



NEWS: EMI's new chief **ALAIN LEVY** sets to give physical distribution a new strategic importance

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Retailers brace for late Christmas rush

by Robert Ashton

Retailers, record companies and distributors are gearing themselves for a "colossal" pre-Christmas weekend as a perfect shopping scenario coincides with a number of unique factors to produce one of the biggest – and most concentrated – music buying bonanzas of recent times.

Already retailers and specialist delivery companies such as Parceline and Securior say the traditional festive season buying period, which would normally now be in full swing, has yet to begin. However that fact is combined with Christmas Day falling on a Tuesday (December 23) for the first time to help cater during this peak. "The starting gun is going off this weekend because everyone has been

even later in December and create an intense three-day CD frenzy over the December 22-24 period.

It is now generally expected that "Christmas", which usually kicks off in mid-November but has been delayed by the September 11 terrorist attacks, the Afghan war and economic depression, will finally be kick-started this weekend, with EMI's Robbie Williams currently leading the race.

Securior's leisure industries national operations manager Mick Green says it is extending its Sunday collections throughout the whole month of December (including December 23) for the first time to help cater during this peak. "The starting gun is going off this weekend because everyone has been



Williams: a banker for Christmas

depressed. There's going to be a real late minute peak," he says, adding that Securior will also offer to collect from distributors on December 24 for delivery on December 27.

Distributors and retailers are also anticipating a late surge of retail activity on or after December

22 because Christmas Day falls on Tuesday, providing a whole working day in which to ship and stock product and – crucially – to shop.

Bob Russell, synergies and solutions manager at Parceline owner Geopost, predicts a busier Christmas Eve than normal and a "special" Saturday. Virgin Entertainment Group CEO Simon Wright agrees, adding that Christmas Eve "didn't happen" last year because it fell on a Sunday and shoppers normally fall off after 2pm on the day before Christmas.

This period will be made even more intense by the skewing effect of the glut of greatest hits albums. Though this is prompting some senior industry insiders to voice longer-term concerns about "where

music will be bought and at what price", it is expected to produce a roaring Christmas trade.

"I expect greatest hits sales to be significantly boosted as we approach Xmas as they are appealing ideal gift purchase," says Asda music buying manager Becky Oram. Peter Ellen, managing director of the Fopp retail chain, says, "You would buy a Rod Stewart fan the Rod Stewart greatest hits because you know they would like it. You buy studio albums because you think the recipient might like it."

● The Co-op last week announced that it is stepping up its music activities, offering chart CDs by artists such as Robbie Williams, Madonna and Britney Spears at cut prices.

Industry in shock after King court revelations

Senior executives across the UK music industry expressed their shock last week after pop impresario Jonathan King was found guilty of sex offences and details of his trial were made public for the first time.

King, who was sentenced to seven years imprisonment at the Old Bailey, has played a high-profile and colourful role in the entertainment business for the past four decades in a multitude of roles including performer, producer, record executive, publisher, journalist and TV producer. In addition to running the *Tip Sheet*, in recent years he has also led the UK's involvement in Eurovision and devised the Record Of The Year Show. He was originally found guilty in a first trial in September but

reporting restrictions were only lifted after a second trial collapsed last week for legal reasons.

"Jonathan has contributed a lot to the UK record business over the years both at home and abroad through things like Entertainment USA, the Brits and Record Of The Year. But I was horrified when I read reports of the case in the papers," says one senior record executive.

Since his initial arrest King, has increasingly reduced his involvement in industry activities and had severed all links before his sentencing last week. King stepped back from his involvement at last year's Eurovision after the allegations became public last autumn, while the *TipSheet* will continue as co-producers of the Record Of The Year show.



Universal edges ahead in race to sign Michael

Universal appeared to have edged ahead last week in the race to sign George Michael as the star and his team sought to close negotiations to release his first new material in more than two years.

Michael is understood to be keen to close the deal as quickly as possible so that his first single can go to radio in January. It is likely that he will be followed by a second single prior to the release of his fourth solo album of original material later in the year. The deal under discussion is understood initially to involve handling just the first single.

Universal and Warner had emerged as the two favourites, although Michael also had a meeting with new EMI Recorded Music chief Alain Levy last Friday. If Universal wins the race it is understood that the single would be issued through Polydor.

The world's most successful compilation series Now That's What I Call Music! headed towards its 18th birthday in characteristically robust fashion last week as the 50th album of the regular series by midweek was hitting record sales heights. The EMI/Virgin/Universal album had surpassed 166,000 over-the-counter sales by the end of business last Tuesday to outsell comfortably the rest of the compilations Top 10 combined and to set up a perfect half-century album celebration yesterday. "We're really thrilled to see that the sales of Now! 50 were outselling the record-breaking Now! 44 at the end of Friday," says Virgin/EMI commercial marketing joint managing director Steve Pritchard. "It's also a great pleasure to see the hard work of Box Music, Virgin/EMI and Universal paying such dividends." Pictured, left to right, are Universal TV managing director Brian Berg, Box Music's Ashley Abram, Pritchard and EMI Classics marketing director Barry McCann, who formerly worked on the series.

Cable's anti-piracy bill gathers pace

New legislation aimed at curbing the activities of music pirates has moved one step closer to becoming law with Dr Vincent Cable's Copyright, etc & Trade Marks (Offences & Enforcement) Bill receiving its second reading in Parliament.

The Bill aims to increase the penalties for copyright theft, as well as strengthening the powers of the authorities with regard to securing search warrants and seizing fake goods. During the second reading last Friday, the front benches of all

three main parties confirmed their desire to see it become law as soon as possible, says the Alliance Against Counterfeiting and Piracy.

"We're pleased to see that the Bill has now got through the second reading with cross-party support," says BPI director general Andrew Yeadon. "The second reading is usually the most sensitive stage of the process making new law and we're delighted to see that all parties now seem to be fully aware of the dangers posed by piracy," he adds.

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Sigur Ros (pictured) are looking forward to an upswing in US sales of their album *Agætið Byrjun* – which is signed to PIAS in the UK but is marketed by MCA in North America – after the group triumphed over nine other acts to secure the inaugural US Shortlist Prize for Artistic Achievement in Music. The new annual US Mercury Music-style prize, presented last Monday, has been set up to focus on emerging artists and was this year open to albums released after July 2000 which had by then sold fewer than 500,000 units in America. The shortlist included an American of US and international artists including Technics Mercury Music Prize winner PJ Harvey, Alt, Ryan Adams, The Dandy Warhols and Gorillaz. The award was founded by MCA vp of A&R Tom Sarag, who has signed Sigur Ros to the label but was not involved in the voting process. “We were delighted to get to the final 10, let alone win the award,” says Sigur Ros manager John Best.



Bands join NME stage for British At Midem

Rough Trade's Moll Historical Society and Wall Of Sound's The Bees have joined V2's Elbow and db Records' Electric Soft Parade to complete the NME stage line-up for 2002's British At Midem Showcase.

The event, set to be held at the Cannes Festival on the evening of January 21, will follow an early evening showcase on the same day featuring One Little Indian's Baz, Molyva's Nerina Pallot, The Bettina Motive (who have a one-single deal with Bright Star Recordings) and one other act yet to be confirmed.

Metropolis Music's Neil Wyatt, whose company put together the line-ups with the NME, says that once Electric Soft Parade and Elbow were confirmed other bands were competing with each other to be added to the bill.

news file

WORLDPOP BIDDING CLOSES

Between five and 10 serious offers for WorldPop were expected to be received by administrator Grant Thornton by the close of bids at 5.30pm last Friday. Grant Thornton partner Nick Wood says the administrator expects to make a decision on a buyer this week. Meanwhile, the BPI has whittled down the shortlist for potential Official Charts sponsors to succeed WorldPop to less than half a dozen and is hoping to sort the deal before the end of the year.

STING SCOOPS BRIT AWARD

Sting has been confirmed by the Brits committee as the recipient of the outstanding contribution to music award at London's Earl's Court on February 2002. Sting, previously won the award in 1985 as part of The Police.

AIM IN TALKS ON INDIE CHART

Aim is in negotiations with a potential sponsor for its proposed indie chart, which was postponed following the withdrawal of the previous sides to date. Meanwhile, the group's TV committee will meet production company Initial this week to thrash out programme ideas following their joint venture deal last month.

REGGAE MOURNS DJ VILLAGE

The reggae world is mourning the murder of one of its up-and-coming DJs Horace Plimcock, aka DJ Village, last week. The DJ, who has stood in for Chris Goldfinger on Radio One's Reggae Dancehall Nite and has been a regular at the station's outdoor broadcasts, was shot in a robbery in West London last Tuesday.

BELLEFÈRE

Following a story in last week's Music Week about Paul McDonald's departure from Virgin Records, the company wishes to point out it has no plans to drop Bellefère. The group, who have sold around 40,000 albums in Japan, are set to release their second UK single, a cover of U2's All I Want is You, on March 18.

Popcorn bows out of heritage as purveyors struggle for sales

by Paul Williams

The Chrysalis Group's Papillon label curtailing its launch policy of signing heritage acts having discovered they cannot sell enough records to make it viable.

Since its inception two years ago the operation has added long-established artists such as the Human League, Jethro Tull and World Party to its books, but only one of its album releases – the current Cliff Richard offering Wanted – has experienced a sustained chart run.

The group's chief executive Richard Huntingford says Chrysalis believes there is little demand from fans for new material by so-called heritage acts. “There are some, like Cliff Richard, who sell extremely well but we’ve found with some of the heritage acts that people like

going to see them play in concert because they like to be reminded of all those great songs from years ago and probably own them all already. These people are less interested in new product,” he says.

The decision by Papillon, which will now primarily focus on back catalogue activities, comes as several of the UK's most seasoned hit-makers have been hit by poor sales. The Parlophone-issued Driving Rain has made the poorest chart start of any Paul McCartney album to date, while Virgin Records' Mick Jagger was yesterday (Sunday) struggling even to debut in the Top 75 with his first studio album in nine years, Goddess In The Doorway. WEA London's Cher album Living Proof was also struggling in its first week



Huntingford: chart success with Cliff of release, although several acts are bucking the trend, including Jools Holland whose guest-filled WSM release Small World Big Band was inside the Top 20 in the mid-weeks.

Papillon's performance was one of the few disappointing elements of Chrysalis Group's preliminary results for the 12 months to August

31, 2001. In difficult market conditions but with its stations still growing in audience, the group bucked the general downward trend of its rivals to record an 18.3% lift in its radio revenue to £44.0m with analogue operating profits up 44.0% to £7.2m. This contributed to group turnover up 24.3% to £192.0m, although the inclusion of £22.4m new media losses produced a group loss before tax of £16.8m.

GW, with a more established radio portfolio than Chrysalis, recorded £8.6m profits for its analogue business in the six months to September 30, compared with £14.9m for the equivalent period last year. Pre-tax profits for the group fell from £9.4m to £2.8m with turnover improving 6.3% to £62.4m.

Wyclef set to join line-up for debut TOTP Awards

Columbia Records' Wyclef is expected to be added to the bill for the inaugural Top Of The Pops Awards taking place this Friday at Manchester's Evening News Arena.

Atomic Kitten, Mariah Carey, The Corrs, Nelly Furtado, Hear'Say, Jennifer Lopez, Kylie Minogue, So Solid Crew, Travis and Wheatbus have already been confirmed for the event with three more acts still to be announced, including a one-off debut. Paul McCartney is confirmed to attend the show, where he is expected to receive an award.

Meanwhile, Universal has the nominations in the shortlist of 20 semi-finalists for the fourth Record Of The Year event. Its seven hopefuls include Hear'Say and Samantha Mumba, while EMI's five entries include Can't Get You Out Of My Head by Kylie Minogue. Sony has three entries thanks to Wyclef Jean, Destiny's Child and Wheatbus, while Virgin's Innocent label scores with Atomic Kitten and Blue. The shortlist will be reduced by public vote to 10 finalists after ITV's first Record Of The Year show on December 2 with the final following week.

Polydor promotes Loraine to power marketing push

Peter Loraine is being elevated to the newly-created role of head of marketing at Polydor UK as the company aims to launch four new signings early next year.

The former *Top Of The Pops* magazine editor, who joined Polydor in April 1998 as artist development manager, takes up his new position on January 2. His appointment mirrors the arrival of Elyse Taylor from East West as head of marketing at Polydor Associated Labels.

Polydor UK general manager David Joseph describes Loraine as an “unconventional thinker”, adding that the new role will allow him to utilise further his wide range of experience from journalism to A&R. “A little twist with Peter's role currently is his experience in marketing, publishing and A&R. He'll have 10 ideas no-one else will have,” he says.

Following what he believes has been “not a very good year” for breaking acts, Joseph adds that Polydor has four key artist launches planned for next year, including



Loraine (l) and Joseph: new role

Miss Dynamite in quarter one. There will also be a new album in the first half of 2002 from Ronan Keating.

Loraine, whose first Polydor signing was one-time soap star Alan Rickitt and has since worked on acts including Hear'Say and S Club 7, says he cannot wait to start the new role. “As well as continuing campaigns for our established artists like Sophie Ellis-Bextor and S Club 7, we have some fantastic new acts to break which will be a main priority for me and the Polydor UK marketing team,” he says.

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MUSIC COMMENT

CO-OP: NO MUSIC-FRIENDLY SOCIETY

And the winner for cheap press release of the week is... the Co-op.

In a news release titled Co-op Launches CD Price War, the retailer — the hardly best-known of its dedication to music — trumpeted its decision to offer Robbie Williams' new CD for £8.99, while also offering new albums from acts such as Madonna and Britney Spears at £9.99.

So far so fair: after all any retailer is clearly able to offer music at whatever price it likes.

But the release then went on to highlight that the Office of Fair Trading is investigating whether record companies are breaching UK law by attempting to limit parallel imports — and adding that the Co-op is determined to reduce the price of CDs to help promote its customers' interests.

Now any retailer is entitled to do what it likes, but attempting to raise the spectre of newspaper headlines simply smacks of an attempt to court cheap publicity.

Let's put this in perspective. According to independent research reported last week, the average price of CDs actually slipped below the psychologically important £10 barrier for the first time in the third quarter. Meanwhile, a quick look at High Streets across the country shows that pricing is as competitive as ever — and the trend is heading in one direction: down.

The Co-op is open about its plans to make a splash in selling music — and it has more initiatives in the pipeline. But I suspect it is highly unlikely that it is motivated primarily by the principle of acting as the consumers' champion. Rather, like other supermarkets before it, it simply sees music as an attractive addition to its product mix.

The philosophy of pile 'em high and sell 'em cheap certainly won't help the music industry. But it also won't help the consumer. As we all know, the biggest knock-on effect of lowering mass-market albums by established stars is to limit further the chances of new artists to achieve exposure. And that is hardly acting in the interest of any music fan. *Alax Scott*

PAUL'S QUIRKS

WHO'LL PRESS REWIND ON TAPES?

Levy's decision finally to release a cassette version of the Steps Gold album highlights the problems facing record labels in the run up to Christmas.

The industry, as ever, is in a state of flux where formats are concerned, and just like has happened with vinyl, none of the major labels seems to want to be the first one to kill off completely the cassette while demand is still there. The problem, as I see it, is that there are factions who have already written the format off as dead and are actively working to bury it despite evidence that there are still signs of life in the cassette, especially if the releases are chosen carefully. Unfortunately they are probably the same people who would need an endoscopy to find their next big idea.

Many non-specialists no longer stock albums on tape, which may explain why more than 25% of our first-week sales of the new Russell Watson album were on cassette. Sales on the new Andrea Bocelli cassette were similar and demand for the latest Daniel O'Donnell tape just proves that there is plenty of life left in the format if the artists appeal to a certain age group. That is why I, and other retailers I speak to, can't understand why so far there has been no tape release of the latest Des O'Connor album and why many compilation albums now only appear on CD. The Steps cassette release is reported to be a limited edition of 5,000, with orders being cut back if necessary to meet this figure. I believe that illustrates how muddled the thinking is in the head offices of some record labels. Surely if the sales team sells more than 5,000 units of the cassette in firm sale then it must be possible to manufacture enough to meet the demand, or is Levy ignoring the financial implications just to make a point? Experience has taught me that just because retailers have opinions and aren't afraid to voice them, it doesn't necessarily mean that we are always right. However, the flipside of the coin is that many people in our industry sitting in the head offices of large companies simply don't say what they really think. I'd rather have the courage of my own convictions than end up as a yes man.

Paul Quirk's column is a personal view

Levy review sees EMI to retain distribution arm

By Alax Scott

EMI has scrapped its plans to exit from physical distribution following the current strategic review initiated by new Recorded Music CEO Alan Levy.

Although the company says it is still advanced negotiations to out-manufacture, distribution appears to have received a new importance to the group following Levy's arrival last month. "My concern is that by merging [distribution] with somebody else we might achieve some savings but might run into enormous problems in terms of information collection and dataflow. We're still having discussions but the focus has changed," says Levy, who is still in the middle of assessing the health of EMI's other operations before outlining his new strategy in the new year.

EMI has previously estimated that it could save as much as £30m annually from consolidating its distribution and manufacturing operations.

EMI confirmed the first strategic U-turn since its Levy's arrival as it announced its results for the first half of the year. Overall turnover slumped by 5.7% year-on-year to £1,070m to produce a pre-tax loss, before exceptional items, of £56.6m. The company had issued a profits warning fol-

EMI MUSIC INSTITUTE RESULTS

Turnover	2000	2001	% change
Recorded Music	951.8	887.0	-6.9
Music Publishing	192.3	200.9	+4.0
Total	1,144.1	1,087.9	-5.0
Operating profit	59.0	(6.1)	-113.9
Recorded Music	11.0	51.2	+40.2
Total	130.9	45.1	-67.8

Figures (£m) cover revenue, less amortisation September 30; *earnings before interest, tax, amortisation losses; DM

lowing the events of September 11. Recorded Music sales fell 8.9% to £867.0m to produce an operating loss of £8.1m, while publishing sales rose 4.0% to £200m with profits flat at £51.2m.

Europe contributed 41.6% of group sales, with individual Eurozone territories producing mixed results: France and the UK were up 4.0% and 4.5% respectively, while Germany was down 16.0%. US costs rose significantly due to losses at Capitol and Virgin Music America.

Group chairman Eric Niooli thinks that although the company is still aiming to produce second-half Recorded Music results in line with its figures last year — as stated in its profit warning — this may be difficult to achieve in light of current trading conditions. "We haven't moved from that goal but clearly the past couple

of months have seen some deterioration...The target remains, but it's ever more challenging," he says.

Levy says that although he intends to retain separate EMI and Virgin imprints, there is scope for reducing costs and increasing efficiency by combining backroom operations. "The backroom services are not together and should be a lot more.

What our competition has taught us more and more, especially in the UK and Europe, is that you have the record markets: finding artists and the commercial exploitation of catalogue. I think that they're not having enough co-ordination of Virgin and EMI," he says. He declines a comment on the likely management structure overseeing the labels.

The company expects the restructuring to produce an exceptional charge of at least £100m, of which £15.1m was taken in the first half. So far the company has shed 500 jobs worldwide since its profits warning, including cutting 70 North American staff last week.

Booyed by writers including Alicia Keys and Garth Brooks, publishing chief Marty Bandier remains bullish for the rest of the year, noting that the advertising downturn has yet to hit his division's sync income.

Deceptive's Smith joins Peoplesound

Peoplesound has appointed Deceptive Records and Bi-Media chief Tony Smith as new business director.

Smith says that he will initially look at developing retail applications for the Vitamin-owned company's assets as he seeks to build new revenue streams for the music website, which includes media and brand-marketing consultancy Protein.

One possible model is the joint-venture deal Peoplesound struck with Virgin Records earlier this year, which led to the release of Kingpin, a showcase album of new UK metal acts.

"The basic idea is to take the assets that the company has and turn them into a viable retail proposition of some kind. We want to develop a physical presence at retail, especially in terms of developing the company's moves into CD releases," says Smith.

Industry names lend support to plan to develop new talent

Former Led Zeppelin star Robert Plant and Jamiroquai guitarist Rob Harris are among a group of musicians and music industry professionals lending their support to a new operation dedicated to developing and nurturing young talent.

The Band Agency.com, an offshoot of Cambridge's school for musicians RockTech, will provide young artists and bands with free advice and information on everything from A&R to publishing contracts. It also plans to establish an "incubation" service for around 10 bands each year, who will receive guidance from industry professionals and working musicians and also promotional and tour support.

Band Agency founder Dave Earnshaw says the concept is to

provide an information resource for artists. "There's so much talent about that never gets picked up because the industry is always looking for a complete package. What we're trying to do here is turn the raw ability of these bands into the finished article — a complete service, from creation to contract," he says.

The group also plans to establish a network of publishing organisations across the country which will have local contacts in their area, and also to produce compilation CDs and CD-ROMs featuring the bands and any promos early next year.

Earnshaw claims that two acts he is putting into incubation this year, Helienne and Pandhora, have already drawn interest from BMG and EMI Germany.

Poptones future in balance as City cash dries up

The future of Poptones, the listed label founded by Alan McGee, remains uncertain after it failed to win City backing in its second funding round.

The group laid off five staff and put the remaining "four or five" on part-time contracts last Tuesday after the finance necessary to secure its future failed to materialise. Named after a PIL track, it had launched a year earlier in a blaze of publicity about the label's revolutionary pricing stance and use of the Internet.

Despite chief executive McGee stacking the board with City heavy-hitters, including former building society chief Mike Blackburn, Richer Sounds owner Julian Richer and Manchester United FC director



McGee. Jobs go at Poptones Mike Edelson, no more cash was made available. The situation leaves senior staffers, such as director of marketing Joe Foster and business affairs manager James Killy, without a job or in a reduced role. McGee last week directed enquiries to his city-based PR company, saying, "I can't talk because it

"Poptones is a PLC." An official statement reads, "The redundancies that have had to be made reflect the board's desire to bring costs at the label in line with current levels of revenue and cash resources." Foster adds, "We won the race but instead of a medal we got kicked up the ass."

The company's share price was trading at just 0.6p last Friday, compared with the launch price of 2p. ● Online magazine and radio site Ammo City is seeking new investment to ensure the future of the company. The Ammo City website will continue to carry advertising content from its first year in operation, although the company will not add any new material to the site until new funding has been found.



MUSIC FOR ADS, FILM, TV AND SALES PROMOTIONS

BMG is launching its virtual production studio this Thursday, designed for advertising agencies and film companies who are keen to test the suitability of music from the record company alongside their campaign creatives. It also enables media agencies to upload their animations and films onto a password-protected area on the BMG commercial website and stream BMG releases from the last two years alongside them. They can search by artist and genre and the database will be updated every quarter. The virtual studio was devised by BMG UK & Ireland's marketing manager/brand partnerships Adam Bradley and created by new media company Graphico. "Our hope is that developing acts' repertoires will be picked up and, provided the match is right, the power of advertising will take their talents to a wider audience by generating interest at radio and TV," says Bradley. The Hound Of Music's managing director Jan Van Mesdag says the virtual studio should help creatives find what they want. "We may come across an act we had not considered using before," he says.

Music gifts feature in M&S campaign

Music will enjoy a higher profile in Marks & Spencer stores this Christmas as its festive promotional campaign urges consumers to visit its stores for gift ideas as well as clothes.

Entertainment is now part of M&S's revamped gift shop proposition and music is being stocked in key ground floor locations in more than 200 of its 300-plus outlets.

At present, M&S has licensing deals in place with Universal and EMI for compilations and additionally with BMG for single artist releases. This Christmas it is promoting two themed CDs, White Christmas and a classical album called Silent Night as well as two New Year party titles called Party Party and Party 2.

The chain is also promoting its latest compilation series featuring number ones of the Fifties, Sixties, Seventies and Eighties.

news file

PITT AND TURNER JOIN CREAM

Ben Turner and Gary Pitt, who left troubled chart sponsor Worldpop at the end of October, are now working for Cream. Turner, who was Worldpop's editorial director, is consulting and project managing the club's 10th birthday celebrations through his new Graphica Media venture. Pitt, who was Worldpop's advertising sales manager, takes on the role of sponsorship manager.

HMV INKS YEAR-LONG DEAL WITH OMD

Media agency OMD UK has negotiated a 12-month sponsorship deal for HMV which associates the retailer with OMD's portfolio of digital music channels. The deal links HMV with the Kiss Climbers, On Q and K Loaded programmes. OMD has also booked 30-second adverts that will play six times a day each week from December 3.

HTV TO MARK WORLD AIDS DAY

MTV Networks is marking World AIDS Day this Saturday with a dedicated programme schedule. It will broadcast the specially-commissioned documentary *Staying Alive 3* hosted by rap artist P Diddy, and *Staying Alive: Music To Live For* featuring Destiny's Child, Moty and Britney Spears talking about HIV/AIDS.

FUSION LAUNCHES NEW CHART SHOW

Commercial radio group Fusion Radio Holdings has launched a national Sunday chart show across 14 analogue stations and the Sky digital platform. The show began yesterday (Sunday) broadcasting between 8pm and 6pm, while the company says 30 stations will take The Most Wanted programme by Christmas. Fusion chief executive Nigel Reeve says the chart is aimed at the 60 commercial FM and AM stations that cannot carry the Pepsi Chart show because of overlap restrictions.

BACARDI EXTENDS BBAR ACTIVITY

The success of Bacardi's BBAR has prompted the drinks brand to extend its music activity by linking with the Ministry of Sound at The Dome in Greenwich on New Year's Eve.

THIS WEEK'S BPI AWARDS

The *Novel 50* compilation goes three-times platinum, while the following albums go two-times platinum: Robbie Williams' *Swing When You Win*, Kylie Minogue's *Fever* and Gabrielle's *Greatest Hits Vol 1*.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	Last week (000s)	% change
Top Of The Pops*	4,072	53.9	
Top Of The Pops II*	3,725	n/a	
CDUK	2,037	5.1	
SMTV	1,957	15.0	
Night Fever	1,288	n/a	
The Pepsi Chart and Dr Fox Chart Update	1,255	23.0	
The Saturday Show	792	n/a	
Popworld (Sun)	500	n/a	
The Base	300	n/a	
Exclusive (Sun)	253	2.4	

*Source: MediaScan CMB (BPI data) for w/c October 29 2001.

Christmas radio programmers pull out the stops to make it 27

by Steve Hemsley

Music radio is serving up a selection of Christmas specials to lure the UK public away from their television sets.

Trends in listening habits during the festive period are difficult to track as audience research body Rajar stops its survey for two weeks from December 16 because so many of its diary panel are not in their own homes. However, radio programmers regard this time of year as crucial to woo back listeners who might have deserted their station as well as attract new ones.

Radio Two – whose audience has increased by 2m since summer 2000 to 12.2m – is offering Christmas highlights include *The Cars in Concert* on December 23, to be taken from the gig at the Riverside Studios in London this coming Thursday.

On Christmas Day there will be highlights from Robbie Williams' one-off appearance at the Royal Albert Hall to promote his *Swing When You're Winning* album and on Boxing Day Radio Two will repeat Sir Elton John's concert recorded at the BBC Radio Theatre earlier this year.

Radio One's Christmas schedule begins with the Dream Team Panto on December 23, while on Christmas Day Nonesuch presents Radio One's live music chart. Highlights for Boxing Day include *The Evening Session's Best of 2001*.

The network welcomes 2002 with a New Year's Eve Dance Party live from Donegal Square in Belfast, hosted by Nonesuch with DJs Jon Carter, Seb Fontaine and Timo Maas.

"Christmas is all about partying and we are aiming to provide a soundtrack for the celebrations," says



Church: Invited onto Classic FM

Radio One controller Anvy Parfitt.

Commercial broadcasters must keep listening figures steady to appease advertisers and for the third year Virgin Radio will be counting down the listeners' top 500 tracks of all time. Christmas Day will feature *The Best of V2001* with exclusive sessions from artists such as David Gray, Nelly Furtado and Starsailor.

Classic FM is confident it can boost its record audience of 6.4m during Christmas. Charlotte Church presents her own show on Boxing Day selecting her favourite classical

works, while on December 27 the station reveals the Classic FM Most Wanted Top 500 voted by listeners to the daily Most Wanted programme.

On December 30, Paul Gambaccini reviews the 20 top-selling classical albums of the year. Activity in the regions will include Chrysalis Radio's Galaxy Network broadcasting the Top 100 dance tracks chosen by its audience, readers of *Ministry magazine* and viewers of MTV. Capital Radio's Xfm has joined with MTV 2 to review the top alternative albums of the year on *Boxing Day*.

Among the festive highlights in the Emap stable will be the return of Pete Waterman to Radio City. The Hitman used to broadcast on the Liverpool station in the late Eighties and he reappears for a one-off special on Christmas Day.

Woolworths dedicates first POS stand to Universal acts

Universal has become the first record company to secure a dedicated retail display in Woolworths.

The free-standing display units (FSDUs) produced in the Universal corporate livery were installed in the top 400 Woolworth stores last week and will be in place until the end of the year.

Each contains 10 Universal album titles including *Bridget Jones's Diary* one and two and releases including Gabrielle, Eton John, Shaggy, David Cassidy, Sting and S Club 7.



Universal display in Kingston: with Woolworths' Mark Short

"This is a unique point-of-sale deal and such a kiosk makes perfect sense because we have 13 national co-op TV advertising campaigns running with Woolworths this

Christmas," says Universal Music UK commercial director Steve Gallant.

Woolworths head of entertainment Alan Young says, "Due to the strength and depth of Universal's release schedule and the close fit with Woolworths' core market we felt the FSDU would be a great opportunity to raise the awareness of these key products."

The deal with Woolworths supports Universal's most bullish Christmas marketing programme. The company has already announced that its TV spend in the last two months of

2001 would be 20% higher than last year at £12m.

Universal expects to ship 12m units across 24 priority outlets during the peak Christmas sales period, which traditionally accounts for 40% of its annual music sales.

Universal Music sales director Nigel Haywood says the company is going into the trade with realistic numbers. "We are focusing on the winners and much of our marketing such as strong POP and window displays as well as TV advertising has yet to start," he says.

Have you Been



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chartfile

● Kylie Minogue's Parlophone single *Can't Get You Out Of My Head* is making ground in the few markets where the release has yet to become an airplay number as the single receives the biggest increase of plays of any track in both France and Spain this week, gaining five places in the French countdown to reach sixth and in Spain it moves 18-11. Minogue holds airplay chart-topping positions in Belgium, Denmark, Italy, Germany, and Sweden. The single is also the biggest sales hit in Austria, Belgium, Italy, Norway and Switzerland, with France close behind at two.

● Innocent's Blue are rivaling Bob The Builder for the accolade of most successful UK-signed act in the Australian singles chart this week as they take two entries in the Top 40. Too Close rises two places to reach a new high of 11, while *All Rise* continues to maintain a presence in the chart at 34. Meanwhile, BBC Music's Universal's *Bob The Builder* has yet to down the top in the Australian market with his album rising five places to reach two this week, while *Mambo No 5* and *Can We Fix It* are at two and 12 respectively in the singles chart.

● Pink Floyd's *Echoes* best of album follows up on strong first week charts by continuing to rise up the European album surveys almost without exception. The EMU-assisted double set moves up one in Germany to secure the top spot and is the highest entry in the Swedish chart at three where it also enters in Denmark. This chart position is matched in combination with the album's moving up three places during the last week and close behind comes Australia, where it enters the chart at four. The album also continues to top 10 in the Netherlands and Spain, sitting at six in both territories. In Finland, it is somewhat slower to reach a high chart position, though a rise of 14 places to 10 suggests another big sales boost will come next week.

● The *Top 20* list of UK-sourced tracks on European radio shows that EMI, Sony and Universal are leveraging their strength with four entries each. EMI has the most-played track in Europe thanks to Kylie Minogue's *Can't Get You Out Of My Head*, while it has two entries for Paul Williams, including his Nicole Kidman duet *Something's Gotta Get This Party Backed Up*. Sony claims two entries each for Travis and Jamiroquai to give a tally of four overall, while Universal's four entries come in the shape of two Gabrielle tracks and one piece from The Lightshow Family and U2. BMG has three entries thanks to Dido's *Hunter* and Thank You and Westlife's *When You're Looking Like That*. Blue are Virgin's sole representative, with Mis-Teeq and Daniel Bedingfield the indie sector's two contributions on the chart.

● There are no less than four UK-sourced greatest hits releases in the German Top 40 albums chart. EMI's Pink Floyd lead the way with *The Best Of Pink Floyd* charting for the first time at number one with its re-enter at 10 with *The Way Out Double Set*. The Cure and Rod Stewart also see their greatest hits packages make their arrivals, at 22 and 31 respectively.



Westlife roll-out results in career resurgence in key European territories

by Paul Williams

Westlife have instantly raised their international game to a new level with *World Of Our Own* by breaking into the German albums Top 10 for the first time.

The BMG group's third album debuts at number eight on the chart this week as it also lands them new career peaks on a number of other continental countdowns, including entering at one in Sweden, three in Denmark, eight in Norway and 10 in the Netherlands. France, where the band's mainland European breakthrough with *Wowow* first reached the Top 10 only last week, will not be releasing the new album until next week.

BMG's international vice president Dave Shack says he is encouraged by the positive start for *World Of Our Own* as he ultimately aims to chase a worldwide sales target of 10m-plus.



Westlife: German chart success

"They're becoming the biggest boy bands in Europe, if they aren't already," he says. "The great news is that we've still got a trip to come to Germany in December and it's still early days in France."

The album is rapidly on the trail of its predecessor's 20-times platinum status in Indonesia - it is already six times platinum there, while also

Polydor in Germany is preparing for the continental European release of Rick Astley's first studio album in more than a decade as discussions progress about issuing the new material in the UK. Astley (pictured), who during part of the Eighties rivalled George Michael as the UK's biggest male solo artist worldwide, has already reached the Top 30 of the German airplay chart with *Sleeping*, which has also become an airplay hit in Switzerland and parts of Scandinavia and Eastern Europe. It will be followed on the continent on December 5 by the album *Keep It Turned On*, although a deal has not yet been concluded for its release in the UK. His manager Tompkins Henderson says one option being discussed is for Astley's former record company BMG to issue a greatest hits set in the first half of next year to include some of the new material. However, at present efforts are being concentrated on the release of *World Of Our Own* with a series of promotional trips scheduled and the possibility of live dates next year. "For Rick, it was a big step making another record, but he's back in the saddle and he's really enjoying it," says Henderson.

reaching platinum status in Korea and South Africa. Westlife will be visiting Asia in the New Year when their schedule will also include an appearance on the German TV's *Wetten Dass...?* and take in several awards shows. Discussions are still ongoing about North American plans for the album.

Westlife are expected to be joined on Europe's charts shortly by Polydor's *S Club 7*. However, initial plans to break with the staggered worldwide release schedule of their first two albums for third album *Sunshine* have now been revised to allow more set up time.

Several territories, including Australia, Canada and New Zealand, will go with the album this week in line with the UK, although the 19 group companies' head of international Christie Harwood says other territories will not release until

next year. "In Germany, Don't Stop Movin' peaked in the chart a while ago and they would have only had two or three weeks at radio with the name's Give You Ever before the album. They felt they needed longer," she says.

Plans have yet to be finalised for the release of the album in the US, where the group's third TV series began screening on the ABC Family Channel back in September. Their last album 7 sold just under 550,000 copies across the Atlantic. A movie deal is also on the table from Columbia TriStar with an agreement understood to be near completion.

Firming for the projected movie would have to be accommodated during March and April to the group's already overflown 2002 schedule that currently includes the Swedish *NLR* Awards, a UK arena tour and other European promotion.

UK TOP 20 AIRPLAY HITS IN EUROPE

Rank	Track/Artist (UK Equivalent)
1	1 <i>Can't Get You Out Of My Head</i> (Parlophone)
2	2 <i>The Music's In Me</i> (Goddard/Universal)
3	3 <i>All Rise</i> (BMG)
4	4 <i>Fire Lighthouse Family</i> (Viva/Parlophone)
5	5 <i>When You're Looking Like That</i> (Westlife/IRCA)
6	6 <i>Sing</i> (Travis) (Independence)
7	7 <i>Empty</i> (Robbie Williams) (Chrysalis)
8	8 <i>One Night Stand</i> (Mis-Teeq) (Jive)
9	9 <i>Something's Gotta Get This Party Backed Up</i> (Nickelodeon)
10	10 <i>Only Time</i> (Enya) (Warner)
11	11 <i>Walk On Two Hands</i> (Jamiroquai) (A&M)
12	12 <i>Solo</i> (Travis) (Independence)
13	13 <i>Like A Lion</i> (Jamiroquai) (A&M)
14	14 <i>Hunter</i> (Dido) (Cherry/Arista)
15	15 <i>Thank You</i> (Dido) (Cherry/Arista)
16	16 <i>Girl</i> (Eastwood/Geffin) (Parlophone)
17	17 <i>Don't Need The Sun In Your Grave</i> (Glee Star/Parlophone)
18	18 <i>You've Got Me Something</i> (Jamiroquai) (A&M)
19	19 <i>Out Of Reach</i> (Gabrielle) (J&R)
20	20 <i>Gotta Get This Party Backed Up</i> (Nickelodeon)

Chart based on the 2002 dated (licensed data on *World's Best* 100-page part of the *Billboard* Music Control).

GAVIN US ALTERNATE TOP 20

Rank	Track/Artist (US Equivalent)
1	1 <i>How You Remind Me</i> (Backstreet/DMG)
2	2 <i>Alive</i> (Mylar)
3	3 <i>I Wish You Were Here</i> (Incubus) (Epic)
4	4 <i>In The End</i> (Linkin Park) (Warner Bros.)
5	5 <i>Back Street</i> (Backstreet)
6	6 <i>My Sacrifice</i> (Dove) (J&R)
7	7 <i>Control</i> (Puddle Of Nothing) (Interscope)
8	8 <i>Stay Together For The Holidays</i> (M2) (A&M)
9	9 <i>One Step System Of A Down</i> (Geffin/Capitol)
10	10 <i>Down With The Sickness</i> (Disturbed) (Reprise)
11	11 <i>In The Deep</i> (M2) (A&M)
12	12 <i>Crawling In The Dark</i> (Woodward) (Island/DMG)
13	13 <i>Burny Puddle Of Nothing</i> (Interscope)
14	14 <i>Wasting My Time</i> (Default) (TVT)
15	15 <i>Second Christmas</i> (All Saints) (DreamWorks)
16	16 <i>It's Not About A Boy</i> (Jagged Edge) (A&M)
17	17 <i>Schizo</i> (Tad) (Atlantic)
18	18 <i>Feel So Close</i> (Rihanna) (Geffin/Interscope)
19	19 <i>Down</i> (Linkin Park) (Warner Bros.)
20	20 <i>Saved</i> (Kiss) (Meridian)

Chart based on the 2002 dated (licensed data on *World's Best* 100-page part of the *Billboard* Music Control).



TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist	Album	Weeks on Chart
AUSTRALIA	single	Mambo... Bob The Builder (BBC/Universal)	2
	album	Bob The Builder (BBC/Universal)	2
CANADA	single	Stuck In A Moment... U2 (Island)	1
	album	Echoes Pink Floyd (EMI)	2
FRANCE	single	Can't Get... Kylie Minogue (Parlophone)	2
	album	Mambo No 5 (Jive)	14
GERMANY	single	Can't Get... Kylie Minogue (Parlophone)	4
	album	Echoes Pink Floyd (EMI)	2
ITALY	single	Can't Get... Kylie Minogue (Parlophone)	4
	album	Echoes Pink Floyd (EMI)	2
NETHERLANDS	single	Can't Get... Kylie Minogue (Parlophone)	3
	album	Echoes Pink Floyd (EMI)	6
SPAIN	single	Can't Get... Kylie Minogue (Parlophone)	5
	album	Echoes Pink Floyd (EMI)	6
US	single	Only Time (Enya) (A&M)	12
	album	World Of Our Own (BMG)	5

Source: ASCAP/ASCAP; Single/Album Data: Billboard; Album Data: ASCAP/ASCAP; Single/Album Data: Billboard; Album Data: ASCAP/ASCAP

AMERICAN CHARTWATCH

by ALAN JONES

Country music's biggest attraction to date, Garth Brooks, debuts at number 186 on the albums chart this week with his new album. And if you think that is a low debut for Scarsore - the latest set from the continually retiring but never shy superstar - you are right. That number 186 debuts is for *The Magic Of Christmas* - Songs From Call Me Claus, an expanded (with three new tracks) version of his 1999 Christmas album, which now doubles as the soundtrack to a forthcoming Whoopi Goldberg TV movie on HBO.

You can be sure *The Magic Of Christmas* - Songs From Call Me Claus Scarsore will not, because it debuts at number one this week with sales of more than 465,000 copies - a fairly low title by its standards - that makes seven number one debuts for Brooks - which is a record - and the artist has now sold a staggering 100m albums.

Scarsore is not the only album to make a big debut this week - fully half of the Top 10 are new entries. Latin star Shakira from Colombia debuts at number three with her first English-language set *Laundry Service*, while Madonna's *GHV2* is at in seven, rocker Rob Zombie's

Slinster Urge arrives at eight and Jewel's *Way Is new* at nine. Three albums from last week's Top 10 make drops of 10 places or more to accommodate the new intake, including Pink Floyd, whose *Echoes* is down 2-12.

Floyd's fast fade allows the Top's A Day Without Rain to reclaim its title as the Enya album from this side of the Atlantic as it holds at number five. Meanwhile, another British veteran to return to the chart is Paul McCartney, whose *Driving Rain* easily surpasses its UK debut, arriving at number 26 with sales of 58,000. That is a one-place improvement on the opening position posted by his 1999 album *Run Devil Run*, which sold 49,000 on its first week. Macc's not the only UK act to have a new entry this week. *I Might Be Wrong* by Radiohead (pictured) arrives at number 44. The Cure's Greatest Hits pops in at number 58 and *The Very Best Of Rod Stewart* at number 69.

Seven of the Top 16 albums sold more than 100,000 copies - a new high for the year - and there are 26 new entries, the biggest intake for 12 months. And if these are not signs enough that Christmas is on the way, then the fact that 15 of the Top 200 albums comprise seasonal songs is, with Now! That's What I Call Christmas leading the way at number 15.



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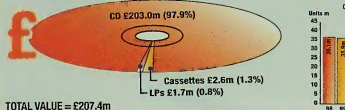
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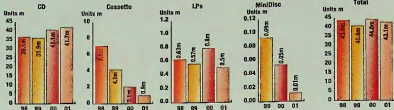
HOW 2001'S THIRD QUARTER TRADE DELIVERIES SHAPED UP

ALBUMS

FIRST QUARTER ALBUM SHIPMENTS

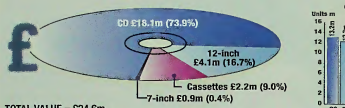


TOTAL VALUE = £207.4m

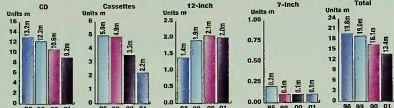


SINGLES

FIRST QUARTER SINGLE SHIPMENTS



TOTAL VALUE = £24.6m



Pie charts show value of third quarter trade deliveries. Bar charts show unit sales of formats during the third quarters of the past four years. Source: BPI

Singles and cassettes suffer, but retail retains Christmas confidence

A weakening singles market and a nosedive in cassette sales have led to the first drop in quarterly shipments for more than two years.

The latest BPI trade deliveries report shows that while the rolling 12-month sales were up 4.3%, the figure disguises the fact that the last quarter suffered a drop of 4.2% from £242.1m to just under £232m compared with the same period in 2000.

Consumer uncertainty over the economy and a downturn in the number of visitors to the UK have influenced the figures, but it is the continuing decline in the singles market that has had the biggest effect. Its value has fallen by 20.9% to £24.6m compared with July to September 2000. CD singles sales value fell by 20.2% to £18.1m and cassette singles dropped in value by 40.0% to £2.2m with unit sales slipped to 2.2m. On a rolling 12-month basis, the singles market as a whole fell by 10.5% to £115.2m with unit sales down 11.2%: year-on-year to 62.8m.

In fact, the only ray of hope in the singles market figures was 12-inch vinyl, which rose by 3.2% in value to £4.1m on an annualised basis on sales of 8.5m (up 4.3%). Every other format dipped across the 12 months, with CD singles falling 10.8% to £84.4m, cassettes 25.8% to £11.9m and seven-inch vinyl taking another dive to just £0.4m – down 34.5% with only 0.5m sold.

Cassettes sales in general also continued to tumble dramatically. Cassette albums have fallen by 64.0% from £7.3m in quarter three 2000 to £2.6m during the same period this year. If the collapse continues at such a rate it will only be a matter of months before vinyl – which dropped by approximately 9% in both singles and albums value – overtakes the cassette as the second biggest album format.

The quarterly collapse of the cassette album market is reflected all too clearly in the analysed figures. Too, it dropped 55.8% to £25.0m with unit sales plummeting 53.2% to just 7.0m. The crash is particularly steep considering that only three years ago sales were at 35.3m units (£116.9m).

MiniDisc remains the weakest album format with the value of shipments totalling just £73,000 – a dip of almost 79% – on sales of just 11,000 units in the third quarter. Its percentage share of the overall albums

BIGGEST SELLING ALBUMS - Q3 2001

Rank	Artist/Album	Units Sold
1	NOW THAT'S WHAT I CALL MUSIC 40 Various	766,743
2	WHITE KAZOO! David Gray	322,634
3	THE CLASSIC CHRISTMAS ALBUM Various	278,760
4	NO ANGEL Disco	261,973
5	SURVIVAL DESTINY by Chris Brown	253,754
6	CAPITAL GOLD 10 LEGENDS Various	239,862
7	THE INVINCIBLE Band Various	231,646
8	WHO! NOLLY! Billy Fontana	190,679
9	SONICLASH David Gray	177,557
10	A FUNK GOSPEY Jamiroquai	173,907

Source: The Official UK Charts Company 2001

BIGGEST SELLING SINGLES - Q3 2001

Rank	Artist/Single	Units Sold
1	I CAN'T GET YOU OUT OF MY HEAD Kylie Minogue	487,389
2	ETERNAL FLAME N'ever After	254,694
3	HEY BABY David Gray	246,379
4	ETERNITY/THE ROAD TO MANDALAY	225,140
5	21 SECONDS So Solid Crew	222,768
6	CASTLES IN THE SKY Ian Van Dahl	224,880
7	MANNO NO 2 Bob The Builder	227,345
8	PERFECT GENTLEMAN N'ever After	228,472
9	MEAVEN IS A HALFWAY GIRL	262,781
10	LET'S DANCE Fire	251,389

Source: The Official UK Charts Company 2001

FIVE-YEAR THIRD QUARTER MARKET TRENDS



market is now so small that it does not even register to one decimal place.

The only positive to be drawn from the latest quarterly figures is the increase in CD album sales – albeit only a 0.8% rise to just under £203m on unit sales of 41.7m.

And it is not all doom and gloom as far as the bigger picture is concerned. Annualised figures for the whole market are up by £50.2m to £1.2bn, continuing to go against a worldwide trend where sales in most other key territories have been at best flat or, in the likes of Germany, down by more than 10% on the year.

In terms of album formats, CD continues to gain with sales up 11.4% on the annualised

totals to 212.3m, generating a 10% increase in value to £1.05b – virtually the same rise as in the previous year. Vinyl also took a significant leap on the 12-month figures, up 19.5% in value to £29.0m with unit sales up 6.0% to 3.1m.

While HMV managed to buck some of the last quarter sales trends, the retail chain has felt the pinch, particularly in the singles and cassette markets. "With singles, we have held up a bit better than the overall market but the key thing is that there have not been the big crossover dance tracks and the (lower) pricing of singles has had an effect in that it has not necessarily led to greater sales," says the chain's head of music Jonathan Rees. Ian De-Wyffel, owner of Leeds-based Crash Records, says the singles market has started a battering. "We have had to totally rethink our policy on singles and now we'd rather go out on stock week one than end up with overstock. I think when kids read a good review of a new act now they would rather buy the album than the single," he says.

BPI research director Chris Green says the shrinking gap between single and album prices continues to hit the former market.

"The price differential continues to be eroded and naturally this makes it more attractive to buy albums," he says. This is compounded by the fact that most chart singles are almost immediately available on compilations and many supermarkets concentrate on selling more competitively-priced albums rather than chart singles.

But despite the drop in the quarterly figures, Green says the UK still has a strong singles market. "We still sell more than 60m units a year in the UK, which compares well with the rest of the world. That figure was as low as 50m in the early Nineties."

But it is the collapse in the cassette market that is causing the biggest worries. HMV's Rees says he can foresee the demise of the cassette sooner rather than later. "By next March/April I expect that – aside from specialist formats like talking books – we might not have any more cassettes in stock at HMV," he says.

"The fact that albums such as the Steps Greatest Hits didn't come out on cassette initially is a clear sign of the way things are going. I'd imagine our book catalogue of

cassettes will remain until the new year but after then it will just be chart albums."

With only one in 40 of current chart compilations available on cassette, according to Rees, it must be doubtful whether even the chart cassettes will last that long.

But all the negative aspects of the latest figures are not causing too many sleepless nights for retailers – not just yet anyway.

"If we weren't looking at such good Christmas releases I think I'd be crying by now. Thank God the Robbie album is flying," says Rees. "There's enough there to not worry too much about what's happened before."

He believes that a shift in record company thinking on release schedules was one of the factors leading to the last quarter dips. "We saw some of the bigger releases coming out earlier in the year rather than perhaps being held to the more traditional September period, so some Christmas releases have come out a little later," he says.

De-Wyffel at Crash Records bears his own overall but there's been more albums selling less over a longer period," he says. "Lots of different releases is not a bad thing as long as you make your money and we are actually up on the last quarter."

He believes that the variety and quality within the numerous end-of-year magazine polls and charts will prompt many more people to buy albums by the likes of the Avalanches, The Strokes, White Stripes and Zero 7 during the Christmas period.

It also seems the large quantity and generally high quality of the final's quarter's best offers should provide healthy figures for Christmas – and beyond.

"There will be those that, because of the sheer amount of best offers, won't do that well, but in the last week or so the rest have picked up nicely and are looking very good," says Rees. "Then we've got the likes of the Chemical Brothers to look forward to in January but the pre-Christmas albums by Westlife, S Club 7, Blue and so forth will be worked right through into the new year."

So despite some third quarter blues and nagging headaches in the singles and cassette markets, it seems the Christmas hangover may yet be one of cheer rather than fear. **Nick Robinson**

RETAIL FOCUS: ANLEYS

by Karen Faux

The Christmas lights are on in Leicester city centre and family-run independent store Anleys is looking distinctly festive. According to buyer Heidi Smith, its decorations always go up after November 5 and this year has been no exception.

"Part of our window display is split into special offers and it is already doing a good job in pulling customers in," she says. "Our four-for-£10 offer includes hundreds of titles and we've just had someone in who wanted four specific titles featured in the window. It is also proving very popular with all age groups."

Smith says that big releases have helped to keep business buoyant during the past fortnight and this week *So Solid Crew's* album *They Don't Know* has lived up to high expectations based on enquiries. A lot of Anleys customers are currently asking for the new *Blue Album All Rise*, which is out next week, and Robbie Williams & Kylie Minogue's forthcoming single *Somebody Stupid* is highly tipped to be the Christmas number one.



Anleys: already targeting Christmas market

For Smith the plethora of seasonal 'best offers' is not a problem. "It is a very easy Christmas present if there is an artist that you know someone likes," she says. "They might have all the albums but it's always nice to have the best tracks just on one record."

ROCK IMPORTS DRIVE SALES

Rock and metal turnover has been given a big boost since Anleys has introduced a wider range of acts and added imports to the section. With *System of a Down* and *Incubus* leading sales, the aim is to introduce fans to similar acts they might not have heard of. "We are also experiencing growing demand for punk and rock imports," says Heidi Smith. "Many customers are keen to get an album before its UK release or obtain back catalogue that is not available here."

One of Anleys' strengths over the years has been balancing the old with the new. While its racks have recently been reorganised to accommodate growing demand for rock and metal it continues to buck the trend by offering a wide range of

music on cassette, and reports that sales are ticking over nicely on the format.

"There are not a lot of cassettes available but we find that the format is still hotly sought after by our older customers," says Smith. "We've done very well with Kylie Minogue and Russell Watson on tape, and our biggest seller this week is Daniel O'Donnell's new album, *Live, Laugh, Love*." Anleys currently boasts 10 of its own listening posts strategically positioned by its specialist sections. "We always try to maximise exposure for new artists whether it's something like R&B or indie," says Smith. "We have recently done well with EMI's *Mark Moulin* on this basis."

Other specialist genres will be coming under scrutiny in the new year, although the immediate priority for the store is to provide a first-class customer service during the Christmas rush. "People come to us because they know we will always do that little bit more to help and that is what we enjoy," says Smith.

Anleys: 10-12 The Haymarket, Leicester LE1 3GD, tel 0116 2620618

IN-STORE NEXT WEEK (from 3/12/01)



Windows - Anastacia, Blue; **In-store** - Anastacia, Blue, Cypress Hill, Michael Jackson, Cliff Richard, Twentees, So Solid Crew, Creed, Robbie Williams, Now! 50, Adam F, Jamiroquai, Pink Floyd, Destiny's Child, Paul McCartney, Bush, Beverley Knight, Dandy Warhols



Singles - Steps, Cliff Richard, Hermes House Band, Twentees; **Sophie Ellis Bextor; Albums** - Hear'Say, Mariah Carey, Boyz n the Band, Island Party Total Euphoria, Hits 51



In-store - three CDs-for-£18 offer, two CDs-for-£10 offer, Macy Gray, Bryn Terfel, Diana Krall, Eva Cassidy, Harry Potter, Kate Rusby, Burt Bacharach, Goldfrapp, Destiny's Child, Beyond Nashville, Time To Relax - Classic FM; **Listening posts** - Pink Floyd, The Corrs, Russell Watson, Garth Brooks



In-store display boards - 'Best of 2001' titles including The Avalanches, Pixies, Basement Jaxx, White Stripes, Bonnie Prince Billy, Roots Manuva, Stereob



Single - Hermes House Band; **Windows** - Christmas Top Deets! campaign; **In-store** - Liberty, Sophie Ellis Bextor, Stereophonics, Now 41; **TV and radio ads** - Pearl Harbor, Beautiful South, Stained; **Press ads** - Mariah Carey, Cypress Hill, Hear'Say, Oxide & Neutrin



Album - Robbie Williams; **Windows** - CDs from £9.99 for cardholders, Creed, Madonna, Green Day; **In-store** - Creed, Now! 50, Daniel O'Donnell; **Listening posts** - Jimmy Eat World, Tom Waits, Natalie Merchant



Album - Merle Haggard; **Selecta listening posts** - De La Soul, Feeder, Tricky, The Hives, Racing Speedhorn



Windows - Damage, All G, EMI Boxed Set Collection, Stereophonics, Elbow, Mercury Rev, Neil Sawhney, Cets And Dags - Avalanches, White Stripes; **Basement Jaxx**, money-off voucher campaign; **In-store** John Tavener, Damage, Cypress Hill, Oxide & Neutrin, Aura Atmospheric, Hundred Reasons, Matthew Jay; **Press ads** - John Tavener, Damage; **Outdoor posters** - voucher campaign



Windows - Stereophonics, Hear'Say, Destiny's Child, Starsealior, Natalie Imbruglia, Cypress Hill, Shaggy, Kylie Minogue; **In-store** - Anastacia, Macy Gray, Ryan Adams, Andrew WK, Elton John, Elbow, Ash, Limp Bizkit; **Press ads** - De La Soul, Hermes House Band, MTV The Lick, Russell Watson, Andrea Bocelli, Michael Ball, Stereophonics, Hear'Say



Single - Sum 41; **Windows** - Liberty, Hermes House Band, Steps, Sophie Ellis Bextor; **In-store** - Tymes 4, Stereophonics, Roger Sanchez, Damage



In-store - Hear'Say, Basement Jaxx, The Corrs, Shaggy, Cliff Richard, Lighthouse Family



In-store - Hear'Say, Classical Chilton 2, Stereophonics, Heartbeat Moments, Steps, Liberty, Bob Marley, Madonna, Blue, Now! 50, Hits 51



ON THE SHELF
DAVID WILSON,
manager, Virgin Megastore,
Oxford Street, London

"A £2m investment programme for this store has just come to completion and the results are spectacular. Displays and racking have all been improved and we now have a new stage in the basement. So far acts including Westlife, Mice-Teg, Dave Matthews and Natalie Imbruglia have appeared on it and we're looking forward to The Hives coming in on December 17."

Performing bands can be seen on our 20ft feature screen on the ground floor and by simultaneous webcast. As well as coming in to buy their CDs, DVDs and games, customers can also browse the internet and send e-mails in our internet cafe, which has more than 80 terminals. We also have a new food offer with Café Beat and ticket sales through Ticketmaster.

Campaigns are aggressive in the run-up to Christmas. We've got an offer with two CDs for £22 or five for £50, while chart CDs

are being offered for £10 until the end of the year. Customers spending £30 or more receive a 10% off voucher which is redeemable next year.

We now have new vinyl listening facilities which are proving very popular and our listening posts now provide the opportunity to listen to thousands of different tracks. Opening times have been brought forward to 9.30am for Monday mornings and we will consider opening at 8am if it seems necessary.

As far as albums are concerned, *Yield* Minogue's *Fever* and *Westlife's* *World of Our Own* have easily outstripped Michael Jackson's *Invisible* and we've also been doing fantastic business with *Robbie Williams, Now! 50, Pulp, Starsailor* and *Andrew WK*. Christmas is also looking good for DVD with *Bridget Jones's Diary* and the *James Bond* boxed set, which is exclusive to Virgin."



ON THE ROAD
BRENDAN MILES,
Prime Distribution account
manager for Scotland

"Techno is strengthening in Scotland at the moment and following the success of our Primate nights at Manchester's Intergalactic Funk, we're now planning to take the concept further north with club nights in Glasgow. I came from the club promotions business so I'm looking forward to this."

Among the biggest singles I am currently pre-selling is *Ian Van Dahl's* *Will I, Warp Brothers'* *Blast The Speakers* and *Milk & Sugar* by *John Paul Young's* *Love Is In The Air*. All have received strong radio play and will hit the racks next month.

European imports are currently the most important part of my business and one of my biggest sellers in the past three weeks has been *Wonderful Days*, an old hardcore track sampled by *Charly Lowmlose & Mental Theo* and released on German label *Kontor*. Sales of US imports are also increasing all the time and we are steadily gaining more

labels. *Eddie Amador's* *The Funk* is currently faring well on *Deep Dish's* label *Yachtclub* and I'm looking forward to *Dana Byrd's* next release on *Wave Music*.

Camera Obscura's biggest *Bluest Hi-Fi* is shaping up to be one of Prime's best-selling albums of the year and *Radio One* support will help to steer sales of the *Different Strokes!* This isn't a CD, released on the *Guided Missile* label. *Circulation's* current release *Emerald* has been sustaining well and I'm talking to stores about the next release, *Aqua*.

"I'm currently talking to my stores about the next release on new label *Plug*, *Plug Presents Indian Summer*, and in addition to our independent labels we also have *BMG's* vinyl sales to handle. "Life has been manic since the beginning of November and I shall be taking a break in the sun when things quieten down in January."

1 DECEMBER 2001

CHART COMMENTARY

by ALAN JONES

S Club 7 become only the second mixed gender group in chart history to register three consecutive number ones this week, with Have You Ever completing a hat-trick they started 51 weeks ago with Never Had A Dream Come True, and continued with Don't Stop Movin' in April. The only other boy/girl group to complete a hat-trick were the mighty Abba, who had two runs of three in a row, and could have had seven in a row if Money Money Money had not peaked at number three in the middle of their purple patch.

Taking four Top Five singles off an album is a comparatively rare feat but only a week after **Destiny's Child** achieved it, so do **U2**. The Irish veterans' latest album *All That You Can't Leave Behind* spawned the number one hit *Beautiful Day*, the number two hit *Stuck In A Moment You Can't Get Out Of* and the number three hit *New Year's Day*, and is raked yet again for the new single *Walk On*, which debuts at number five. The album has sold



S Club 7 register their fourth consecutive Top Three hit and their eighth number one this week with *Have You Ever* debuting in pole position. The only UK group to have a lengthy run of Top Three singles at the start of its career are the Spice Girls whose tally is 10 (nine number ones and a number two). *Have You Ever* is S Club 7's third number one in a row and they are the fifth act to have two number ones this year, emulating Shaggy, Atomic

SINGLE FACTFILE

Kitten, Hear'Say and Westlife. It is also their second number one benefiting the BBC's Children in Need charity appeal, with first-week sales of more than 143,000 falling nearly 4,000 short of the tally registered by *Never Had A Dream Come True* on its first frame last November. The group's highest first-week sale remains the 190,000 tally posted by their debut hit, *Bring It All Back*, in 1999.

Austrian's follow-up. Do *Wh* Diddy, debuts at number nine. If *Hey Baby* had sold just 212 more copies last week it would have made him the second artist to have simultaneous Top 10 hits this year, following the Maric Street Preachers who, of course, simultaneously debuted at eight and nine with *So Why So Sad* and *Found That Soul* in November.

Fast facts: **Shaggy's** fourth Top 20 hit of 2001 – all from his *Hot Shot* album – pairs *Dance & Shout* and *Hope* but fails well short of the others (two number ones and a number five) by debuting at number 19. **Rockers** Muse also register their fourth hit of the year, again with a double A-side single pairing *Hyper Music* and *Feeling Good*, and it too is their smallest, debuting at number 24. **And** after 25 Top 40 hits with *Let Wet Wet Wet*, **Martini** Yellow too solo career off to a good start in June, reaching number nine with *Close To You* but his follow-up, *I've Been Around The World*, checks in at a lowly number 28.

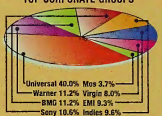
MARKET REPORT

TOP 10 COMPANIES



Figures show Top 10 companies by % of total sales of the Top 100, and corporate group shares by % of total sales of the Top 10

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +5.0%
YEAR TO DATE VERSUS LAST YEAR: -5.9%

920,000 copies in the past 13 months.
D Ozl's *Hey Baby* is one of only three singles to spend 10 weeks in the Top 10 this

PERCENTAGE OF UK ACTS IN THE CHART

UK: 54.7% US: 41.3% Other: 4.0%

year (the others are Atomic Kitten's *Whole Again* and *Shaggy's* *It Wasn't Me*) but it slips a notch to number 11 this week while the

INDEPENDENT SINGLES

Pos	Last	Title	Artist	Label (distributor)
1	NEW	HYPER MUSIC/FEELING GOOD	Musica	Mushroom MUSH/CDUX (DMVPI)
2	2	LAST NITE	The Strokes	Rough Trade TRADE/SOX 041 (V)
3	4	I'M A SLAVE 4 U	Brinsley Spear	Jive 502282 (P)
4	1	MOTEL YORBA	White Stripes	XL Recordings XL 51800 (V)
5	6	CRAZY REACTION (FOR SORROW) (REMIX)	Steps	Epic/Island 5021442 (P)
6	3	CHER REACTION (FOR SORROW) (REMIX)	Delirious! feat. Roni	Network 331432 (P)
7	5	FREELIVE	Delphic Mode	Mute LCD/ONG 32 (V)
8	NEW	ALIEN RADIO	Slam	Soma SOMA 113R (V)
9	7	INJECTED WITH A POISON	Praga Khan	Nikisuz NUKC 0228 (ADD)
10	8	MY FRIEND	Geovce Armada	Pepper 922632 (P)
11	14	2 PEOPLE	Jean Jacques Smoothie	Echo ECD30 112 (P)
12	NEW	THUNDERBALLAZZ BONES	Moving Fusion	Rain RAM 15 (SRD)
13	NEW	MOVE	Ingo	Tidy Taxy TIDY1402 (ADD)
14	10	THE LEGACY	Push	Inferno COFRN 43 (SMV/V)
15	NEW	SONG FOR SHELTER	Fatboy Slim feat. Roland Clarke	Skint FAT13 (DMV/P)
16	NEW	CHEMICAL IMBALANCE	Andy Farley & BK	Nickisuz NUKP049 (ADD)
17	18	MAMBO NO 5	Bob The Builder	BBC Music VMSS 0342 (V)
18	11	JOYENERGIZER	Jay Kikitori	BXR BXIC 0347 (ADD)
19	15	THE SOULSHAKER	Max Linen	Global Gals GC 7103 (V)
20	NEW	SPAN THANK EP	Vivacious	Atlantic JAX J001019 (V)

All charts © The Official UK Charts Company 2001

PEPSI Chart

Pos	Last	Title	Artist	Label	Pos	Last	Title	Artist	Label
1	NEW	HAVE YOU EVER	S Club 7	Phonogram	21	1	LOLLY BUBBLE GUM	Maroon 5	Interscope/Starline
2	1	IF YOU COME BACK	Ray	Interscope	22	11	ONE NIGHT STAND	Max Frost	Interscope/Starline
3	2	WHO DO YOU LOVE NOW (STRIPTEAZER)	Real Gone Music	Phonogram	23	10	HEY BABY	D Ozl	Epic
4	2	QUEEN OF MY HEART	Whitney	RCA	24	10	THE MUSIC'S NO GOOD WITHOUT YOU	Cher	WSA
5	5	WALK ON	U2	Island/Island	25	10	WHAT'S GOING ON	Antony & Cleo	Atlantic/Warwick
6	5	FALLIN'	Alicia Keys	J	26	20	SOMETHING TO REMEMBER	Enrique	Sea-Drum/Phonogram
7	3	EMOTION	Destiny's Child	Columbia	27	10	THEY DON'T KNOW (FOR SORROW)	Steps	Real Gone Music
8	4	BECAUSE I GOT HIGH	American	Universal/Island	28	11	FOLLOW ME	Wishbone Ash	Liberty/Interscope
9	NEW	DO WHAT YOU GOT 2 Do	Do	Epic	29	25	STANGLIGHT	Sagehen Lines	Independence
10	8	RAPTURE	Do	Muti/Multi/Do 2 Sound	30	30	GOTTA GET THIS	David Bedingfield	Real Gone Music
11	11	CANT GET YOU OUT OF MY HEAD	Do	Phonogram	31	NEW	HYPER MUSIC/FEELING GOOD	Musica	Mushroom
12	10	WHAT WOULD YOU DO	Do	Interscope/Phonogram	32	NEW	THE SPACE BETWEEN	Dave Matthews Band	RCA
13	10	I'M REAL	London/Phonogram	Epic	33	NEW	IF YOU'VE BEEN AROUND THE WORLD	Wishbone Ash	Liberty/Interscope
14	4	EVERYBODY WANTS TO FEEL LIKE U	Destiny's Child	Phonogram	34	18	FLAWLESS	The Roots	Phonogram
15	15	FAMILY AFFAIR	Mary J Blige	MCA/Island	35	18	I'M A SLAVE 4 U	Brinsley Spear	Jive
16	20	YOU GIVE ME SOMETHING	Jennifer Lopez	S2	36	NEW	MURDER ON THE CANCERLOOR	Seether	Epic/Real Gone Music
17	20	DANCE AND SHOUT/HOPE	Shaggy	MCA/Island	37	15	CLOSER TO ME	Ray	RCA
18	NEW	PAYD MY DUES	Arrested Development	Epic	38	15	WOULD YOU BE HAPPIER	The Roots	Epic/Real Gone Music
19	14	HIT 'EM UP (STYLE GOSSIP)	Do	Capitol	39	17	LET ME BE YOUR FRIEND	Do	Interscope/Phonogram
20	18	BIOWHOLEMAN LIKE YOU	The Drinky Drinky	Capitol	40	15	SMOOTH CRIMINAL	Antony & Cleo	Atlantic/Warwick

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1 DECEMBER 2001

CHART COMMENTARY

by ALAN JONES



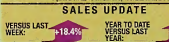
Robbie Williams makes his expected debut at the top of the albums chart this week, with a first-week sale of nearly 300,000 helping to swell the overall album market by 25% week-on-week. Including both artist and compilation albums, sales last week were £1,229,000 – a small but significant 1.9% above their level in the same week last year.

Three weeks after *Mis-Teeq* became the first garage act to register a Top 10 album, reaching number three with *Lickin' On Both Sides*, *So Solid Crew* establish a second bridgedge, debuting at number six with *They Don't Know*. Although the album with the subject of some widely enthusiastic projections, it manages a perfectly respectable first-week sale of nearly 62,000 – beating the 49,000 opening tally of *Mis-Teeq*'s album to register the highest opening week tally for a garage act. Artful Dodger's *It's All About The Stragglers*, which reached number 18, is the biggest-selling

MARKET REPORT



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



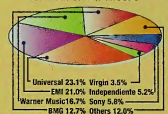
garage album with 340,000 sales to date. *Mick Jagger's* *Godzilla* in the year's biggest-selling compilation of the year, although it has had a bad press all week due to

ALBUMS FACTFILE

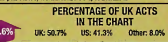
Robbie Williams' fourth solo album *Swing When You're Winning* sold more than 295,000 copies last week, slightly fewer than the year's best opening – 306,000 – of *Hear'Say's* *PopStars* in April, and the 213,000 buyers who put Williams' previous album, the nearly-identically-titled *Sing When You're Winning*, into pole position on its September 2000 debut. *Swing When You're Winning* easily beats the 132,000 first-week sale of Williams' second

album *I've Been Expecting You*, and comes in more than 280,000 sales ahead of the introductory tally of his debut solo album *Life Thru A Lens*, which opened in 11th position with a paltry 14,500 sales in October 1997 but eventually reached number one after a 28-week gestation. *Life Thru A Lens* spent two weeks at number one, while *I've Been Expecting You* and *Sing When You're Winning* both reigned for three weeks.

TOP CORPORATE GROUPS



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



its weak opening. It did perk up after the Jagger documentary *Back Mick* was aired on Thursday on Channel 4, however. The album

was number 82 on sales up to Thursday night but ends up at a more respectable number 44, with sales eventually topping 12,000. It is still a poor showing for the Rolling Stone, whose last solo album *Wandering Spirit* reached number 12 in 1993, but it beats the number 45 debut made this week by fellow veteran *Cher's* latest, *Living Proof*, which also sold around 12,000 copies. *Cher* reached number seven with her last new studio set, *Believe*, in 1998 and the following year's *The Greatest Hits*. A new label for Daniel O'Donnell, whose Rosette label debut *Live Laugh Love* checks in at 27. It is the 18th chart album for the Irish country crooner but comes in well below the best-year number four placing his last album, *Faith & Inspiration*, achieved last year.

Five narrowly miss out on their second Top 10 album in just 11 weeks, their Greatest Hits debuting at 11, while *The Twenties* registers the year's first seasonal chart entry, with *The Christmas Album* debuting at 34.

COMPILATIONS

A 42% surge in sales of compilations last week can only mean one thing – there is a new *Now That's What I Call Music* release. And sure enough, *Now! 50* – which completes not just half a century of compilations of the *Top 50* series but also ties in with its 18th birthday – makes a spectacular debut with sales of nearly 267,000. It single-handedly accounted for slightly more than a quarter of all compilation sales, and sends the sector's tally soaring over the 1m mark for the first time this year. *Now! 50* easily outdid the rest of the Top 10 together and beat the number two album – the *Annual 2002* – by a margin of seven to one. It also beat 2000's equivalent – *Now! 47* – which sold 245,000 on its debut exactly a year ago but fell a little short of the all-time best *Now* opening of 278,000 posted by *Now! 44* two years ago.

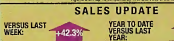
Among the tracks featured on *Now! 50* are *Can't Get You Out Of My Head* by Kylie Minogue, *Scream If You Wanna Go Faster* by Heri Halliwell and *Because I Got High* by Afroman. *Now! 50* will inevitably be the biggest-selling compilation of the year, although having produced the Top Three albums in both 1999 and 2000, the *Now!* series will not do so this year, because of the massive sales of the *Bridget Jones's Diary* soundtrack album, whose 864,000 units place it second to *Now! 48* (866,000) but ahead of *Now! 49* (830,000), which has no chance of catching it.

Every compilation in the Top 10 is a double CD at least, with a trio of triples. The latest arrival in the latter category is *Motown Gold*, a superb three-CD, 82-track set from Universal, although its dealer price is the same as most single disc compilations.

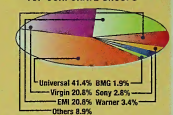
MARKET REPORT



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



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.4%

Compilations: 25.6%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (catalogue)
1	1	GOLD – THE GREATEST HITS	Saxpas	Jive 5209142 (P)
2	2	GREATEST HITS – CHAPTER ONE	Backstreet Boys	Jive 5225752 (P)
3	3	IS THIS IT	The Strokes	Rough Trade RTDRACDD 03 (V)
4	5	WHITE BLOOD CELLS	White Stripes	Sympathy For The Rough Trade SFTRI 16A00 (C)
5	4	BRITNEY	Britney Spears	Jive 522532 (P)
6	8	ORIGIN OF SYMMETRY	Muse	Machinarium MUSIC 1330 (DMV)
7	15	LAST KNOWN EDUCATION TO PERFORM	Savoytronic	V2 Vire 101538 (DMV)
8	7	WANTED	Ciff Richard	Papillon WANTED 1 (P)
9	NEW	THE CHRISTMAS ALBUM	Twentynine	BBC Music WMSF 6982 (P)
10	11	SONGBIRD	Eva Cassidy	Rlix Street/Not CD12045 (HOT)
11	12	GOODOBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 923082 (P)
12	10	ROOBY	Bassment Jaxx	XL Recordings XLCD 143 (V)
13	8	SIMPLE THINGS	Zero 7	Ultimate Dharma UDMR 016 (P)
14	6	THE ALBUM	The Builder	BBC Music WMSF 9042 (P)
15	NEW	YOUR NEW FAVOURITE BAND	Hives	Polygram M53556 (P)
16	18	ECHO PARK	Feeder	Echo ECHD30 (P)
17	14	SINCE I LEFT YOU	Avianchas	XL Recordings XLCD 138 (V)
18	19	THE FAKE SOUND OF PROGRESS	Lostprophets	Visible Noise TORMENT 10 (V)
19	15	THE OPTIMIST	Twin Strakes	Source SOUND CD023 (V)
20	17	FREE ALL ANGELS	Ash	Infectious INFECT002 (DMV)

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MUSIC WEEK 1 DECEMBER 2001

THE YEAR SO FAR...
TOP 20 COMPILATIONS

Rank	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC! 48	VARIOUS	EMI/VERMINTV
2	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	NOW THAT'S WHAT I CALL MUSIC! 49	VARIOUS	EMI/VERMINTV
4	THE CLASSIC CHILLOUT ALBUM	VARIOUS	COLUMBIA
5	THE CHILLOUT SESSION	VARIOUS	MINISTRY OF SOUND
6	CAPITAL GOLD LEGENDS	VARIOUS	VERMINTV
7	CHILLED Ibiza	VARIOUS	WBM
8	THE ALBUM	VARIOUS	VERMINTV
9	MOLLY HOOGE	ORIGINAL SOUNDTRACK	VERMINTV
10	NOW THAT'S WHAT I CALL MUSIC! 50	VARIOUS	EMI/VERMINTV
11	THE LOOK OF LOVE – THE BURT BACHMACHAL	VARIOUS	WAS/UNATV
12	PEPSI CHART 2002	VARIOUS	VERMINTV
13	THE CHILLOUT SESSION 2	VARIOUS	MINISTRY OF SOUND
14	CLASSICAL CHILLOUT	VARIOUS	VERMINTV
15	NEW WOMAN 2001	VARIOUS	VERMINTV
16	NEW DANCE 2002	VARIOUS	VERMINTV
17	BACK TO THE OLD SKOOL	VARIOUS	MINISTRY OF SOUND
18	SMASH HITS SUMMER 2001	VARIOUS	EMI/VERMINTV
19	I LOVE M8	VARIOUS	VERMINTV
20	NOW THAT'S WHAT I CALL MUSIC! 47	VARIOUS	EMI/VERMINTV

© The Official UK Charts Company 1997. Last week's position represents Chart Track three weeks ago.

1
dec
2001

singles



1 HAVE YOU EVER

- | | | |
|----|---|----------------------|
| 1 | IF YOU COME BACK BLUE | Polystar |
| 2 | WHO DO YOU LOVE NOW (STRINGER) [feat. Damini Minogue] | Innocent |
| 3 | QUEEN OF MY HEART Westlife | RCA |
| 4 | WALK ON U2 | Island/Uni-Island |
| 5 | FALLIN' Alicia Keys | Columbia |
| 6 | EMOTION Destiny's Child | Universal/Uni-Island |
| 7 | BECAUSE I GOT HIGH Afroman | EMI |
| 8 | DO WAH DIDDY DJ Otzi | Made/Danar/Mo'S |
| 9 | HEAVEN DJ Otzi | EMI |
| 10 | HEAVEN DJ Otzi | EMI |



1 SWING WHEN YOU'RE WINNING

- | | | |
|----|---|------------------------|
| 1 | WORLD OF OUR OWN Westlife | RCA |
| 2 | DREAMS CAN COME TRUE - GREATEST HITS Gabrielle & The Beat Polydor | |
| 3 | GOLD - THE GREATEST HITS Steps | Ebu/Jive |
| 4 | GHVZ Mandomba | Maverick/Warner Bros |
| 5 | THEY DON'T KNOW So Solid Crew | Relentless/Independent |
| 6 | WHATEVER GETS YOU THROUGH THE DAY Lighthouse Family | Wild Card/Polydor |
| 7 | THEIR GREATEST HITS - THE RECORD Bee Gees | Polydor |
| 8 | ENCORE Russell Watson | Decca |
| 9 | THE STORY SO FAR - THE VERY BEST OF Rod Stewart | Warner Bros |
| 10 | GREATEST HITS Five | RCA |
| 11 | ECHOES - THE BEST OF Pink Floyd | EMI |
| 12 | FEVER Kylie Minogue | Parlophone |
| 13 | SOUND BRONZE - GREAT HITS The Beautiful South Gold/Disc | Atlantic |
| 14 | ALL THIS TIME Sting | A&M/Polydor |
| 15 | SONGS IN A MINOR Alicia Keys | J |
| 16 | SMALL WORLD BIG BAND Jools Holland | WSM |
| 17 | GREATEST HITS - CHAPTER ONE Backstreet Boys | Jive |

100%
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mw music week

19 GREATEST HITS - CHAPTER ONE Backstreet Boys
14
13 DANCE AND SOUTHWEST
12
11
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1

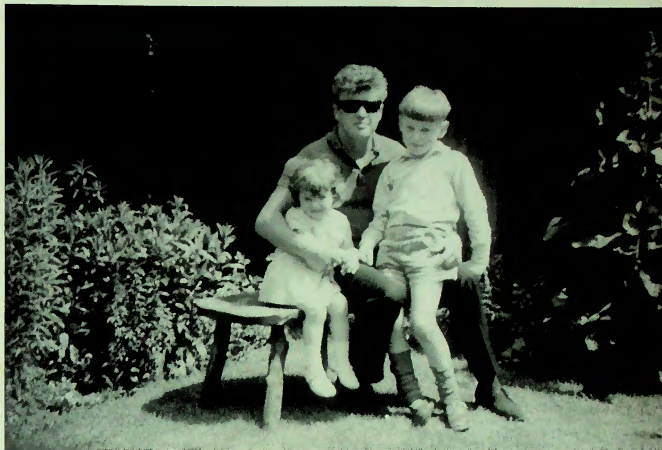
One day John, one day...



Happy Birthday John from all at indipendente

indipendente

John, Nicky
and Paul
Weller,
Woking,
mid-Sixties



He's the keeper

Many years ago, I played a game with John Weller in a Tokyo restaurant. "John," I asked him, "in your opinion, and in all seriousness, who is the best ever songwriter? The one guy that you think is unbeatable?"

He didn't miss a beat. "Paul Weller," he instantly replied.

"The best ever musician?"

"Paul Weller."

"The best ever footballer?"

"Paul Weller."

"Jesus. The best ever singer?"

He screwed his face up in annoyance. I knew I had him. John Weller has, despite himself, two other musical loves that he can't deny.

"Frank Sinatra and Nat King Cole, you so-and-so. But Paul Weller is up there with them."

John and Paul Weller entered the music business in 1977. They are still there today. Together, they have overseen the release of more than 60 singles, 20 albums and countless tours. The combination of Paul's enduring creativity and John's hard-edged management style has created a partnership that is without precedent in the music business.

"I think it is very unusual to have a father and son team," says Paul Curran, their publisher at BMG. "It is unusual in that it is rare that the father and son relationship can obviously survive as strongly as it has on a personal and a business level. It is very difficult to mix

As manager of Paul Weller's various incarnations, the Modfather's father John Weller has won much respect for his uncompromising style. By Paolo Hewitt

the two — and the fact that it has worked says a lot about John and a lot about Paul as well."

John Weller's unshakeable belief in his son's talent has been the bedrock of this remarkable partnership. Through every stage of Paul's musical development — The Jam, The Style Council and his current solo work — John has created the conditions to allow his son to flourish as an artist. It is a point not lost on the 43-year-old songwriter.

"He is 100% behind me," says Paul. "And once you have got that kind of support behind you, you are half way

there, in a way. You have still got to be creative and come up with good tunes but it helps so much when you've got someone like that fighting your corner. He has always made sure that I have never been ripped off and even though there are people in the business who don't like his way of working — he is pretty blunt — I think there are others who like it."

Chris Cradock, who manages Ocean Colour Scene, is one. "He is my hero," he says. "He is my hero because of what he has done for Paul and the way he has maintained it. Don't forget, he is 70 years old, and I know what stress

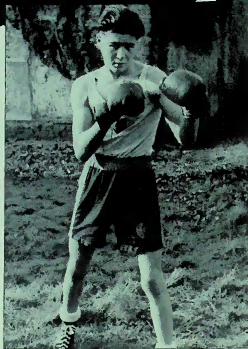
and strain it takes. And where is he today as we're speaking? On the road with Paul.

"My son Steve Cradock went to play with Paul and I went to quite a few of the gigs that Steve was playing. I sat back and I watched and I listened and had long chats with John about various things. I learnt so much in that 18 months that when Ocean Colour Scene broke I was ready for it. I will always appreciate John for that. He's been a role model for me – until it comes to playing cards, and then I'm better than him."

Yet despite the years filled with success, little is known of John. Which is how he likes it. He doesn't seek the limelight or tend to mix with music business people. He much prefers spending time with his family or taking to the road with his son. As he told me for my book, *The Jam: A Beat Concerto*, "I always wanted to get married and have a couple of kids and now that I have got them, I appreciate them."

Yet one thing is for sure. John Weller is living proof of the adage that in life it is never too late to start. For John Weller signed his first managerial contract at the age of 44. He was then able to pack in his day job as a hod carrier.

John Weller was born in Brighton on November 28, 1931. The family move around a lot during his



John as a young boxer

childhood, but they eventually settled in Chichester, where John attended secondary school.

Luckily for John, the school's headmaster was a keen boxer and had set up a club for the boys. John excelled at the sport. He practised it for many years as a welterweight, fighting his way to the Southern Counties Championship, the ABA championships and a place on the England team. The man was a genuine contender.

Outside of his family, boxing remains his only other interest. John left school at 14 and worked briefly for the current practitioners of the noble art. But the wages were low and he quit. In 1949, he was called up for National Service. He served three years in the army as a physical training instructor and duly won the services championship for boxing.

When he was 24, his parents moved to Woking, Surrey where John found a job at a local factory. It was there he met his future wife Ann. They were married on the March 31, 1957 at Woking Registry office.

In 1958 their first son, John William Weller, was born. A daughter, Nicky, followed in 1962. By now, the Wellers were living in Stanley Road, the street which, almost 40 years later, would lend its name to Paul's third solo album. To support the family, John took various odd jobs such as taxi driving, although his main employment was as a hod carrier on the building sites.

In 1972, Paul and his close friend Steve Brookes, who lodged with the Wellers, played their first gig together at Sheerwater Secondary school. Encouraged by the experience, they went about putting together a group

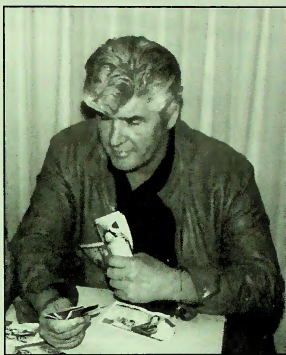
Congratulations
John!
It was always
a pleasure
working with you.
Especially
the card school!

CLEAR CHANNEL

"Many years ago, in about 1983, John came to see me. He had with him a copy of the book, *The Jam: A Beat Concerto*. In that book he had been interviewed and in most of his quotes he had used the F word. He put the book on my desk and said, 'Have you seen this?' I said, 'Yes, I have'. 'Have you read it?' he asked me. I said, 'Sure'. He said, 'Have you read my quotes?' I said, 'Sure'. He said, 'I don't fucking talk like that?'"

John Cohen, *Clintons*

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Happy Birthday John!

*- and here's to another 25 harmonious years -
free of stress, wind-ups... and poker!*



Jeff

"One of John's endearing foibles is the way he calls you 'babe'. You think, how nice, he thinks I'm a babe. It's only later that you realise it is his cunning way of not having to remember any names."
Pippa Hall, Monkey Business PR.



▶ that Nicky, Paul's sister, would name The Jam.

Keenly aware of his son's enthusiasm and talent for music, John got involved in the band. It was he who would get on the phone every week to hustle the band gigs. It was he who hired vans to transport them and it was he who would rather go without than see Paul without vital equipment.

"He was vital in terms of encouraging us to keep on doing it," Paul recalls. "And, more importantly, he was vital in getting us gigs and motivating us to play live. There were loads of times when we could have split up but he always pulled us back together again."

By 1976, The Jam were a three-



The Jam in the US, late Seventies

piece and developing their own sound thanks to Paul's love for both early mod music and new bands such as the Sex Pistols and The Clash. John now secured the group vital residences at venues such as The Nashville, the Greyhound and the Hope & Anchor. Here they were able to build a loyal following.

In 1977, Chris Parry of Polydor offered the band a deal. It was a deal that saw John, uncharacteristically, experiencing some doubts as to his abilities.

"I think at the time he was a little bit worried," Paul recalls. "I think he thought that because he had no experience of the record business he might have held us back, so he wasn't even sure if he was going to proceed with it. We said no way, we've come this far together, we're staying together. I think from then on he just learned as he went along."

In fact, Chris Parry steered him in the

John, You Do Something To Us!

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The last
Jam tour
in 1982

"I was sitting talking to a guy called Dave Stone of the Boxing Board of Control, who in the past was a great fighter. He was known as a rip 'em up fighter - always up for a battle. I was saying he must have been a great fighter because he had no marks on him. His nose wasn't broken, he didn't have cauliflower ears. He said, 'Yeah, I did alright, but I tell you what, there was one fighter who I'll never forget. If I'd had to fight him every day I wouldn't be like this, I tell you. I'll never forget his name. It was John Weller.'"

Dean Powell, boxing trainer.

direction of John Cohen, a music business lawyer who had practiced for some eight years.

"The truth is that, given his inexperience, he struck me as remarkably knowledgeable and remarkably on top of how the music business worked," says Cohen. "There were blanks but I wasn't dealing with an idiot - I was dealing with someone who really had a very good sense of what was going on. The basics he picked up very quickly. He was very street, very smart."

John's style of management proved to be very straightforward. When he came to the table, he came to do business on behalf of his

son. He was blunt and proved himself to be a tough negotiator. One story relates how John turned up for a meeting and was taken to the company's dining room by the managing director. John sat down, pushed aside his knife and fork and said, "I didn't come here to eat. I came to do business."

Similarly, shock tactics to get noticed were of no use either to him or Paul.

Instead, they opted for simple hard work.

And it paid off. Spectacularly. By 1982, The Jam were the biggest band in Britain. And then, to everyone's amazement, Paul decided to break up the band.

"He was gutted, mortified," Paul recalls, laughing now at the memory. "He was like, 'What are you doing?' He thought I was barmy."

Congratulations John

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JOHN WELLER

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"The great thing about John is there is nothing about him that is traditional or predictable. Everything was seat-of-the-pants, very focused, very concentrated, very intense, and everything we did had to be different from what we had done before. One of the things we did with The

Like any good manager he was saying, there's lots more money to be made here, boys. But it wasn't right for me. I think it took 15 years for him to get over it."

John Cohen concurs but also points out: "Once John had accepted that this was what was going to happen he did everything he could to make sure Paul's next project was successful."

That project was The Style Council, which provided Paul with a vehicle to get away from the old routine and find other ways to promote his work. As Paul was eager to expand upon his songwriting and less inclined towards live work, John purchased Solid Bond Studios in Marble Arch, London, to give Paul a base from which to guide his career. He also brought in Nicky to run the studio.

This period of time produced some of Paul's best work, but by 1988 the group had lost its way and Polydor had begun expressing doubts about Paul's viability as a musician.

John Cohen recalls a meeting at this time between John Weller and David Munns, the then head of Polydor.

"Munns was fairly deprecating about Paul," Cohen recalls. "So John effectively lifted him out of his chair by his lapels. He said to him, 'You don't talk about my son like that'."

But not even John could stop the inevitable. For the first time in 12 years, Paul Weller did not have a recording



"It was a summer's day in a cab that John first told me he was, 'Gonna knock it on the head son.' I was shocked. It was the first time I had spent any real time alone with the man who, as the manager of the mighty and much-missed Jam, had finally had enough. That was in 1985, in the days of the Style Council. Since then, I have had the pleasure and the privilege to hear John, every year, regular as clockwork, tell me he is gonna knock it on the head."
Steve White, drummer.

Jam which has become a standard for pop bands was to let fans without tickets in to the soundchecks - and they were just as crazy as the gigs, sometimes. We used to get damage to seats from the soundchecks alone."

Tim Parsons, MCP



John and Paul at the Who tribute concert. Royal Albert Hall, November 2000

contract and John Weller was at a loss as to what to do.

"I don't think he was worried," says his son. "I think he just really missed being in the business. He loves the buzz, the roar of the crowd."

"He loves being on the road, he loves gigs and I think that is quite rare in most managers, the fact that he likes to be out on the road as well. Most managers sit behind a desk and collect the cheques. He doesn't."

Claudio Trotta, who promotes Paul in Italy, agrees, "He never just sends his son out and leaves him to it. He is with him most of the time and he personally takes care of all the important issues. He is absolutely unique. I have never met another John Weller in my entire life and I have been in the music business for 23 years now." ▶

Happy Birthday John
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John and tour manager
Kenny Wheeler



▶ Paul re-started his career in 1991 by taking to the road. A set of demos were recorded which John started taking to record companies.

"One of the things I've always respected about John is his absolute faith in Paul and his music," says Monkey Business PR's Pippa Hall, Paul's press officer since 1994. "Back in 1990-91, with Paul out of a contract, I have heard that John went round the record companies with Paul's first solo album looking for a deal. At the time, the music business didn't have as much faith in Paul as John did. Even though record companies were turning him down, he refused to change what he thought Paul was worth. Eventually, Andy Macdonald at Goli Discs saw the potential and the rest is history."

Martin Hopewell, managing director of booking agency Primary Talent International, picked up The Jam almost 25 years ago and has worked with the Wellers ever since. He tips his hat to the sheer determination of father and son in an industry which offers no second chances to the undeserving.

"John has managed Paul through three separate careers," says Hopewell. "Each one started again at the bottom, and each one has been a massive success. There aren't many artists on the face of the planet who have pulled that off – and I can't think of any managers."

Paul Curran at BMG agrees. "It seems to me that Paul's key objectives are to be able to make albums, make music and then get out live and do it," he says. "John has done nothing but meet those requirements."

In 1994, the rigours of the road finally caught up with John and he was forced to enter hospital for major surgery. "Just weeks after the operation, John bowled into the Nynex Arena in Manchester and you could see how relieved, how happy he was to be back on the road with the band, making a bit of dough," says Steve White, Paul's drummer and closest musical ally.

"I admire Paul and John's band. I admire their determination. I think John has respect for true talent. He smells the bullshit of the business and he cuts the crap. You just can't imagine John without Paul, really."

The Wellers' long-time tour manager Kenny Wheeler concurs. ▶

"John is one of the most extraordinary people I've ever met - in any walk of life. He is absolutely dedicated to what he does, and completely single-minded about Paul's career. With him, it's not about playing the

"Congratulations John
We've enjoyed the first 25 and
look forward to the next"

Clintons



John with (on left) the Style Council's Mick Talbot and Australian promoter Zev Eizik

"When he is not on the tour, there is something missing," he says. "It's as if he fills the tour up."

Paul's solo career has gone from strength to strength and he believes his current success has re-energised John. "Apart from the fact that he has the constitution of a rhino," he says of his father, "I guess it is because it is different. I am not starting all over again but it has got a bit of that feeling to it sometimes and I think he really likes that. Kind of reminds him of the Jam days."

Now, on the occasion of his 70th birthday, I wish that when I was sitting in that restaurant with John all those years ago I had asked him one last question: "John, who do you believe to be the greatest manager of all?"

Actually, what a stupid question to ask the man. We all know what the answer would be before he had even opened his mouth. Clue: it would probably have included the word Weller. ☺

John and Paul, Royal Albert Hall, 1994

music biz game - it's all about family. You get the feeling that he would have supported Paul just as passionately whatever he had chosen to do."

Martin Hopewell, Primary Talent International

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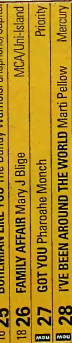
9 20 THEY DON'T KNOW So Solid Crew



13 21 WHAT'S GOING ON Artists Against AIDS Worldwide



17 22 THE MUSIC'S NO GOOD (WITHOUT YOU) Cher



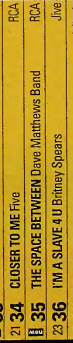
12 23 HIT 'EM UP STYLE (OOPS!) Blu Cantrell



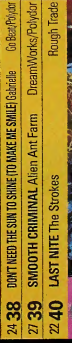
18 25 BOHEMIAN LIKE YOU The Dandy Warhols/Periphery/Capitol



16 26 FAMILY AFFAIR Mary, J Blige



18 27 GOT YOU Pharoahe Monch



18 28 I'VE BEEN AROUND THE WORLD Mar'i Pellow



18 29 60 MILES AN HOUR New Order



compilations

1 NOW THAT'S WHAT I CALL MUSIC! 50

11 BACK TO THE OLD SKOOL VOL. 2

2 THE ANNUAL 2002

3 CAPITAL GOLD LEGENDS II

4 CLASSICS 2002

5 THE BEST AN ALBUM IN THE WORLD, EVER

6 CLASSICAL CHILLOUT

7 THE OPERA ALBUM 2002

8 KERRANG! 2 - THE ALBUM

9 THE CLASSIC CHILLOUT ALBUM

10 MOTOWN GOLD

11 NOW DANCE 2002

12 STEVE WIGGINS'S SUNDAY LOVE SONGS VOL. 2

13 ALL TOGETHER NOW

14 NEW WOMAN - LOVE SONGS

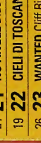
15 R&B HITS

16 PEPSI CHART 2002

17 MOULIN ROUGE (OST)

18 HARD DANCE ANTHEMS

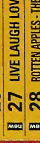
24 21 NO ANGEL Dido



19 22 CIEU DI TOSCANA Andrea Bocelli



26 23 WANTED Cliff Richard



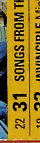
15 24 INTERNATIONAL SUPERHITS Green Day



21 25 THE 50 GREATEST LOVE SONGS Elvis Presley



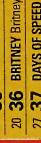
16 26 LICKIN' ON BOTH SIDES Mis-Teq



18 27 LIVE LAUGH LOVE Daniel O'Donnell



28 28 ROTTEN APPLES - THE GREATEST HITS The Smashing Pumpkins



25 29 THE INVISIBLE BAND Travis



44 30 SURVIVOR Destiny's Child



22 31 SONGS FROM THE WEST COAST Elton John/Bobby Marley



18 32 INVINCIBLE Michael Jackson



30 33 J.I.O. Jennifer Lopez

11 34 THE CHRISTMAS ALBUM Tweenies

28 35 WHITE LADDER David Gray

20 36 BRITNEY Britney Spears

27 37 DAYS OF SPEED Paul Weller

47 38 A FUNK ODYSSEY Jamiroquai

59 39 RIGHT NOW Atomic Kitten

32 40 COLLECTION Tracy Chapman

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ENCORE	Russell Watson	Decca 478088 (U)
2	2	ROMANTIC CALLAS - THE BEST OF	Maria Callas	EMI Classics CD2521212 (E)
3	3	THE VOICE	Russell Watson	Decca 0457214 (U)
4	5	THE GOLD COLLECTION	Sir Henry Wood	Philips 556706 (U)
5	4	KIRI	Dame Kiri Te Kanawa	EMI Classics CD5502312 (E)
6	9	GIFT COLLECTION	Lady Gaga	Silva Tessitura SILVAD301 (CD)
7	6	ETERNAL ECHOES	John Barry	Decca 046022 (U)
8	8	WATYDING STRANGERS/FOLKSONGS	Schul	Decca 084892 (U)
9	7	GLUCK/ITALIAN ARIAS	Cecilia Bartoli	Decca 047242 (U)
10	13	ROMANTIC CALLAS	Maria Callas	EMI Classics CD550252 (E)
11	10	SACRED ARIAS	Andrea Bocelli	Philips 4625002 (U)
12	14	CAROLS AT CHRISTMAS	Various	Classica CRMC0172 (E/UK)
13	12	MYSTERY - SACRED ARIAS	Angela Chorghoi	Decca 046022 (U)
14	12	FINZI: CELLO CONCERTO	Naxos 855296 (S)	
15	16	JOLI: FANTASIES & DELUSIONS	Richard Joo	Sony Classical SK8527 (TEN)
16	20	VERDI	Andrea Bocelli	Philips 464902 (U)
17	17	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 6697 (TEN)
18	15	BARBER: VIOLIN CONCERTO	Bianca Brnson	Naxos 855944 (S)
19	13	CLASSIC FM - CHRISTMAS CAROLS	Ch D Trinity College/univ	Classica FM CMK025 (BMG)
20	19	BAE: STRUNG QUARTETS 1&2	Maggini String Quartet	Naxos 855282 (S)

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CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICS CD2	Various	Decca 4721002 (U)
2	2	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC0406 (E)
3	3	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDC0417 (E)
4	4	TIME TO RELAX	Various	Classica FM CMK025 (BMG)
5	5	HARRY POTTER AND THE PRISONERS OF AZKABAN (OST)	John Williams	Atlantic 74753865 (TEN)
6	6	LEAD OF THE RINGS (OST)	Shirley	Reprise 57842102 (TEN)
7	7	VICTOR - CHILLED CLASSICS	Various	Virgin 472692 (U)
8	7	THE LITMATIC MOVIE ALBUM	Various	Decca 095132 (U)
9	8	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467942 (U)
10	14	SONGS OF PRAISE - YOUR FAVOURITE HYMNS	Various	BBC Music WWF9502 (P)
11	9	THE VERY BEST OF DESERT ISLAND DISCS	Various	Sony Classical S08215 (TEN)
12	13	KAREN: BAND OF BROTHERS (OST)	London Metropolitan O/Armen	EMI Gold 474222 (E)
13	10	RELAXING CLASSICS	Various	Virgin/Universal UK 578422 (E)
14	11	THE CLASSICAL ALBUM 2001	Various	Virgin/Universal UK 578422 (E)
15	12	THE VERY BEST OF - FILM MUSIC 1980-2001	Michael Nyman	Venture CDV0297 (S)
16	15	THE NATIONAL TRUST - MUSIC COLLECTION	Various	BMG 472317945 (BMG)
17	16	CLASSIC CHILLOUT COLLECTION	Various	HMV HHV0535642 (E)
18	18	SONGS OF PRAISE - THE CHRISTMAS ALBUM	Various	Classica FM CMK025 (BMG)
19	17	THE CLASSICAL ALBUM	Various	Universal/Virgin/EMI 467442 (E)
20	20	CLASSIC HITS 2	Various	Erato 3940280 (U)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	2	THE LOOK OF LOVE	Yves 549042 (U)	
2	1	PLAYIN' WITH MY FRIENDS	Tony Bennett	Columbia 5041732 (TEN)
3	3	THE VERY BEST OF JAZZ FM	Various	Jazz FM - (4AMP)
4	4	KIND OF BLUE	Miles Davis	Columbia UK 6955 (TEN)
5	5	TOLUBET	Di Gemin	Blue Note 520212 (E)
6	9	WHEN I LOOK IN YOUR EYES	Diana Krall	Veve 105042 (U)
7	7	SONGS I HEARD	Harry Connick Jr	Columbia 504742 (TEN)
8	8	38	Harry Connick Jr	Columbia 504742 (TEN)
9	10	CLASSIC COLLECTION	Frank Sinatra	Planet Music & Ent PML1504 (TBD)
10	10	BLUE SCENES	Diana Krall	Impulse! IMP 1234 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IF YOU COME BACK	Blue	Innocent SINDO 52 (E)
2	4	FALLIN'	Alicia Keys	J 7423263031 (BMG)
3	3	EMOTION	Destiny's Child	Columbia 621112 (TEN)
4	2	UGLY	Brubaker Sparxxx	Interscope/Polydor 497542 (U)
5	5	BECAUSE I GOT HIGH	Atman	Universal/De-la-Isle-Music/MD2 40268 (U)
6	6	YOU GIVE ME SOMETHING	Jamiroquai	Cap 5270072 (TEN)
7	7	I'M REAL	Jennifer Lopez	Epic 5270032 (TEN)
8	8	I WISH I KNEW HOW TO WHAT FEEL TO BE REAL	Lightbourne	Wide Cat/Polydor 503822 (U)
9	9	WHAT WOULD YOU DO	City High	Interscope/Polydor 106 57617 (U)
10	10	GET YOU	Pharoha Monch	Priority PTC 145 (CD)
11	8	HIT 'EM UP STYLE (DOOPS)	Elu Cantrell	Ariana 7423181322 (BMG)
12	11	FAMILY AFFAIR	Mary J Blige	MCA/De-la-Isle-Music/MD2 40267 (U)
13	9	WHAT'S GOING ON	Artists Against AIDS Worldwide	Columbia 621112 (TEN)
14	12	FIGHT MUSIC	D-12	Shady/Interscope/Polydor 4195622 (U)
15	13	ONE NIGHT STAND	Mis-Teeq	Infectious/Island CD5145 3208 (BMG)
16	16	STAND CLEAR	Adam Freet, MOP	Chrysalis CD081 997 (E)
17	14	GET UP	Groove/Knight	Go Beat/Polydor CD04 CD 07 09
18	15	DON'T NEED THE SUN TO SHINE	Cashless	Interscope/Polydor 4316142 103
19	17	LETTER 'M UNBORN	JPhc	Epic 5270032 (TEN)
20	17	YOU ROCK MY WORLD	Michael Jackson	Epic 5270032 (TEN)
21	19	U GOT IT BAD	Lil'Fuz	Lafayette/Arista 742188872 (BMG)
22	18	LINKIN IT	JuJu	Def Jam 5088142 (U)
23	20	IZZO (HOVA)	Jay-Z	Rec-A-Fella/Def Jam 5088152 (U)
24	14	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polydor 4705952 (E)
25	22	BAD BOY FOR LIFE	P Diddy/Black Rock/Mary Kelly	Putt Daddy/Arista 742188922 (BMG)
26	25	WHERE THE PARTY AT?	Jagged Edge	Lafayette/Arista 742189512 (BMG)
27	24	THE BLOCK PARTY	Lisa Loeb/Lepes	Lafayette/Arista 742189512 (BMG)
28	28	GET UP FREAK ON	Missy Elliott	Def West/Elektra E 72062 (CD)
29	23	COLD AS ICE	MOP	Epic 0711762 (TEN)
30	23	YOUNG FRESH N' HOT	Kelis	Virgin V5020 212 (E)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	ROTTEN APPLES - THE GREATEST HITS	Smashing Pumpkins	HUT CDH070 70 (E)
2	2	HYBRID THEORY	Linkin Park	Warner Bros 592477502 (TEN)
3	1	INTERNATIONAL SUPERHERS	Green Day	Reprise 592474502 (TEN)
4	4	EMERGED	Craig	Epic 501975 (TEN)
5	5	KEBAND 2 - THE ALBUM	Various	USA/Universal TV 5457532 (U)
6	4	BREAK THE CYCLE	Stand	East West 755965662 (MAG)
7	6	ORIGIN OF SYMMETRY	Musa	Mushroom MUSIC 83CD (JMW/P)
8	7	TOXICITY	System Of A Down	Columbia 501354 (TEN)
9	8	TAKE OFF YOUR PANTS AND JACKET	Blind 182	MCA/De-la-Isle 112672 (U)
10	10	THE SINGSTER URGE	Roz Zombie	Geffen/Polydor 450142 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THUNDERBALL/LAZZY BONES	Moving Fusion	RAM Ram 35 (SRD)
2	2	GET YOU	Pharoha Monch	Priority PTC 145 (E)
3	3	UGLY	Bubba Sparxxx	Interscope/Polydor 497541 (U)
4	1	THEY DON'T KNOW	So Solid Crew	Relentless RELENT 26T (JMW/TEN)
5	5	WHO DO YOU LOVE NOW (STRINGER)	Riva feat. Danni Minogue	the DFC CD2 (E)
6	6	INFLUENCE	Unit Five Unit 5010 (P)	Unit Five Unit 5010 (P)
7	7	KEMICAL IMBALANCE	Audley Rev & BK	Nakless NUK136 (ADD)
8	8	EVERBODY BE SOMEBODY	Ruffneck feat. Yavahn	Strictly Rhythm SRBUK1208 (JMW/TEN)
9	13	HYPER (HYPER THE FUNK)	Reach & Spin	Go Beat 008X 46 (U)
10	10	APPRODITE	Paris 3 Sharp	Cream/Parlophone CREAM1512 (E)
11	9	INJECTED WITH A POSION	Praga Khan	Nakless NUK18 023H (ADD)
12	12	HIT 'EM UP STYLE (DOOPS)	Lu Ci Cantrell	Ariana 742318133H (BMG)
13	13	SANCTUARY	Jimmy Van M!	Bedrock & BCD/PIRS (ADD)
14	17	FLAWLESS	The Onyx	Priority 1271184 (E)
15	17	STAND CLEAR	Adam F feat M.O.P.	Chrysalis 1256597 (E)
16	8	JUST IN CASE	John Robinson	Warner Bros W 5641 (TEN)
17	6	BAFFURE	Illo	Made/Data/M&S DATA 271 (JMW/TEN)
18	11	JOYRIDERZ	Gosh Synthesizer	BKR EXR3547 (ADD)
19	18	STAY WITH ME	Angelic	Sarissa SEB18 (ADD)
20	20	BOUNCING FLOW	K2 Family	Relentless RELENT 22T (JMW/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THEY DON'T KNOW	So Solid Crew	Island/Interscope 520123 (TEN)
2	2	GET IT UP	Entinence feat. Kathy Brown	Defected DFECD378 (TEN)
3	2	GHV2	Madonna	Defected DFECD378 (TEN)
4	3	SONGS IN A MINOR	Alicia Keys	J-981320032 (BMG)
5	5	RUN COME SAVE ME	Ricci Manuva	Big Dada BD 012/BDD CD (U)
6	6	INDEPENDENT PROPOSAL	Ricci Manuva	Virgin CDVU204 (E)
7	7	A FUNK ODYSSEY	Timbaland & Magoo	Cap 5270032 (BMG)
8	8	THE GREAT DEPRESSION	Jamnaqua	Def Jam 5088150/5088152 (U)
9	4	THE WASH (OST)	Various	Interscope/Polydor 4316142 103
10	10	THE BLUEPRINT	Jay-Z	Rec-A-Fella/Def Jam 5088150/5088152 (U)

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MUSIC VIDEO

This	Last	Title	Label Cat No.
1	1	WISTFUL: Where Dreams Come True	RCA 142709233 (3942)
2	1	STEPS: Gold - The Greatest Hits	live 9201415
3	2	CLUB 3: 3 Club Party - Live	Polydor 5918373
4	4	DANIEL GORONWELL: The Daniel O'Donnell Show	Renata 7050301
5	5	MADONNA: Downes World Tour 2001	Warner Music Video 705195650
6	6	HEAR SA: Hear Say Live	Universal Video 5042023
7	4	CLIFF RICHARD: Cliff Richard	Video Collection 100675
8	6	KYLE MINOQUE: Live In Sydney	Warner Music Video 705195652
9	7	RUSSELL WATSON: The Voice - Live	Universal Video 5043470
10	8	SHAKA YTHAIN: Live In Miami	Universal Video 1270693

This	Last	Title	Label Cat No.
11	11	FIVE: Greatest Hits	RCA 142709233 (3942)
12	12	TEXAS: Texas Pals	live 9201415
13	13	AC/DC: Still Upper Lip	Polydor 5918373
14	9	BACKSTREET BOYS: The Greatest Video Hits - Chapter One	Renata 7050301
15	12	JANE MCARDONALD: Live In Las Vegas	Warner Music Video 705195650
16	15	THE SMASHING PUMPKINS: 1991-2000 Greatest Hits Video Collection	Universal Video 5042023
17	12	CRAB DANCE: Out The Hook - Live At Wombly	Video Collection 100675
18	5	13 MONKS: Sound Around The Song	Warner Music Video 705195652
19	14	ENYA: The Video Collection	Universal Video 5043470
20	12	THE CORRS: Live In London	Universal Video 1270693

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CHART COMMENTARY

by ALAN JONES

After nine weeks at the top of the airplay chart, **Kylie Minogue's** 'Can't Get You Out Of My Head' is finally dethroned. Victoria Minogue's biggest hit ever loses its crown to American newcomers **It's Rapture**. It is a measure of Minogue's tenacity that Rapture did not even enter the chart until the week after 'Can't Get You Out Of My Head' reached number one. From the start, Radio One has been a very enthusiastic supporter of the **110** single, and the song shares number one position on the station's most-played chart for the second straight week with **Pharoahe Monche's** 'Got You'.

Robbie Williams & **Nicole Kidman's** kitsch coupling 'Something' Stupid explodes 42:16 on the airplay chart this week thanks to a massive vote of confidence from Radio Two, where it was not only the most-aired

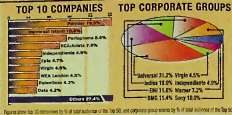
AIRPLAY FACTSHEET

● A couple of attempts to get radio to play tracks not scheduled for singles release have proved largely unsuccessful this year, and further evidence that the medium does not like airing songs which its listeners cannot buy as singles is **Atomic Kitten's** 'You Are, Originally

scheduled to be the group's new single, the track left 90:37 on the airplay chart a fortnight ago.

The release was then cancelled and radio stations immediately deserted the track, with the result it slumped 37:116 last week and now dives to number 188.

AT A GLANCE WEEKLY MARKET SHARES



record of the week, but where its tally of 25 plays was the highest for any record in any week this year. While those 25 plays represent a fairly small (2.8%) slice of the 887 plays the record received in total, the station's massive listenership means they represent a hefty 57.1% of the record's audience. One of the reasons that percentage is so high is that although Williams has been a staple of the Radio One playlist throughout his post-Take That career, 'Something' Stupid is clearly not a Radio One record, and was aired just three times last week. And **Virgin 1215**, which has been an even bigger – possibly the biggest – supporter of Williams, is also having problems justifying the song. It aired the song just once last week, even as three Williams' oldies remained in its 50 most-played list, with Eternity being the

most prominent with 17 spins.

Radio Two is also offering a major helping hand to **Alcazar's** 'Crying At The Discotheque'. The Swedish record has been a major hit throughout Europe and, initially, got very poor support from radio here, resulting in its release date being put back a couple of times. It has finally caught fire, however, and registered an even 1,000 plays last week. While Radio Two provided just six of them – mostly from Steve Wright, who clearly likes the record – it provides 32% of the audience which sends the record jumping 84:31 on the airplay chart.

Jumping to the top of the pre-release chart, 23-year-old newcomer **Daniel Bedingfield's** 'Gotta Get Thru This' also loops 14:7 on the overall Top 50. Bedingfield received 1,445 plays last week, 29 of them from Radio One.

Extending his residency in the Top 10 of the sales chart to 11 weeks, so Do Wah Diddy replaces **Hey Baby**. **DJ Otzi** remains untouchable as far as radio is concerned. Despite its obvious popularity, **Hey Baby** never managed to climb any higher than number 57 on the airplay chart, and Do Wah Diddy is making an even worse start on radio. An audience of just 1,049,000 from 69 play stations left the Box last week published Top 50 and the frequently-referred-to Top 200 but also short of the Top 1,000, which is as low as the Music Control rankings go. Aside from the 27 plays the track received from satellite/cable music TV channel The Box last week, Music Control's software detected only three stations where it was aired more than once – and even then support was limited.

MTV

Rank	Title/Artist	Label
1	5 FALLIN' Alicia Keys	J
2	7 EMOTION Destiny's Child	Columbia
3	2 WHAT'S GOING ON Amista Aguiñal A&S	Columbia
4	8 BORN2AMEN LIKE YOU The Danity Brown	Capitol
5	4 ONE NIGHT STAND Mia Farrow	Interscope/Atlantic
6	10 IN 100 DEEP Soul II Soul	Mercury
7	6 WHAT WOULD YOU BUY? City High	Interscope
8	14 LAST NITE The Strokes	XL
9	9 SOMETHIN' STUPID R Williams & Kidman	Chrysalis
10	10 YOU GIVE ME... Jennifer Lopez	SZ

Most played videos on MTV UK/Media Research Ltd w/e 25/11/2001. Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	10 SOMETHIN' STUPID Williams & Kidman	Chrysalis
2	1 RAP DIS DIS & Herminie	East West
3	2 COUNTRY ROADS Herbie Hancock Band	Universal
4	6 GOTTA GET THRU THIS Daniel Bedingfield	Capitol
5	9 DROWN IN THE LOVE The Danity Brown	VP/Atlantic Records
6	5 CRYING AT THE DISCOTHEQUE Alcazar	Parlaytone
7	4 IN THE END Linkin Park	Warner Bros
8	10 KNOW MY 50 WELL Steps	Real Gone Music
9	8 LOOKING LIKE THAT Westlife	BMG
10	10 IF YOU COME BACK Blue	Innocent

Most played videos on The Box, w/e 25/11/2001. Source: The Box

VH1

Rank	Title/Artist	Label
1	10 LIL' JAY Lil' Jon & The East Side Boyz	EMI
2	8 CRY MICHAEL Jackson	Epic
3	9 EMOTION Destiny's Child	Columbia
4	5 FREE Lovehouse Family	WMD Core Audio
5	16 WHAT'S GOING ON Amista Aguiñal A&S	Columbia
6	7 CAN'T GET YOU... Kylie Minogue	Parlaytone
7	10 SOMETHIN' STUPID R Williams & Kidman	Chrysalis
8	1 FALLIN' Alicia Keys	J
9	8 WALK ON UP	Universal/Int'l-Island
10	2 DON'T NEED THE SUN... Gabrielle	Capitol

Most played videos on VH1, w/e 24/11/01. Source: VH1

STUDENT CHART

Rank	Title/Artist	Label
1	2 LAST NITE The Strokes	Rough Trade
2	1 BOHEMIAN LIKE YOU The Danity Browns	Capitol
3	4 GOT YOU Pharoahe Monch	Universal
4	3 WHERE'S YOUR HEAD AT Basement Jaxx	XL
5	8 FEELING GOOD Mia Farrow	Mushroom
6	1 IN THE WAITING LINE The Zutons	Universal
7	10 IN THE WAITING LINE Zero 7	Universal
8	5 JUST A DAY Jennifer Lopez	Echo
9	6 ELECTRICITY The Audioslave	XL
10	7 HARDER, BETTER, FASTER, BUSH	Virgin

UK student chart for w/e 20/11/01. Compiled by Student Broadcasters Network, based on UK student radio chart returns.

CD UK

Performances: Just A Day Feeder; Who Do You Love New; Who Do You Love New (Shirley) Rick Astley; Daniel; New York New York Rick Astley; We're Not Gonna Sleep Tonight Emma Bunton; Freedom Paul McCartney; Wish You Were Here Yusuf/Cat Stevens; 24/11/2001

THE PEPSI CHART

Performances: Dalek II Liberty; Do Wah Diddy DJ Otzi; Gotta Get Thru This Daniel Bedingfield; Who You Were Here Yusuf/Cat Stevens; Who You Were Ever S Club 7; Who Do You Love New; The Love Has Gone Damage; Final line up 25/11/2001

RADIO ONE PLAYLISTS

A-LIST Family Affair Mary J Blige; One Night Stand Micaela; Because I Got High Atomic Kitten; Bustamante Lisa Yoo The Dirty Whore; I'm Real (feat. Ja Rule) Jennifer Lopez; Fallin' Alicia Keys; Gotta Get Thru This Daniel Bedingfield; Last Nite The Strokes; Who's In The Control Room Emotion Destiny's Child; Hey Pharoahe Monch; Where's Your Head At Basement Jaxx; Feeling Good Mia Farrow; Resurrection PPK Who Do You Love New? (Shirley) Rick Astley; Daniel McCartney; Wish You Were Here Yusuf/Cat Stevens; 24/11/2001

B-LIST You Give Me Something; Amnino; If You Come Back Blue; A Man Needs To Be Told The Charlatans; Ugly Dubba Sparrow; Believes; Sex; Sexual Revolution My Gray; U Can't Stop Dis O'Clock; Walk On UZ; Who We Be DMX; It Ain't Enough Demos; Artyl Dodge; Dalek II Liberty; Lowridin'/Trouble Express III; Murder On The

C-LIST You Can't Change Me Roger Sanchez feat. David Navarrette; I'm Not A Virgin & N'Gina Davagor; Hey You Ever S Club 7; Queen Of My Heart Westlife; Everybody Hear Say; I'll Find You 100 Reasons; We're Not Gonna Sleep Tonight Emma Bunton; Just A Day Feeder; Dalek II Liberty; The Love Has Gone Damage; Believes; The Audioslave; Don't Die; Krum Tum It; Cry Michael Jackson; Girls Girls Girls Jay-Z; Drifting Away Lange feat. Skye; 'All To PM Christina Milian; 'Somethin' Stupid Robbie Williams & Nicole Kidman

MTV UK

Playlist Additions: All You Want O'z; Tantalus; Fairness; Just A Day Feeder; Son Of A Gun Janet Jackson; Rap Da Ooze & Neutrons; Lady Samantha Mumbai; Lady Samantha; Pop Single Of The Week: Everybody Hear Say

CAPITAL RADIO

Additions: Gotta Get Thru This Daniel Bedingfield; After The Love Has Gone Damage; On The Radio N'gina Super; Rap Dis U Can't Stop DJ Otzi & Neutrons

VIRGIN RADIO

Additions: Girl On The Road David; Mead; How You Remind Me Nickelback; It's Not The End Of The World Super Furry Animals

POPWORLD

Interviews: Rufus; Carlisle; Steps; God! Melvin; Liberty; Jimz Emma Bunton; Dreams; Daniel Bedingfield; Victoria Beckham; Robbie Williams & Nicole Kidman; Son Of A Gun Janet Jackson; Son Of A Gun Janet Jackson; We're Not Gonna Sleep Tonight Emma Bunton; Performances: Everybody Hear Say; Final line up 2/12/2001

TOTP

Who You Ever S Club 7; Who Do You Love New; (Shirley) Rick Astley; Daniel; New York New York Rick Astley; We're Not Gonna Sleep Tonight Emma Bunton; Performances: Everybody Hear Say; Final line up 2/12/2001

RADIO TWO PLAYLISTS

A-LIST Lighthouse Family; Jennine Ho Kathryn Williams; Hey You Ever S Club 7; Girl On The Road David; Mead; This Train Don't Stop This Aynem; Eton; How Wonderful You Are Gordon Haskell; 'Somethin' Stupid' Robbie Williams & Nicole Kidman

B-LIST You Come Back Blue; Everybody Hear Say; Walk On UZ; The Best Of The Corns (album); The Corns; Murder On The Discotheque Sophie Ellis-Bextor; The Music's No Good Without You Cher; I've Been Around The World (Stagats) Miki Harjo; Petros; Handbags And Glittering Strophosphoric; We're Not Gonna Sleep Tonight Emma Bunton; Cutting Gun Halfwit

C-LIST Lillie Me Up Reel; 'Searcove (album) Garth Brooks; Paid My Dues Anastacia; Emotion Destiny's Child; A Man Needs To Be Told The Charlatans; Believes; Girl; The Space Between Dave Matthews Band; New York New York Ryan Adams; All Kalle Whites; Encore (album) Russell Watson; Somewhere Over The Rainbow/Walt A Wonderful World Of Colour; Cry Michael Jackson; Babyblue Like You The Danity Browns; Wanda Are Not Enough Steps; 'All You Want Ooze' Hops In A Hopeless World Eric Burdon; 'Lady Samantha' Mumbai

GALAXY

Additions: It's Love (The Roots) Goodtun; Princess Andrew

Event: Rumble! Basketball

THE BASE

Performances: Where's Your Head At Basement Jaxx; Gotta Get Thru This Daniel Bedingfield; Simon Sucko; Out Of Sight Spin Doctors; Interview: Queen; Cat Stevens; 29/11/2001

14 T-SUNDAY

Master On The Discotheque Sophie Ellis-Bextor; 29/11/2001

RI playlist for week beginning 26/11/2001
4 Decades editions

RI playlist for week beginning 26/11/2001
4 Decades editions

RI playlist for week beginning 26/11/2001
4 Decades editions

Xfm

Additions: Another Day In My Life; The World Of The World; Super Furry Animals; Love The Dream Kevin Cadogan; Interview: Queen; Cat Stevens; 29/11/2001

Bad Intentionz D Die feat. Krum Tum It; 31.11.01/02; Watch Out Da Soul; See Something Have

CLASSICAL NEWS

by Andrew Stewart

CONCERT BOOSTS KOZENA'S PROFILE

Deutsche Grammophon is set to raise the profile of its roster of young artists in the UK, aiming to capitalise immediately on the Wigmore Hall debut of Magdalena Kozená on December 17.



The Czech mezzo-soprano made a powerful impression at this year's Gramophone Awards, performing a group of Janacek songs and collecting the award for the best vocal disc. Her Wigmore Hall lunchtime recital, which is to be broadcast live on Radio Three, will effectively provide DG with a showcase for Kozená's talents in advance of the January release of her latest album of arias by Mozart, Gluck and Mysliveček.

"She's appearing on the front cover of January's Gramophone," says Mark Wilkinson, head of Deutsche Grammophon UK. "There are also Classic FM and Music Choice broadcast interviews and I'm confident of interest from the broadsheets."

Kozená is one of a new wave of DG signings, which also includes the Russian violinist Ilya Gringols and the Chinese pianist Yundi Li. "Magdalena is already a darling of the critics. We're not jumping in with TV advertising, but taking a steady approach in building her profile in the UK. She is one of our great white hopes for the future," says Wilkinson. "We're still signing artists to make core classical recordings that can end up doing commercial appeal. We're expecting good retail support for her new album from the start."

BPI STRESSES GROWTH IN CLASSICAL SALES

Although classical trade deliveries fell for the second time in three quarters in Q3 2001, the most recent BPI statistics show a year-on-year growth of 7% in annual sales.

"This is obviously due to strong sales in the last quarter of last year," explains the November 20 issue of BPI Market Information for classical trade deliveries in July-September 2001. "Fourth quarter sales this year will need to be in excess of £30m in order to prevent 2001 recording negative growth for the classical sector."

Titles such as Russell Watson's *Encore* (Decca), Lesley Garrett's *Travelling Light* (EMI), Romantic Gallias (EMI Classics), Classical Chillout (Virgin/EMI), Ademus Live (Virgin Venture) and *Classic FM's Time to Relax* (BMG/Classic FM) are expected to perform well in quarter four, offsetting the poor performance of the classical market in the previous period. Third quarter sales of classical music dipped below £10m, representing a 16% downturn in value; meanwhile, sales volume fell by 21%.

"It should be noted that classical sales are still showing positive year-on-year increases," explains BPI Market Information. "There are grounds for optimism that sales in the fourth quarter will be a little more robust."

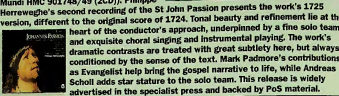
Classical Chillout, an early September issue from EMI and Virgin, stormed to the top of the quarter's Top 15 chart of classical best-sellers in early September. The TV-marketed compilation registered sales of more than 40,000 units within three weeks of release.

Other heavyweight chart performers included three Universal Classics releases – Russell Watson's *The Voice, Amore – The Love Album* featuring Luciano Pavarotti and the *Giulietta* OST.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week

J.S. BACH: *St John Passion*. Rubens, Schoell, Padmore, Knaack, Volle. Collegium Vocale Ghent/Herreweghe (Harmonia Mundi HMC 901748/49 (2CD)). Philippe Herreweghe's second recording of the *St John Passion* presents the work's 1725 version, different to the original score of 1724. Tonal beauty and refinement lie at the heart of the conductor's approach, underpinned by a fine solo team and exquisite choral singing and instrumental playing. The work's dramatic contrasts are treated with great subtlety here, but always conditioned by the sense of the text. Mark Padmore's contributions as Evangelist help bring the gospel narrative to life, while Andreas Schoell adds star stature to the solo part. This release is widely advertised in the specialist press and backed by PoS material.



REVIEWS

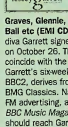
For records released up to December 10 2001

THE PAVAROTTI EDITION: Collectors' Edition Boxed Set, including arias by Donizetti, Bellini, Verdi, Puccini and Veristi, and Italian songs. Pavarotti and various artists (Decca 470 000-2 (10CD)). Decca's international marketing head Paul Moseley has compiled a storming selection of highlights from Luciano Pavarotti's catalogue. The set includes two previously unreleased Mozart arias and the first CD appearance of the tenor's 1964 debut EP.

BRUCKNER: Symphony No.8. Berlin Philharmonic/Wand (RCA Red Seal 74321 828662). German conductor Günter Wand brings unmatched authority to Bruckner's music, here presiding over a spiritually charged live performance of the Austrian composer's monumental Eighth Symphony. Wand's account of RCA Red Seal Bruckner Four bagged a Gramophone Award in 1999. This latest release is supported by a full-page ad in December's Gramophone.

SCHUMANN: Davidbündelräuze; Concert sans orchestre etc. Pollini (Deutsche Grammophon 471 369-2). This release appears in time for legendary Italian pianist Maurizio Pollini's 60th birthday next year. Pollini last recorded Schumann in the mid-Eighties. His new interpretation of the *Davidbündelräuze* lacks nothing in youthful fire and energy, but also presents a mature tenderness. Great music-making.

LESLEY GARRETT – TRAVELLING LIGHT; Including songs and arias by Kashif, McCartney, Gershwin, Michel Legrand, Weill, Bernstein, George Martin, Garrett, Terfel, Graves, Glenn, Legrand, Martin, Michael Ball etc (EMI CDC 5 557252.2). Yorkshire diva Garrett signed an exclusive deal with EMI on October 26. This release, timed to coincide with the November 24 start of Garrett's saxweek Saturday evening run on BBC2, derives from the soprano's time with BMG Classics. National television and Classic FM advertising, a full-page ad in December's BBC Music Magazine and in-store posters should reach Garrett's considerable fanbase.



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SINGLE
of the week

ROBBIE WILLIAMS & NICOLE KIDMAN:
Something Stupid (EMI/Chrysalis CHS5132)

Williams' recent concert at the Albert Hall in October received massive media attention and the related album *Swing When You're Winning* was charging ahead at the top of the albums chart last week. C-listed at Radio One, this first single from the album — a rendition of Frank and Nancy Sinatra's 1967 classic — featuring Nicole Kidman, a new a strong contender for the coveted Christmas number one spot.

SINGLE reviews

MEMPHIS STARSAILOR:
Lullaby (EMI/Chrysalis CHS5131)

Just in time for the festive season, Starsailor release one of the more upbeat tracks from their debut

album. Following on the heels of the Top 10 entry *Alcoholic*, this is A-listed at Radio One and could yet provide Starsailor with their highest chart entry to date.

SAMANTHA MUNDA: *Lately* (Polydor 5705232). Taken from Mumba's Top 10 album, *Gotta Tell You*, this single takes her further into pop/R&B territory. *Lately* is a faithful interpretation of *Diva's* 1998 US hit (released through the short-lived Red Ant label). B-listed at Radio One, it should push Mumba back into the Top 10.

ENYA: *Only Time* (WEA PR02890). Enya's latest album, *A Day Without Rain*, has sold more than 600,000 units in the UK alone and will be given another push by this reworking of the track *Only Time*. It has already enjoyed huge success in the US and Germany, in part following radio's use of her music in the aftermath of September 11.

TJ DAVIS: *Wonderful Life* (Melting Pot MPRCD20). TJ's debut solo release is an uplifting trance take on *Back 2 1967* hit mixed by Ian Van Dahl. This definite floor-filler has received a warm reception from the clubbing fraternity, with *Mixmag* recently voting it trance tune of the month.

50. GRIND FEAT. POKEMON ALLSTARS:

Gotta Catch Them All (Recognition CDRE221). With 50. Grind at their side, the Pokémon Allstars go head to head against The Tweenies and The Lampsies in the animated battle for Christmas honours. This candy-pop musical track will be boosted by the fanatical following for Pokémon, which should ensure a strong chart placing. **EMMA BUNTON:** *We're Not Gonna Sleep Tonight* (Virgin VSCD1123). Bunton dishes up a slice of formulaic pop with a lively Mediterranean feel. Though C-listed at Radio One, it is not as catchy as her chart-topping single *What Took You So Long*. Bunton is participating in a full-on publicity fest (including a co-presenting spot at the Smash Hits Awards) in the coming weeks.

THE CORAL: *The Oldest Path EP*

(Deltasonic DLTC3). The Coral's debut EP *Shadows* Fall helped precipitate the A&R scramble highlighted on the front page of last week's *Mix* magazine.

The *Oldest Path*, already a record of the week on Mark Radcliffe's *Radio One* show, further outlines their credentials as a very British response to the ramshackle rock of the *Delirious* or *White Stripes*.

STRIKROUST: *I Could Sing Of Your Love Forever* (Parlophone CDPR19). Conceived way back in 1994, when *Delirious* were strictly malktime, this has been revamped for their forthcoming 'best of' compilation. The updated version is uplifting, with the

MEMPHIS IAN VAN DAHL:

Will It? (NuLife 74321903402). This Belgian dance trio have already secured the biggest-selling dance track of the year so far in the shape of *Castles in the Sky*, which peaked at number three. The follow-up features understated vocals set against a crashing synth hook. A-listed at Radio One, it topped the Pop Chart and was in the Club Chart Top 10 last week.



THE CHRISTMAS NUMBER ONE RACE

ROBBIE WILLIAMS & NICOLE KIDMAN: *Something Stupid* (EMI/Chrysalis CHS5132). With the album flying off the shelves last week, this is a strong contender and is currently the bookies' favourite. (Released December 10, William Hill odds 4/6)

HERMES HOUSE BAND: *Country Roads* (EMI CDH8001). EMI Liberty hopes this Dutch trio will repeat the chart-topping success of *lamberte DJ Ötzi*. (Dec 3, 4/1)

THE TWEENIES: *I Believe in Christmas* (WRMS6050-2). With Bob The Builder having ruled himself out of the race, these popular children's TV characters could yet repeat his success. (Dec 3, 4/1)

CLIFF RICHARD: *Someone Over The Rainbow* (Papillon CLIFCD1). Sir Cliff has a strong track record, though this, his 128th single, is likely to struggle to give him another Christmas chart topper. (December 3, 12/1)

KATE WINSLET: *What If* (EMI CDKATE1). Reports of Winslet's new romance might make the lyrics of this Wayne Hector/Steve

Moe ballad less poignant, but that should not hide the fact that she sings a good song well. Probably released too early to top the festive chart. (Nov 26, 12/1) **THE LAMPIES:** *Light Up The World For Christmas/La La La...It's The Lampies!* (Please BC3221). See below. (Dec 10, 16/1)

WESTLIFE: *Queen Of My Heart* (RCA 74321 899132). Down to four in the microwaves in its third week of release, this chart topper has almost certainly peaked too early. (Out now, 20/1)

MICHAEL JACKSON: *Cry* (Epic 6721828). Though his *Invincible* album has so far disappointed, one can never count Jackie out. Written by R Kelly, this second single sees him revisit *Heal The World* territory. (Dec 3, 33/1)

Other contenders at 33/1 include Sophie Ellis Bextor's *Murder On The Dancefloor* (Polydor, Dec 3), Samantha Mumba's *Lately* (Polydor, Dec 10) and Emma Bunton's *We're Not Gonna Sleep Tonight* (Virgin, Dec 10).

Grant Choir adding a fresh element of soul, and could exceed *Delirious*'s slow progression towards prominence.

KOSHEEN:

Catch (Moksha/Arista 74321913722). The Bristol drum & bass trio follow the Top 10 *Hide U* with this powerful track featuring vocals from Stan Evans. Mixes from Gordon Kaye, Ferry Corsten and West Out West have ensured a top placing in *MM's* Club Chart. The track's crossover potential is highlighted by a *Blister* at Radio One.

MILK & SUGAR VS JOHN PAUL YOUNG: *Love Is In The Air* (Positive CDTV166). German DJ/producers Mike Milk and Steven Sugar have tweaked John Paul Young's Seventies smash *Love Is In The Air*. Bringing beats to the foreground and muting the vocals, it is not a patch on the original.

FEEDER: *Just A Day EP* (Echo ECDSD121). Feeder roared off their best year yet with the fourth single from their Echo Park album. An uptempo rock outing, it is the main theme in the PlayStation 2 game *Gran Turismo 3*. The single is C-listed at Radio One and the band are currently supporting the *Stereophonics* on tour.

ADAM GOLDSTONE: *Alternations* (Nuphone NUX181). Lifted from the New York DJ/producer's acclaimed album, *Lower East Side Stories*, *Alternations* fuses lazy digital funk with social commentary from veteran disco vocalist Fonda Rae (of Over Like A Fat Rat fame).

SEAF000: *Spiner* (Defekulous INFECDL003). This is the second single taken from this London-based band's second album. Squally guitars edge up

against a persistently catchy melody which, like the song's title, works its way under the listener's skin. It was recently single of the week for Radio One's Jo Whitney.

Other contenders at 33/1 include Sophie Ellis Bextor's *Murder On The Dancefloor* (Polydor, Dec 3), Samantha Mumba's *Lately* (Polydor, Dec 10) and Emma Bunton's *We're Not Gonna Sleep Tonight* (Virgin, Dec 10).



THE LAMPIES: *Light Up The World For Christmas/La La La...It's The Lampies!* (Please BC3221). The Lampies are rising stars in the cartoon world and appear destined to follow in the hallowed footsteps of well-established characters such as *Bob The Builder* and *The Tweenies*. With the Sunday morning BBC show boasting 1m viewers, this double-A-side debut is an outside bet at 16/1 to attain the ultimate novelty act accolade.

ELTON JOHN: *This Train Don't Stop There Any More* (Mercury 5858962). Featuring backing vocals from *Gary Barlow*, this second release from Elton's acclaimed new album *Songs From The West Coast* is already A-listed at Radio Two. The star's rejuvenation as a songwriter is evident on this refreshingly simplistic but highly effective piano-based pop track.

MATCHBOX TWENTY: *Lost Beautiful Girl* (Atlantic AT01200D). Layered harmonies and a solid chorus penned by frontman Rob Thomas may work well in the US market. However, this pleasant, if rather uninspiring track will struggle in the UK's packed Christmas chart.

Hear new releases

Audio clips from the releases marked with this icon can be heard on [dutchmusic.com/reviews](http://www.dutchmusic.com/reviews)

This week's reviewers: Dugald Baird, Phil Brooke, Owen Lawrence, James Salmon and Simon Ward.

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RECOMMENDED CATALOGUE NEW RELEASES

AEROSMITH: Young Lust! The Aerosmith Anthology (Geffen 4931192) This is a double CD set anthologizing Aerosmith's tenure with Geffen, which was sandwiched between lengthy splits with Columbia. As such, it does not include early or late hits although it is packed with strong songs and high-octane performances such as Dude (Looks Like a Lady), Shut Up And Dance and Hold on to My Shout. Steve Tyler's roasty roar is perfectly suited to the band's uncompromising rock sound.

VARIOUS: Ene-0 11: The Best of The Rat Pack (Capitol 5364222) While Robbie Williams enjoys highly profitable rapturous decisions, this is the real deal with king of Frank Sinatra and his spawning partners Dean Martin and Sammy Davis Jr swinging their way through 18 classic tracks. The whole album sounds unforced and highly organic, with Martin smoothly delivering delicate, David Byrne-like hits he really does have a Lot Of Lvin' To Do and Sinatra providing exquisite highs via (Love Is) The Tender Trap and Witchcraft. It's not make 'em like this any more.

NEIL DIAMOND: In My Lifetime (Columbia CD 5045302) A career-spanning, digitally remastered, 74-song triple CD from the perennially popular Diamond is packed with hits and comes with a 72-page booklet complete with illuminating quotes about the songs from the man himself. In addition to the hits Surf Song, Blue, You Don't Bring Me Flowers (with Barbra Streisand) and Heartlight, it features many demos and rarities — and many of the songs Diamond penned which became hits for others. Previously issued in longbox form in 1996, the album is now in a regular double CD case, and should enjoy a new lease of life.

CAT STEVENS: On The Road To Find Out (A&M 5825822) Although the man born Stephen Georph and now known as Yusuf Islam has spoken out against the terrorist attacks on America, it is probably a bad time to release his career-spanning set examining the recording history of one of Britain's best-known Muslims — and that is a shame. This lavish four-CD set is a musical delight, from the commercial pop tunes he recorded in the Sixties through his period as the world's leading singer-songwriter in the Seventies.

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"If it isn't hurting, it isn't working," warned *Mojo* editor PAUL TRYNKA as he warned proceedings at what may well rank as the planet's most difficult music quiz: the *Mojo* Quizarama. BILL OODIE (1) was brought in as quizmaster but it was hardly goodie goodie for the 42 teams gathered last Thursday at Dingwalls in Camden as they were grilled on everything from bits of ears on *Mojo* covers to rock stars dying in unpleasant circumstances. Ten rounds and just a few more wrangles later PINNACLE RECOMMENDED RETAILERS (2) emerged triumph after beating WARNER STRATEGIC MARKETING in a final bells-and-buzzers play-off round. Still, WSM hardly went home empty-handed. They had earlier triumphed in the half-time bonus round by managing to recall and then sing to the gathering the entire opening song from the *Flintstones* from memory. The Enap MDs went home with their heads in shame, booted from the stage after thinking they could get away with a talked-through version of the song. Talk about Yabba-dabba don't.



Remember where you heard it: Could Cat Deeley and Zoe Ball end up with the best view of all at the Brits next February?...PR news update: Big Bernard and Mick are still mates, despite their starring role last week on *The Mirror's* 3am page. Overnight viewing figures of 4.7m for the big-lipped one's Channel 4 documentary no doubt helped...Talking of Jagger and the tabloids, the Official UK Charts Company has sent a stern note to *The Sun's* Dominic Mohan for revealing embargoed mid-week sales figures for Robbie and the Stone man's albums. That'll stop him...It's no joke: it seems veteran producer Youth is being as unique as ever in the approach he is adopting to publishing...With Top Of The Pops having moved into completely refurbished studios in BBC Television Centre, executive producer Chris Cowey is delighted to be able to catch performances from the show's new state-of-the-art viewing gallery. In fact, he was so inspired by performances last Thursday from groups including Muse and White Stripes that he sat back and cranked the volume right up, completely blowing out the gallery's new, very expensive speakers in the process...Never let it be said that Sony UK has an excessive reliance on US-

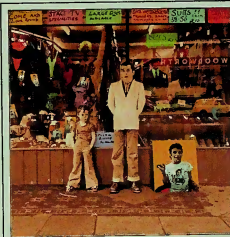
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If you have any comments or queries arising from this issue of *Music Week*, please contact Ajax Scott at e-mail - ajax@musicweek.com fax +44 (020) 8309 7000; or write to - Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 1UR.

sourced repertoire. The company has occupied the top two spots on the UK *Billboard* chart for two weeks on the trot...Sanctuary's Rod Smallwood may have to oblige his old mucker Sir Paul McCartney next Wednesday when the former Beatle was looking for a cosy room to do interviews to promote *Driving Rain*. Rod and Andy Taylor invited Macca to their Shepherd's Bush HQ, which was immediately besieged by French and Japanese camera crews...The Really Useful Group enabled the lucky citizens of Shanghai and Beijing to catch up on some of what they've been missing with a series of concerts of Lloyd Webber material. In the latter city, the company was granted use of the 10,000-capacity Great Hall of the People in Tiananmen Square. Unfortunately - wouldn't you know it - the hall doubles as a state chamber

and an emergency session of Parliament led to one of the shows being delayed...Thank Simon Draper's love of bacon and eggs for the phenomenon that is *Now That's What I Call Music!* As the album's regular series reached its 50th release last week, Dooley was reminded how the whole name and early pig imagery came about after Branson bought Draper a poster celebrating the latter's love of the great British fry-up. It captured a pig listening to a chicken

on a bucket crowing, captioned by the now famed compilation name...And finally: There are surely easier ways to raise money for charity but Universal's operational support manager Paul Naudo was convinced the best way to generate £2,000 for Children In Need was to have all his body hair removed. "It was very painful but I can understand why women want to wax their legs now," he says. "Mine are silky smooth and not rough like some legs I have felt." Nuff said.....



There ain't half been some clever bastards, as the saying goes, and two of them - legendary pop artist PETER BLAKE and photographer CHRIS GABBRI - have pooled their creative resources to create a limited edition print in the name of BACUP. The work, incorporates Blake's painting of Dury - which provided the cover for last year's re-recorded celebrity version of New Boots and Panties - into Gabbri's sleeve photo and the original album. Just 350 have been printed and signed by the artists, and can be ordered from www.rockptic.com or by phone on 01491 878 853.

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