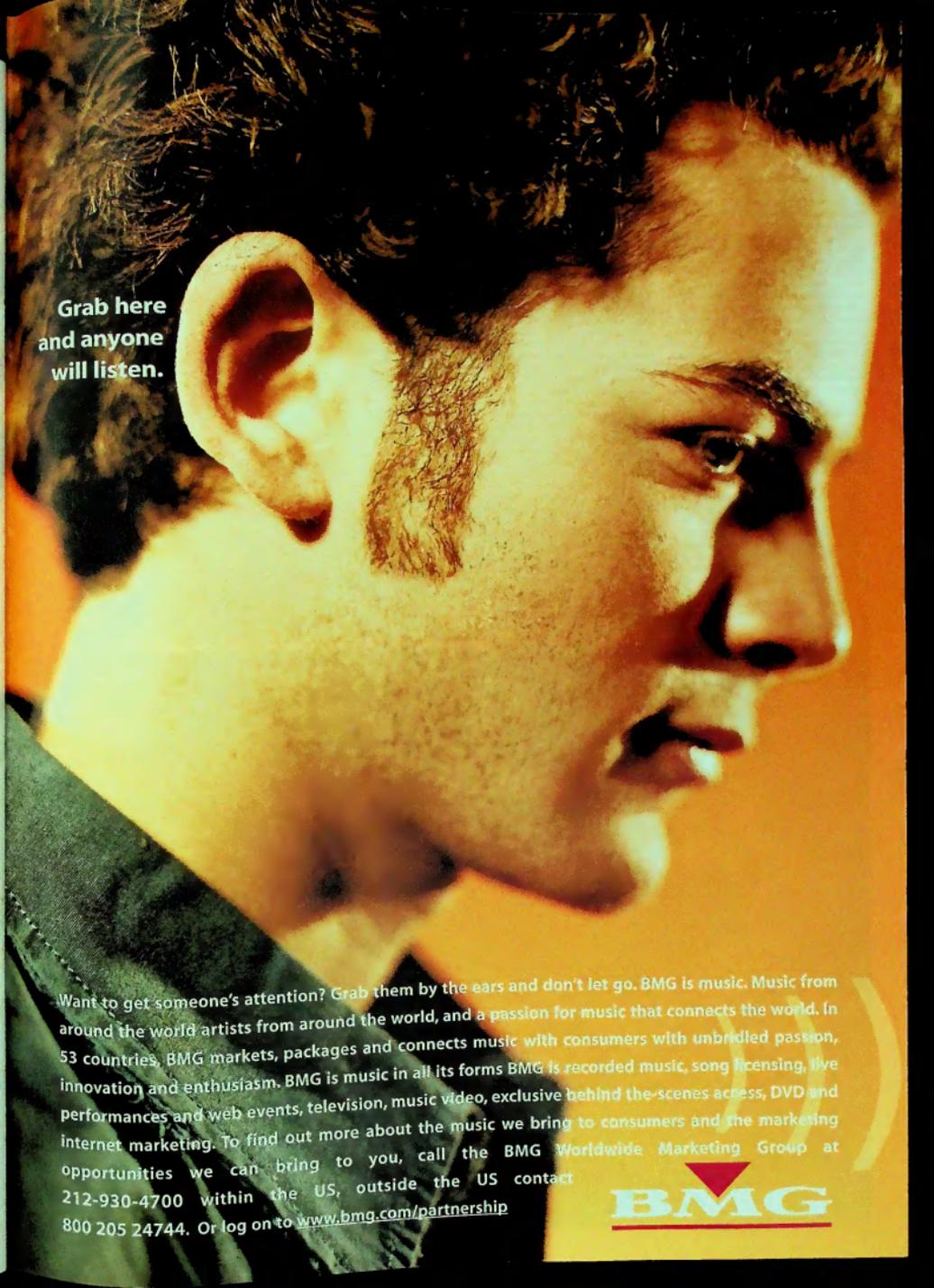
Source: Music Control

at number one after selling 202,500 copies.

The track retained the airplay crown for five weeks, with its audience peaking at

107.4m in mid-September, it was finally pushed into second place in the last chart of the quarter by Modjo's *Lady (Here Me Tonight)*.

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week or two weeks. He adds that since outsourcing all the national promotions last year his own team's profile within the company has risen, although he has begun to undertake some national plugging himself and he admits that trend may increase slightly next year.

Another of the companies with two tracks in the chart is Universal-Island. Both its successes come from Sonique with the appearance of It Feels So Good (13) for the second quarter running, while the follow-up Sky appears at 16.

Director of promotions Sean Cooney says the label has succeeded in establishing Sonique as a longer-term act rather than a one-off singles artist. He is currently looking to secure a TV session on Later, while plans are in place for a tour early next year. Sonique will be appearing at The Record Of The Year show on December 9 and the Smash Hits Pop Winners Party the day after with an appearance on the Top Of The Pops Christmas special also booked. Cooney has recruited Sasha Cowiam as his new head of TV.

Head of regional radio at Universal-Island, Charley Byrnes, says programmers have just been serviced with the third Sonique single Spell On You which is re-released at the end of November. It is a track that Byrnes plugged the first time around when she was still working at independent company Size Nine.

In a chart compiled by plays Robbie Williams' Rock DJ would have swapped places with Spiller, while Ronan Keating's Life Is A Rollercoaster would have moved ahead of Craig David. The songs that are not in the audience-based top 25 but would appear if ranked by plays are Tom Jones & Mousse T's Sex Bomb (Gut), which would be at 19, Britney Spears' Lucky (Jive) at 21 and Louise's 2 Faced (First Avenue/EMI) at 22. They would replace Aaliyah's Try Again, Lene Marlin's Unforgivable Sinner and Coldplay's Yellow. ■

PR cover stars, third quarter 2000

Polydor takes the honours in the Music Week PR league table for the second quarter in succession, generating 10 front covers on behalf of impressive spread of artists. The result demonstrates both the strength of the label's roster of rock acts and the buoyancy of that genre, as Marilyn Manson, Queens Of The Stone Age and Limp Bizkit claimed seven covers

between them in the core metal press and beyond. QOTSA even found themselves on the front of *The Guardian Guide* during the quarter, while Manson claimed the cover of *Dazed And Confused*.

Indies Coalition and Hall Or Nothing each put in a reliably strong showing to finish in equal second on five covers apiece, thanks respectively to Richard Ashcroft/Placebo and Oasis/Radiohead. The fact that the same artists have all endured critical maulings during the same period serves to demonstrate the flip-side of media ubiquity.

The five companies tied on four covers broadly owe their success in the chart to their strength in a particular genre: Columbia, Jive and RCA all thrived on their pop success; Slica made the most of the rise of Craig David and UK garage; while WEA was another label to profit from the resurgence of metal as a mainstream force.

As usual, the process by which the table is calculated presumes that all front covers owe more to PR involvement than editorial initiative — which is clearly not always the case. *Mojó's* September cover, featuring The Who, was judged to have been largely editorially-led, in spite of Polydor's role in providing material. Likewise, *Uncut's* Jimi Hendrix, Kurt Cobain and Rolling Stones covers — vintage shots all — proved difficult to attribute.

PR company/press office

Bands (front covers)

Total

POLYDOR	Eminem (NME), Limp Bizkit (MM, S), Marilyn Manson (K, M), Queens Of The Stone Age (K, NME), Richard Ashcroft (M, NME, Q), Placebo (K, S)	10
COALITION	Oasis (MM, NME, NME), Reading/Leeds (MM), Radiohead (MM)	5
HALL OR NOTHING	A1 (L&K, SH, TVH), Wyclef Jean (B&S)	4
COLUMBIA	R Kelly (B&S), N Sync (SH), Britney Spears (SH), Steps (L&K)	4
JIVE	Five (SH, TVH), Westlife (SH, TOTP)	4
RCA	Angelic (MM), Craig David (B&S, NME, SH)	4
SLICE	Dartones (NH), Green Day (K, MM), Red Hot Chili Peppers (K)	4
WEA	Pink (T), Trueteppers feat. Dane Bowers and Victoria Beckham (Min, T)	3
ARISTA	Me! B (T), Stephen Gately (L&K), Ronan Keating (TOTP)	3
OUTSIDE ORGANISATION	Slipknot (K&K, NME, MM)	3
ROADRUNNER	Ultra Naté (B&S), Nine Inch Nails (K), Pitchshifter (K)	3
KNORNS-ISLAND	At The Drive-In (NME), Travis (NME)	2
BAD MOON	Leonard Bernstein (G), Anne-Sophie Von Otter (G)	2
DEUTSCHE GRAMMOPHON	Kid Rock (K), Liu Kim (B&S)	2
EAST WEST	S Club 7 (SH, TVH)	2
HENRY'S HOUSE	Amen (K), Kittle (MM)	2
MERCENARY	Moby (Muz, Q)	2
MUTE	Coldplay (NME), Mansun (MM)	2
PARLOPHONE	Eric Morfitt (Muz)	1
ABSTRACT	Daniel Giff (BBC)	1
BMG CLASSICS	V2000 (MM)	1
CAKE	Antonio Pappano (G)	1
EMI CLASSICS	Robbie Williams (Q)	1
EMI-CHRYSALIS	Jill Scott (B&S)	1
EPIC	Muse (NME)	1
IMPRESSIVE	Kerrang! Awards (K)	1
LD PUBLICITY	JJ72 (MM)	1
SAVAGE AND SAVIDGE	Willay Hahn (BBC)	1
SONY CLASSICS	Aaliyah (B&S)	1
SONY	Dum Dum (MM)	1
VIRGIN	MacDonald (BBC)	1
VITAL PUBLICITY		1
WARNER CLASSICS		1

Magazines surveyed (ABC figures for January-June 2000 except * for January-December 1999; ** unclassified figures): BBC Music Magazine (63,811*), Blues & Soul (28,000**), Gramophone (20,320**), Kerrang! (45,342), Live & Kicking (140,558), Melody Maker (22,205), Metal Hammer (22,000), Ministry (95,088), NME (130,483), Mojo (81,800), Music (40,097), NME (76,215), Q (138,059), Select (50,534), Smash Hits (250,388), Top of the Pops (389,235), Touch (35,000**), TV Hits (204,805), Uncut (60,901)



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HOLD THE FRONT PAGE: EXCLUSIVE COMING

PRs want the front page and magazines want exclusives. How do the two demands meet? Matt Pennell reports

The first album sold well, the buzz on the second record is highly positive and an initially indifferent media has begun to warm to the act. When a band or artist is finally in demand, their PR representatives could reasonably be expected to reap the rewards of the hard, early campaigns. But musicians are not the only ones who have a tough time getting a toe-hold in the market and in a competitive print media sector, this is the point at which magazines are likely to start demanding exclusive coverage.

"When I worked on David Holmes the first time round, he was pretty much in demand but the emphasis on exclusivity was much less," says Kate Stuart of Casablanca PR, who also handles Chicane and Agnelli & Nelson. "When Bow Down To The Exit Sign came out in June, every magazine wanted not only an exclusive story, but also a guarantee that nothing else would run in the month of publication. It becomes really, really difficult."

Due to the power of certain acts to sell magazines and newspapers, it is not surprising that PRs receive requests for exclusive access as a matter of course. Ultimately, the rewards of exclusivity for a leading magazine landing a big act can be immense. "The effect on sales can be huge," says Top Of The Pops Magazine editor Corinna Sheffer. "For example, if *TOPP* were the only mag in the whole sector to put Westlife on the cover the month their single was released, it would be a sell-out."

Needless to say, no PR has to agree to limit a campaign to a single publication against their will and many claim simply to refuse demands for exclusive coverage in the hope that the gamble pays off. At the same time, the offer of a front cover, for instance,



Westlife: big front cover draw

could be worth compromising over.

"You have to explain to your client that if you are going for one big thing, like a cover, they are going to have to sacrifice other coverage," says Stuart of Casablanca.

When it comes to agreeing to exclusivity, the willingness of PRs understandably depends on the circulation of the magazine in question.

"You have to measure up what they're offering against what you could get elsewhere without the exclusive," says Sacha Taylor-Cox, director of press at dance specialist Slice PR, whose acts include Craig David and Vengaboys, as well as innumerable DJ clients. "It's okay when major publications are interested, but it becomes a bit of a cheek when publications with ever-diminishing readerships demand exclusives."

While magazines and newspapers rarely go as far as refusing to cover an act because of lack of exclusive access, the demand to create an exclusive angle can affect timing. "Everyone is competing for the exclusive



Suede: powerful cover stars

story," says Charlotte Hickson, director of Henry's House, whose clients include S Club 7 and Eurythmics. "But sometimes magazines put an artist on hold until they have an exclusive, rather than refuse to cover them altogether."

There are exceedingly few artists that are above playing the exclusives game, but they do exist and sometimes not through sheer weight of sales. An act such as Suede, for example, is regarded as a far greater sales draw than many acts with greater record sales.

"When Suede release albums, magazines demand exclusivity and obviously some magazines are not important as others," says Suede publicist Phil Savidge of Savage & Savidge.

"The concept of 'power' is relative, however. For instance, I happen to think that Suede are the best band in the world — many journalists do also and so do a hell of a lot of readers. This, therefore, makes them more powerful than certain

other bands that sell more records."

For acts that are in demand, there has to be some sort of inducement to submit to exclusivity — usually the assurance of in-depth coverage or a front cover. It is not unusual for publications to fail to meet their side of the bargain, however.

"Guaranteed front cover is important, but unless it's written down it means nothing," says Savidge. "But out of 30 *NME* covers I've been involved in, only two have failed to materialise. The *Melody Maker* once took Suede off their cover when I gave *Elastica* to *NME*. How weird is that?"

While all music titles demand exclusives regularly, there are those that are more relentless in the pursuit of exclusivity than others.

"*NME*, *Melody Maker*, *Select*, *Q*, *Mixmag*, *Ministry*, *7*, *DJ*, *Muzik*, *Kerrang!* are all very tough," says Taylor-Cox. "But usually magazines only ask for exclusives within their competition — for example, the broadsheets will always want an exclusive, but only over and above the other broadsheets. Tabloids are another exclusivity-led area — they will not run a story, no matter how small, if they know someone else is running it, and always have to be the first to get the news above not just their competition, but all press media including online publications."

This sector-specific ideology makes it easier for PRs to create a reasonable media spread, and also enables them to generate wider coverage off a single interview.

"We work with the magazine and place national press stories when the magazine comes out or just before that time," says Hickson. "Sometimes it is possible to place the same story in a non-conflicting title."

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Recruitment Feature
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Remember where you heard it: Ahmet Ertegun was on top form at the MITs dinner in his honour last Tuesday as he bravely cast aside a couple of bouts of ill health to come up with a string of more exciting reasons why he had come to the event on crutches. One was "sking in Chile", but that was topped by "I had a minor A&R disagreement with one of my rap artists"...There were plenty of words in his speech for Led Zeppelin's late manager Peter Grant, "whose ghost will always haunt me"...Meanwhile, host Paul Gambaccini revealed how Ertegun operated in Atlantic's early days. Apparently one incredulous CBS exec stammered "You're paying artists a 3% royalty. You're going to ruin the business for all of us"...Among those in attendance was Friend Of Tony, Lord Levy, who was overheard being asked "Who was tougher to negotiate with, Yasser Arafat or Tony Russell?"... Speaking of Levy, one very senior executive present made it known to him just what he thought of the Blair Government's (lack of) support for EMI's case at Brussels. In fact, with the EC waving through Seagram/Vivendi and AOL/Time Warner, the conspiracy theories are still flying thick and thin, with execs blaming everyone from Mario Monti to,



1. You know the score. You have a few drinks, then suddenly you start seeing double. Quite clearly BILL WYMAN (1, left) could have been forgiven if he suffered from the symptoms himself last Tuesday as he joined an appreciative throng of 1,000 industry suits and dresses to salute Atlantic Records co-founder AHMET ERTEGUN inside London's Grosvenor House Hotel. Luckily, for the ex-Rolling Stones bassist, though, PHIL COLLINS (right) was at least wearing a different coloured tie to his mentor. Collins himself could have been forgiven for experiencing déjà vu when he found himself back in the same venue the next night in front of many of the same faces when he stepped on stage at the Ascap Awards. (2) "Hello, my name is...": ERTEGUN renews his acquaintance with the now-knighted MICHAEL CAINE.



inevitably, the French. In a broadside worthy of *The Sun*, one senior player involved in the whole messy business argued that this sorry episode represented an attempt by a French- and German-dominated commission to get one over on the Brits and the Yanks...EMI head man Eric Nicolli may have been less than pleased to discover he is trailing Monti in a new survey of the 300 most influential people in Britain. Monti ranked 69th in the Channel 4 poll, finishing way ahead of

Nicolli in 177th-place. And, to cap it all, even Vivendi chief executive Jean-Marie Messier beat the EMI chairman, though it should be said that it was one of the more ludicrous of recent polls. Other contenders include Pete Tong (146), Radio One's Andy Parfitt (160), Shawn Fanning (189), Paul Conroy (191), the Dream Team (211), David Bowie (222), Eminem (243), HMV's Alan Giles (266) and George Michael (267)... Someone who didn't win anything at last week's



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