



NEWS: An EMI deal with BMG is set to be decided in weeks, as **KEN BERRY** prepares for New York relocation
News 4



NEWS: Bands such as **FATHLESS** could benefit from a new BMG set-up aimed at breaking more UK acts abroad
International 6



NEWS: London four-piece **VEGA 4** are this week expected to sign a deal with Capitol in the US
A&R 8



ALL THE FIRST WINNERS AT THE FIRST OMAS - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 2 DECEMBER 2000 £3.60

musicweek

UK fights back on international stage

by Paul Williams

UK-acted acts have pulled off their best US chart showing in more than three years in the latest chapter of the continuing resurgence of British music across the globe.

The improving fortunes of UK talent worldwide is manifesting itself on two fronts with established acts such as The Beatles, Sade and U2 achieving massive early sales for new albums, while newer artists such as Craig David and Robbie Williams have taken a firm grip on sales charts in key markets internationally.

In the US, Apple/Parlophone's The Beatles have this week clocked up a record 19th US number one album with the retrospective 1, which sold more than 595,000 units in its first week on sale, while Epic act Sade has entered at number three with *Lovers Rock*. It is the first

time since the Spice Girls' Spice at one and Paul McCartney's *Flaming Pie* at two in June 1997 that two UK-sourced releases have simultaneously held top three positions on the *Billboard* 200.

Sony president Rob Stringer, who also has Charlotte Church hitting a new chart peak in the States, suggests the UK is emerging from the "huge hangover" on the back of Oasis and the Spice Girls' international breakthroughs, which he says were the catalyst for a wave of arrior Britpop and teen bands. "Maybe the tide is turning," he says. "Definitely the UK chart is fairly healthy at the moment, but there still needs to be a couple more acts of originality."

Lovers Rock debuts in the States on the back of around 370,000 sales make it the highest debuting album there by a Sony UK-acted act



Sade: top three in the US

since another Sade album, *Love Deluxe*, entered at the same position in November 1992. The album is also a big hit in other key territories including entering at two in Sweden and four in France, Germany and Italy.

Sony's international vice president Catherine Davies says the company is thrilled with its success.

"After eight years it was very difficult to judge how it would do. We thought maybe if it matched 50,000, which she has done week one in the past, that would be great, but 370,000 is absolutely stupendous," she says.

Alongside The Beatles and Sade, the *Billboard* albums chart boasts its highest contingent of UK and Irish acts all year, including Universal Island's U2 sitting at 12 with *All That You Can't Leave Behind* (5.2m sales worldwide, excluding the UK) and Sony Classical's Charlotte Church rising 47-22 with *Dream A Dream*. David Gray has hit a new peak with *White Ladder* (81-70) as Babylove debuts at 73 on the Hot 100 and Polydor's S Club 7 instantly land their highest US chart position with second album 7 debuting at 94.

Meanwhile, The Beatles' US suc-

cess has been repeated around the world with EMI reporting 20 countries making it number one by the end of last week, including in Australia, Canada, Germany and Spain. Already earning 23-platinum awards by last Friday, the album in Japan alone sold 720,000 units over the counter in its first five days on sale. Its worldwide ship has now comfortably surpassed the 8.5m mark.

Among the UK's newer crop of artists, RCA act Westlife's *Coast To Coast* has shipped around 2.5m units outside the UK and Wildstar/Realstar act Craig David's first album *Born To Do It* has already sold more than 1m units overseas even ahead of its US release, which is expected early next year. Robbie Williams's *Sing When You're Winning* has generated 1.4m sales abroad.



Sony S2's Toploader collected the top for best pop artist website at the Inaugural Online Music Awards held at Camden's Roundhouse last Thursday. Their Kieker-designed site beat off stiff competition from acts such as Kylie Minogue and the Dum Dums to scoop the prize. Joining Toploader onstage (above) to collect the first award they have so far in their career was Sony S2 product manager Kathryn Craddock. Parlophone's Supergrass were also on hand to collect a gong for their Children Of The Money Basket site, which won best rock artist website. Other winners included BBC Radio One Online (best company website), iNCredible (best label website), Peoplesound (best A&R website) and A1, who collected the People's Choice award for best music website. See story, p3.

Race hots up for early single hits in 2001

The UK industry is gearing up for the busiest January release schedule for singles in years as high-profile artists including Steps, Fatboy Slim and Jennifer Lopez aim for a number one early in 2001.

Established acts such as Rage Against The Machine and the Red Hot Chili Peppers are both vying for the first number one of the year, while the release schedule for January 8 is busier still, with Jennifer Lopez, Steps and Fatboy

Slim among the acts looking to secure a high chart entry. "The general view is that January will be busier than we've been used to in the last few years," says HMV singles manager Rob Campkin.

"Because it's traditionally been so quiet, the post-Christmas period is seen as being a good time to break new acts, or to gain high chart positions for more established acts," he adds.

However, while record companies

may hope that careful scheduling of releases in early January may help improve the performance of single releases, Campkin suggests the increasing competition for early charts may prove that this advantage of releasing during this period all but disappear.

"The flip side of the trend is that the more congested this release period becomes, the advantages of releasing early in the year will no longer be there," he says.

Kay's first MU task is to resolve PPL payout

One of Incoming Musicians' Union general secretary Derek Kay's first priorities will include overseeing the continuing saga over how the organisation is distributing £40m of PPL money to its members.

The episode took a new twist last Thursday when the MU took a judicial review it brought to challenge funding provided to former session trumpeter Freddie Staff. These funds were to support his case to see documents relating to

the distribution of money set aside for non-credited members. The legal decision now paves the way for a full hearing on the matter to take place early next year.

Staff is being funded by the commission for the rights of trade union members.

PPL has since 1989 given the MU up to £40m, around £25m of which has been distributed to session performers who never signed contracts and who have played on records stretching back to 1946.

TOTP eyes return to London

Top Of The Pops could be given its own venue as part of plans to move the long-running show out of Estree and back into the heart of London.

Executive producer Chris Cowley is currently scouting new locations in the capital for the programme, which has been at its present Estree home for the past decade but could be moved by next spring, either as a joint venture at an existing venue or at an exclusive address. The second option would throw up the prospect of allowing the show to stage its own concerts. In addition to the weekly programme being recorded there, Cowley, who joined the programme in 1997, says he is keen to move out of Estree to a venue that feels less like a TV studio and more like a gig. "Every week we do a show which is so big and so excit-



Cowley: searching for a new home

ing that more of the spirit of the event we create in the studio needs to translate into the TV programme. I'm looking at making TOTP more of an event and give it a real sense of occasion. It's a bit like doing a mini-version of the Brits every week," he says.

"Work The Groove"



Looking for Music?



Find music from
Major Labels, over
800,000 songs, and
140,000 artists.



Get with it-
check out artists, bios,
and timely reviews.



Get Starter CD
with free music.



 digibox.com™

Sky One's commitment to music broadcasting is taking another leap forward next month when it broadcasts what it claims will be the world's first interactive concert. Using technology borrowed from Sky Sports and News, the channel will feature a live transmission of The Corrs' (pictured) December 21 Christmas concert from Wembley Arena. This will enable fans to watch from a variety of angles and follow the movements of each of the four Corrs. Sam Brick, head of factual and entertainment programmes, says, "We've noticed in football more people follow David Beckham around so there is a real demand for getting involved." Meanwhile, Sky One is continuing with its One and Only series with All Saints in January and Smash Hits, which will screen a New Year's Eve programme. This has also been recommissioned.



Music consortium vows to continue Dome bid

The group behind the bid to turn the Millennium Dome into a concert venue will "keep lobbying" despite the Government's decision to give a rival consortium preferred bid status. Legacy's £125m offer to turn the Dome into a high-tech business park was accepted last week, but a government spokesman confirms no contracts will be signed until a further process of negotiation has been wound up. This is expected to happen by the end of February 2000. Paul Stanfield, chief executive of the Experience consortium, says, "It's not over until the fat lady sings. Also, this buys us some time to make sure our offer is really water-tight so that if Legacy does drop out we can move immediately."

NEWSFILE

MWV RESTRUCTURES SENIOR TEAM
HMV Europe has put in place the final elements of a new senior management team prompted by the forthcoming departure of Brian McLaughlin to become media group chief operating officer. Simon Douglas, currently West End, order London and south east divisional manager, is moving up to operations director to replace David Pryde, who takes over from McLaughlin as HMV Europe managing director.

PARCEL FIRMS REVEAL FESTIVE PLANS
With no millennium celebrations this year, the music industry's main deliverers are expecting a less hectic festive season. Securicor is closing for three days on December 25-26 and January 1, with last pick-up on December 23 for first delivery on December 27. Parceline is closing on New Year's Eve, with its last pick-up on December 22 for delivery on December 27.

SALES RISE AT KINGFISHER
The Kingfisher group reports sales of its general merchandise division - which includes Woolworths stores, MCV and Entertainment World - rose by 5%, contributing to an overall 12.5% rise in total Kingfisher sales to £2.92bn for the quarter ending October 28.

BPI WIDEN DEADLINE LOGS
Record companies have until this Friday to register with the BPI if they want to be part of its stand at the event, which takes place in Carnes from January 21 to 25. For details, ring Wendy Hunt on 020 7851 4000.

RECORD OF THE YEAR SHOW GOES ON
LWT says the broadcast of the Record Of The Year show on December 9 will be unaffected by the arrest last week of Jonathan King. King was charged with three sexual offences last Friday and will appear at Staines magistrates court this Thursday. LWT issued a statement last Friday vigorously denying the allegations.

Parlophone ends winners at New Year Online Music Awards

by Paul Williams
Parlophone artists crowned a hugely profitable night at the inaugural Online Music Awards after Radiohead walked off with the event's overall best music website award.

The group won the top prize at the event, staged at London's Roundhouse venue last Thursday, after winning an audience vote over the night of the earlier genre-based category winners. Radiohead beat the likes of Deejay FunkRoc, Toploader and Peoplesound.com to take the going, having previously opened their account by winning the best alternative site awards prize.

Radiohead's two wins for their site, which played a key role in the worldwide marketing campaign for their trans-Atlantic chart-topping album Kid A, was part of an overall tally of four awards for Parlophone

sites with another of the company's acts - Paul McCartney - also among the night's winners.

The EMI company opened its account right at the start of the Music Week-organised event, which was hosted by Gail Porter, with the Supersound site being named best rock artist website. The band's Mickey Quinn was present to collect the award as he joked, "I'd like to thank the whole of the road crew for allowing us to mercifully take the piss out of them through the whole of our website."

Parlophone added to its prizes as its Fat Les promotion "Turn Your Mobies On For England" beat off Campaigns on Press Hit, dtmusic, Robbie Williams and Tom McRae to take the best online promotional campaign award. Meanwhile, JMSH's webcast of McCartney Live At The Cavern gig last autumn to promote



On stage: Porter, Mode's Ian Folley, Supergrass's Mickey and Parlophone's Anthony Catali

to collect the People's Choice award for best music website. The Columbia-signed band's official site beat off official Five and Steps websites and unofficial sites for Eminem and Radiohead in a vote of more than 75,000 music fans via dot-music. A third Sony prize went to iNOrdiefile, which beat Go Pop Hits, Ninjaturbo, So Liban and V2 for best label website.

Independents signing Deejay FunkRoc's site was named best dance artist website, while the best e-flyer category was won by the Twang A Thing devised for Def Soul/Mercury act Sloop by the label in conjunction with Startle. Peoplesound was selected as best A&R website and Radio One best company website. Meanwhile, Interscope/Polydor act Eminem's site won the publicised best international artist website prize.

Church case halted as Shalit accepts payout

The Charlotte Church case in the High Court was unexpectedly and prematurely halted after just two days of evidence when the soprano and her former manager Jonathan Shalit reached an out-of-court settlement.

The agreement was made last Wednesday morning when the court was adjourned while Shalit, who had brought a claim after being sacked by the singer, thrashed out the deal with Sony Music Entertainment Europe president Paul Burger. Burger and Sony's press-steeled communications Gary Farrow had made a surprise entrance to Court 51 at the start of the day's session.

Sources close to Shalit say the settlement package, which is thought to be partly based on a 10-year management deal specifying five years at full commission and five years at half rate, is worth around £2m to the manager. Church's camp dispute this, adding the figure is mostly lawyer fees. They also suggest that it was Shalit who asked for time to find a settlement because he was about to step into the witness box for the first time.



Church: turning on Christmas lights
Shalit says both sides jointly asked for the adjournment following Burger's arrival. "Both barristers went to the Judge together and Burger and I went to have a private conversation," he says. "I'm delighted Burger came to court. He showed impeccable integrity and it was settled between him and I. I'm delighted with the outcome because the case was brought to an end and there shouldn't be a 14-year-old in court." Church, who in the middle of the case turned on the Oxford Street Christmas lights (pictured), read a statement on the court steps. It said: "I'm glad it's all over."

Sony declines to comment.

MP3.com on course to launch licensed service

MP3.com claims it is on track to run the first broadly-licensed online music service - providing its plans are not jeopardised by major sources extra settlement money.

According to industry sources close to the dotcom company, MP3.com is ready to relaunch "within weeks" its mp3.com service which was shut down shortly after it was launched in January when the five major record labels, in conjunction with the RIAA, sued it for copyright infringement.

Universal became the last major to settle and license the company two weeks ago, but its settlement of \$54m could prompt fellow majors to invoke favoured-nation clauses. EMI, Warner, BMG and Sony each settled for around \$20m, and, according to a senior source close to the negotiations, there is a strong likelihood one or two of them will seek to claim extra damages.

Separately, MP3.com announced it had settled its case with Tommy Boy Records last week. It still has several copyright infringement cases outstanding, including one from the Zomba group.

Motörhead remember us now 25th anniversary

Motörhead are a British legend. Over the last 25 years, they have earned themselves a reputation for being the loudest, rawest and dirtiest rock 'n' roll band the UK - if not the world - has ever produced.

To celebrate their position at the forefront of hard rock bands, Motörhead is producing a special stand-alone supplement to tie in with our Christmas issue dated December 23 (published on Monday December 16).

Take this opportunity to show your support and thanks to Motörhead by placing an advertisement in this very special issue.

Booking deadline
Friday December 1

Copy deadline
Friday December 8

For further details contact the sales department on 020 7240 8589

MUSIC COMMENT

THERE'S A CHANGE IN THE AIR

It has become a cliché that UK music doesn't travel abroad anymore. And it has been repeated so often that it has taken on the air of fact.

Earlier this year it was perhaps justified as a mere handful of UK or Irish signings troubled the international charts. But something has changed. Blockbuster sales from the likes of The Beatles and U2 are perhaps to be expected, but what is exciting is the breadth of the international success stories developing at present. The likes of Sade, Radiohead and Mark Knopfler are all superstars in their own right, but there is no guarantee that any of them would get off to such strong international starts as they have all managed in recent months. The US achievement of Sade in particular after an eight-year gap is nothing short of amazing.

And there are others following in their wake. Westlife have already shipped 2.5m units of their new album abroad while Robbie is on 1.5m and Ronan and Texas 1m apiece. Factor in the likes of Craig David (approaching 2m without selling a single album in the US yet) and Dido, Morcheeba and B2K (around 700,000 each) and things really start to look up. Even Coldplay, that quintessentially English band, have quietly shifted 400,000 albums abroad in just a few months. Let's put it in perspective: it's not a revolution. But change is in the air.

And it's not just about statistics. Above all labels, managers and even artists themselves have realised that international success is not a God-given right, but requires good music, careful planning and above all hard work. And they're doing something about it. Coincidentally in the week that we carry news of the US breakthroughs of The Beatles and Sade, we also report about a new US package tour by UK acts, a label joint venture involving the UK, US and Sweden and a reshaping of BMG UK's international operation.

Hopefully, things are already shaping up to be even better for 2001.

Ajax Scott



EMI-Bertelsmann merger to be decided 'in weeks'

by Ajax Scott

EMI says it will be clear within "a small number of weeks" whether or not its merger negotiations with Bertelsmann will result in an attempted deal.

EMI Group chairman Eric Nicol says that many issues still remain to be resolved. "There's a lot of work to be done in every area of the deal," he says.

"We need a rigorous assessment of the synergies because they provide the value for shareholders.

We need to evaluate each others' businesses but far and away the most important issue is anti-trust," he adds.

Nicol was speaking just days after the company revealed in its interim results that it spent £42.0m on lawyers, consultants and accountancy fees in attempting to merge with Time Warner.

The one-off charge, plus the effect of an extraordinary windfall a year ago from the sale of its stake in music.com caused interim pre-tax profits to fall 31.7% to £59.1m. However, group turnover increased 5.9% year on year to £1.14bn while operating profit, excluding new media, rose 10.1% to £104.4m.

Powering EMI's performance was its publishing arm, whose turnover rose 21.2% to £192.3m, while operating profit climbed 25.3% to £51.0m, equivalent to half the group's total. The acquisi-



Berry: off to New York

tion of the Windward Pacific catalogue accounted for 2.8 percentage points of the improvement.

Publishing chief Marty Bandler says income grew in every category. "Under the circumstances, it would have been easy for everyone at EMI Music Publishing to be distracted by the potential merger but everyone just stuck to what our core business is," he says.

Recorded Music's sales rose 3.2% to £953.8m, while operating profit excluding new media rose 6.4% to £58.0m. The company claims its global share rose to 13.0%, solidifying its position as the number three music company in the world. The company claims its European market share increased

EMI INTERIM RESULTS

	1999	2000	% change
RECORDED MUSIC			
Turnover	£921.4m	£951.8m	+3.3
Operating profit	£78.4m	£59.9m	-23.5
MUSIC PUBLISHING			
Turnover	£158.7m	£192.3m	+21.2
Operating profit	£40.7m	£51.0m	+25.3
Group turnover	£1,080.1m	£1,144.1m	+5.9
Group operating profit	£119.1m	£110.9m	-6.9

Figures cover six months to Sept 30 Source: EMI

two percentage points to 18.4%.

Although its US performance remained flat at 10%, the company is underlining its renewed US focus by relocating its Recorded Music headquarters to New York. Recorded Music chief Ken Berry admits that the US has been one of the company's "weaker territories".

"Now we have decided we are really going to go after it. I'm going to base myself in New York from early next year and we're going to add to our core executive team," he says.

He declines to comment on the executive structure, or who will move over from the current international base at Gloucester Place in London.

PAUL'S QUIRKS

KITSCHEW WON'T HURT BUMPER XMAS

December is always the busiest and often the most critical month for music retailers. If the product mix is right and customers support the High Street stores then everyone should have a good last quarter to carry them through the next 12 months.

This Christmas is shaping up to be one of the better festive seasons with offerings from The Beatles, U2, Blur, Oasis and Texas all coming late in the year to bolster established sellers such as Coldplay, Eminem and Robbie Williams.

The down side is the release of the usual batch of absolutely terrible albums and "celebrity" singles which are an embarrassment to anyone with either a modicum of intelligence or a hint of musical taste. Prime examples are the Stars in Their Eyes compilation - which is just a expensive excuse to highlight previously unknown karaoke singers - and an album of his celebrating 40 years of Coronation Street, which beggars belief since the programme rarely features music of any sort.

Surely there are enough opportunities to produce themed compilations without sinking right to the bottom of the barrel. If this observation upsets any major corporations or personalities who have paid to have their name linked to the record then so be it. The line between an innovative novelty disc and downright kitsch is not that fine, but unfortunately

some of the people tenuously associated with our industry seem to be incapable of recognising the difference.

It appears that the stakes in the price war between the supermarkets and their High Street rivals have been raised yet again with Tesco's latest adverts claiming that their CDs are at least £3.00 cheaper than rival Woolworths. It makes a change for someone to do to Woolworths exactly what it has been doing to traditional retailers for the past 40 years. For once Woolies is firmly in the firing line, but instead of calling the shots it is having to follow suit and match prices. I know exactly how its music staff must feel.

Paul Quirk's column is a personal view

Levine goes legal to block US 'imposter'

UK producer Steve Levine has taken legal steps in the US in a bid to stop a man posing as him and trading on his reputation.

Known to best known for his work with acts such as Culture Club, the Beach Boys and Honeyz, has issued a cease and desist letter through his US lawyer to the New York-based man whom he says has been offering production deals to up-and-coming acts. "What's so harmful is that that is exactly what I'm doing," says Levine.

He assumes that the imposter took his career details from his manager Stephen Budd's website. "The only thing I can presume is I'm well known enough to open a few doors, but not well known enough to know what I look like," he says.

UK artists are set to be given a further boost on the other side of the Atlantic next summer with a planned live tour package that will not only hit six key cities but will also be broadcast around the world on TV.

The tour, which is likely to feature 12 artists including Robbie Williams, Richard Ashcroft and The Chemical Brothers, is being co-developed by Dennis Desmond of events company MCD, Simon Horn of promoter S3M, Bob Angus of promoter Metropolis and New York artist agent Marty Diamond.

Radio propels Chrysalis into profit

Strong performances from music publishing and the Heart and Galaxy-branded stations have helped Chrysalis move into the black.

With radio revenue up 35% - outstripping the industry average rise of around 15% - to £37.2m and the music division making a £712,000 profit (compared with a £1.0m loss last year), the group posted a pre-tax profit of £956,000 for the year ended August 31, 2000. For the same period last year Chrysalis made a pre-tax loss of £5.5m.

Managing director Richard Huntingford says he is particularly pleased with the performance of the music division, whose turnover increased 21% to £35.0m during the period. He attributes much of this to the publishing success of David Gray and Morcheeba, helping it take pole position as the independent publisher during this

year's third quarter with a 16.6% income market share.

He adds the installation of Jeremy Lascelles as chief at the Echo label 18 months ago has helped to focus the roster and cut losses. "It's starting to go now. Mokojo have been a huge success and a new album is due from Feeder, which will take Echo much further," he says. Signings currently preparing to release new material include Speck and Dark Flower. Huntingford attributes the huge growth of the radio division, which made a profit of £4.8m compared with just £569,000 last year, to its success at attracting larger audiences. 80% of which are within the advertising demographic of 15- to 44-year-olds.

He believes this growth can be sustained and is predicting the group can deliver revenue growth of more than 25% in the coming year.

TV boost for UK acts on US tour package



Ashcroft: lined-up for US tour

TV and web production company Done & Dusted is in negotiations with UK, US, European and Japanese TV networks over its coverage proposals. According to D&D CEO Paul Morrison, TV net-

works are keen to carry coverage of the planned tour featuring established UK artists that "need this X factor and a little invasion tactics" to help break the US. The Done & Dusted-branded tour is designed to take advantage of the emerging UK-inspired dance scene in the US, while introducing more "rock'n'roll" elements to the mix through dates in New York, Boston, Chicago, Los Angeles, Toronto and San Francisco. "The festival type of multi-genre event is well established in the UK and I get the sense they're really ready for it in the US right now," he says.

MUSIC WEEK 2 DECEMBER 2000

V.shop commits £3m to public awareness drive

V.shop has committed £3m to a pre-Christmas advertising drive which aims to raise public awareness of its new stores and product range.

The first phase of the roll out of 100 new retail outlets almost complete, the next priority for V.shop is to drive customers to the new stores in the run up to Christmas, says V.shop brand director Brian Waring. "This campaign will be a combination of a launch for V.shop as well as a Christmas sales drive. This campaign is the first opportunity that we've had to talk to our customers and raise awareness of the range of products and services available through V.shop."

The campaign will include TV, radio and press advertising, with the TV campaign beginning today (Monday) and focusing on the stores' music titles. "The TV campaign will concentrate on music as this is the core of our product range," says Waring, though he adds that the shops' hardware, communications and technology products will also be highlighted. "V.shop is about a mix of both entertainment and digital technology, so the press and radio campaigns will also focus on our virtual offer and in-store kiosk facilities," he adds.

Universal Island is hoping to match the success of last year's Polydor-issued Abbanania album with the release of Motown Mania on December 18. The Motown Mania collection will tie-in with an LWT show of the same name and will go out on the TV network on December 16. The album, which has been produced by Pete Waterman, will feature contemporary stars such as Westlife, Steps (pictured) and Ernie featuring Motown classics and will be backed by a six-figure marketing campaign that will include national TV advertising beginning on the night of the show, as well as press ads in national, as well as teen titles and OK!.

"We've got one big week in which to target a substantial campaign before Christmas," says Universal Island marketing director Jason Iley. "This album will appeal to both an older and a younger audience, both through the stars performing on the show and the legacy of the label and its songs," he says.

New research confirms mail order companies in decline

Mail order music companies appear to have suffered a dramatic decline in business in the past year with new research suggesting they are finding it harder to hold on to their core customer base.

Newly-issued figures from Visual Trak, a division of market research company Taylor Nelson Sofres, indicate the sector's market share of all music sales has dropped in 12 months from 15.2% to 10.3% with the fall representing some 30% in actual value terms. The decline comes despite the fact which is based on bi-weekly feedback from 10,000 individuals over the 24-week period to September 24 this year — underlining the fact that the chart album market overall is expanding.

While supermarkets and e-tailers have enjoyed the most significant sales gains in album sales to take

Emap's online ad plan challenged by majors

by Mary-Louise Harding

Emap Digital's music division is the latest media company to come into conflict with record companies over the promotional versus commercial value of artist-related content online. Emap has been courting labels ahead of the relaunch of its Q4branded website, which has been developed in partnership with HMV. Emap wants to sell interactive advertising spots on the site to record companies — consisting of a button ad on the right column which links to biographies, album track listings and buy option "ads".

Confirming recent reports of wangling between media and music companies over distinguishing between commercial and promotional value of artist-related web content, Emap head of digital music project, Jerry Perkins says there is increasing conflict between labels marketing and new media departments over whether they should be buying copy ads on music magazine websites. His views come following the launch last week of Q4music as a replacement for Q.comline.

EMI and Universal have bought into the launch pages of Q4music, but Warner and Sony are currently refusing to consider the new



Perkins: "trusted brand"

Emap packages as a paid-for option. Sony UK head of new media Tony Martin is resolved that publishers should not expect to transplant their traditional print advertising models online. "Our copyright is embedded in any compelling online content which instantly distinguishes it from offline advertising. Emap has been proposing a microsite format containing audio and video content. It is on the wrong footing because anything vaguely exclusive or special will drive traffic to their site. We don't say to put our content on other people's sites, it's as simple as that," he says.

Warner UK head of sales and new media Royal Chatterjee, who holds similar views to Martin, argues the type of package being sold by Emap is very different to straight banner advertising and requires some commercial

recognition for the value of the repertoire used. "We're clear in our minds that our audio and copyright material has an inherent commercial value and it won't be given away free to anyone. If Emap can guarantee a certain level of exposure and traffic, we would weigh up the promotional value of that against the value of the music involved on a case by case basis. In some instances money would change hands and in others, not."

However, Perkins, whose company is expected to launch a Mojo-branded site before Christmas, believes "common sense will prevail" when senior label executives work out the cost-benefit analysis of creating and driving traffic to artist and genre sites created in-house, compared with associating their product with established independent music brands.

"We're not looking for access to copyrighted material as we're not a broadband proposition," he says. "We are extending a trusted, dependable music brand online capable of helping to break new artists and boosting CD sales."

Simon Sessler, ex-150 music head, has been appointed Emap Performance TV music director.

news file

MTVI POACHES IPC'S COSLETT

MTV Interactive's (MTVI) recently launched UK division has poached IPC online sales director Amy Coslett as sales manager, Electronic Arts' European marketing director Simon Downing as marketing director and Claudine Bass-Zenou, previously at new media agency Foresight, as community manager. Separately, MTVI has signed a deal with pan-European MP3 site Vitaminic to provide repertoire for its MTV Undiscovered service.

LYCETT JOINS WISE BUDDHAH

Kristy Lycett, who recently quit his post as BBC executive producer for live events after 35 years with the corporation, has linked up with Wise BuddhaH as strategic consultant for talent and content acquisition. Lycett has been brought on board to develop the existing ties Wise BuddhaH has with artists, art management, event organisers and the music industry.

MCGEE LANDS XFM SLOT

Popstones founder Alan McGeie is set to join London-based radio station Xfm from December 6, where he will present a new Wednesday night hour with Claire Sturges' show The Week. McGeie was invited to join the station after a successful stint on the Capital-owned station's Sunday night show HJACK.

POLYDOR'S WRIGHT SETS UP SEESAW

Polydor TV director Sam Wright is leaving the company after nine years on December 15 to set up her own company, SeeSaw PR. Her roster will include the Bee Gees, Ronan Keating, Lighthouse Family and Manly Manson.

FIVE APPOINTED BRILLIANT FARMER

Five Records has appointed former Brilliant PR pluggger Stephen Farmer to the role of TV promoter. Farmer, who has previously worked with acts including S Club 7, Samantha Mumba and Girl Thing, will work acts across the Five roster, reporting to both of TV promotions Kelly Stalper.

MULTI-PLATINUM AWARDS

This week, three-times platinum group go to The Beatles 1.

Whitney Houston's The Greatest Hits and Westlife's Coast To Coast. Meanwhile, Motoclo's album Things To Make You Do reaches platinum status and Sade's latest album, Lover's Rock, goes gold. In singles territory, the Baha Men's Who Let The Dogs Out goes gold.

HOW TV SHOWS RATINGS COMPARE

Programme	Viewers (000s)	Change on 9/99
Top Of The Pops*	4,820	-5.8%
Top Of The Pops 2*	4,148	n/a
GMTV	2,246	15.1%
CBUK*	2,185*	n/a
Live & Kicking	797	-49.3%
Planet Pop (Sun)	672	n/a
The Poppi Chart*	660	50.0%
5 Live	528	66.0%
Videochat	315	n/a
Dance 2000	307	n/a
World Clubbing	227	n/a

*omitted data
Source: MediaCom TNS for w/c November 13 2000

dotmusic what's your sound?



Kerrang! to fuel growth with branded tour and TV station

Emap title Kerrang! is aiming to build on its current rising sales with its first branded tour outside London and the launch of a TV station next year.

US rockers Amon and Souilly will join UK acts including Cradle Of Filth and Pitchshifter on the line-up for the forthcoming K! Fest national tour which will take in 29 shows in London, Glasgow, Manchester and Wolverhampton between December 1 and 20. The tour, organised in association with SPX, marks the end of a very successful year for the magazine, says associate editor Phil Alexander, who next year plans to extend the Kerrang! brand with the launch of Kerrang! TV, as well as a Kerrang! covers' site. "The decision to take the tour on the road has been a direct response to demand from the readers," he says. "We don't want to fall into the trap of being too London-centric."

US rockers Amon and Souilly will join UK acts including Cradle Of Filth and Pitchshifter on the line-up for the forthcoming K! Fest national tour which will take in 29 shows in London, Glasgow, Manchester and Wolverhampton between December 1 and 20. The tour, organised in association with SPX, marks the end of a very successful year for the magazine, says associate editor Phil Alexander, who next year plans to extend the Kerrang! brand with the launch of Kerrang! TV, as well as a Kerrang! covers' site. "The decision to take the tour on the road has been a direct response to demand from the readers," he says. "We don't want to fall into the trap of being too London-centric."

US rockers Amon and Souilly will join UK acts including Cradle Of Filth and Pitchshifter on the line-up for the forthcoming K! Fest national tour which will take in 29 shows in London, Glasgow, Manchester and Wolverhampton between December 1 and 20. The tour, organised in association with SPX, marks the end of a very successful year for the magazine, says associate editor Phil Alexander, who next year plans to extend the Kerrang! brand with the launch of Kerrang! TV, as well as a Kerrang! covers' site. "The decision to take the tour on the road has been a direct response to demand from the readers," he says. "We don't want to fall into the trap of being too London-centric."

US rockers Amon and Souilly will join UK acts including Cradle Of Filth and Pitchshifter on the line-up for the forthcoming K! Fest national tour which will take in 29 shows in London, Glasgow, Manchester and Wolverhampton between December 1 and 20. The tour, organised in association with SPX, marks the end of a very successful year for the magazine, says associate editor Phil Alexander, who next year plans to extend the Kerrang! brand with the launch of Kerrang! TV, as well as a Kerrang! covers' site. "The decision to take the tour on the road has been a direct response to demand from the readers," he says. "We don't want to fall into the trap of being too London-centric."



Amen: on Kerrang! branded tour

With the current resurgence of rock and metal helping to drive sales to more than 45,000 per week, Alexander now aims to make Kerrang! the UK's biggest selling weekly as it approaches its 20th anniversary next year. "The music Kerrang! covers is enjoying an incredible boost," he says. "We redesigned Kerrang! at a time when the wind was definitely blowing in our favour and we now have a very comfortable position in the market."

chart file

BMG structures in drive to break more UK acts abroad

● Sonique lands her second consecutive Top 10 airplay hit in Germany as Sky moves 17-9 on the back of the week's highest number of plays, but it is her previous smash that is currently challenging All Saints as the biggest UK-sourced hit across Europe-wide. The Serious/London Island release *I Feel So Good* holds its place at two on the fono survey behind the London-issued *Black Coffee* but Sony's Toploader are far making progress as *Dancing In The Moonlight* rises 6-3.

● Wildstar/Teitar Craig David lands the highest new entry at 16 on the Australian singles chart with 7 Days, as its predecessor, *Fit Me In*, slips 26-5 to 24th week on the charts. His debut album *Born To Do It*, which peaked at eight in September, reclimbs the chart with a one-place rise to 13.

● Finally, his new single, *Walking Away*, climbs 47-8 on the fono countdown of UK hits on European radio to become the highest rise of any of three David tracks on the same Top 20, part of a four-strong tally by the indie sector whose showing beats EMI (three tracks), Virgin and Warner (two apiece), BMG and Sony (one each), but trails Universal (seven).

● WEA act Enya last week opened her international account with *A Day Without Rain* by debuting at six in an unusually international-topicality release on the Top 20 all year with the eight international acts present also including Apple/Parlophone's The Beatles, Epic's Sade and Universal's U2.

● Norway's enthusiasm for Columbia's A1 continues unabated with their latest single *Take On Me*'s trick by debuting at number one on the sales chart. Same Old *Brand New* You's arrival at the top comes as the previous hit dips 10-14 on sales, while on the airplay chart the new single arrives at number 12. Meanwhile, in Sweden another UK-sourced band – another Beatle – sees a number one on sales with *My Love* climbing a place to hit the top. In the Netherlands the same single progresses 17-11.

● Virgin Records' UB40 are among the fastest movers on the Dutch singles chart this week with their latest retrospective, *The Very Best Of*, leaping 22-9. The veteran band are one of three UK-sourced acts currently in the Top 10 with a chart history stretching back more than 20 years as Universal Island's 42 held the way at one for a fourth consecutive week with *All That You've Ever Wanted*. Mercury's Mark Knopfler holds at three with *Sailing To Philadelphia*. The same UB40 band flanders at 10 on the Belgian albums chart.

● Skit/Sony's Fatboy Slim made his arrival at 23 last week on the Canadian albums chart with *Way 2 Ruin*. The band's *Gutter And The Stars*, matching the album's debut position in Germany. But it slips this week 23-25 in France while *Warning 6-13* on the Australian chart.

BMG UK

and has brought its domestic and international operations close together under a new structure to try to break more acts overseas.

The new set-up sees the major replacing the previous cross-company international department brought in by Richard Griffiths with separate divisions for Arista and RCA. As part of the change, both departments will now report directly to their respective UK general managers Tim Delaney and Ian Dickson for the first time in a move to ensure the company's domestic and international pushes on acts are fully coordinated.

Arista general manager Tim Delaney, who brought with him wide experience of working for labels overseas, says it is vital that international is not seen as a separate function but as a central part of what a record company does. "You have to be successful internationally because it is now so



Faithless: BMG album imminent expensive to operate domestically," he says.

The decision by Griffiths to make international an even bigger priority for the UK company reflects his previous executive experience and the international expertise he has brought to the table. Alongside Griffiths, who was formerly president of Epic in the US, Delaney's current highlights include a stint as managing director of Mercury Records Australia, while his RCA opposite number Dickson was formerly BMG UK international vice president. Arista managing director God Doherty's former roles include head of international

at Epic in the US.

Under Griffiths, who joined the UK company in January 1999, BMG has been one of the most successful UK companies at breaking UK-sourced acts overseas in recent years, its multi-million-pound investment in Faithless and Natalie Imbruglia reaching platinum status in the US and developing a huge international sales base for Westlife.

Until now the majority of successful domestic A&R focus since Doherty's arrival at Arista is balancing things out. This greater experience is reflected in the new international set up which on the Arista side is headed by Julian Wright, previously BMG head of international artist development, whose new team includes the company's former marketing manager Loraine Tyrre as international marketing and promotions manager and former BMG head of regional promotions Roger Jacobs in the same role.

Arista's current priorities interna-

tionally include Dido, whose album *No Angel* has also been turned platinum and gone Top 40 in the US, Herbie Hancock and Tom McEa (under the label's international licensing deal with independent DB Records). Next year we see new albums from Lisa Stansfield and Spiritualized as well as the first album from Faithless since BMG's deal with Chrysalis.

RCA's international department is being headed by Juliette Joseph, who was previously responsible for key acts such as Eurythmics, Five and Westlife in her previous role as BMG's head of international special projects. Her team includes Christian Wallis as international marketing and promotions manager and Guy Higgins as international marketing and promotions manager in a role focusing mainly on Simon Cowell-signed artists. In the new structure Heather Metcalfe remains BMG international marketing and promotions manager.



UK TOP 20 AIRPLAY HITS IN EUROPE

Pos	UK	European (all compars)
1	Black Coffee <i>All Saints</i> (London)	1
2	I Feel So Good <i>Sonique</i> (Serious/UK)	2
3	Dancing In The Moonlight <i>Toploader</i> (S2)	3
4	7 Days <i>Craig David</i> (Warner)	4
5	Beautiful Day <i>U2</i> (Island/UK/Island)	5
6	Sky <i>Sonique</i> (Serious/UK)	6
7	In Demonia <i>Tears</i> (Warner)	7
8	Walking Away <i>Craig David</i> (Wistar)	8
9	Holler <i>Spice Girls</i> (Virgin)	9
10	Life Is A Rollercoaster <i>Ronan Keating</i> (Polydor)	10
11	Rock DJ <i>Beckie Williams</i> (Chrysalis)	11
12	My Love <i>Westlife</i> (RCA)	12
13	Tricycle <i>Colby Parkinson</i> (Virgin)	13
14	I Turn To You <i>Melanie C</i> (Polydor)	14
15	The New You <i>Melanie C</i> (Polydor)	15
16	Body Groove <i>Archie Lee</i> (Go Beat/Polydor)	16
17	Shine Delirium <i>(Netherlands)</i>	17
18	Overhead Snapshots <i>(London)</i>	18
19	Kiss <i>Beckie Williams & Kylie Minogue</i> (Chrysalis)	19
20	Fit Me In <i>Craig David</i> (Wistar)	20

Chart shows the 20 most played UK-sourced tracks on the 'air' acts, based on 100 stations over a 100% period. For more information visit www.bmg.co.uk



GAVIN US ALTERNATIVE TOP 20

Pos	UK	US Alternative (all compars)
1	Hemorrhage <i>Pink</i> (Epic/DG Music)	1
2	Original <i>Paradise</i> <i>The Offspring</i> (Columbia/CIG)	2
3	4 Real <i>Boyz</i> <i>Don't Mean A Thing</i> (Republic/Universal)	3
4	Mean <i>Contract</i> <i>Blind</i> (JMG)	4
5	Beautiful <i>Day</i> <i>U2</i> (Interscope)	5
6	Hangin' A Moment <i>Heaven</i> (Dreamworlds)	6
7	Live <i>Robert</i> <i>Papa</i> (Dineen/Interscope)	7
8	One Step Closer <i>Link</i> <i>Parker</i> (Bro)	8
9	Stellar <i>Insomnia</i> (Epic)	9
10	Fuckin' <i>Great</i> <i>Chris</i> (Capitol/Republic)	10
11	Broken <i>Home</i> <i>Papa</i> <i>Roach</i> (Dineen/Interscope)	11
12	Goodness <i>Awake</i> <i>Republic</i> (Universal)	12
13	Slightly <i>Disturbed</i> (GPI)	13
14	Beautiful <i>Day</i> <i>U2</i> (Interscope)	14
15	Renegade <i>Of Love</i> <i>Rage</i> <i>Against</i> <i>The Machine</i> (Epic)	15
16	Optimistic <i>Radiohead</i> (Capitol)	16
17	3 Libras <i>A Perfect Circle</i> (Virgin)	17
18	Buttery <i>Grey</i> <i>Town</i> (Columbia/CIG)	18
19	When It All Comes <i>Wang</i> <i>Andre</i> (Capitol)	19
20	Minority <i>Green Day</i> (Republic)	20

Chart shows the 20 most popular US A&R-able Top 40 hits on alternative radio stations. For more information visit www.gavinradio.com



TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (Label)	Chart pos. UK
AUSTRALIA	single Don't You Worry <i>Madonna</i> (V2)	6
1	album The Beatles (EMI)	1
4	album Contract <i>Blind</i> (JMG)	4
CANADA	single Holy/Live <i>U2</i> - <i>Spice Girls</i> (Virgin)	1
1	album The Beatles (EMI)	1
7	album Live <i>Robert</i> <i>Papa</i> (Dineen/Interscope)	7
10	album Live <i>Robert</i> <i>Papa</i> (Dineen/Interscope)	10
GERMANY	single Sky <i>Sonique</i> (Serious)	13
1	album The Beatles (EMI)	1
1	single Beautiful <i>Day</i> <i>U2</i> (Island)	4
1	album All That You Can't... <i>U2</i> (Island)	2
1	album My Love <i>Westlife</i> (RCA)	11
1	album All That You Can't... <i>U2</i> (Island)	1
SPAIN	single Beautiful <i>Day</i> <i>U2</i> (Island)	9
1	album The Beatles (EMI)	1
1	album 1	5
1	album 1	1
US	single Don't You Worry <i>Madonna</i> (Polydor)	7
1	album The Beatles (EMI)	1

Source: Nielsen SoundScan. Chart shows the 100 highest-grossing albums in the US. For more information visit www.nielsen.com

AMERICAN CHARTWATCH

by ALAN JONES

There are more optimistic projections for first week sales of *The Beatles* 1 album in America suggested it might just equal its UK figure of 319,000. Even with the benefit of the US equivalent of *GM* sales figures, *The Beatles*' best guess was "250,000 or more". In fact, 1 sold a massive 595,000 copies in its first week which took it, not surprisingly, to number one. It thus becomes the second album by a UK act to top the chart in six weeks, following *Radiohead*'s *Kid A* and makes 2000 the first year in which two albums by UK acts have reached number one since 1995, when Pink Floyd's *Fuse* and *The Beatles*' *Anthology 1* topped the chart. The latter album is the only Beatles album to sell more copies on its first week in the shops than 1, shipping a huge 855,000 copies three years ago this very week. *The Beatles*' last US album, the *Yellow Submarine* Songtrack, debuted and peaked at number 15 in October 1999, with its first week sales of just under 68,000. The success of 1 brings *The Beatles*' tally of number one albums to 19, 10 more than joint runners-up Elvis Presley and The Rolling Stones.

There is a heavy tally of 24 albums into the Top 200, with new entries filling all of the top four places. Aside from *The Beatles*, Sade is the star performer among the Brits, debuting at number three with *Lovers Rock*, her first album in

eight years. It sold nearly 370,000 copies last week – her biggest one-week tally to date – while extending her run of Top 10 albums to 106.

Of 15 Christmas albums in the Top 200, most are on the rise, with *Charlotte Church*'s *Dream* now the highest placed thanks to an impressive 47-22 last week, which was backed by sales of more than 73,000 copies of the album last week. *Church*'s *Voices Of An Angel* is also on the rise again, returning to the chart at number 188. The good news continues with *David Gray*'s first Christmas album, *Winter*, which has moved up to number 107.

Leader advancing 61-70, while *Club 7* made their first Christmas album, *Christmas*, which has moved up to number 93 with 7, which sold more than 18,000 units. The band's self-titled debut album peaked at number 112 earlier this year. There is a rare hiccup for Dido, however, as she slips 31-40, overwhelmed by the tide of new releases. Other UK and Irish acts: *U2* (5-2), *Fatboy Slim* (51-69), *Radiohead* (43-73), *Spice Girls* (39-78), *Eric Clapton* (33-82), *Sade* (151-69), *The Corrs* (100-91), *Sarah Brightman* (106-105), *Phil Harvey* (92-135), *Mark Knopfler* (128-150), *Samantha Mumba* (118-115), *BBK* (139-167) and *Cat Stevens* (160-178).

On the Hot 100 singles chart, *Destiny's Child* are number one for the third week, after *Mya*'s *Case Of The Ex* rushes 7-1 after debuting atop the sales *Beautiful* improves 4-40, *Enimem/Dido* (51-51) and *David Gray* has a hit single to go with his album, as *Babyson* debuts at number 73.

A sensational comeback year for Kylie continues with the release of 'Please Stay' on December 11. The release is backed up by an incredible television schedule that will ensure further success for 'Light Years' and give Kylie her 31st UK hit.

TV
25 Nov: CD:UK
25 Nov: National Lottery
02 Dec: Live and Kicking
03 Dec: Planet Pop
08 Dec: TFI Friday
10 Dec: T4
10 Dec: Smash Hits
Poll Winners
14 Dec: Royal Variety
15 Dec: Top Of The Pops
16 Dec: CD:UK

Marketing
National TV advertising until Christmas.
National radio advertising.
Press advertising.
Database/On-line.

The album 'Light Years' features the massive hit singles 'Spinning Around', 'On A Night Like This' and 'Kids'. Heavily campaigned for Christmas.

www.kylie.com



newsfile

WALKER WALKS FROM FROM WIDJA
 A&D managing director Chris Sharp has widened his role within the Beggar's Banquet group following the departure of Widja label head Gary Walker. Sharp is now the main contact at the label, which remains a separate imprint within the group. After 20 years running Widja, Walker says he is going back to the grassroots to break and manage new bands. Upcoming projects for the label include Blis, who have just completed work on their second album.

TELSTAR SET TO LAUNCH NICOLE
 Telstar Records has signed London singer Nicole for a solo deal. Nicole appears on the current Artful Dodger album *It's All About The Stragglers* on the track *twentyfourseven*, which is tipped for release as a single next year. The next Artful Dodger single scheduled for release is *Think About Me* featuring Michelle Escofrey.

JONES JOINS JMV
 3my has appointed Alan Jones to the 3my Music Publishing Company. Jones, formerly of Rondor Music and more recently musicmanager, will focus on developing sub-publishers for the company's existing catalogue and look at future acquisitions.

BIRTH DEPART COMPANY WITH HUT
 Birth have amicably split with Hut Recordings midway through recording their second album, the follow up to this year's *Gotten Bold*. Frontman DL is understood to want to take the band in a more commercial direction.

LONDON'S HADDON DEFECTS TO ARK21
 London Records employee Mark Haddon has left the label to join Ark21/Pagan Records as international label manager. The north London indie, home to *Therapy?* and *Transglobal Underground*, is due to release the Red Planet OST featuring contributions from William Orbit, Sting and Peter Gabriel.

NEW PLAYLIST
 Starsailor - Lullaby (EMI/Chrysalis)
 Quality songs that prove they are worthy of the growing buzz (sampler, tbc);
 Dirty Harry - Eye (Dirty World) 3.8-year old British gig challenges the US rockers (single, Dec 11);
 Markus Nikolai - Bashes (Classic) Renewed interest in this quirky track should make it one of the dance soundtracks of next year (single, out now);
 EPZ - Zero 7 (Ultimate Dilemma) Inspired chill out sounds (single, 27 Nov);
 Outkast - BOB (LaFace/Arista) Standout album track already backed by Radio One (single, Dec 11).

Murlyn takes first steps with major joint venture

by James Roberts
 Murlyn, the new joint venture label between the leading Swedish production company, Polydor UK and Interscope is underlining its international outlook with its first potential signings, which hail from the UK, Sweden and the US.
 Polydor UK A&R director Colin Barlow, who managed to clinch the deal during a trip to the recent MTV Awards in Stockholm, says the team has already started demoing one of the acts. "This has the potential to be a sensational label. It is going to be a very broad roster with the acts we're looking at signing," he says.

The deal highlights an increasing trend among majors to source repertoire from out-of-house boutique imprints. Murlyn will build on the reputation of the company whose name is synonymous with producing hits for acts including the Backstreet Boys, Ronan Keating, 98 Degrees and Samantha Mumba.



Barlow: produced a range of high-profile acts

"Their roster of songwriters is second to none. The strength of songwriting is brilliant but they've got a very broad appeal to what they do so I think we've got a very hot label. I'm really looking forward to getting into

releasing records through the label starting next year," says Barlow.

Murlyn will be run by long-term Murlyn Music managing director Christian Barlow in Sweden in partnership with Polydor UK and Interscope in the US. Walberg, who was involved in the Wildpitch production outfit in the mid-Nineties, has since overseen the development of producers Antour, Bloodyhead and Anders Bagge, who is well known within the pop/R&B scene for his work on Robyn, Deeah and Gina G and as writer/producer of 98 Degrees' 4m-selling 98 Degrees and Rising album.

"Murlyn has developed fantastic producers that are respected both here and in America and I think Christian has a great understanding and perspective of making records and finding great artists."

Christian and I will work very closely in what we sign and sometimes I will find an act, sometimes he will find an act, it's just got to be right for Murlyn," says Barlow.



London four-piece Vega 4 are this week expected to sign a US deal with Capitol after considering offers from several majors following their appearance at New York's CMJ in October. The deal will be the first of a series of territory-by-territory deals struck by Taste Media, who signed the act to a production deal in July. The set-up is likely to mirror fellow Taste Media act Muse, who are licensed through Mushroom in the UK, Naive in France, Mott in Germany and Maverick in the US. "Vega 4 are a band of quality musicians, they have quality songs and we are excited to be working with such great talent," says Taste Media's Dennis Smith.



Dance indie in Drum & Bass albums deal

Independent dance label React is aiming to build on this year's resurgence of breakbeat with a compilations deal with Drum & Bass Arena.

Initially launched as an online resource for fans of the genre, Drum & Bass Arena has developed into a leading club brand, hosting regular UK tours and broadcasts with the likes of DJ Rap, Kosheen and Reprazent.

The first release under the deal will be a double album - to be made available in mixed and DJ-friendly unmixd formats - due for release in April. React intends to involve visitors to Drum & Bass Arena in the development of the album by using an online poll to choose the DJ, from a list including Hype, Ed Rush, Nicky Blockmarket, Jumpin' Jack Frost and Grooverider, who will mix the final album.

React, which recently celebrated its tenth anniversary, has also launched its own Drum & Bass imprint, Industry Recordings.

Coalition Management hires Embrace's manager in drive to develop new talent

Embrace manager Tony Perrin has joined forces with Coalition Management to strengthen the company's focus on developing new artists. The move allows for Perrin to continue management duties for the Hut Recordings act.

Coalition management, the sister company of Coalition PR (whose clients include Embrace, The Charlatans, Placebo, Tom Jones, Gomez and Richard Ashcroft among others), was founded by Rob Partridge and Tim Vignn three years ago. The company currently manages Island Records act Witness, who are due to complete work on their second album in December. Perrin was formerly part of the Big Life management team that managed acts including The Verve and Badly Drawn Boy.

The first two acts to be managed under the

partnership are The Music and Adam Masterton. The Music are a Leeds-based teenage four-piece whose live experience to date has been largely focused around the Yorkshire area. Adam Masterton, a London rock singer-songwriter, is currently working on his first demos.

"We value Tony's experience and advice. Our relationship with him goes back to the mid-Eighties - when he was the Mission's manager - through to our current work together on Embrace," says Partridge. "The development of the management side of the company shows it is now a distinct entity from the PR elements of our business," he adds.

The team will be further strengthened by the appointment of Jo Feldman, who has left East West Records to join Coalition as management assistant.

MIDEM

from £92.00*

A wide choice of direct flights from Heathrow, Gatwick, Luton, Manchester and Liverpool to Nice.

Plus a range of accommodation in hotels, apartments, villas and boats in Cannes.

Airport transfers, chauffeur drives and car hire.

Call for our brochure on 01444 476120 or to make a reservation speak with Abigail Knight or Tim Cocking.

GENEVA

Cinema Trade Shows & Events, Merlie House, Boho Road, Haywards Heath, West Sussex RH16 1JZ

Telephone: 01444 476120 Fax: 01444 476121

E-mail: abknight@genevacars.co.uk



*Price includes tax and correct at time of going to press.



Albums recover as Minidisc fails to catch fire

by Alan Jones

Twelve months ago record company bosses weren't exactly standing on the ledges of their windows ready to jump, but news greeting them of the third-quarter shipment figures for albums was at the very least giving them some cause for concern.

The statistics then revealed a market contracting by 7.3% in units to levels to which it only returned in 1995, with even the previously robust compact disc in decline as it registered negative growth for the first time since the format was introduced in 1983. The only silver lining to be found on the cloud was the growth in Minidiscs which had expanded from 41,000 units the previous year to an admittedly still small 88,000.

Fast forward a year and, despite problems with the high value of the pound making parallel imports even more attractive to record dealers – and the easy and free availability of MP3 files of just about every big hit – the album market has recovered in fine style, with shipments in the quarter growing ahead by 8.1% in volume and 7.7% in value as a particularly strong release schedule bore fruit.

Among the artists who prospered alongside returning favourites such as The Corrs and Robbie Williams were newcomers such as Craig David and Coldplay, although the biggest-selling album in the quarter was Now That's What I Call Music! 46.

The annualised tally of 208.9m sales is only marginally lower than the highest 12-month tally to date, achieved in 1996, and is the best yet on a third-quarter cycle.

The recovery was certainly helped by the record companies' response to parallel imports, which has been to produce a proliferation of UK editions of important releases, with exclusive tracks, multimedia and even bonus CDs of mixes distinguishing the added-value domestic version from the cheaper but less vital import. With a fourth quarter release schedule including new albums by Westlife, U2, All Saints, the Backstreet Boys and hits compilations from The Beatles and Texas, a new calendar year record for shipments seems well within their grasp.

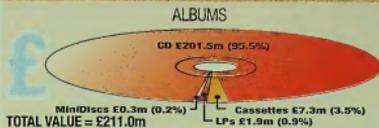
While the market as a whole grew considerably, individual formats had vastly differing experiences. The oldest format of all, vinyl, continues its renaissance, with combined singles and albums shipments in the third quarter up 34.8% over the same period last year to 2.9m units. As recently as 1996, just 507,000 albums were shipped on a roll in the third quarter, and this year's tally is the highest for the third-quarter period since 1990.

Although there is undoubtedly real and sustained growth in the sector driven by the success of three genres in which vinyl plays a role, jazz, dance and hip-hop) as well as the specialist premium vinyl reissue market, much of the increase is actually due to the reclassification of some 12-inch singles – doublepacks and single discs with running tracks which make them ineligible for the singles chart.

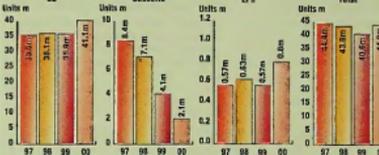
All of the Top Three "LPs" in the quarter fall into this category. The biggest seller was Artful Dodger's Woman Trouble, which sold 9,436 copies, while the number one vinyl single actually marketed as an album was the Gatecrasher dance compilation, which sold a comparatively modest 2,013 copies.

The CD format has resumed its growth, too, with the third quarter shipment tally of 42.1m units and the annual tally of 193.7m both representing new peaks. CD accounted for 93.3% of shipments by volume and 95.5% by value in the quarter. Over the past 12 months, it has taken 91.3% of the market in unit terms and 93.5% in value.

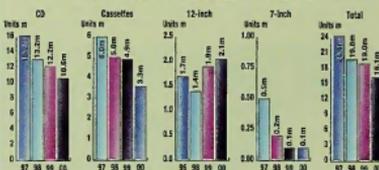
HOW 2000'S THIRD QUARTER TRADE DELIVERIES SHAPED UP



THIRD QUARTER ALBUM SHIPMENTS



THIRD QUARTER SINGLE SHIPMENTS



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

With CDs and vinyl forging ahead, the losers were cassettes and Minidiscs. Cassette shipments in the third quarter contracted by a massive 48.7% by unit and 53% by value, while annual shipments fell 37.3% in units and 35.2% in value. Both value and unit figures, quarterly and annual, represent the steepest decline yet in the format. The annualised deliveries total of 14.9m is just over a third of the cassette shipments total of 40.2m posted just three years ago and compares to cassettes' all-time high of more than 83m, achieved in 1989.

Oddly enough, as the cassette market shrinks, the average cost per unit increases, with the typical dealer price of £3.80 rising in the past 12 months compared favourably to the £3.49 average achieved in 1997. The reason for this is that some of the most budget and mid-price operators are pulling out of the cassette market altogether, allowing high-priced mass market titles such as Now! 46 (£7.80) to have a greater effect on the average price.

It was perhaps optimistic to expect pre-recorded Minidiscs to be anything but a niche product in the UK, although the market here does have the highest hardware penetration for the format outside Japan. Minidiscs have hitherto made good progress but even the opening of Sony's Minidisc shop in London's West End has been unable to check a sudden and significant reversal in the fledgling format's fortunes. Minidisc unit shipments slumped by 44.3% last quarter to

49,000, reducing a previously robust rate of annual growth to a flaccid 2.3%.

To put Minidisc sales in perspective, they accounted for just 400,000 of 208.9m deliveries to the trade in the past 12 months, meaning they represent a little under one in every 500 sales. In the last quarter, this has slipped to a little over one in 5,000 sales. This is partly because – although other manufacturers do release them – their well-being depends primarily on the success of their originator, Sony – and Sony had just three of the Top 50 best-selling albums in the quarter, the highest of which was Savage Garden's Affirmation in 17th place.

While the albums report card is generally favourable, the singles market is going through a difficult time. After slipping below 3.5m units in 1992, it recovered superbly to reach £7.2m in 1997, helped by the explosion in boy bands and girl groups and the continuing popularity of dance music. It declined gently for the next two years, although a number of very big hits helped it to remain at historically high levels.

The singles market has now started to decline more sharply, with deliveries in the third quarter of the year barely reaching 16m, a 15.6% dip on 1999. In annualised terms, sales have dropped from \$0.5m last year to 70.7m this year, a fall of 12.1%.

Among the many theories advanced for the slip in singles sales are the ever-increasing availability of hit singles on compilations, the decline in population of children in the target age range, the fact that

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Units)

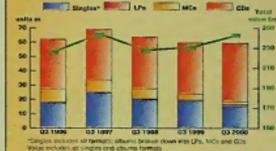
	Q3 '98	Q3 '99	Q3 '00
Budget	15.1%	12.1%	11.9%
Mid Price	12.5%	12.7%	11.5%
Full Price	72.4%	75.2%	77.2%

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Value)

	Q3 '98	Q3 '99	Q3 '00
Budget	6.7%	6.7%	6.5%
Mid Price	10.2%	9.7%	8.3%
Full Price	83.2%	84.6%	86.2%

Source: BPI

FIVE-YEAR THIRD QUARTER MARKET TRENDS



BIGGEST SELLING SINGLES - Q3 2000

Rank	Artist	Sales
1	ROCK DJ - Robbie Williams	538,500
2	GOODBYE (IF THIS Ain't LOVE) - Spiller	488,400
3	7 DAYS - Craig David	394,600
4	IF I'S A ROLLERCOASTER - Ronan Keating	358,400
5	OUT OF YOUR MIND - The Streets/David Navarro/Backbeat	343,400
6	FREETYLER - Bonnik McE	342,100
7	THE REAL SLM SHAGGY - Ernie	331,100
8	LADY BEAR ME THOUGH! - Lloyd	317,200
9	I TURN TO YOU - Ne-Yo & Ke\$ha	312,100
10	MC - Misstina	292,700

Source: CMC

BIGGEST SELLING ALBUMS - Q3 2000

Rank	Artist	Sales
1	NOW THAT'S WHAT I CALL MUSIC 46 - Various	876,800
2	SING WHEN YOU'RE WINNING - Robbie Williams	584,800
3	BORN TO BOIT - Craig David	571,100
4	IN BLUE - The Corrs	501,400
5	ROMAN - Ronan Keating	493,100
6	THE MARSHALL MATTERS LP - Ernie	474,400
7	WHITE LADDER - David Gray	362,100
8	PARACUTES - Coldplay	321,000
9	PLAY - Moby	313,400
10	THE BRITZ ANNUAL - SUMMER 2000 - Various	296,900

Source: CMC

fewer broad appeal singles are being released of late, and the shrinking price differential between singles and albums. The latter theory is a good one since the number of singles being marketed at £1.99 has decreased considerably, with £3.99 becoming the norm, while the efforts of supermarket chains Tesco and Asda to sell singles at £1.99 has also failed to reach £10.

The only sector of the singles market to record positive growth is the 12-inch, which grew to 2.1m units in the third quarter with a trade value of £4.5m – representing a 1.3% share by volume and a 14.5% share by value. The last time the 12-inch held such a significant share of the singles market was in 1994, when it was slightly higher in both value and volume.

The biggest selling 12-inch single in the period was Time To Burn by Storm (25,349 sales), followed by Spiller's Goodbye (If This Ain't Love) with 23,711 sales. All of the Top 10 12-inches were dance records, while all of the Top 10 in the seven-inch sector were rock records.

The seven-inch market actually fared slightly better than singles overall in volume, with a 13.2% rise, but did much worse in value, with a 24.2% slump in the quarter. The average seven-inch single now realises just £1.07 at trade price. The biggest sellers were Sunday Morning Call by Oasis (2,859 sales) and Split It Out by Slipknot (2,414). The 12-inch market is now 20 times bigger than the seven-inch market by volume, and 40 times bigger by value.

CLASSICAL news

by Andrew Stewart

ARTISTS LEAD CLASSICAL XMAS ASSAULT

Artists' mass audience classical Christmas albums are once again set to gain priority over traditional compilations during the festive season, backed by increasingly aggressive marketing campaigns and selling techniques usually associated with pop releases.

Sony Classical has invested heavily in two seasonal albums this year, and aims to dominate the Christmas market with Charlotte Church's *Dream A Dream* and The Three Tenors Christmas. Meanwhile, EMI Classics is targeting retailers with its Roberto Alagna — The Christmas Album, supported by a promotional CD and glossy presenters, and Deutsche Grammophon is pushing Bryn Terfel's version of *White Christmas*.

"Our campaign for Charlotte kicks into high gear on December 1," says Chris Black, managing director of Sony Classical UK. "We'll have posters everywhere, bus sites in Wales and other regions, British Rail and transport poster sites throughout the country, and a four-week TV and radio ad campaign."

Black adds that the coincidence of the quickly-settled court case between Church's family and the artist's former manager Jonathan Shalit and the release of *Dream A Dream* was totally unplanned, although he admits that the related publicity is unlikely to damage sales of the album. "We knew we had a narrow window on this album and could not afford to waste money by releasing it too soon. It was important to convince retail that *Dream A Dream* was going to work, so we concentrated on creating a package that could fit the needs of Woolworth as well as those of HMV."

Black also expects the Three Tenors to regain sales ground lost since the success of their World Cup-related releases in the

early Nineties. "The last World Cup album was a stiff," he says. "Here we are appealing directly to their 50,000-strong fan base with an album of popular Christmas music familiar to a mass market. If you don't get an album like this on to television at Christmas, you're not going to sell. Besides advertising, the Three Tenors have a TV special on BBC2 during Christmas."

Roberto Alagna's Christmas album rolls out on November 27, including festive compositions by the artist himself. "Alagna's aim with this, his first crossover project, was to produce an album reminiscent of the great Hollywood classics

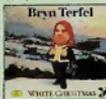
of the past," says EMI Classics marketing manager Jeff Coventry.

"We've concentrated our marketing efforts on traditional outlets to capitalise on both the seasonality of the disc and Roberto's national TV appearance on Christmas Glory."

Universal Classics is devoting the bulk of its Christmas marketing spend to existing chart toppers, including Russell Watson, Bryn Terfel and Bond. Terfel's *Welsh Album* is set to achieve gold status in the UK within the next fortnight, prompting Deutsche Grammophon to issue a Christmas CD single on December 11 of the artist performing Irving Berlin's *White Christmas*.

"We'll be blitzing the press, TV and radio, especially in Wales, with promotional copies of the single," says Mark Wilkinson, head of Deutsche Grammophon UK. "We're renaming him Bing Terfel and he'll be singing *White Christmas* on the Royal Variety Show, which is broadcast on Sunday December 27. He's also appearing on at least four other television slots between now and the New Year, so Bryn is our big Christmas artist this year."

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



ALBUM of the week

BETHOVEN: *Symphonies 1-8*. Berlin Philharmonic/Abbado (Deutsche Grammophon). In an absurdly competitive marketplace, the release of any new cycle of the Beethoven



symphonies carries with it the risk of commercial failure and obvious critical laments concerning vain folly. On artistic grounds Abbado's latest survey of these remarkable works is strong enough to deflect any complaints. It remains to be seen if DG's projected release of the set on DVD-Audio discs can generate big extra sales, although the set on packaging and marketing of the standard CD box should attract good retail results. Marketing support for the set includes ads in the specialist classical press.

REVIEWS

For records released up to December 11 2000

DVORAK: *Violin Concerto*; ELGAR: *Sonata for violin and piano*. Vengerov; Chuchamov; New York Philharmonic/Masur (Teldec 4509-96300-2). These two works are perfectly suited to the artistic temperament of one of the most poetic and lyrical of all modern violinists. Maxim Vengerov's rapport with Kurt Masur is obvious, especially so in the eloquent, intensely romantic slow movement of the Dvorak concerto. Vengerov is no less successful in the Elgar fiddle sonata, reaching the heart of the work's elegiac yet troubled character. The disc is backed by an ad in *Gramophone* and *PO* poster material.

HANDEL: *Silla*. Bowman, Lunn, Marsh, Nicholls, etc. London Handel Orchestra/Darlow (Somni SOMMCD 227-8). In a smart move by Somni Recordings, the London Handel Society's performance of *Silla* was recorded live last April for its world premiere release, delivering a fine addition to the Handel operatic catalogue. Sopranos Joanne Lunn, Rachel Nicholls and Natasha Marsh are on the fine form here, while the veteran countertenor James Bowman brings the

advantages of vocal power and gravity to the title role.

MOZART: *Symphony No.36*; R. STRAUSS: *Ein Heldenleben*. LSO / Barbirolli (BBC Legends BBCL 4055-2). The London Symphony Orchestra responds passionately to Sir John Barbirolli's thrilling interpretation of Mozart's *Linz Symphony* in this live performance from September 1969. Together they produce a sensational reading of Strauss's epic tone-poem *Ein Heldenleben*, distinguished by the John Georgiadis's violin solo and peerless horn playing. The album will be advertised in *Gramophone* and *BBC Music Magazine*.



J.S. BACH: *The Complete Sonatas for violin and obbligato harpsichord*. Podger, Pinnock (Channel Classics CCS 14798).

Rachel Podger's Channel Classics recordings of Bach's sonatas and partitas for solo violin rightly attracted critical praise and a new fanbase for her intelligent and subtle artistry. She is joined by Trevor Pinnock to shape wonderfully characterful performances of the composer's accompanied fiddle sonatas.

She was as vulnerable as a butterfly...
but she had the voice of an angel

MARIA CALLAS
2nd december 1923-1977

EMI CLASSICS
www.emiclassics.com

RETAIL FOCUS: STAND OUT

Stand Out's Salisbury store attracts customers from as far as Portsmouth and Southampton so it reckons it must be doing something right. Similarly, its other store in Bournemouth seems to have scored on the basis of range and user-friendliness, with a nearby MCV and Virgin doing little to dent its profitability.

Manager Guy Griffith reports that Salisbury has expanded across a variety of musical fronts in the past five years, with its vinyl offer developing from a box in the corner to occupying half of the shop. Although the city lacks a big student customer base, it makes up for it in dance and specialist music enthusiasts and the store's main remit is to stock a bit of everything — as long as it is outside the mainstream.

"My side of the business is dance while owner Colin Mundy looks after the buying for rock, punk and indie which are all currently gaining sales," says Griffith, who DJs at local club Rhythmic. "It is a two-fold process of expanding both customers and product."



Stand Out: pulling in the buyers with varied offer

Both stores have a distinctive black and red logo and this colour scheme is carried through to the interior decor. "We have recently tried to make better use of our space as we have had to accommodate a greater number of CDs and currently stock around 100 new vinyl 12-inches every week," says Griffith. "We've brought in new racking and

STANDING OUT FROM THE CROWD

Although punk band Sponge were for more than three hours late for their signing session in Stand Out's Salisbury store they still attracted a healthy turnout. Getting involved with local promotions is a priority for the store and it recently linked with local live promoter Colin Holton to bring Termination into Salisbury's new venue, Black Pig. "We've had a great response to competitions we've run in conjunction with local gigs and we intend to keep the momentum going," says Guy Griffith.

made use of every available inch of wall and floor space. It is sometimes difficult for people to move around the shop but we feel that variety of choice is more important than layout. There is the occasional traffic jam but people don't seem to mind."

In recent weeks hard house and trance have been going through a sales boom

although Griffith says that a wide range of progressive house, US house and more disco-orientated dance has been doing the business throughout the year. Current best-selling 12-inches include releases by Paul Van Dyk, Public Domain and Operation Blade. In its albums racks, fastest movers are The Offspring, Less Than Jake, Blink 182, Goldfinger and Hed P.E.

"On the punk and rock side we had good knock-sales for T-shirts," says Griffith. "We've done very well with the Offspring, Limp Bizkit and Slipknot."

While Stand Out had to expand its vinyl range to top expansion plans on hold this year, it is certain that it will see more stores opening in 2001. "As long as sales are going forward it makes sense to open new shops," says Griffith. "However, it's not something that can be rushed into. It's a case of finding where there is a market gap. It would be wrong to open up where people are happy with what is already on offer."

Stand Out: 23 Fisherton Street, Salisbury, Wiltshire SP2 7SU, tel: 01722 413445, e-mail: stand-out@talisale.co.uk

IN-STORE NEXT WEEK (from 4/12/00)



Windows — "Christmas Cracked" campaign with chart CDs at £9.99. Best...And Friends Vol. 2; **In-store** — Myself Jean, Mo Solid Gold, Delirium, Paul Oakenfold, Fatboy Slim, Finley Quaye, Reef, Lyncist Lounge 2, Destiny's Child, A1, The Beatles, Sade



In-store — 5 Club 7, Dale's Disco Divas, Hard House Euphoria, Celebration Party, Best Comedy Album In The World...Ever, Smash Hits 2001, Hard House Nation 2, Simply The Best



In-store — CDs from £5 including Celine Dion, George Michael and Steps, selected chart albums for £9.99 including Five Chariots, George Michael, Steps, Celine Dion and Martine McCutcheon



In-store — Christmas Campaign featuring The Beatles, UD, Robbie Williams, Blur, Madonna, Badly Drawn Boy, All Saints, Ruben Gonzalez, Johnny Cash, Texas, Fatboy Slim, Lenny Kravitz, David Gray, Sade, three-for-£18 mid-price offer, two-for-£10 budget offer



In-store display boards — Andy Votel, Friggingth, Sarah & Sowellas, Trains, Trees & Honey Low, Moodyman, Thevery Corporation, We Love U2, Disco (Not Disco)



HMV Windows and In-store — Christmas Campaign featuring discount vouchers, Melanie C, Texas, League Of Gentlemen, All Saints, Andrea Bocelli, Oasis, David Bowie, Freddie Mercury, Paul Simon, Jill Scott, Nelly, Lucy Pearl, R. Kelly



Impulse — Singles — Eminem, Jay-Z, Bob The Builder, Britney Spears, Wyclef Jean, Sisco; Albums — Sonique, Eminem, Sugababes, Barry White, U2, Gabrielle, Cocteau Twins, Gomez, Placebo, Lucy Pearl; Windows — David Gray, The Corrs, Simply Red, All Saints, Huge Hits 2001, Hard House 2; Woman; **In-store** — Doves, Coldplay, Mansun, Ronan Keating, S Club 7, The Carpenters



In-store — Now Dance 2000, The Beatles, A1, Classical Album 2001, Sugababes, Ntin Sawney



Singles — Sisco, Bob The Builder, Wyclef Jean, Jay-Z, Windows — Madonna, Minsogue; **In-store** — Pure Silk Garage, Record Of The Year



Selecta listening posts — It's Jo And Danny, Snake River Conspiracy, Cosmic Ruff, Riders, Slomn Asia Vol. 3, Spirit Of The Streets; **Mojo recommended retailers** — Patti Austin, Badfinger, Kieran Kane, Continuo, Jah Wobble, Bringing It All Back Home



Singles — Reef, Mo Solid Gold, Finley Quaye, Eminem; Windows — Madonna, Cool Cool Christmas; **Listening posts** — Funkstar Delux, Moloko, Rancid, James Taylor, Tom Jones, Goldfrapp, Fatheads; **Press ads** — Moby, Wu-Tang Clan; **Outdoor posters** — Eminem



In-store — Stone Roses, Badly Drawn Boy, Beautiful South, Etion John, Mark Knopfler, UD, Samantha Mumba, Jill Scott; **Press ads** — Sonique, Destiny's Clubber's Bible, Chic Anthems 2001, Richard Ashcroft, Armin, Eminem, Fused, Green Day, Jay Z, Justin Jaak, Mirwa, Mo Solid Gold, Sisco, So Solid Crew, Storm



Singles — Bob The Builder, Daniel O'Donnell, Eminem; **Albums** — Dale's Disco Divas, The Carpenters; **In-store** — Martine McCutcheon, Westlife



Singles — Britney Spears, Bob The Builder; **Album** — Britney Spears; **In-store** — Britney Spears, Bob The Builder, Smash Hits 2001 with free sample, Huge Hits 2001, Wyclef Jean, Sisco, Best Xmas Album, Charlotte Church with free CD gift wrap, Elvis Presley, The Ultimate Sixties Collection, S Club 7 with free gift-wrap sheet; **Press ads** — Wyclef Jean, Sisco



ON THE SHELF

JUSTIN ELLORY,
manager, Tower Records,
Piccadilly, London

"We're extremely busy with in-store PAs at the moment. Earlier in the week we presented **Drugs** in conjunction with Xfm. The band appears on the charity album Cool Cool Christmas, with proceeds going to Shelter. Xfm did a good job of plugging the appearance and we had a fantastic turnout. Tomorrow we've got **The Magnets** coming in, while next week sees an appearance from Jordan to launch **Armenian Beauty**. In December we have **Scout24** lined up and we're hoping to confirm **Medieval Babes**.

PAs take place in our basement which has its own stage and is very well set up for this purpose. In the US these activities are part of the Tower culture going back 30 years and we feel we've now mastered the art of handling them here without any problems. When big name acts come in we have to cater for public order and alert all our neighbours. In December we have to look at how an appearance is likely to impact foot traffic and sales.

In the past fortnight we have seen a noticeable uptick in sales. We had a big refit earlier in the year and the benefits are now becoming apparent. The charts and merchandising on the ground floor have been totally revamped and provide much better displays. We are also very pleased with the new staircase that has been put in and enables people to move around the store much more easily.

There's no doubt that this autumn's line-up is one of the best of ages. This week the **Beatles** are doing really well and **Sade** is looking to be massive over Christmas. There's plenty happening on the R&B front this week with **Erykah Badu's** new album scoring highly and we're doing good business with **Destiny's Child**, **Wu-Tang Clan** and **Jill Scott**.

We've increased the number of titles we've got in-store by almost 10% compared with a year ago. Our depth of catalogue is better than ever which is what we're all about."



ON THE ROAD

MARK WALTON,
EMI area account manager for
the North East and Yorkshire

"The year 2000 has been a fantastic one for the on-the-road team at EMI. Since being given an expanded role that encompasses sales and promotions we have had the opportunity to work on some great albums. As well as selling and promoting product at store level we have set up various local promotions in other outlets, such as cafes, bars, clubs and universities. Artists that got this treatment during the year have included **Coldplay**, **Mansun**, **David Bowie**, **Kylie Minogue**, **Robbie Williams**, **Rodhewald**, **Blur** and most **The Beatles**.

These promotions were cautious in the beginning but we have now developed into fairly large-scale events. When it came to The Beatles we felt we were ready to give the album the launch it deserved. Each area account manager was responsible for organising an individual event in his or her area and mine took the form of a rooftop PA featuring a local Beatles tribute band. With the support of the local media and retail, it was a huge success.

Sales campaigns are also a primary focus. Our autumn campaign has been extremely well received as it covers EMI's entire catalogue and is structured in a simple way that makes it quick and easy for dealers to order. All price bands are covered and it's shaping up to be one of our most successful ever. It was originally intended to wind up at Christmas but has now been extended into the new year.

We recognise that the key to success is breaking new acts and at present we are aggressively promoting debut singles from **Tener** and **Mo Solid Gold**. With **Positiva** still producing the goods, new label **Creedence** picking up some top tunes and a very healthy forthcoming schedule, 2001 is already looking like it could be another fantastic year.

The past few months have been absolutely mad, gearing stores up for the peak season. But now that all the major albums are in place it is a case of ensuring that all the loose ends are tied up in readiness for the big spend year."

2 DECEMBER 2000

CHART COMMENTARY

by ALAN JONES



It's only November, and we've had 40 number one single already this year. Independent women by **Destiny's Child** sold more than 100,000 copies last week to become the latest, taking over from **LeAnn Rimes' Can't Fight The Moonlight** which declined by a modest 19% to fall to number two, after selling a further 92,000 copies. It's the first time we've had consecutive number ones by US acts since January/February 1999.

Destiny's Child's simultaneous number one in America on Billboard's Hot 100 make them the first act to top both the charts since Elton John's *Candle In The Wind/Something About The Way You Look Tonight* did likewise in October 1997. And, with the Beatles' 1 topping the album charts here and in America, it's the first dual number one single and album on both sides of the Atlantic for more than 17 years. The last time it happened (March 1983), was when Michael Jackson had both the number one single here

MARKET REPORT

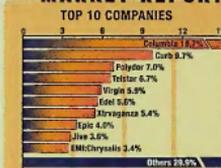


Figure shows top 10 companies by % of total sales of the Top 75, and percentage group shows % of total sales of the Top 75



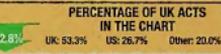
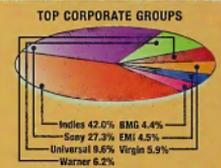
and there with **Billie Jean**, and the number one album with *Thriller*.

Destiny's Child's UK triumph means that

SINGLE FACTFILE

Destiny's Child this week become the first American all-girl group to have a number one single in the UK since the **Bangles** in 1989 with *Eternal Flame*. Having reached number three with *Say My Name* in April and number five with *Jumpin' Jumpin'* in August, they secure their first chart kopper with *Independent Women* (Part 1). It's the second consecutive number one from a film (*Charlie's Angels*), having dethroned

LeAnn Rimes' Can't Fight The Moonlight (*Coyote Ugly*). It's the second time this year we've had consecutive movie songs at number one, the first time being when **Madonna's American Pie (The Next Best Thing)** topped **All Saints' Pure Shores (The Beach)**. The last time this happened was in 1993, when **Color Me Badd's I Wanna Sex You Up** (from *New Jack City*) replaced **Cher's Shoop Shoop Song** (*Remixed*).



neither **Craig David** nor **Ronan Keating** number one to complete their hat trick of number one solo hits. David debuts at number three

with *Walking Away*, while **Keating** is in at number six with *The Way You Make Me Feel*. All three of David's hits to date were written by the star with **Artful Dodger's Mark Hill**, who also produced the tracks. With **Artful Dodger's own Please Don't Turn Me On** dipping 4.9, Hill helped to write and produce two songs on this week's Top 10, and has now been responsible for writing six and producing seven top six hits since last December. His production tally including all the **Artful Dodger** and **Craig David** hits, while his writing credits include the same tracks minus *Movin' Too Fast*.

This week sees much less impressive boy band debuts than **A1**, **Westlife** and **The Backstreet Boys**, one, two and four entries a fortnight ago. All three - **IN Sync** (2) with *This I Promise You*, **PointBreak** (24) with *What About A1* and **98 Degrees** (61) with *Give Me Just One Night* did better with their last singles, and have had minimal radio support for their latest singles.

INDEPENDENT SINGLES

This	Last	Title	Artist
1	2	WHO LET THE DOGS OUT	Baha Man
2	NEW	WE ARE ALIVE	Paul Van Dyk
3	1	FEEL THE BEAT	Darude
4	4	NUMBER 1	Tweenerz
5	3	DEVIL	604
6	5	SHAPE OF MY HEART	Backstreet Boys
7	NEW	THIS I PROMISE YOU	'N-Sync
8	6	SILENCE (REMIXES)	Delorian feat. Sarah McLachlan
9	8	STOMP	Steps
10	7	ONCE AROUND THE BLOCK	Bady Dragan Boy
11	10	HOOVERS & HORNS	Fergie & BK
12	NEW	CHASING RAINBOWS	Big Time Charlie feat. Soozy D
13	14	DOORS NIGHT	Azido Da Bass
14	9	INDIGO	Molico
15	NEW	CAN'T BEAT THE SYSTEM	John Whiteman
16	12	I WISH	R Kelly
17	11	ALL GOOD	De La Soul feat. Chaka Khan
18	NEW	I CAN'T WAIT	Dave Audé
19	13	YOU NEED LOVE LIKE I DO	Tom Jones & Heather Small
20	17	GREEN/RED MAN WITH THE RED FACE	Laurent Garnier

Label (distributor)
Eel (Eel)
Deviant (D1125) ERE (V)
New (NEED) (MS)
BBC Music (WMS) (MS) (P)
Eel (Eel)
File (File)
Network (21982) (P)
Eel (Eel)
Twisted (NWX) (TXNL) (MS) (V)
Nakizez (NURC) (MS) (ADD)
Telefon (CFE) (21) (MS) (V)
Club (TNT) (TNT) (MS) (V)
Eel (Eel)
Tele (T) (T) (ADD)
File (File)
Tommy Boy (TBCD) (21548) (P)
Duty Free (DF) (21) (P)
Get (G) (21) (P)
F Communications (F) (21) (P)

All charts © CML



This	Last	Title	Artist	Label
1	1	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia
2	3	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	Columbia
3	2	WALKING AWAY	Craig David	Virgin
4	4	WHO LET THE DOGS OUT	Baha Man	Eel
5	NEW	OPERATION BLAKE	Public Enemy	Interscans
6	5	THE WAY YOU MAKE ME FEEL	Ronan Keating	Polydor
7	1	ONE MORE TIME	Dan Penn	Virgin
8	7	NUMBER 1	Tweenerz	SIC (MS)
9	NEW	PLEASE DON'T TURN ME ON	Artful Dodger feat. Lil' Kim	File
10	6	FEEL THE BEAT	Darude	File
11	11	LADY	Made	Sound Of Broadcasting
12	12	BLACK COFFEE	Al Saxon	London
13	13	I'M OUTTA LOVE	Ashton	Eric
14	NEW	DANCING IN THE MOONLIGHT	Toploader	File
15	15	MY LOVE	Wendie	FCA
16	16	GROOVE/IF (THIS AIN'T LOVE)	Spiller	Parlophone
17	17	ROCK DJ	Robby Priddy	Chrysalis
18	18	MUSIC	Halvona	Maverick/Virgin
19	19	BOOM BOOM	Archivists feat. Moka	Get Back/Polydor
20	20	DON'T TELL ME	Halvona	Maverick/Virgin
21	21	DON'T THINK I'M NOT	Kanye	Columbia
22	22	I FEEL A SWEET LOVE	Marlee Matlin	Selena/October
23	23	TROUBLE	Guido	Parlophone
24	24	IN DEMAND	Taste	Mercury
25	25	SILENCE	Delorian feat. Sarah McLachlan	Kelowna
26	26	SHE BANGS	Lucy Martin	Columbia
27	27	OVERLOAD	Spears	London
28	28	HOLLYWOOD LEAD THE WAY	Spice Girls	Virgin
29	29	BODY B BODY	Seventy Nine	Polydor
30	30	ORIGINAL PRANKSTER	The Chipping	Indies
31	31	UPROCKING BEATS	Ronnie F	Indies
32	32	SKY	Singaz	Sanctuary
33	33	I'M OVER YOU	Marlee Matlin	Universal
34	34	BEAUTIFUL DAY	Cher	Universal
35	35	WE ARE ALIVE	Paul Van Dyk	Deviant
36	36	GRAVEL PIT	Way-Cin	London
37	37	SAME OLD BRAND NEW	You As	Indies
38	38	SHAPE OF MY HEART	Backstreet Boys	File
39	39	YES	Radio Miriam & Biggie Allgood	Decca
40	40	SUPREME	Robby Priddy	Chrysalis

A UNIQUE COLLECTION OF ORIGINAL SOUL GROOVES

IMMERSE YOURSELF IN THE MUSIC

ALL TRACKS DIGITALLY RE-MASTERED

bianco NORTHERN SOUL

4th floor, 1 great cambard place, london, W1H 7PL Tel: +44 (0) 20 7535 3350 Fax: +44 (0) 20 7535 3353 Email: info@bianco.co.uk Website: www.bianco.co.uk

DISTRIBUTED VIA BMG

2 DECEMBER 2000

CHART COMMENTARY

by ALAN JONES

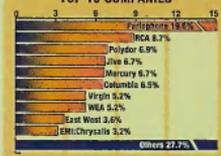
Sales of artist albums increased for the fifth frame in a row last week, rising to a year's best tally of more than 3m. The Beatles' 1 became the first album to sell more than a quarter of a million copies two weeks in 2000, while the market was further stimulated by the simultaneous arrival of seven new debuts inside the Top 40.

The highest debut of the week comes from Enya, whose *A Day Without Rain* - her first album of new material for five years - sold more than 55,000 to land at number five, exactly equalling the position and sales of her 1995 effort *The Memory Of Trees*. In the pre-Christmas market, it's not always so easy to discern a success. For instance, *The Wu-Tang Clan's* number 19 debut with *The W* looks disappointing when compared to the number one debut of their last album, 1997's *Wu-Tang Forever*. The reality is, however, that *The Wu-Tang Clan* are a fanbase act who sold just 26,048 copies of *Wu-Tang Forever* on its first week in the chart, while *The W* sold 33,612



MARKET REPORT

TOP 10 COMPANIES



Figures show % of 12 companies by % of total sales, and percentage growth since % of first week of the top 10 artist albums



copies last week - an increase of 29%. The Spice Girls' 1996 debut album *Spice* was in the Top 10 for its first 42 weeks on

ALBUMS FACTFILE

Another excellent week for the Beatles' 1, which is again the runaway chart champ, having sold a further 253,500 copies. After just 13 days on release, 1 has sold nearly 573,000 copies, enough for it to rank, even at this early stage, as the 17th biggest selling album of the year, while the Beatles have now sold more albums in 2000 than all but four other artists, these being Eminem, Moby, Robbie Williams and the Corrs.

The way 1 is selling it should certainly have sold a million copies by the end of the year, and the Beatles could be the year's biggest selling act for the first time since 1964. Meantime, the album - the Beatles 15th number one - brings the group's total weeks at number one to 167, more than three times as many as their nearest challengers Aqua. Their span of number one albums now exceeds 37 years - a record.

week in the upper echelon, and has progressed 2,453-32, with sales of about 127,000 to date.

Westlife are clearly the boy band to beat on both the singles and albums chart, the battle between A1 and The Backstreet Boys for runners-up slot is getting tough. The Backstreet Boys have had 10 consecutive Top 10 singles, while A1 have reached the Top 10 with each of their six singles to date. A1 have topped the chart with each of their last two, while the Backstreet Boys have peaked at eight and four. Despite the appearance that A1 have got the upper hand, the head-to-head clash between their new albums has resulted in a small victory for the Backstreet Boys, whose *Black & Blue* debuts at number 13 with sales of 43,231 - one place and 1,650 sales ahead of A1's *The A List*. A1 are still very much on the rise, however the Backstreet Boys' two previous albums both reached number two, while A1's only previous effort *Here We Come* reached number 20.

COMPILATIONS

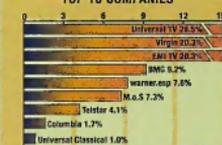
A terrific increase of 53% in sales of compilations in one week can mean only one thing - the new Now! album is here. Debuting at number one with sales of nearly 245,000, *Now That's What I Call Music!* 47, to give it its full title, single-handedly accounted for more than a quarter of the compilation market last week. It outsold the number two album - *Cream Anthems 2001* - by a margin of seven to one, and sold more copies than the rest of the Top 10 put together. One thing it didn't manage to do, however, was to match the enormous 278,000 opening total registered by *Now! 44* in the equivalent week of 1999. It did, though, far exceed the openings of 1998's *Now! 41* (191,000), 1997's *Now! 38* (152,000) and all previous Christmas instalments in the series. One of the

reasons it didn't beat *Now! 44*'s extraordinary sale was that it was competing for once a year record buyers' cash with the Beatles 1 - a bottle it couldn't win with the Beatles album selling nearly 9,000 more copies last week.

Among the 42 tracks on *Now! 47* are 11 number ones plus long-running, high-selling hits like 'I'm Outta Love' by Anastacia, the Architects' *Body Groove* and the True Steppers/Dave Bowers/Victoria Beckham single *Out Of My Mind*. Unusually, *Now! 47* also includes a non-hit, specifically the B. Boys' cover of the *Supra Men's* *Who Let The Dogs Out*. Whether or not this marks a new way of including tracks which can't be cleared for inclusion in their hit versions remains to be seen, although its inclusion is more likely to mar the brand's image.

MARKET REPORT

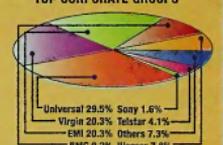
TOP 10 COMPANIES



Figures show % of 12 companies by % of total sales, and percentage growth since % of first week of the top 10 artist albums



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.8%

Compilations: 24.2%

INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	BLACK AND BLUE	Backstreet Boys	Jive 92212 (P)
2	BUZZ	Steps	Edel/Jive 500112 (P)
3	FAMILIAR TO MILLIONS	Oasis	Big Brother RIKIDOD 005 (CM/PI)
4	PLAY	Moby	Mute CDSTURM 172 (V)
5	THE HOUR OF BEWILDERBEAST	Bradley Drawn Boy	XL Recordings TRKCD 133 (V)
6	OPSES I DID IT AGAIN	Timmy T	Jive 922082 (P)
7	RELOAD	Timmy T	Cap 01CFD 009 (P)
8	HURRY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skin In BRASSIC 20CD (CM/P)
9	TP-2.COM	Fatboy Slim	Jive 922082 (P)
10	NO STRINGS ATTACHED	J-5ync	Jive 922072 (P)
11	JUZJ	Lakota LAK	CC017 (CM/PI)
12	THINGS TO MAKE AND DO	Melokio	Echo ECHO 31 (P)
13	THE REMIXES	The Stone Roses	Silverline SOR052 (P)
14	SHOWBIZ	My Cooder	Madhouse MUSH 59CD (CM/PI)
15	SIENA VISTA SOCIAL CLUB	World Circuit WCD 050 (P)	
16	PLAYTIME B SIDES	Moby	Mute LCDSTUM172 (V)
17	BABY ONE MORE TIME	Britney Spears	Jive 922172 (P)
18	PERFORMANCE AND COCKTAILS	Stanocephalos	V2 VWR 10442 (CM/PI)
19	STEFCAFLAIR	Steps	Edel/Jive 619442 (P)
20	THE REUNION	Capone-N-Noreaga	Tantrum Bay TBC0210 (V)

THE YEAR SO FAR...

TOP 20 COMPILATIONS

TRW UK	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	NOW THAT'S WHAT I CALL MUSIC 45	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
3	THE BRIZA ANNUAL - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
4	PURE GARAGE	VARIOUS ARTISTS	WARNER/ESP
5	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
6	CLUB MIX (BIZA) 2000	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
7	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
8	THE BEACH	ORIGINAL SOUNDTRACK	LONDON
9	NOW DANCE 2001	VARIOUS ARTISTS	VIRGIN/EMI
10	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	CLUBBER'S GUIDE TO... 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
12	CREAM LIVE	VARIOUS ARTISTS	VIRGIN/EMI
13	PURE GARAGE II	VARIOUS ARTISTS	WARNER/ESP
14	REWIND - THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
15	PEPSI CHART 2001	VARIOUS ARTISTS	WARNER/ESP
16	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	THE ANNUAL 2000 - JUDGE JULES/TAL PAUL	VARIOUS ARTISTS	MINISTRY OF SOUND
18	NEW HITS 2000	VARIOUS ARTISTS	WARNER/GLOBAL/SOFTWARE
19	BEST IBEAZ ANTHEMS EVER 2K	VARIOUS ARTISTS	VIRGIN/EMI
20	THE LONGVIGS ALBUM	VARIOUS ARTISTS	WARNER/UMTV/GLOBAL

© UK List: weekly position represents chart from chart week ending

2
dec
2000

singles



- 1 **1 INDEPENDENT WOMEN PART 1**
Destiny's Child
- 2 **CAN'T FIGHT THE MOONLIGHT** LeAnn Rimes
- 3 **WALKING AWAY** Craig David
- 4 **WHO LET THE DOGS OUT** Baha Men
- 5 **OPERATION BLADE (BASS IN THE PLACE)** Public Domain
- 6 **THE WAY YOU MAKE ME FEEL** Roman Keating
- 7 **ONE MORE TIME** Dairi Punk
- 8 **NUMBER 1** Tweenies
- 9 **PLEASE DON'T TURN ME ON** Artful Dodger feat. Lifford ffr
- 10 **FEEL THE BEAT** Danude



- 11 **UP ROCKING BEATS** Bomfunk MC's
- 12 **GRAVEL PIT** Wu-Tang Clan
- 13 **WHAZZUP** True Party
- 14 **MY LOVE** Westlife
- 15 **WE ARE ALIVE** Paul Van Dyk
- 16 **DANCING IN THE MOONLIGHT** Toploader
- 17 **SAME OLD BRAND NEW** YOU A1
- 18 **SHE BANGS** Ricky Martin
- 19 **DO YOU THINK YOU MAY KNOW**

THE OFFICIAL CHARTS

1W
music week



BBC RADIO 1
97-99.9r

THE OFFICIAL UK CHARTS

SUPPORTED BY **worldpop.com**

RAGE AGAINST THE MACHINE THE LAST EVER STUDIO ALBUM RENEGADES OUT NOW



12 HIGH-CHARGED REINTERPRETATIONS OF HIP-HOP, ROCK AND PUNK NUGGETS FROM CYPRESS HILL TO MCG CD AVAILABLE IN 4 DIFFERENT TRACKS INITIAL QUANTITIES CONTAIN 2 EXTRA TRACKS + LP MINDDISC

www.ram.com www.dunhillrecords.com

2
dec
2000

albums



- 1 **11 The Beatles**
Apple
- 2 **COAST TO COAST** Westlife
RCA
- 3 **THE GREATEST HITS** Texas
Mercury
- 4 **BORN TO DO IT** Craig David
Wildstar
- 5 **PARACHUTES** Coldplay
Parlophone
- 6 **A DAY WITHOUT RAIN** Enya
WEA
- 7 **BUZZ** Steps
Ebu/Jive
- 8 **SING WHEN YOU'RE WINNING** Robbie Williams
Chrysalis
- 9 **THE GREATEST HITS** Whitney Houston
Arista
- 10 **THE MARSHALL MATHERS LP** Eminem
Interscope/Polydor



- 11 **ONE NIGHT ONLY - THE GREATEST HITS** Elton John
Mercury
- 12 **THE 50 GREATEST HITS** Elvis Presley
RCA
- 13 **BLACK AND BLUE** Backstreet Boys
Jive
- 14 **THE A LIST A1**
Columbia
- 15 **BLURBEST OF Blur**
Food/Parlophone
- 16 **THE BARRY WHITE COLLECTION** Barry White
Universal TV
- 17 **MUSIC** Madonna
Maverick/Warner Bros
- 18 **THE VOICE** Russell Watson
Decca
- 19 **THE WU-TANG CLAN**
Epic

10 **20** SHAPE OF MY HEART Backstreet Boys



11 **21** THIS I PROMISE YOU 'N Sync



14 **22** ORIGINAL PRANKSTER The Offspring



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



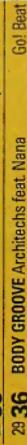
19 **23** I'M OUTTA LOVE Anastacia



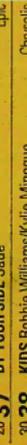
19 **23** I'M OUTTA LOVE Anastacia



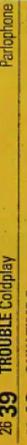
19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia

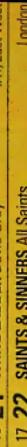


19 **23** I'M OUTTA LOVE Anastacia

10 **20** ALL THAT YOU CAN'T LEAVE BEHIND U2



15 **21** WHITE LADDER David Gray



17 **22** SAINTS & SINNERS All Saints



20 **23** THE VERY BEST OF - 1980-2000 UB40



20 **23** IT'S ALL ABOUT THE STRAGGLERS Artful Dodger



24 **25** ROMAN Roman Keating



31 **26** THE WRITING'S ON THE WALL Destiny's Child



32 **27** AFFIRMATION Savage Garden



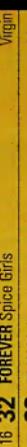
34 **28** OOPSI I DID IT AGAIN Brimley Spears



5 **29** FAMILIAR TO MILLIONS Oasis



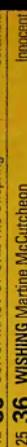
36 **30** IN BLUE The Corrs



18 **31** LOVERS ROCK Sade



16 **32** FOREVER Spice Girls



26 **33** PLAY Moby



30 **34** THE WHOLE STORY - HIS GREATEST HITS Cliff Richard



12 **35** CONSPIRACY OF ONE The Offspring



25 **36** WISHING Martine McCutcheon



33 **37** RISE Gabriella



11 **38** DREAM A DREAM Charlotte Church



39 **39** ONKA'S BIG MOKA Toploader



28 **40** SOUND LOADED Ricky Martin



Go Beat/Polydor
Sony Classical
SZ
Columbia

© CIN. Produced in co-operation with the BPI and BADO, based on a sample of more than 4,000 record outlets

compilations

1 NOW THAT'S WHAT I CALL MUSIC 47 11 11 PURE R&B 2

EMI/Virgin/Universal
Teaser TV/8MG

2 CREAM ANTHEMS 2001 8 12 0 AWARDS: THE ALBUM

Virgin/EMI
EMI/Virgin/Universal

3 PURE GARAGE III 9 13 STEVE WRIGHT'S SUNDAY LOVE SONGS

warner.esg
Universal TV

4 THE ANNUAL 2000 - JUDGE JUDGES/PULL PAUL 10 14 RELAX MORE

Ministry Of Sound
Classix FM

5 NOW DANCE 2001 6 15 HUGE HITS 2000

Virgin/EMI
Warner/BMG TV/Sony TV

6 TRANSCENDENTAL EUPHORIA 5 16 TOP OF THE POPS 2000 - VOL 3

Teaser TV/8MG
Universal TV

7 THE NEW LOVE ALBUM 17 17 HEARTBEAT - 10TH ANNIVERSARY ALBUM

Virgin/FM
BMG TV/Progress

8 MUSIC OF THE MILLENNIUM VOL 2 13 18 60 NUMBER ONE'S OF THE 60S

EMI/Virgin/Universal
warner.esg

9 THE CLASSICAL ALBUM 2001 19 DISNEY'S GREATEST HITS

EMI/Virgin/Universal
Teaser TV/8MG

10 UK GARAGE - THE ALBUM 20 THE ALL TIME GREATEST LOVE SONGS

Ministry Of Sound
Sony TV/Universal TV

peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW TV

1 Hobocak (Walks With Me)

2 Final Demand (I Took My Love (Meadow City Heights Mix))

3 Acetate Records (Music For The Mindless)

4 Multi-Historical Society (Ewodee Bygones)

5 Charlynn (Agradable) (C.C. (Barely) Ach, One One Group Haha)

6 Tom (Jack Eat Ur Arse)

7 Elton (Rock Is Not Dead)

8 Linda Marini (TU Coming Back (Meadow City Heights Mix))

9 Betsabea (A Bards Story)

10 Jake & The Electric Nudes (Spoke's in The Swing)

Hear the full chart at
www.peoplesound.com/top20

peoplesound.com

3044

10 **20** SHAPE OF MY HEART Backstreet Boys



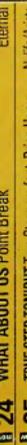
11 **21** THIS I PROMISE YOU 'N Sync



14 **22** ORIGINAL PRANKSTER The Offspring



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



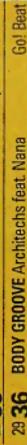
19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



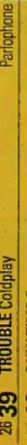
19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia



19 **23** I'M OUTTA LOVE Anastacia

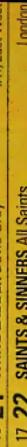


19 **23** I'M OUTTA LOVE Anastacia

10 **20** ALL THAT YOU CAN'T LEAVE BEHIND U2



15 **21** WHITE LADDER David Gray



17 **22** SAINTS & SINNERS All Saints



20 **23** THE VERY BEST OF - 1980-2000 UB40



20 **23** IT'S ALL ABOUT THE STRAGGLERS Artful Dodger



24 **25** ROMAN Roman Keating



31 **26** THE WRITING'S ON THE WALL Destiny's Child



32 **27** AFFIRMATION Savage Garden



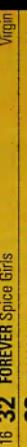
34 **28** OOPSI I DID IT AGAIN Brimley Spears



5 **29** FAMILIAR TO MILLIONS Oasis



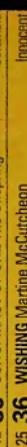
36 **30** IN BLUE The Corrs



18 **31** LOVERS ROCK Sade



16 **32** FOREVER Spice Girls



26 **33** PLAY Moby



30 **34** THE WHOLE STORY - HIS GREATEST HITS Cliff Richard



12 **35** CONSPIRACY OF ONE The Offspring



25 **36** WISHING Martine McCutcheon



33 **37** RISE Gabriella



11 **38** DREAM A DREAM Charlotte Church



39 **39** ONKA'S BIG MOKA Toploader



28 **40** SOUND LOADED Ricky Martin



Go Beat/Polydor
Sony Classical
SZ
Columbia

© CIN. Produced in co-operation with the BPI and BADO, based on a sample of more than 4,000 record outlets

CLASSICAL ARTIST

This Last	Title	Artist	Label (distributor)
1	1 THE VOICE	Russell Watson	Decca 04672512 (U)
2	2 DREAM A DREAM	Charlotte Church	Sony Classical/SK 8049 (TEN)
3	3 POPULAR MUSIC FROM TV FILM & OPERA	María Callas	EMI Classics 05559022 (E)
4	4 WE'LL GIVE A WELCOME	Bryn Terfel	Deutsche Grammophon 463320 (U)
5	5 VERDI	Andrea Bocelli	Philips 460400 (U)
6	6 PLAYS BACH	Kennedy/EPD	EMI Classics 05557012 (E)
7	7 COFF COLLECTION	Lesley Garrett	Silver Treasury 95051001 (M)
8	8 I WILL WAIT FOR YOU	Lesley Garrett	BBQ/MG Center 75055513 (BMG)
9	9 CHARLOTTE CHURCH	Charlotte Church	Sony Classical/SK 8000 (TEN)
10	10 SONGS OF LOVE	Plácido Domingo	EMI CDC 557304 (E)
11	11 POPULAR MUSIC FROM TV FILM & OPERA	Maria Callas	EMI Classics 05550362 (E)
12	12 SACRED ARIAS	Andrea Bocelli	Philips 462500 (U)
13	13 TAVELER: ENGLISH CHORAL MUSIC	Veritas	Crimson CRMC201 (EUK)
14	14 TAVELER: ENGLISH CHORAL MUSIC	St John's College Choir/Robinson	Nones 852526 (S)
15	15 VOICE OF AN ANGEL	Charlotte Church	Sony Classical/SK 6057 (TEN)
16	16 TOP BRASS	Grimsthorpe Colliery RJB Band	RCA Victor 750555302 (BMG)
17	17 FAWARITI/DOMINGO/CARRERAS	Pavarotti/Domingo/Carreras	Empirey EMT8330 (U)
18	18 CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics 05559020 (E)
19	19 THE DOORS CONCERTO	Kennedy/Prague Symphony Orchestra/Schöles	Decca 467592 (U)

© CN

JAZZ & BLUES

This Last	Title	Artist	Label (distributor)
1	1 RIDING WITH THE KING	BB King & Eric Clapton	Reprise 82067412 (TEN)
2	2 THE VERY BEST OF SMOOTH VOL 2	Various	Jazz FM JAZZFMCD30 (BMG/P)
3	3 BACK IN THE DAY	Country Pine	Blue Thumb 505062 (U)
4	4 BEST JAZZ ALBUM IN THE WORLD... EVER!	Veritas	Virgin/EMI VTCB 200 (E)
5	5 KIND OF BLUE	Miles Davis	Columbia CB 6435 (TEN)
6	6 TOURIST	St Germain	Blue Note 526012 (E)
7	7 DREAMSWILE	Stacey Kent	Candid CDD7975 (TEN)
8	8 BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Entertainment RADCO (BMG)
9	9 MILES - THE BEST OF	Miles Davis	Columbia 490742 (TEN)
10	10 DIAMOND LIFE	Sade	Epic 020204 (SM)

© CN

R&B SINGLES

This Last	Title	Artist	Label Cat. No. (distributor)
1	1 INDEPENDENT WOMEN PART 1	D'Angelo's Child	Columbia 670632 (TEN)
2	2 WALKING AWAY	Craig David	Wilderstar CWDML 35 (BMG)
3	3 GRAVEL PIT	Paul Van Dyk	Virgin/EMI VTCB 200 (E)
4	4 DON'T THINK I'M HOT	Kandi	Columbia 6705102 (TEN)
5	5 (HOT S**T) COUNTRY GRAMMAR	Nelly	Universal/UMG 520242 (U)
6	6 DON'T MESS WITH MY MAN	Lucy Pearl	Virgin/VSCOT 1774 (E)
7	7 HOLLER! LET LOVE LEAD THE WAY	Spice Girls	4 HIVERS/VSCOT1788 (E)
8	8 BY YOUR SIDE	Sade	Empirey 809892 (BMG)
9	9 COME ON OVER BABY (ALL I WANT IS YOU)	Christina Aguilera	RCA 743219991 (BMG)
10	10 SHOULD I STAY	Gabriele	Go Beat/Polydor G0LDC02 (U)
11	11 BODY 2 BODY	Samantha Mumba	Wild Card/Polydor 587752 (U)
12	12 THE WHY I AM	Enimem	Interscope 497452 (U)
13	13 I WISH	RKelly	Jive 825742 (P)
14	14 ALL GOOD	De La Soul feat. Chaka Khan	Tommy Boy TRCD 2148 (P)
15	15 I SINGS	Mary Mary	Independence ISDM 64142 (TEN)
16	16 DON'T REALLY CARE	K-See	Instant Karma KARMA330 (TEN)
17	17 GETTIN' IN THE WAY	Jill Scott	Epic 610572 (TEN)
18	18 BEST GIRLS	Pink	LaFace/Arista 743219932 (BMG)
19	19 COCKTAILS	Face	Independence ISDM 4445 (TEN)
20	20 RUMOURS	Damage	Cosmoempo CDC0053 (E)
21	21 IT DOESN'T MATTER	Yfeef Jean	Columbia 680712 (TEN)
22	22 TRY AGAIN	Aashly	Virgin VUSC1167 (E)
23	23 FORGOT ABOUT YOU	Dr Dre feat. Eminem	Interscope/Polygram 674342 (U)
24	24 UNUSUAL SUSPECTS	Sisqo	Def Soul 572632 (U)
25	25 LET THE MUSIC PLAY	Barry White	Wonderboy WB07020 (U)
26	26 NOT EVEN GONNA TRIP	Head US feat. LL Cool J	1st Avenue/Mercury 81N20 7 (U)
27	27 WHATEVER	Head US feat. LL Cool J	1st Avenue/Mercury 81N20 7 (U)
28	28 7 DAYS	Craig David	Wilderstar CWDML 30 (TEN)
29	29 GOT YOUR MONEY	Dr Dirty Bustard feat. Keis	Elektra E 9377 (TEN)
30	30 GET ALONG WITH YOU	Keis	Virgin VUSC114 (E)

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

For List See Label Cat. No.

This Last	Title	Label Cat. No.
1	1 STEPS: Live At Wembley	Ave 822005
2	2 ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 019723
3	3 SHANA TWIN: The Platinum Collection	Universal Video 810513
4	4 CLIFF RICHARD: Countdown	Video Collection VCA152
5	5 OASIS: Familiar To Millions	Big Brother 81906235
6	6 MICHAEL BALL: This Time It's Personal	Universal Video 019763
7	7 ROBBIE WILLIAMS: Rock DJ	Chrysalis 454273
8	8 ROBBIE WILLIAMS: When Eggs Done	Chrysalis 71977
9	9 BARRY MANLOW: Live	Direct Video 955735 (U)
10	10 FIVE: Five Live	BMG Video 743219133

CLASSICAL SOUNDTRACKS & COMPILATIONS

This Last	Title	Artist	Label (distributor)
1	1 RELAX MORE	Various	Classic FM CFMCD02 (BMG)
2	2 THE MAGIC OF INSPECTOR MORSE	Barrington Pheloung	Virgin VTCB03 (E)
3	3 MOST PEACEFUL CLASSICAL ALBUM IN THE GLADIATOR (OST)	Various	Virgin/EMI VTCB246 (E)
4	4 THE ONLY GUITAR ALBUM YOU'LL EVER NEED	Various	Decca 467942 (E)
5	5 RELAXING CLASSICS	Various	Crimson CRMS201 (EUK)
6	6 THE ONLY GUITAR ALBUM YOU'LL EVER NEED	Various	RCA Victor 750555302 (BMG)
7	7 HALL OF FAME 2000	Various	Classic FM CFMCD 31 (M)
8	8 THE BEST PROMS ALBUM IN THE WORLD EVER	Various	Classic FM CFMCD02 (E)
9	9 RELAX...	Various	Decca 467942 (E)
10	10 ADRIANUS IV - THE ETERNAL KNIGHT	Various	Virgin/EMI VTCB03 (E)
11	11 BEST CLASSICAL ALBUM OF THE HILFENHILFEN	Various	Universal/Virgin/EMI 467442 (U)
12	12 THE CLASSICAL ALBUM	Various	Castle Music MBS00597 (P)
13	13 100 POPULAR CLASSICS	Various	Naxos 85551738 (S)
14	14 A-Z OF OPERA	Various	EMI (E)
15	15 UNTOUCHED RELATING CLASSICAL COLLECTION	Various	Crimson CRMC208 (EUK)
16	16 CAROLS FROM ST GEORGES CHAPEL	Various	Empirey EMT4235 (BMG)
17	17 UPLIFTING CLASSICS	Various	RCA Victor 750555302 (BMG)
18	18 THE ONLY PIANO ALBUM YOU'LL EVER NEED	Various	Naxos 85551700 (S)
19	19 A-Z OF CLASSICAL MUSIC	Various	Crimson CRMC201 (EUK)
20	20 CLASSICAL CHRISTMAS	Various	

© CN

ROCK

This Last	Title	Artist	Label (distributor)
1	1 PARACHUTES	Coltaly	Parlophone 527162 (E)
2	2 CONSPIRACY OF ONE	The Offspring	Columbia 494815 (TEN)
3	3 THE BRIVD	Various	Nothing/Polydor 410522 (U)
4	4 CHOCOLATE STARFISH AND THE HOT DOD	Limp Bizkit	Interscope 410522 (U)
5	5 GREATEST HITS I & II	Queen	Parlophone 528882 (E)
6	6 THINGS FALLING APART	Nine Inch Nails	Island/Int'l Island CDB 8126 (U)
7	7 WARNING	Green Day	Reprise 836240320 (TEN)
8	8 INEST	Papa Roach	Dreamworks/Polydor (U)
9	9 ENEMA OF THE STATE	Blink 182	MCA/Int'l Island MCD 3196 (U)
10	10 NEVERMIND	Nirvana	Geffen/Polydor DGCD 29425 (U)

© CN

DANCE SINGLES

This Last	Title	Artist	Label Cat. No. (distributor)
1	1 OPERATION BLADE (BASS IN THE PLACE)	Public Domain	Xtravaganza X2H1 12 (SMV/TEN)
2	2 HOLD ON TO ME	MJ Cole feat. Elisabeth Troy	Takila Loud TLX 62 (U)
3	3 138 TRAX	DJ Zinc	Phase One 03 (SMV/TEN)
4	4 FEEL THE BEAT	Darude	Neo NC014 (S) (V)
5	5 WE ARE ALIVE	Paul Van Dyk	DeWaxant DW 200 (U)
6	6 ONE MORE TIME	Daft Punk	Virgin VST 1771 (E)
7	7 PLEASE DON'T TURN ME ON	Artful Dodger feat. Lifford	firr FXR 388 (TEN)
8	8 HIVERS & HORNS	Fudge & BK	Nuclear/NUKPA 0185 (ADD)
9	9 INTRO	Alan Braxe & Fred Falke	Vulture/Cedence 12CB06 (E)
10	10 ALL GOOD	De La Soul feat. Chaka Khan	Tommy Boy TR 2154 (P)
11	11 GRAVEL PIT	Wu-Tang Clan	Loaf/Fat 016518 (TEN)
12	12 DON'T MESS WITH MY MAN	Lucy Pearl	Virgin VST 1774 (E)
13	13 SORRY (I DIDN'T KNOW)	Monsta Boy feat. Denise	Locked On 10X127 (E)
14	14 DREAMS NIGHT	Azido Da Bass	Club Tolu/Elef 0120280 (CU)
15	15 ROUND THE CORNER	London Electricity	Hospital MUSIC5 (SRD)
16	16 DIT	808	Echo ECSY 101 (P)
17	17 SILENCE (REMIXES)	Devo feat. Sarah McClachlan	Network 2000 21 (U)
18	18 GREEK: THE MAN WITH THE RED FACE	Laurent Garnier	Communications 2122 (U) (V)
19	19 ETO YA WAISTLINE/BARNABEATS	Funk D'vid	Soma Records S0M412 (U)

© CN

DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (distributor)
1	1 THE W	Wu-Tang Clan	Epic 495524 (TEN)
2	2 MAMA'S GUN	Erykah Badu	Motown/Int'l-Island 4 (U)
3	3 PURE GARAGE III	Various	Wamc 036 / NSMC 316 (E)
4	4 IT'S ALL ABOUT THE STRAGGLERS	Artful Dodger	firr 051385654 (E)
5	5 THE REUNION	Capone-N-NoCapa	Tommy Boy 4 (P)
6	6 2P+2GM	R Kelly	Irish 822268/1922204 (P)
7	7 THE MARSHALL MATHERS LP	Eminem	Interscope/Polydor 490629/490629 (U)
8	8 GHOSTMUST EP	Lo-Fidelity Allstars	Skint 4 (DMV/P)
9	9 H N I C	Prodigy/Di Mobb Deep	Epic 4 (TEN)
10	10 BORN TO DO IT	Craig David	Wilderstar/CWILD 32 (BMG)

© CN

MUSIC VIDEO

This Last	Title	Label Cat. No.
11	11 ENGLBERT HUMPERDINCK: Live At The London Palladium	Universal Video 019753
12	12 DANIEL O'DONNELL: Live In Concert	Rev R2/0201
13	13 ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 018333
14	14 SPICE GIRLS: Power Move	Virgin 1777
15	15 BRUR: best of	Foot/Polygram 15002403 (U)
16	16 ORIGINAL CAST RECORDING: Cas	Universal Video 025753
17	17 CHARLOTTE CHURCH: Dream A Dream - In The Holy Land	SMV Columbia 207242
18	18 THE CORPUS: Live At Lansdowne Road	Warner Music Video 05285322 (U)
19	19 I WILL WAIT FOR YOU	Polystar/Gram Video 89432
20	20 VARIOUS ARTISTS: Andrew Lloyd Webber-Celebration	Polystar/Gram Video 027395

© CN

2 DECEMBER 2000

COOL CUTS CHART

as featured on Top Pop's Saturday night show on Kix 101 and Essex Big City Network

1	3	BELIEVE Ministers De La Funk	Defected		
2	3	WINE TO LIVE Phatok	Science		
3	1	WINE TO LIVE Phatok	Science		
4	2	DON'T TELL ME Madonna	Maverick		
5	4	DON'T HOLD BACK Soul Vision vs Diana Moore Central Park	Central Park		
6	1	EXPO 2000 Kraftwerk	EMI/King Klang		
7	1	FREE GIMMICK	Global Cats		
8	1	HUMANOID Stalker	Jamplin & Pumpin'		
9	1	ONLY YOU Godwin	Sound Design		
10	1	ONCE ON A LIFETIME Taking Heads	white label		
11	1	MAS QUE NADA Cecilia E. Gilberg	4 Liberty		
12	1	IF I EVER STOP I'd Better Be Better	Phonix		
13	1	DREAM TO ME Darin G	Manifesto		
14	1	NEW YEAR'S DUB Musique	white label		
15	1	BLOW YA BIRAZN Freestylers	white label		
16	1	INNER LAUGH Roland Klinkenberg	Lost Language		
17	1	MY LOVE Smokin' Beats	Smokin' Beats		
18	1	BUSHHOOT Loose cut	Daily Free		
19	1	PARLIMAGINE TO PARADISE Southeast	Hot!		
20	1	FEEL THE DRUMS Peace Division	Fuju		
21	1	MUSIC FOR BARBECUES Beet	Sport		

URBAN TOP 20

1	6	INDEPENDENT WOMEN Destiny's Child	Columbia
2	6	POP YA COLLAS Usher	LaFace/Arista
3	2	BE LOVES U NOT DREAM	Puff Daddy/Arista
4	4	AFAN Eminem	Interscope/Polydor
5	9	DON'T MESS WITH MY MAN Lucy Pearl	Virgin
6	7	WALKING AWAY Craig David	Widestar
7	12	911 Wyndol Jean feat. Mary J Blige	Columbia
8	4	ALL GOOD De La Soul feat. Chaka Khan	Tommy Boy
9	10	GRUEL PROJECT vs NICKI (THE JUNG DFF)	Wang Teng Clan
10	4	FANTASY Mykya	Southside Collective
11	2	BABE LADY Erykah Badu	Motown
12	2	PLERA NO MOC Luny	Atlantic
13	3	HOSTALGRUPPO CURTLEY A VIBE THANG HI SI Soul	Burnt Blue
14	5	LOVING U (A JAHN O'NEILL) DUSTY LAW feat. Iggy Azalea	Nick Time
15	6	3LW (LP) 3LW	Epic
16	1	I JUST WANNA LOVE U Jay-Z	Dam Time
17	2	MELD Ice Cube feat. Dr. Dre & M.C. Ren	Priority
18	10	GETTIN' IN THE WAY JIII SOUL	Epic
19	7	(HOT S-T) COUNTRY GRAMMAR Nelly	Universal/Interscope

CLUB CHART TOP 40

1	1	I PUT A SPELL ON YOU Sonique	Serious/Universal Island		
2	3	MY FEELING Junior Jack	Defected		
3	10	PLEASE DON'T TURN ME ON Artful Dodger feat. Lifford	ffrr		
4	5	IT'S A GOOD LIFE Cevin Fisher feat. Ramona Keller	Wonderboy		
5	2	SWEET SURRENDER LOVE YOU Sarah McLachlan	Arista		
6	19	STORM HARRY NIGEL Gee	Data		
7	1	HOOTIN' Harry Nigel Gee	Neo		
8	2	GONNA CATCH YOU (GORDON'S GROOVE) Lennie Gordon	VC Recordings		
9	2	KOMODO (SAVE A SOUL) Mauro Piccoli	Nukleuz/VC Recordings		
10	7	INTRO Alan Brax & Fred Falke Presents Running	Valture/Credence		
11	25	LIBRANO (TRUPTION) - FEAT LUCIE IN KIGEL Met Jay present Mark Jay lat	Karelia/Karelia		
12	20	UPROCKING BEATS Bomfunk MCs	Incredible		
13	2	EVERY TIME YOU NEED ME Fragma feat. Maria Rubia	Positiva		
14	15	OPERATION BLADE Public Domain	Sonix/Xtravaganza		
15	8	PHATT BASS Warp Bros	Oz Or Die/NaLife		
16	14	MY DESIRE Amira	VC Recordings		
17	4	CAMELS Santos	Incentive		
18	5	VICIOUS CIRCLES Vicious Circles	Platipus		
19	3	NAIVE SONS Mirwais	Epic		
20	2	TOUCH ME Rai Da Silva	Kismet		
21	22	THE FIELDS OF LOVE ATB feat. York	Kontra/Edel		
22	4	UN-FIXTION Darren Christian	Daily Free		
23	14	SAVING MARY FEAR	Code Blue		
24	2	DREAM TO ME Darin G	Manifesto		
25	12	DAY TIME 4 Strings	AM-PM		
26	17	GIVING UP GIVING IN Sheena Easton	Universal		
27	23	INNER LAUGH Roland Klinkenberg	Lost Language		
28	1	FREE GIMMICK	Global Cats		
29	28	SONIC BOOM (LIFE'S TOO SHORT) Quo Vadis	Serious		
30	30	TRACEY IN MY ROOM EBTG vs Soul Vision	VC Recordings		
31	24	TENSHI Gouyella	Code Blue		
32	31	WE ARE ALIVE Paul Van Dyk	Deviant		
33	20	SHOW ME A MAN Pessed	Progressive		
34	27	ONE MORE TIME David Punk	Virgin		
35	29	MINE The Grove Cartel	WE/Edel		
36	21	AUS MUSIKA Piza Connection	Shoreline		
37	20	HEAVEN & EARTH Red	Slinky		
38	21	MES VACANCES A RIN Rio/Répress	Virgin		
39	20	DON'T MESS WITH MY MAN Lucy Pearl	Virgin		
40	20	SAME OLD THINGS Lovemish	Credence		

CLUB CHART BREAKERS

1	HIGHER & HIGHER DJ Jurgen	AM-PM
2	JUST KEEP THINKING ABOUT YOU Gloria Gaynor	Logic/BMG
3	PHUNK PHOOLIN Kerphank	Concept
4	THE PLAYER First Choice	Fluenital
5	IN THE AIR 2 DJs	white label
6	PARTY CHILDREN Andy Mathee vs Billy Jack Williams	Code Blue
7	KING Shadow Snipers	Virgin
8	PODE YOU'RE GONN WITH THE WIND Tyrell	NotInMusic
9	TUMORATOR Dumonde	VC Recordings
10	POLLISION Illiell feat. Shannon	99 North

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 60 (including extras), Urban, Pop and Cool Cats charts can be obtained from HMV's website at www.dancehmv.com. To receive the club charts call or fax for contact Kix Music on Tel: 0900 7990 0099, e-mail: kix@kixmusic.com.

CHART COMMENTARY

by ALAN JONES

Sonique simultaneously lands her second Club Chart number one (it feels So Good was the other) and her first Pop Chart number one with I Put A Spell

On You. Her bewitching cover of the Screaming Jay Hawkins track was discovered music for DJs on our panel last week, and managed to do just enough to win the battle for chart honours on both lists. When prompted first time around in 1998, in mixes by Sonique herself and Judge Jules, it climbed to number 11 on the Club Chart but fell short of the Pop Chart. It subsequently made a fleeting appearance in the CN Top 40, peaking at number 36. This time around, with new 160b mixes, it is sure to do significantly better... Sarah McLachlan came within an ace of topping the Club Chart in August, eventually peaking at number two with her Delerium collaboration, Silence. The Canadian singer-songwriter is obviously a hot property following that, as her third record company have serviced DJs with mixes of both Sweet Surrender and I

Love You by transmitters DJ Tiesto and BT respectively. The result is the hottest new arrival of the week on the Club Chart, debuting at number five, within about 10% of the number one - a position it will likely make its own next week - if, that is, it can fight off two of the most eagerly awaited new promos of the year, both of records which were involved in heated bidding wars. The records in question are Camels by Santos and Touch Me by Rai Da Silva, which debut at 17 and 20 respectively, and should be a great deal better next week. Also likely to be there or thereabouts on both Club and Pop charts, disco veteran Lennie Gordon's 1991 hit Come Catch You is - to quote the title of her biggest hit - happenin' all over again, debuting at number three Pop Chart and number eight Club Chart in her new mixes... The top three on the Urban Chart are logged, with Destiny's Child's independent Women maintaining its lengthy lead over runner-up Usher's Pop Ya Collas and newcomers Dream's He Loves U Not Dream. While Destiny's Child was the flag for Sony, the next three records are all Arista/BMG discs, with Koffie Brown's After Party advancing 11-4, and things could improve even more for Arista next week, with new entries expected from Whitney Houston (Heartbreak Hotel) and Pink (No Matter Me Sick).

POP TOP 20

1	10	I PUT A SPELL ON YOU Sonique	Serious/Universal Island
2	3	STRONGER Brinye Sparks	Jive
3	5	GONNA CATCH YOU (GORDON'S GROOVE) Lennie Gordon	VC Recordings
4	10	UPROCKING BEATS Bomfunk MCs	Incredible
5	12	THE FIELDS OF LOVE ATB feat. York	Kontra/Edel
6	3	7 CHOURS Lost Witness	Data
7	20	EVERY TIME YOU NEED ME Fragma feat. Maria Rubia	Positiva
8	11	STORM Harry Nigel Gee	Data
9	14	JUST KEEP THINKING ABOUT YOU Gloria Gaynor	Logic/BMG
10	4	GIVING UP GIVING IN Sheena Easton	Universal
11	20	HOOTIN' Harry Nigel Gee	Neo
12	19	IN THE AIR 2 DJs	white label
13	4	CHARLIE'S ANGELS 2000 Apollo Fourtury	Epic
14	5	KOMODO (SAVE A SOUL) Mauro Piccoli	Nukleuz/VC Recordings
15	20	WHAZZUP? The True Positives	Positiva
16	2	SWEET SURRENDER LOVE YOU Sarah McLachlan	Arista
17	18	PLEASE DON'T TURN ME ON Artful Dodger feat. Lifford	ffrr
18	26	BEYS D.O.N.	Epic
19	2	PERHAPS Sunny feat. Kim Kyzlink	PLAS
20	2	CAMELS Santos	Incentive

BurntBlue: the ultimate verb meaning "to live life to the full."

BurntBlue is the UK's first definitive guide to dance... on the Net.

From December 4, we will bring you the best and the boldest in reporting from the front line of dance music and club culture.

If you think you can BurntBlue... call Mark, Nick or Hugh on 020 7843 9800



10am monday
BurntBlue staff meeting



Doing and breathing dance music

2 DECEMBER 2000



1 WALKING AWAY Craig David

Pos	Weeks on chart	Single	Artist	Label	2500	+23	8256	+3
1	1	ONE MORE TIME	Daft Punk	Virgin	2003	+13	8127	+8
2	3	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia	1685	+21	7357	+11
3	1	BLACK COFFEE	All Saints	London	1887	-16	6838	-13
4	17	LADY (BLACK ME TONIGHT)	Medi	Sound Of Barclay/Polydor	1752	-8	6838	+4
5	4	I PUT A SPELL ON YOU	Sonique	Serious/Universal Island	1318	+27	6071	+3
6	4	DON'T TELL ME	Madonna	Maverick/Warner Bros	1472	+42	5910	+9
7	4	THE WAY YOU MAKE ME FEEL	Ronan Keating	Polydor	1568	+19	5768	+4
8	3	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	Curb/London	1577	+54	5655	+59
9	11	BODY GROOVE	Architects feat. Nana	Go Beat/Polydor	982	-14	5607	n/c
10	3	TROUBLE	Coldplay	Parlophone	959	-7	5473	+2
11	6	PLEASE DON'T TURN ME ON	Artful Dodger feat. Lifford	ffrr	1336	+35	5463	+33
12	3	GROOVEJET (IF THIS AINT LOVE)	Spiller	Postiva	1510	-3	5030	-7
13	2	SUPREME	Robbie Williams	Chrysalis	763	+56	4325	+50
14	2	ROCK DJ	Robbie Williams	Chrysalis	1247	-2	4265	+7
15	1	FM OUTTA LOVE	Anastacia	Epic	1739	-10	4164	-8
16	2	SILENCE	Delerium feat. Sarah McLachlan	Network	906	-9	4108	-11
17	3	MY LOVE	Westlife	RCA	1499	-3	3837	-41
18	2	HOT *** COUNTRY GRAMMAR	Nelly	Universal	453	-5	3779	-2
19	4	IN DEMAND	Maverick/Warner Bros	1159	-5	3718	-1	
20	3	STAN	Eminem	Interscope/Polydor	941	+29	3723	+31
21	3	DON'T THINK I'M NOT	Kernkraft 404	Columbia	864	+3	3761	n/c
22	1	HOLLER	Spice Girls	Virgin	1152	-15	3397	+10
23	1	OVERLOAD	Sugababes	London	1138	-2	3308	-10
24	3	DANCING IN THE MOONLIGHT	Toploader	S2	1062	+21	3259	+12
25	1	FEEL THE BEAT	Darude	Nep	719	+24	3234	+28

HIGHEST TOP 50 CLIMBER

27	4	GRAVEL PIT	Wu: Tang Clan	Epic	329	+64	30	62	+45
28	3	ORIGINAL FRANKSTER	The Offspring	Columbia	704	-4	30	05	-50
29	1	IN DEMAND	Texas	Mercury	1114	+42	29	08	-34
30	1	IF THAT WERE ME	Melanie C	Virgin	679	+35	28	49	+27
31	2	SHOULD I STAY	Gabrielle	Go Beat/Polydor	499	-20	28	39	+2
32	1	HOLD ME	Savage Garden	Columbia	732	+11	27	08	+3
33	1	BODY II BODY	Samantha Mumba	Poly	1015	-24	26	-17	-33
34	3	SHAPE OF MY HEART	Backstreet Boys	Jive	762	-11	26	06	+13
35	3	ONCE AROUND THE BLOCK	Barry Brown Boy	Twisted Nerve/XL	146	+14	26	03	+1
36	2	FM OVER YOU	Martine McCutchen	Innocent	1101	-15	25	01	-51
37	3	MOST GIRLS	Pink	LaFace/Arista	525	-33	25	02	-11
38	1	NEVER HAD A DREAM COME TRUE 5 Club 70	Club 70	Polydor	701	+36	24	03	+41
39	3	SKY	Sonique	Serious/Universal Island	1044	-6	23	89	-8
40	3	HOLD ON TO ME	Takin' Loud	397	+57	23	28	+58	
41	3	WALK OF LIFE	Billie Piper	Innocent	614	+38	22	15	+25
42	1	SHE BANGS	Ricky Martin	Columbia	846	-10	21	18	+26
43	1	BEAUTIFUL DAY	U2	Universal Island	1081	-30	19	99	-47
44	3	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1073	-14	18	83	-28
45	1	TOUCH ME	Rei Do Silve feat. Cassandra	Kismet	141	+91	19	35	+157

BIGGEST INCREASE IN PLAYS

46	1	OPERATION BLADE (BASS IN THE PLACE)	Public Domain	Extravaganza/Edel	178	+218	19	30	+159
----	---	-------------------------------------	---------------	-------------------	-----	------	----	----	------

BIGGEST INCREASE IN AUDIENCE

47	1	WE ARE ALIVE	Paul Van Dyk	DeWart	320	+34	10	10	+20
48	1	MY FEELING	Junior Jack	Defected	300	+101	19	04	+16
49	2	SHACKLES (PRAISE YOU)	Mary Mary	Columbia	670	-10	18	63	+3
50	2	7 DAYS	Craig David	Virgin	796	+2	17	62	+12

© Music Control UK. Chart based on sales data published from 08:00 on 18th Nov 2000 and 20:00 on 19th Nov 2000. Statistics based on audience figures based on 1000 calls per hour. **▲** Audience increase **▲** Audience increase 50% or more **▲** Audience increase 100% or more **▲** Audience increase 200% or more **▲** Audience increase 300% or more **▲** Audience increase 400% or more **▲** Audience increase 500% or more **▲** Audience increase 600% or more **▲** Audience increase 700% or more **▲** Audience increase 800% or more **▲** Audience increase 900% or more **▲** Audience increase 1000% or more **▲** Audience increase 1100% or more **▲** Audience increase 1200% or more **▲** Audience increase 1300% or more **▲** Audience increase 1400% or more **▲** Audience increase 1500% or more **▲** Audience increase 1600% or more **▲** Audience increase 1700% or more **▲** Audience increase 1800% or more **▲** Audience increase 1900% or more **▲** Audience increase 2000% or more **▲** Audience increase 2100% or more **▲** Audience increase 2200% or more **▲** Audience increase 2300% or more **▲** Audience increase 2400% or more **▲** Audience increase 2500% or more **▲** Audience increase 2600% or more **▲** Audience increase 2700% or more **▲** Audience increase 2800% or more **▲** Audience increase 2900% or more **▲** Audience increase 3000% or more **▲** Audience increase 3100% or more **▲** Audience increase 3200% or more **▲** Audience increase 3300% or more **▲** Audience increase 3400% or more **▲** Audience increase 3500% or more **▲** Audience increase 3600% or more **▲** Audience increase 3700% or more **▲** Audience increase 3800% or more **▲** Audience increase 3900% or more **▲** Audience increase 4000% or more **▲** Audience increase 4100% or more **▲** Audience increase 4200% or more **▲** Audience increase 4300% or more **▲** Audience increase 4400% or more **▲** Audience increase 4500% or more **▲** Audience increase 4600% or more **▲** Audience increase 4700% or more **▲** Audience increase 4800% or more **▲** Audience increase 4900% or more **▲** Audience increase 5000% or more **▲** Audience increase 5100% or more **▲** Audience increase 5200% or more **▲** Audience increase 5300% or more **▲** Audience increase 5400% or more **▲** Audience increase 5500% or more **▲** Audience increase 5600% or more **▲** Audience increase 5700% or more **▲** Audience increase 5800% or more **▲** Audience increase 5900% or more **▲** Audience increase 6000% or more **▲** Audience increase 6100% or more **▲** Audience increase 6200% or more **▲** Audience increase 6300% or more **▲** Audience increase 6400% or more **▲** Audience increase 6500% or more **▲** Audience increase 6600% or more **▲** Audience increase 6700% or more **▲** Audience increase 6800% or more **▲** Audience increase 6900% or more **▲** Audience increase 7000% or more **▲** Audience increase 7100% or more **▲** Audience increase 7200% or more **▲** Audience increase 7300% or more **▲** Audience increase 7400% or more **▲** Audience increase 7500% or more **▲** Audience increase 7600% or more **▲** Audience increase 7700% or more **▲** Audience increase 7800% or more **▲** Audience increase 7900% or more **▲** Audience increase 8000% or more **▲** Audience increase 8100% or more **▲** Audience increase 8200% or more **▲** Audience increase 8300% or more **▲** Audience increase 8400% or more **▲** Audience increase 8500% or more **▲** Audience increase 8600% or more **▲** Audience increase 8700% or more **▲** Audience increase 8800% or more **▲** Audience increase 8900% or more **▲** Audience increase 9000% or more **▲** Audience increase 9100% or more **▲** Audience increase 9200% or more **▲** Audience increase 9300% or more **▲** Audience increase 9400% or more **▲** Audience increase 9500% or more **▲** Audience increase 9600% or more **▲** Audience increase 9700% or more **▲** Audience increase 9800% or more **▲** Audience increase 9900% or more **▲** Audience increase 10000% or more **▲** Audience increase 10100% or more **▲** Audience increase 10200% or more **▲** Audience increase 10300% or more **▲** Audience increase 10400% or more **▲** Audience increase 10500% or more **▲** Audience increase 10600% or more **▲** Audience increase 10700% or more **▲** Audience increase 10800% or more **▲** Audience increase 10900% or more **▲** Audience increase 11000% or more **▲** Audience increase 11100% or more **▲** Audience increase 11200% or more **▲** Audience increase 11300% or more **▲** Audience increase 11400% or more **▲** Audience increase 11500% or more **▲** Audience increase 11600% or more **▲** Audience increase 11700% or more **▲** Audience increase 11800% or more **▲** Audience increase 11900% or more **▲** Audience increase 12000% or more **▲** Audience increase 12100% or more **▲** Audience increase 12200% or more **▲** Audience increase 12300% or more **▲** Audience increase 12400% or more **▲** Audience increase 12500% or more **▲** Audience increase 12600% or more **▲** Audience increase 12700% or more **▲** Audience increase 12800% or more **▲** Audience increase 12900% or more **▲** Audience increase 13000% or more **▲** Audience increase 13100% or more **▲** Audience increase 13200% or more **▲** Audience increase 13300% or more **▲** Audience increase 13400% or more **▲** Audience increase 13500% or more **▲** Audience increase 13600% or more **▲** Audience increase 13700% or more **▲** Audience increase 13800% or more **▲** Audience increase 13900% or more **▲** Audience increase 14000% or more **▲** Audience increase 14100% or more **▲** Audience increase 14200% or more **▲** Audience increase 14300% or more **▲** Audience increase 14400% or more **▲** Audience increase 14500% or more **▲** Audience increase 14600% or more **▲** Audience increase 14700% or more **▲** Audience increase 14800% or more **▲** Audience increase 14900% or more **▲** Audience increase 15000% or more **▲** Audience increase 15100% or more **▲** Audience increase 15200% or more **▲** Audience increase 15300% or more **▲** Audience increase 15400% or more **▲** Audience increase 15500% or more **▲** Audience increase 15600% or more **▲** Audience increase 15700% or more **▲** Audience increase 15800% or more **▲** Audience increase 15900% or more **▲** Audience increase 16000% or more **▲** Audience increase 16100% or more **▲** Audience increase 16200% or more **▲** Audience increase 16300% or more **▲** Audience increase 16400% or more **▲** Audience increase 16500% or more **▲** Audience increase 16600% or more **▲** Audience increase 16700% or more **▲** Audience increase 16800% or more **▲** Audience increase 16900% or more **▲** Audience increase 17000% or more **▲** Audience increase 17100% or more **▲** Audience increase 17200% or more **▲** Audience increase 17300% or more **▲** Audience increase 17400% or more **▲** Audience increase 17500% or more **▲** Audience increase 17600% or more **▲** Audience increase 17700% or more **▲** Audience increase 17800% or more **▲** Audience increase 17900% or more **▲** Audience increase 18000% or more **▲** Audience increase 18100% or more **▲** Audience increase 18200% or more **▲** Audience increase 18300% or more **▲** Audience increase 18400% or more **▲** Audience increase 18500% or more **▲** Audience increase 18600% or more **▲** Audience increase 18700% or more **▲** Audience increase 18800% or more **▲** Audience increase 18900% or more **▲** Audience increase 19000% or more **▲** Audience increase 19100% or more **▲** Audience increase 19200% or more **▲** Audience increase 19300% or more **▲** Audience increase 19400% or more **▲** Audience increase 19500% or more **▲** Audience increase 19600% or more **▲** Audience increase 19700% or more **▲** Audience increase 19800% or more **▲** Audience increase 19900% or more **▲** Audience increase 20000% or more **▲** Audience increase 20100% or more **▲** Audience increase 20200% or more **▲** Audience increase 20300% or more **▲** Audience increase 20400% or more **▲** Audience increase 20500% or more **▲** Audience increase 20600% or more **▲** Audience increase 20700% or more **▲** Audience increase 20800% or more **▲** Audience increase 20900% or more **▲** Audience increase 21000% or more **▲** Audience increase 21100% or more **▲** Audience increase 21200% or more **▲** Audience increase 21300% or more **▲** Audience increase 21400% or more **▲** Audience increase 21500% or more **▲** Audience increase 21600% or more **▲** Audience increase 21700% or more **▲** Audience increase 21800% or more **▲** Audience increase 21900% or more **▲** Audience increase 22000% or more **▲** Audience increase 22100% or more **▲** Audience increase 22200% or more **▲** Audience increase 22300% or more **▲** Audience increase 22400% or more **▲** Audience increase 22500% or more **▲** Audience increase 22600% or more **▲** Audience increase 22700% or more **▲** Audience increase 22800% or more **▲** Audience increase 22900% or more **▲** Audience increase 23000% or more **▲** Audience increase 23100% or more **▲** Audience increase 23200% or more **▲** Audience increase 23300% or more **▲** Audience increase 23400% or more **▲** Audience increase 23500% or more **▲** Audience increase 23600% or more **▲** Audience increase 23700% or more **▲** Audience increase 23800% or more **▲** Audience increase 23900% or more **▲** Audience increase 24000% or more **▲** Audience increase 24100% or more **▲** Audience increase 24200% or more **▲** Audience increase 24300% or more **▲** Audience increase 24400% or more **▲** Audience increase 24500% or more **▲** Audience increase 24600% or more **▲** Audience increase 24700% or more **▲** Audience increase 24800% or more **▲** Audience increase 24900% or more **▲** Audience increase 25000% or more **▲** Audience increase 25100% or more **▲** Audience increase 25200% or more **▲** Audience increase 25300% or more **▲** Audience increase 25400% or more **▲** Audience increase 25500% or more **▲** Audience increase 25600% or more **▲** Audience increase 25700% or more **▲** Audience increase 25800% or more **▲** Audience increase 25900% or more **▲** Audience increase 26000% or more **▲** Audience increase 26100% or more **▲** Audience increase 26200% or more **▲** Audience increase 26300% or more **▲** Audience increase 26400% or more **▲** Audience increase 26500% or more **▲** Audience increase 26600% or more **▲** Audience increase 26700% or more **▲** Audience increase 26800% or more **▲** Audience increase 26900% or more **▲** Audience increase 27000% or more **▲** Audience increase 27100% or more **▲** Audience increase 27200% or more **▲** Audience increase 27300% or more **▲** Audience increase 27400% or more **▲** Audience increase 27500% or more **▲** Audience increase 27600% or more **▲** Audience increase 27700% or more **▲** Audience increase 27800% or more **▲** Audience increase 27900% or more **▲** Audience increase 28000% or more **▲** Audience increase 28100% or more **▲** Audience increase 28200% or more **▲** Audience increase 28300% or more **▲** Audience increase 28400% or more **▲** Audience increase 28500% or more **▲** Audience increase 28600% or more **▲** Audience increase 28700% or more **▲** Audience increase 28800% or more **▲** Audience increase 28900% or more **▲** Audience increase 29000% or more **▲** Audience increase 29100% or more **▲** Audience increase 29200% or more **▲** Audience increase 29300% or more **▲** Audience increase 29400% or more **▲** Audience increase 29500% or more **▲** Audience increase 29600% or more **▲** Audience increase 29700% or more **▲** Audience increase 29800% or more **▲** Audience increase 29900% or more **▲** Audience increase 30000% or more **▲** Audience increase 30100% or more **▲** Audience increase 30200% or more **▲** Audience increase 30300% or more **▲** Audience increase 30400% or more **▲** Audience increase 30500% or more **▲** Audience increase 30600% or more **▲** Audience increase 30700% or more **▲** Audience increase 30800% or more **▲** Audience increase 30900% or more **▲** Audience increase 31000% or more **▲** Audience increase 31100% or more **▲** Audience increase 31200% or more **▲** Audience increase 31300% or more **▲** Audience increase 31400% or more **▲** Audience increase 31500% or more **▲** Audience increase 31600% or more **▲** Audience increase 31700% or more **▲** Audience increase 31800% or more **▲** Audience increase 31900% or more **▲** Audience increase 32000% or more **▲** Audience increase 32100% or more **▲** Audience increase 32200% or more **▲** Audience increase 32300% or more **▲** Audience increase 32400% or more **▲** Audience increase 32500% or more **▲** Audience increase 32600% or more **▲** Audience increase 32700% or more **▲** Audience increase 32800% or more **▲** Audience increase 32900% or more **▲** Audience increase 33000% or more **▲** Audience increase 33100% or more **▲** Audience increase 33200% or more **▲** Audience increase 33300% or more **▲** Audience increase 33400% or more **▲** Audience increase 33500% or more **▲** Audience increase 33600% or more **▲** Audience increase 33700% or more **▲** Audience increase 33800% or more **▲** Audience increase 33900% or more **▲** Audience increase 34000% or more **▲** Audience increase 34100% or more **▲** Audience increase 34200% or more **▲** Audience increase 34300% or more **▲** Audience increase 34400% or more **▲** Audience increase 34500% or more **▲** Audience increase 34600% or more **▲** Audience increase 34700% or more **▲** Audience increase 34800% or more **▲** Audience increase 34900% or more **▲** Audience increase 35000% or more **▲** Audience increase 35100% or more **▲** Audience increase 35200% or more **▲** Audience increase 35300% or more **▲** Audience increase 35400% or more **▲** Audience increase 35500% or more **▲** Audience increase 35600% or more **▲** Audience increase 35700% or more **▲** Audience increase 35800% or more **▲** Audience increase 35900% or more **▲** Audience increase 36000% or more **▲** Audience increase 36100% or more **▲** Audience increase 36200% or more **▲** Audience increase 36300% or more **▲** Audience increase 36400% or more **▲** Audience increase 36500% or more **▲** Audience increase 36600% or more **▲** Audience increase 36700% or more **▲** Audience increase 36800% or more **▲** Audience increase 36900% or more **▲** Audience increase 37000% or more **▲** Audience increase 37100% or more **▲** Audience increase 37200% or more **▲** Audience increase 37300% or more **▲** Audience increase 37400% or more **▲** Audience increase 37500% or more **▲** Audience increase 37600% or more **▲** Audience increase 37700% or more **▲** Audience increase 37800% or more **▲** Audience increase 37900% or more **▲** Audience increase 38000% or more **▲** Audience increase 38100% or more **▲** Audience increase 38200% or more **▲** Audience increase 38300% or more **▲** Audience increase 38400% or more **▲** Audience increase 38500% or more **▲** Audience increase 38600% or more **▲** Audience increase 38700% or more **▲** Audience increase 38800% or more **▲** Audience increase 38900% or more **▲** Audience increase 39000% or more **▲** Audience increase 39100% or more **▲** Audience increase 39200% or more **▲** Audience increase 39300% or more **▲** Audience increase 39400% or more **▲** Audience increase 39500% or more **▲** Audience increase 39600% or more **▲** Audience increase 39700% or more **▲** Audience increase 39800% or more **▲** Audience increase 39900% or more **▲** Audience increase 40000% or more **▲** Audience increase 40100% or more **▲** Audience increase 40200% or more **▲** Audience increase 40300% or more **▲** Audience increase 40400% or more **▲** Audience increase 40500% or more **▲** Audience increase 40600% or more **▲** Audience increase 40700% or more **▲** Audience increase 40800% or more **▲** Audience increase 40900% or more **▲** Audience increase 41000% or more **▲** Audience increase 41100% or more **▲** Audience increase 41200%

NAME: GABRIELLE

TITLE: Rise (Go Beat/Polydor)

RELEASED: 25.10.99

SINGLES: Sunshine — released 27.09.99, highest chart position 9; Rise — released 24.01.00, highest chart position 1; When A Woman — released 05.06.00, highest chart position 6; Should I Stay — released 23.10.00, highest chart position 13.

PRODUCERS: Johnny Dollas, Richie Ferme, Julian Gallagher, Simon Richmond, Richard Stannard, Jonathan Shorten, Ollie Dagolis, Ferdy Unger-Hamilton.

STUDIOS: Trident (London), Westside (London), Windmill Lane (Dublin), bilco (London), CTS (London).
PROJECT A&R: Ferdy Unger-Hamilton.

"Most of the producers were new to Gabrielle but all had expressed an interest in working with her. Jonathan Shorten was a bit of new boy but we used him because he's an incredible talent, while Ollie and I chipped in because, basically, I'm an incredible liberty-taker. It can be difficult to work with a variety of producers, since you do need their tracks to come out sounding sympathetic to one another's, but I'm pretty pleased with the end result here." — Ferdy Unger-Hamilton.



COLDPLAY-PARACHUTES

NAME: COLDPLAY

TITLE: Parachutes (Parlophone)

RELEASED: 10.07.00

SINGLES: Shiver — released 06.03.00, highest chart position 35; Yellow — released 26.05.00, highest chart position 4; Trouble — released 23.10.00, highest chart position 10

PROJECT A&R: Dan Keeling.
PRODUCERS: Coldplay, Ken Nelson, Chris Allison.

STUDIOS: Matrix/Wessax (London), Parr Street (Liverpool), Rockfield (Monmouth), Orinoco (London).

"Coldplay did one number, Hi Speed, with Chris Allison at Orinoco before they had a bit of a falling-out. Then Ken Nelson came along and clicked with the boys. They wanted to get out of town and so we decided on Rockfield, which has always been a great studio. We did some more recording in the smaller room at Parr Street and, as that second studio costs less, the pressures were reduced and that in itself helped. Ken always likes to record on ProTools and then transfer to tape for that added warmth, which everyone seems to like." — Dan Keeling

Battery STUDIOS

where multi platinum hits are made

Contact Amanda or Lewis
 020 8967 0011 020 8459 8732
 a.amanda.todd@batterystudios.co.uk
 l.louis.compbell@batterystudios.co.uk
 www.battery-studios.co.uk

STUDIO FORTUNE AS MUSIC TREND

Studios have seen big upheavals this year with some disappearing, but producers

While there have been successful albums this year with a sole producer credit, the 11 UK-recorded original albums which have hit the number one spot so far in 2000 demonstrate the increasing popularity of the committee approach. Six of those records — Gabrielle's Rise, S Club 7's 7, Ronan Keating's Ronan, Madonna's Music, All Saints' Saints & Sinners and Westlife's Coast To Coast — called on the services of four or more producers, while only Radiohead's Kid A and Craig David's Born To Do It were one-man productions. The fact that Keating and S Club 7 alone used 17 producers and 33

studios between them suggests that, commercially at least, a wide range of chefs, armed with a few recipe ideas and a pinch of ProTools, can only improve the broth.

The success of such producer-heavy projects points to a high-water mark for meticulously-crafted, major label pop albums. The majority of last year's UK-recorded number ones were the work of the post-BritPop likes of Blur, the Manic Street Preachers, Catatonia, Chemical Brothers, Suede and Travis, with Steps and Boyzone representing the corporate pop ranks. By contrast, the first year

NAME: RICHARD ASHCROFT

TITLE: Alone With Everybody (Hut)

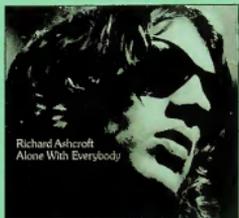
RELEASED: 26.06.00

SINGLES: A Song For The Lovers — released 03.04.00, highest chart position 3; Money To Burn — released 12.06.00, highest chart position 17; Come On People — released 11.09.00, highest chart position 21

PROJECT A&R: David Boyd
PRODUCERS: Chris Potter, Richard Ashcroft.

STUDIOS: Metropolis (London), Olympus (London).

"Chris was chosen by Richard because of their good working relationship on Urban Hymns. Richard's always been his own A&R really. The album got the kind of reception that you expect when a singer/songwriter from a successful band makes their solo debut, but the end result is one of my favourite albums of all time." — David Boyd



Richard Ashcroft
Alone With Everybody

NAME: S CLUB 7

TITLE: Seven (15/Polydor)

RELEASED: 12.06.00

SINGLES: Reach — released 22.05.00, highest chart position 2; Natural — released 11/09/00, highest chart position 3; Never Had A Dream Come True — released 27.11.00

PROJECT A&R: Tina Andrews (15), Paul Adam and Peter Loraine (Polydor)
PRODUCERS: Absolute, Dancy D, Cathy Dennis, Simon Ellis, Simon Frampling, Tim Laws, Stephen Lipson, Stargate, Teddy, Studios: The Aquarium (London), Franglen (London), Jacobs (Farnham, Surrey), Jo and Co (London), Lansdowne (London), Larrabee (LA), Lupino Music (LA), Matrix (London), Metropolis (London), POW (London), Olympus (London), Stargate (Trondheim, Norway), Strongroom (London), T3 (London), Waterfall (Oslo, Norway), Westlake Audio (LA), Westside (London), Whitfield Street (London).

"Most of the songs on the album were written by writer/producers and the choice of song generally led to the choice of producer. The exception would be if additional production was required and I would approach people like Stephen Lipson or Mark

S CLUB 7

"Spike" Stent. With S Club 7 we have always used a variety of producers and studios. Every album, no matter whose, is a challenge. In the case of S Club 7, I had a limited amount of time to find the very best songs to record in time to be filmed for the TV series, and around a hectic promotional schedule. I really wanted to achieve a number one album with 7, as the first album peaked at number two, despite the fact that it went triple platinum. Artistically, I also wanted to improve on the songs and productions of the first record to create a contemporary classic pop album." — Simon Fuller, manager.

NEW FLUCTUATE TRENDS EVOLVE

Producers are seeing their star rise among the top albums. By Phil Strongman

of the new millennium gives us a well-beeled mixture of adult-orientated comeback stars — Richard Ashcroft, Madonna, Al Sants, Ronan Keating, Gabrielle — and glossy pop with teen appeal — S Club 7, Craig David — with the honourable exceptions of the more challenging Radiohead, the student favourites Coldplay and the stylistically proutrous Robbie Williams.

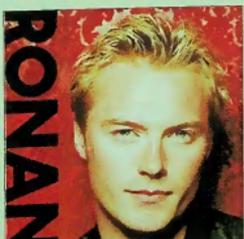
An interesting feature of the list is the predominance of vocalists over bands, with Radiohead and Coldplay the only two artists not to bring in third-party musical contributions in the form of

programmers and session musicians. However, the conservative nature of our biggest hits masks some massive upheavals in the studio world. Many of the facilities used on 2000's biggest-sellers are no longer with us. Berwick Street has been closed for refurbishments by its new owners and may or may not reopen as a commercial facility next year, while Master Rock, Trident Two, Maison Rouge and Utopia have closed their doors for good. Escalating London rents and giant strides in home studio technology have taken much of the blame for the recent squeeze.



NAME: CRAIG DAVID
TITLE: Born To Do It (Widstar)
RELEASED: 14.08.00
SINGLES: Rewind — released 29.11.99, highest chart position 2; Fill Me In — released 3.04.00, highest chart position 1; Seven Days — released 24.07.00, highest chart position 1; Walking Away, released 20.11.00
PROJECT A&R: Colin Lester
PRODUCER: Mark Hill
STUDIOS: The Wharf (Southampton), Battery (London), Strongroom (London). "Craig and Mark wrote and demoed the tracks in Mark's tiny Southampton studio. In demo form, the tracks had a unique, fresh flavour to them, mixing programming with live instruments. We expanded on the demos and then mixed them, because if it ain't broke, don't fix it. The hardest A&R job was choosing the tracks, as we had a surplus. Two of the ones we hung on to will definitely appear on the US album. For me, the recordings' simplicity is what makes this different to anything else that is around, partly because Mark Hill is undoubtedly one of the most talented of the new UK producers. We were trying to make something that is totally representative of where Craig is at this moment, although the optimum is always to achieve a long-term career. Only time will tell, but with an artist as talented and articulate as Craig, you wouldn't bet against it." — Colin Lester

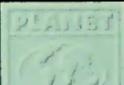
NAME: RONAN KEATING
TITLE: Ronan (Polyor)
RELEASED: 31.07.00
SINGLES: When You Say Nothing At All — released 26.07.99, highest chart position 1; Life Is A Rollercoaster — released 10.07.00, highest chart position 1; The Way You Make Me Feel — released 20.11.00
PROJECT A&R: Colin Barlow
PRODUCERS: Stephen Lipson, Gregg Alexander, Rick Nowels, Patrick Leonard, Phil Thornalley, Steve Mac, Bag and Arthur.
STUDIOS: The Aquarium (London), Battery (Nashville), Seventeen Grand (Nashville), Fredonia International (LA), Larrabee West (LA), Metropolls (London), Mosa (Stockholm), The Record Plant (Hollywood CA), Rokstone (London), Whitfield Street (London), Soul II Soul (London), Swamp (De Haan Vilsegeen, Belgium), Track Record (Hollywood, CA), Angel Studios (London), Johnny Yuma Recording (Burbank, CA).



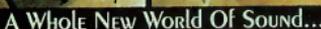
"We avoided most of the studios and producers we had previously used with Boyzone — not because they were bad, but because those records had all been done quickly between tours. With this one, we wanted Ronan to have the space and time to grow a bit musically, and that's why we went to LA and Nashville. He had the chance to sit down and work with people who could bring out the best in him, such as Pat Leonard (former Madonna producer) and Stephen Lipson (former Pet Shop Boys and Paul McCartney producer). The stuff we did with Stephen was mostly live in the studio, and despite using a lot of Pro-Tools and all that digital kit, we have actually come out of this experience with a really tight live band." — Colin Barlow



NAME: ROBBIE WILLIAMS
TITLE: Sing When You're Winning (Chrysalis)
RELEASED: 28.08.00
SINGLES: Rock DJ — released 31.07.00, highest chart position 1; Kids (with Kylie Minogue) — released 09.10.00, highest chart position 2; Supreme — released 11.12.00
PROJECT A&R: Chris Briggs.
PRODUCERS: Guy Chambers, Steve Power.
STUDIOS: Master Rock (London), Battery (London). "Although I still love analogue, on Sing we were putting stuff down on to hard disc at 24 bit, 96 KHz, and it does sound impressive. The new DPA 4054 mic helped too, as when Robbie is loud, he's really loud, and the 4041's got a great range. Not that we got too technical — after days of sequencing Robbie suggested we get more musicians in and do a track completely live, and so we did. I can honestly say that we handled every track differently. That's the great thing about Robbie — he is an ideas man. He and Guy really do contribute something new to the music they're involved in." — Steve Power.





- NEW VR LEGEND CONSOLE
- Massive PRO-TOOLS MIX 24 System
- Exquisite Vintage Keyboard & Modules
- Close-Mix Tr. FoA Compressors
- Huge MIDI System & Samples
- Natural Light Throughput
- Great Location & Secure Parking



Tel: 020 8952 4355 Fax: 020 8952 4548 Mobile: 0411 668 121
 Email: info@planetaudiostudios.com
 Travel House, Spang, Villa Park, Edgware, London, HA8 7EB

► "In many ways, big recording studios of quality are fast becoming a rarity in London and record companies are reluctant to pay for them, when today's technology allows you to do so much of your recording and preparation in smaller places," says Robbie Williams producer Steve Power.

"You only get to use a big studio for live bands now, which means there are more and more young producers and engineers who have never really recorded drums or vocals in 'screens'."

In practice, and despite Power's understandable pessimism, most of this year's album chart-toppers elected to use session musicians, rather than just

samples, and the studio market has sounded some notes of hope amid the usual chimes of doom. The last half of the year has seen a major relaunch — as Arc's residential site near Bath — as well as the expansion of Mark Angelo into west London. There have even been a few genuine studio launches, most notably those of The Establishment in Hoxton and Planet Audio in north London. Both of these locations are affiliated to other music business companies nearby or on-site, suggesting that to provide a diverse range of audio and new media services is a possible defence against the fluctuations in the studio recording market.

An interesting feature of this year's crop of hit albums is the lack of headway made by the potentially revolutionary surround-sound 5.1 which, like the higher quality 24/96kHz format, hardly seems to have advanced since last year. Despite its use on a few single mixes, 5.1 is apparently far from cracking the albums market, and there remains a marked lack of awareness of the format.

Yet the fact that DVD sales are still mushrooming must mean the eventual merger of CD and DVD software and hardware and, in turn, the elevation of the surround-sound option from a luxury to a necessity. Like the triumph of stereo over mono, however, it may take a good few

years yet, and stereo, like vinyl, is likely to retain fans in the margins.

As we have now come to expect, ProTools continued its digital march during 2000 — as Madonna's programmer Jake Davies puts it: "There aren't many records cut today that don't use ProTools at some point in the process" — and yet analogue still seems to be hanging on regardless, as demonstrated by Radiohead's use of two-inch tape to back up their digital methods. It is simultaneously fitting and reassuring that the most self-consciously futuristic mainstream album of the year should use some of the most time-honoured recording methods — even if this year's chart-toppers otherwise offer few signposts for the road ahead. ■

NAME: RADIOHEAD

TITLE: Kid A (Parlophone/EMI)
RELEASED: 02.10.00
PROJECT A&R: Keith Wozencroft.

PRODUCER: Nigel Godrich.
STUDIOS: Abbey Road (London) mastering

"We all know that this one just had to be different. I hate most studios, so we spent weeks writing in Paris and Copenhagen before finding a big house in the Cotswolds. It's so much nicer to create your own environment, especially if you're trying to do something new, and today's technology allows you to do that. On this one, I was recording tone generators as if they were pianos, bringing that organic analogue warmth to things that are usually entirely digital. We were mixing dance influences with a guitar band approach. In the same way, we used ProTools, but not as a replacement for two-inch tape — everything we did ended up on tape. Getting the recording down to just 24 tracks stops things getting unwieldy." — Nigel Godrich

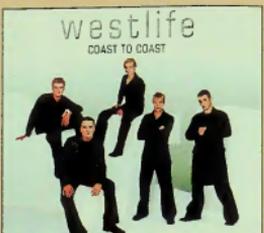


NAME: WESTLIFE

TITLE: Coast To Coast (RCA)
RELEASED: 06.11.00
SINGLES: I Have A Dream — released 20.12.99, highest chart position 1; Against All Odds — released 18.09.00, highest chart position 1; My Love — released 30.10.00, highest chart position 1

PRODUCERS: Steve Mac and Wayne Hector, Per Magnusson and David Kreuger, Rami, Jake, Andreas "Quiz" Romdhane, Mariah Carey, Frampton/ Waterman.
STUDIOS: Chelron (Stockholm, Sweden), Room (Stockholm, Sweden), Rokstone (London), PWL (Manchester), Angel (London).

"The reason we chose Steve Mac and Wayne Hector and Chelron is because they are the best writing/production teams in the world. I am very happy with the response to the album — Coast To Coast will have shipped more than 1m units in the UK by the end of November." — Simon Cowell



NAME: MADONNA

TITLE: Music (Maverick/Warner Bros)
RELEASED: 18.09.00
SINGLES: American Pie — released 28.02.00, highest chart position 1; Music — released 23.08.00, highest chart position 1; Don't Tell Me — released 27.11.00

PROJECT A&R: Guy Oseary

PRODUCERS: Mirwais Ahmadzaï, Madonnas, William Orbit, William Sigsworth, Mark 'Spikie' Stent.

STUDIOS: Guevillia Beach (LA), The Hit Factory (New York), Air Lyndhurst Studios (London), Sarm East (London), Sarm West (London).

"Madonna is so very good at inspiring people and it is such a challenge to work with there. There is no room for error, you have really got to put in 100%, as she always puts together a fantastic team of people." — Jake Davies, engineer-programmer.



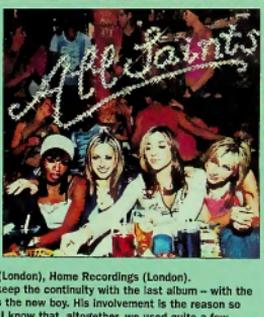
NAME: ALL SAINTS

TITLE: Saints & Sinners (London)
RELEASED: 16.10.00
SINGLES: Pure Shores — released 14.02.00, highest chart position 1; Black Coffee — 02/10/00, highest chart position 1; All Hooked Up — released January 2001

PROJECT A&R: Pete Tong, Tracy Bennett

PRODUCERS: William Orbit, Karl "K-Gee" Gordon, Cameron McVey, Paul Simm, Jonny Douglas, Stuart Zender, Femi Femi
STUDIOS: Eastcote (London), Guerilla Beach (LA), Larrabee West (LA), Sarm West (London), Olympic (London), Pierce Rooms (London), Metropolis (London), Refraction One (London), Home Recordings (London).

"We used the producers we did to keep the continuity with the last album — with the exception of William Orbit, who was the new boy. His involvement is the reason so much of the album was done in LA. I know that, altogether, we used quite a few producers but I don't think that is an industry-wide trend. You can see, with Badly Drawn Boy, Coldplay, Oasis, Fatboy Slim, Blur and so on, that one producer albums are still alive and well." — Pete Tong.



MIDEM
2001
the international music marketplace

21/25 JANUARY 2001
20 JANUARY 2001, MIDEMNET
THE INTERNATIONAL MUSIC MARKET UK

TEL: 44 (0) 20 7528 0056 FAX: 44 (0) 20 7895 0949
emma.dallas@reedmidem.com

HEADQUARTERS/FRANCE
HOT LINE: 33 (0)1 41 90 44 50 FAX: 33 (0)1 41 90 44 50
ana.vogric@reedmidem.com laurent.bonzaque@reedmidem.com
paul.barbaro@reedmidem.com

> FIVE NON-STOP DAYS OF TOP-DOLLAR MUSIC BUSINESS FOR:

- 4,800 COMPANIES
- 10,685 PARTICIPANTS
- 96 COUNTRIES
- 1,050 ARTISTS
- 20 CONFERENCES

> MIDEMNET 2001
MUSIC ON INTERNET SUMMIT
20 JANUARY 2001

- > A ONE-DAY EVENT OF HIGH-PROFILE, IN-DEPTH SEMINARS & KEYNOTES DEDICATED TO INTERNET AND THE MUSIC INDUSTRY
- > NETWORKING AND DIALOGUE WITH THOSE WHO YOU COUNT
- > A LINE-UP OF TOP-LEVEL SPEAKERS FROM AROUND THE GLOBE

WWW.MIDEM.COM
PALAIS DES FESTIVALS CANNES/FRANCE

SINGLE
of the week

ROBBIE WILLIAMS: Supremes (EMI CDCW55120). After widespread acclaim for his sell-out UK tour, Williams releases the third single from the gold-selling *Sing When You're Winning*. An obvious

standout from the album, it combines the usual Williams charm with sexy, candid lyrics. Added at Radio One, it is backed by a cunningly-edited Seventies-style video that sees Robbie take on Jackie Stewart as a Formula One racing driver.

**SINGLE reviews**

RECOMMEND FUSED: Saving Mary (Columbia 6706586-4). This Swedish dance act's funky debut has already peaked at number one in the *MTV* Club Chart. Backed by a thumping Robbie Rivers mix, it looks set to cross over into the mainstream.

WHITNEY HOUSTON: Heartbreak Hotel (Arista 74321820572). Strong production and powerful vocals from Faith Evans and Kelly Rowland stand out on this single, which originally appeared on the *My Love* Live album 18 months ago. It is Clipped at Radio One.

KYLIE MINOQUE: Please Stay (Parlophone CDW55651). This latin-influenced single is taken from Kylie's gold-selling album, *Light Years*, and follows a succession of Top Five hits. Getting into the festive spirit, it is backed by the song *Santa Baby*. It is Blasted at Radio One.

RECOMMEND AMEN: The Price of Reality (Virgin VUS06). With the press now fully behind Amen's intense sound, expect their time to continue skywards, hot on the heels of *Limo Biskit*. An extensive UK tour in January should help underline their status as a top-drawer live act.

SAIAN SUPA REVOLUTION: Angela (Wordplay/Source Word 015). The six-strong, Parisian hip-hop collective have had a huge hit with this regga/latin-influenced track in France and have already spent around a month in the French sales Top Five with sales exceeding 400,000. It includes two UK mixes featuring Roots Mania.

RECOMMEND RUI DA SILVA FEAT. CASSANDRA: Touch Me (Kismet/Arista KMT004R). Having sparked an intense bidding war, this authentic vocal house track has been brought forward to avoid the Christmas rush. An A-listing at Radio One should ensure a strong Top Five challenge.

THE BEAUTIFUL SOUTH: The River/Just Checkin' (Gold/Discs/Worldway S727552). Taken from the recent *Painting It Red* album, both these tracks are typically polished pop tunes from the Hull act. Performed by Paul Heaton, *The River* is an emotive ballad tinged with festive feeling, whereas the second track, *Just Checkin'*, finds the crew back on track with another upbeat duet.

DOUBLE EXPOSURE: Everyman/CHI-LITES: My First Mistake (Strut 12STRUT005). Two classic tunes are re-edited by Booy & Soul resident DJ Danny Knit. *Double Exposure's* *Salsou* tune is

still a floor-filler while the *Chi-Lites* song has given a new lease of life through being sampled on David Morales' 'Nerdin' You.

RECOMMEND BENT: EP 3 - Music For Barbecues (Sport SPORTS). With their debut album *Programmed To Love* still gathering praise, including a nomination for best newcomer at the *Muzik* Awards, Bent return with their nimble brand of cheeky down-tempo grooves. The four-track EP includes *Exercise 2* which was recently used as part of a TV advertising campaign. Bent are currently on a short UK tour.

GREEN DAY: Warning (WEA WS48CD1). This single follows Green Day's highest-charting album to date, *Warning*, which reached number four. This title track from the album is a melodic guitar-driven track, characteristic of the group's earlier work, and is Blasted at Radio One.

RECOMMEND LIONEL RICHIE: Don't Stop The Music (Mercury 5688992). The balladeer returns once again with a little help from producers Brian Rawling and Mark Taylor. A contemporary sound adds a new chapter to his lengthy catalogue.

RECOMMEND KEITH 'N' SHANE: Girl You Know It's True (Polydor GYK11). The final members of *Boyzone* to release an extra-curricular single have achieved MOR balladry for their debut offering. Based on the Milli Vanilli hit, it features a brave attempt at rapping Eminem-style. Their stab at irony tends to fall flat, but the track is unlikely to trouble the bookmakers this Christmas.

MAURO PICCOTTO: Komodo (Save A Soul) (Nucleuz/VC Recordings VCRDDJ85). Piccotto unleashes another dark tech-trance monster on the back of his two Top 40 hits. The package includes mixes from Rob Seaton and Nick Serbenko.

CRAIG: At This Time Of Year (Eternal WE321CD). Big Brother's working class hero from Liverpool makes his pop debut with this Christmas ballad, which was penned by the Rive Droite team (Kylie, Cher, A1, Ricky Martin). After receiving more than 6m votes to win *OK's* *discopop*, Phillips has a massive fanbase, and with half the single's profits going to a Down's Syndrome charity, how will they be able to resist?

SUNSCREAM: Coda (Acetate Ltd AC6005). This is Sunscreen's first new material for more than three years, having scored numerous Top 30 singles. Mixes from Lee Coombes and Emperion's *Kloq* take the track into breakfast territory.

FUZZ LIGHT YEARS: Masquerade

(Animalhouse ANCD112). This group's second single on the Barfly-affiliated label is the last before they move on to Instant Karma. Their highly stylised ways may not be immediately apparent on this single, though the commercial appeal of their mellow pop is clear.

RECOMMEND THAT KID CHRIS: Tonight (G2 008). Heavily Tipped by Radio One's Pete Tong, US-based Chris Staropoli's debut track on Gronovillous sub-label G2 is a pumping, bass-heavy house track. The solid bassline and pulsating drums have taken it into the Top Five of *MW's* Cool Cuts Chart.

4 STRINGS: Day Time (AM-PM CDAMP 139). The European influence continues as Rotterdam's Carip Resort (who scored his first UK hit last year with *Alena's Turn It Around*) creates a John Barry-inspired dance track. An extensive mix package has taken to the Top Five of the *MTV* Club Chart.

TIM 'LOVE' LEE: One Night Samba (Tummy Touch TOUCH45). This stand-out track from Lee's recent album is a subtle dubby house-fuelled track with tinkling piano weaving around loungey vibes.

ALBUM reviews

RECOMMEND REG COOPER: Beautiful Day (Timeless COMCD 1325). Seventy-two-year-old Cooper's single has been attracting a wealth of attention of late, with an interest from media as diverse as the *Daily Star* and *Radio Four*. His album of world-wide pop is likely to keep this unlikely hero in the spotlight throughout the festive season, proving the 'grey pound' is alive and kicking.

RECOMMEND VARIOUS: Street One Rockers (Soul Jazz SJRCZ48). Covering a variety of music styles including ska, rocksteady, roots and dancehall, this compilation is a Who's Who of Jamaican music. Artists such

as Dawn Penn, Horace Andy, Marcia Griffiths and Freddy McGregor make this an essential collection.

BOUGIE SOLTERRE: Simple Things (Flipside FLPCDD01). Canadian born DJ/producer Bettina Costanzo emerges with this excellent album of soulful, jazzy grooves. Featuring the funky gems *Superficial* and *Got The Bug*, its live sound makes it stand out from the house crowd.

BELL TONES: (Satellite SLTD30). London-based electro duo Bell unleash their debut album, *Mixing Kraftwerk-style* electronics with techno and acid house, it is a forward-looking set that outshines its retro influences.

VARIOUS: Klacklitch IV (Compost PB4-2). The fourth in this series of Brazilian-flavoured breakfast compilations was put together by Rainier Trüb and includes Seventies classics alongside recent tracks by artists from Japan, Germany and Austria.

VARIOUS: Pokemon 2 OST (Atlantic 7557-83370-2). Aimed squarely at the pester power market, this Pokemon-themed album contains an apparently random mix of labels' priority acts. Donna Summer belts out the mawkish ballad *Tears in the Power of One*, while other acts include Westlife, the B52s and curiously 'Weird Al' Yankovic's *Polkamon* parody.

PHONEHEADS: Second Sight (Infracore 667548101325). Germany's Phoneheads give a refreshing twist to the breakfast formula, including drum & bass influences and swathes of ambient soundscapes as well as some choice jazz rappers.

Hear new releases

Audio clips from the releases marked with this icon can be heard on www.dtmusic.com/reviews

ONE CLICK CAN HELP
YOU DISCOVER THE STARS
OF TOMORROW



www.music-licence.com
the Web site that can make you rich!

Click here to register for free and begin scouting musical talent from around the globe. Or put up your established or up-and-coming stars and acts now for licensing deals worldwide. Save time. Make money.

Try us.



MUSIC-LICENCE.COM AG
www.music-licence.com

fr:mdnallc 7-9 - 22785 Hamburg - germany
phone: +49 40 39 64 07 70 - fax: +49 40 39 64 07 98 - e-mail: office@music-licence.com



RECOMMEND OUTKAST: B.O.B. (Last/Arista 74321 8822942). Fast and furious rapping from Outkast, who mash up P-Funk and Rick James with raw, machine-gun beats and guitar histrionics. Along with the likes of *Mystikal*, the duo show there is still life to hip hop, as underlined by their excellent new *Stankonia* album. The track is Blasted at Radio One.

RECOMMENDED CATALOGUE NEW RELEASES

Blood Sweat & Tears: Great White Sweat & Tears/Columbia/Legacy 4936222
 Child Is Father To The Man (A953232), Greatest Hits (4151242) Senior jazz/frocks who also embraced R&B and even classical influences, BS&T successfully harnessed a rock rhythm section to horns – and also had the good fortune to have at their disposal the distinctive vocals of first Steve Katz and then, more crucially, David Clayton-Thomas. This was also pretty good at picking material, mixing spunky originals with songs from classic writers, and were rewarded with a succession of deserved US hits. They are celebrated here by expanded reissues of their first two albums and a best of. All are remastered, furnished with new liner notes and bonus tracks.

THE TEMPTATIONS: 1962-1969 (Spectrum 5443382), Greatest Hits (5443112)
 The Motown heavyweights' mid-period work is corralled on a 20-track collection, which includes hits such as 'I'm Losing You' and 'I Wish It Would Rain' as well as their superb Supremes collaboration 'I Got You (I Feel Good)'. This Christmas Celebration, meanwhile, finds them in festive mood with spirited interpretations of White Christmas, The Christmas Song and Rudolph The Red-Nosed Reindeer.

ELECTRIC LIGHT ORCHESTRA: Flashback (Epic/Legacy AEX3 851213)
 A hi-tech, state-of-the-art, digitally-remastered triple CD spanning 53 tracks in the life of Jeff Lynne's band, whose intended aim was to take up where the Beatles left off with Strawberry Fields Forever. In addition to their many hits, it features several alternate takes and previously unreleased material. Fabulous tunes, excellent arrangements, good sales.

PETULA CLARK: Beautiful Songs (Capricorn CMRCD 059), Colour My World/The Other Man's Girl Is Always Greener (CMRCD 061), Slings The International Hits These Are My Songs (CMRCD 060)
 The most interesting of the Petula Clark releases is Beautiful Songs, which collects more than two dozen songs written by Clark, sometimes on her own, sometimes with producer Tony Hatch. The two other releases each catch two whole albums and bonus tracks on to single CDs, and again confirm the impression that Clark was one of Britain's top vocalists. Alan Jones

ALBUMS FRONTLINE RELEASES

- CD **13** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **14** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **15** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **16** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **17** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **18** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **19** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **20** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **21** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **22** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **23** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **24** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **25** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **26** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **27** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **28** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **29** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **30** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **31** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **32** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **33** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **34** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **35** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **36** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **37** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **38** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **39** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **40** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **41** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **42** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **43** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **44** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **45** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **46** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **47** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **48** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **49** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **50** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **51** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **52** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **53** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **54** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **55** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **56** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **57** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **58** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **59** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **60** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **61** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **62** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **63** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **64** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **65** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **66** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **67** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **68** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **69** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **70** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **71** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **72** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **73** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **74** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **75** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **76** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **77** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **78** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **79** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **80** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **81** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **82** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **83** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **84** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **85** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **86** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **87** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **88** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **89** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **90** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **91** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **92** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **93** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **94** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **95** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **96** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **97** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **98** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **99** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060
- CD **100** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **101** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **102** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **103** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **104** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **105** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **106** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **107** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **108** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **109** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **110** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **111** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **112** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **113** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **114** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **115** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **116** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **117** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **118** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **119** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **120** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **121** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **122** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **123** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **124** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **125** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **126** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **127** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **128** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **129** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **130** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **131** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **132** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **133** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **134** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **135** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **136** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **137** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **138** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **139** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **140** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **141** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **142** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **143** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **144** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **145** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **146** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **147** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **148** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **149** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **150** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **151** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **152** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **153** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **154** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **155** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **156** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **157** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **158** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **159** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **160** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **161** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **162** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **163** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **164** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **165** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **166** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **167** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **168** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **169** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **170** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **171** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **172** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **173** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **174** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **175** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **176** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **177** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **178** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **179** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **180** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **181** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **182** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **183** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **184** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **185** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **186** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **187** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **188** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **189** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **190** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **191** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **192** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **193** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **194** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **195** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **196** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **197** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **198** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **199** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **200** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **201** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **202** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **203** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **204** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **205** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **206** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **207** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **208** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **209** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **210** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **211** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **212** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **213** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **214** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **215** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **216** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **217** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **218** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **219** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **220** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **221** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **222** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **223** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **224** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **225** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **226** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **227** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **228** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **229** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **230** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **231** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **232** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **233** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **234** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **235** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **236** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **237** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **238** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **239** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **240** **ALABAMA** *THE ALABAMA STRIPPER* Atlantic CD 5703 1060

CD **241** **ALABAMA**



EMI Music Publishing
United Kingdom

EMI Music Publishing is one of the world's leading music publishers and has been consistently named Number One Publisher in the UK by Music Week. Due to expansion within our Business Affairs and Copyright Departments, two rare and exciting opportunities have now arisen to join our successful team.

Business Affairs Manager

We are looking for a lawyer who is at least four years qualified and has already obtained good legal experience within the music industry, either in-house or in private practice.

Reporting directly to the Director of Legal and Business Affairs your main responsibilities will include drafting and concluding writer and sub-publishing agreements together with a wide variety of other agreements relating to the licensing of musical compositions including uses involving new technologies.

You will also become involved in negotiating deals and in advising other departments within the company on legal and business affairs matters as well as handling some minor litigation and instructing outside lawyers when necessary.

This role requires the ability to work under pressure with the minimum of supervision. Excellent communication and drafting skills combined with an enthusiastic manner are essential.

Copyright Administration Manager

We are also seeking a highly organised and motivated individual to join our busy Copyright Department, reporting directly to our Head of Copyright, Europe.

The successful candidate will have gained at least five years' experience in Music Publishing and possess proven supervisory/management and IT skills. Experience of dealing with Foreign Societies together with a knowledge of AS400/Counterpoint systems is preferable.

Responsibilities include analysing current procedures and implementing changes; monitoring productivity/quality control together with managing various ad-hoc administrative and IT projects.

In addition to managing a small team, you will also be responsible for training new employees within both our UK and European offices therefore a willingness to travel overseas on occasions is required.

If you are interested in either of these roles, please apply in writing, enclosing your CV and salary expectations to: Jane Hersey, Personnel Manager, EMI Music Publishing Ltd, Publishing House, 127 Charing Cross Road, London WC2H 0QY.

Closing Date: 15th December 2000.

MX03290



Plymouth Pavilions is the South West's premiere concert and conference venue. Its 6000 capacity arena presents a highly varied programme of events and shows from contemporary bands like All Saints, Prodigy and Craig David through International artists like Tom Jones and Shirley Bassey to orchestral concerts and opera. Major political party and other regular national conferences are complemented by sporting events including professional basketball fixtures and the British Open Snooker tournament. The Pavilions complex also houses pool & ice rink leisure facilities plus a range of catering and retail outlets.

DIRECTOR OF PROGRAMMING AND BUSINESS DEVELOPMENT

Working as part of a three-member senior management team you will be responsible for developing the programme of activities presented to the venue and raising its profile and stature as the region's premier concert and conference destination.

You will lead the company's marketing and box office sales teams and support the development of its catering business.

Candidates should ideally have venue programming experience at a senior level, marketing experience, a sound personal management track record and demonstrable entrepreneurial flair.

SALARY: Negotiable; commensurate with experience and qualifications.

FOR FURTHER DETAILS AND APPLICATION FORM PLEASE CONTACT:

Beverly Lacey, PA to the Chief Executive, Theatre Royal (Plymouth) Ltd, Royal Parade, Plymouth, PL1 2TR. Telephone: 01752 668282, Facsimile: 01752 671779. Email: b.lacey@theatroyal.com

CLOSING DATE FOR APPLICATIONS: 29th December 2000
Interviews are planned to take place on 16th January 2001

The Theatre Royal (Plymouth) Ltd is a Registered Charity No. 384615

The Theatre Royal and Plymouth Pavilions are striving to be an equal opportunities employer.

the **music week**
CLASSIFIED
CALL ALEX ON
020 7940 8580
Email: alex@asknetunitadvertising.com

SELLERS OF MUSIC REQUIRED

Energetic, hardworking, trustworthy, responsible and reliable individuals who are knowledgeable in R & B, Rap, Jazz-Fusion or Gospel are sought for new vacancies in a new music retail outlet in London.

We have full-time and a few part-time vacancies for the right people in this small but busy CD store.

If you would like to arrange an interview send your CV with a covering letter to:

Music Recruitment, Studio 83, 235 Earls Court Road, London SW5 9PE

THIS IS NOT AN AGENCY

THE RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

EUROPEAN MARKETING MANAGER €240,000
Creative product manager to drive campaigns on European entertainment portal.

PA MARKETING £19,000
Versatile PA to turn around office for marketing director. Major.

NATIONAL ACCOUNTS MANAGER €227,000-€300,000
Persuasive & tenacious personality to raise profile of vast catalogue. 3 yrs exp. Major.

JOB PRESS OFFICER £17,000
Meet for Discos. 1 yr plus press exposure. Indie.

PA PROMO £17,000
Supremely confident/jer PA to support major high profile promoter.

ROYALTIES CO-ORDINATOR £19,000
Analytical with a keen eye for detail & knowledge of Counterpoint. Major.

STUDIO RECEPTION £14,000
Vibrant, warm personality to meet & greet all leading studio.

Permanent and Temporary
Music Resourcing
020 7935 3585

handle

SALES

EXPORT

Leading UK Wholesaler/Exporter located in Aldershot, Hants. requires **Export Sales Person**

To expand sales of Super Budget/Mid Price

Audio - Video - DVD

If you have the relevant experience and are looking to move to pastures new then send your CV to:

PO Box No. 72

Music Week

4th Floor

8 Montague Close London SW1 9UR
Package negotiable depending on experience

PERSON

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

MUSIC INDUSTRY OVERVIEW

- record contracts
- publishing
- advertising & promotion
- rights administration
- marketing
- touring
- live performance
- artist development
- radio
- television
- film
- video
- DVD
- CD-ROM
- interactive
- digital
- internet
- mobile
- convergence
- emerging technologies
- business models
- legal issues
- industry structure
- industry history
- industry geography
- industry economics
- industry politics
- industry culture
- industry ethics
- industry values
- industry norms
- industry standards
- industry best practices
- industry trends
- industry forecasts
- industry risks
- industry opportunities
- industry challenges
- industry solutions
- industry innovations
- industry breakthroughs
- industry milestones
- industry landmarks
- industry icons
- industry legends
- industry heroes
- industry villains
- industry outcasts
- industry rebels
- industry mavericks
- industry visionaries
- industry dreamers
- industry believers
- industry doers
- industry makers
- industry shakers
- industry movers
- industry influencers
- industry opinion leaders
- industry thought leaders
- industry trendsetters
- industry game changers
- industry disruptors
- industry innovators
- industry pioneers
- industry trailblazers
- industry visionaries
- industry dreamers
- industry believers
- industry doers
- industry makers
- industry shakers
- industry movers
- industry influencers
- industry opinion leaders
- industry thought leaders
- industry trendsetters
- industry game changers
- industry disruptors
- industry innovators
- industry pioneers
- industry trailblazers

MUSIC A&R PROGRAMME

- identifying talent
- scouting
- signing
- developing
- promoting
- marketing
- touring
- live performance
- artist development
- radio
- television
- film
- video
- DVD
- CD-ROM
- interactive
- digital
- internet
- mobile
- convergence
- emerging technologies
- business models
- legal issues
- industry structure
- industry history
- industry geography
- industry economics
- industry politics
- industry culture
- industry ethics
- industry values
- industry norms
- industry standards
- industry best practices
- industry trends
- industry forecasts
- industry risks
- industry opportunities
- industry challenges
- industry solutions
- industry innovations
- industry breakthroughs
- industry milestones
- industry landmarks
- industry icons
- industry legends
- industry heroes
- industry villains
- industry outcasts
- industry rebels
- industry mavericks
- industry visionaries
- industry dreamers
- industry believers
- industry doers
- industry makers
- industry shakers
- industry movers
- industry influencers
- industry opinion leaders
- industry thought leaders
- industry trendsetters
- industry game changers
- industry disruptors
- industry innovators
- industry pioneers
- industry trailblazers

DANCE MUSIC BUSINESS PROGRAMME

- DJing
- clubbing
- touring
- live performance
- artist development
- radio
- television
- film
- video
- DVD
- CD-ROM
- interactive
- digital
- internet
- mobile
- convergence
- emerging technologies
- business models
- legal issues
- industry structure
- industry history
- industry geography
- industry economics
- industry politics
- industry culture
- industry ethics
- industry values
- industry norms
- industry standards
- industry best practices
- industry trends
- industry forecasts
- industry risks
- industry opportunities
- industry challenges
- industry solutions
- industry innovations
- industry breakthroughs
- industry milestones
- industry landmarks
- industry icons
- industry legends
- industry heroes
- industry villains
- industry outcasts
- industry rebels
- industry mavericks
- industry visionaries
- industry dreamers
- industry believers
- industry doers
- industry makers
- industry shakers
- industry movers
- industry influencers
- industry opinion leaders
- industry thought leaders
- industry trendsetters
- industry game changers
- industry disruptors
- industry innovators
- industry pioneers
- industry trailblazers

(020) 7583 0236

PA/ADMINISTRATOR

Experienced personal assistant/administrator required for branch office of a publishing related company. Candidates need superior computer, communication and administrative skills with the desire to perform a variety of jobs in a small office environment.

This is not a creative position but a 9.30-6.00 office job. West End location, excellent benefits and attractive working conditions.

Please forward CV

Box No. 73, Music Week, 4th Floor,
8 Montague Close, London SE1 9UR

USE MUSIC WEEK CLASSIFIED TO
ADVERTISE YOUR PRODUCT OR
COMPANY TO THE WORLD - MIDEM
ISSUES 20th JAN - 27th JAN 2001

Call Alex on 020 7940 8580
asknet@unitadvertising.com

MUSIC WEEK 2ND DECEMBER 2000

Music * Media * Film/TV

PR Director - top industry contacts a must £30-40K

PA to top media lawyer £24K

Web Administrators £18-23K

Royalties Analyst £18-20K

Copyright Music Publishing £14-18K

Record Co Receptionists £12-15K

Office Junior / Record Co £10K

GWSR Associates Ltd

Tel: 020 7486 5667 Fax: 020 7486 5670

e-mail: gsw@pole@aol.com

Gateway School and Studio

are set in the picturesque grounds of Kingston, formerly adjacent to Richmond Park. You are currently seeking for 2 administrators

To apply for either post fax CV marked "SCHOOL" or "STUDIO" to 020 8547 7337

For more info visit www.gsr.org.uk or call 020 8549 0014

School Administrator

responsibility of 600/800 ASD or 600 administrators - £16,000 pa

Studio Administrator

responsibility of 600/800 ASD or 600 administrators - £16,000 pa

in the optical disc world...



Introducing the protagonists (from left to right)

Vice President DVD Sales & Marketing Europe - PAUL CHESNEY
Vice President Security and Compliance - PETER WALLACE
Senior Vice President Marketing & Sales Strategy - HARVEY MAYBRY
President, Discronics USA - DAVE FORSYTH
Sales Executive DFS - ELAINE PROSSER
General Manager, Innovation & Technology - DR. GRAHAM SHARPLESS
Vice President, Customer Services - ANDREW DIXON
Famous Music Industry Consultant - TILLY RUTHERFORD
CD ROM Card Sales Executive - DEAN PEARCE
General Manager, Discronics Italia - ANTONINO TRICOMI
Chief Executive Officer - DAVID MACKIE
General Manager, Discronics France - CLAUS MADSEN
Multimedia Sales Manager - ROGER TWYNHAM
General Manager - European Sales - SUE MACKIE
Vice President, Sales & Distribution OEM - DAVE WILLIAMSON
DVD Video Sales Manager - MIKE REDFERN
Sales Manager, Discronics Fulfilment Services - SIMON PAPWORTH
CD Audio, Vinyl, Cassette Sales Manager - MARTIN BIGNALL

www.discronics.com
www.discusa.com
www.dvdmfg.com
www.discshopping.com
www.e-discronics.com
www.fulfillment.com

 **discronics** In a different league





Form[®]

Design/Art Direction (Print/New Media)
3 Long Yard, London WC1N 3LU, UK

T: +44 (0)20 7404 8621 F: +44 (0)20 7404 1201 ISDN: +44 (0)20 7405 4849

E: Form@tdiron.co.uk W: www.form.uk.com



Design/Art Direction of the first UK Online Music Awards 