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musicweek

Def Jam UK tap into urban boom

by Alex Scott
US rap and R&B powerhouse Def Jam and Mercury Records in the UK are underlining their commitment to breaking urban talent on both sides of the Atlantic with the launch of a self-contained operation within the UK company.

Def Jam/Def Soul UK will sign and develop UK-based rap and soul artists as well as increasing the focus on breaking US stars like Jay Z and Snoop – who are this week both on Radio One's A List – as well as less high-profile names such as R&B newcomer Musiq Soulchild. It will also launch its own compilation projects, the first two of which will be compiled and fronted by Radio One DJ's Tim Westwood and Trevor Nelson respectively.

The move, which further underlines urban music's current place

at the heart of the UK mainstream, is understood to be part of a broader overhaul of Mercury's A&R activities.

Def Jam US executive Jaha Johnson, who A&R'd Snoop's current album, will relocate to London in January as VP Def Jam/Def Soul UK to oversee the new operation's A&R activities in a move that reflects the seriousness that Island/Def Jam Music Group president Lyor Cohen is attaching to the project.

Johnson will not only develop UK talent but also encourage Anglo-American collaborations.

Rachael Bee will act as general management consultant overseeing the label's marketing and street promotion, while continuing to run her own marketing and promotion company Impact UK. Meanwhile,



Going forward (back row, from left): Grainger, Jonathan Green (general manager, Mercury UK), John Kennedy (chairman and CEO, UMG UK), Jergel Lerner (chairman and CEO, UMG International), Kevin Liles (president, Def Jam/Def Soul), Max Hogg (senior VP for marketing and A&R, UMG International), Johnson, Dave Prusoff (International ventures, Def Jam/Def Soul) and Davidson; front row from left: Ben, Berman, Aaron Seal and Cohen

Mercury product manager Fenella Davidson is promoted to senior product manager with responsibility for Def Jam/Def Soul releases. The first UK artist to be handled through the new company will be recent Mercury signing Aaron Soul. "We want to use the experience that we have gained working the US

reported and that it will represent an oasis for artists who believe that there is a co-operative arrangement for a label specific to the urban experience."

Berman says that the label is not setting a limit on the number or type of UK acts it intends to sign. "The failure of so many transient pop projects across so many labels has really highlighted for me the short-term A&R of which we have all been guilty," he says. "I hope that we develop artists in the old-fashioned sense of the word."

Universal UK deputy chairman Lucian Grainger adds, "Lyor has the courage to give us the ability to evolve and develop Def Jam/Def Soul in the UK and give British artists a completely different opportunity in the UK as well as an incredible entrée to the US."

Children's TV favourites Bob The Builder (pictured) and the Tweenies were yesterday (Sunday) both staking their claims on the singles chart as BBC Music aimed to score simultaneous Top 10 hits for the first time. Bob The Builder's Can We Fix It fought a close race for the number one spot with Eminem's Stan all last week, while No.1 by the BBC's kids TV phenomenon was looking to retain its Top 10 status. BBC Music product manager Derek Turnbull says the success has finally established BBC Music since its relaunch two years ago. "We are now trying to develop other BBC properties and music is seen as one of the key factors when commissioning a new children's show," he says. Turnbull adds the decision to style both titles towards a more grown-up market rather than going for a "sing-along" nursery tune has also helped. "This is pop in the S Club 7 mould," he adds.



Brit Awards: it's already a sell out

Demand for places at the Brit Awards is running at an all-time high with tickets for next year's event selling out in record time.

The last of the 3,800 tickets for table seats at London's Earl's Court 2 event were snapped up at the start of this month, almost four months before the MasterCard-sponsored event is staged.

Normally, the Brits committee expects to have run out of tickets by around mid-January. Ahead of the February 26 spectacular, London venue 10 Covent

Garden will be the new location for the annual nominations launch party, which is set to take place on Monday, January 15 and be fronted by next year's Brits hosts Ant & Dec.

Sony S2's Toploader will play at the launch, while their performance will go out live on Radio One, which is also broadcasting the nominations from the event. The band are likely candidates to appear on the best British newcomer shortlist whose winner will be chosen by the station's listeners.

EMI and BMG to unveil plans by new year

EMI and Bertelsmann are expected to reveal more details of their merger plans to the European Commission in the new year following meetings in Brussels last Friday between senior executives from the entertainment companies and Mario Monti's competition office.

EO merger regulations insist on a legally-binding timetable leading EMI and Bertelsmann, who confirmed discussions about a possible link-up in November, to take detailed advice from Monti's officials. The competition office has just one month to make an assessment of a deal once it has been officially informed. They have been advising

the two groups how to shape the deal and the scale of the concessions they will need to make for it to pass anti-competitive tests.

The two companies are anxious not to sacrifice the time and costs that Time Warner and EMI racked up – the UK company wrote off £42.9m alone – on their proposed venture earlier this year. The pair withdrew their clearance application on October 5, while the deadline binding either of them from making a merger approach expires at the end of January. However, it is understood that senior Time Warner executives are still attempting to establish whether anything can be saved from

their own planned EMI deal.

Last Friday's meeting in Belgium was the latest in a series to discuss the merger, although it is understood that EMI chief Eric Nicoli and his Bertelsmann counterpart Thomas Middelhoff were not present.

"They want to know the process that will lead to approval. They don't want to go into a phase II [a lengthy analysis of the deal] investigation," says one source.

It is understood that one option under discussion involves EMI selling parts of its business to Zomba, in which Bertelsmann's music division BMG has a minority stake.

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Alternative Rap/Hip-Hop, Christian Rap

Soul/R&B
Disco, Funk

Classical
Baroque, Chamber

Electronic
Acid Jazz, Ambient

New Age
Ambient, Instrumental

Roy

Berman extends IFPI tenure to lead fight against net piracy

by Hamish Champ

The IFPI is set to launch a significant internet anti-piracy effort early next year. This will see the London-based organisation create its "own anti-piracy programme" in dealing with digital and web-based pirating activity, according to chairman and CEO Jay Berman.

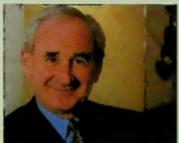
The initiative was unveiled by Berman as it was announced the former Bill Clinton aide had extended his contract to continue as head of the global industry body until the end of 2002. The news also comes after reports that the IFPI had met with the heads of new media departments of a number of UK record companies two weeks ago to discover their views on how to take the proposed programme forward. With a number of legal actions against Napster still being fully supported by Berman and his colleagues, the timing of any co-

ordinated IFPI-led internet anti-piracy launch effort is likely to be a sensitive one.

"Conceptually file-sharing has enormous appeal, of course, but how does it work as a legitimate business model where people are getting paid for what they create?" says Berman. "Converting illegitimate models to legitimate business models takes a lot of work."

Meanwhile, Berman says the coming months will see further activity in worldwide copyright protection enforcement. The EU Copyright Directive, which he describes as "a great first step", needs strengthening in terms of criminal sanctions, he believes. "The problem has changed in recent years and the people involved have changed. This is not garden-etched activity anymore."

Stamming out the growth of pirate CD manufacturing is still a



Berman: targeting the pirates

high priority for the IFPI, adds Berman, with the Ukraine topping the list of offenders, and huge capacity being added almost daily in south-east Asia. Worldwide demand for legitimate optical discs in 1999 was around 11bn units, while capacity was 23bn units.

In the UK, Berman says that he hopes a case currently before the courts in London will result in stiff sentences being handed down to

members of a team who are alleged to have imported large quantities of pirated CDs from eastern Europe. The scale and nature of the investigation is evidence that new and bigger players are becoming involved, Berman says.

Separately, regarding the sensitive IFPI/Biem negotiations, Berman says his team has had a series of "interesting discussions", but that there is little activity at the moment. "The situation is now that we're out of contract and the national groups are free to make their own agreements. As far as online mechanicals are concerned, we would love to talk to the [collection] societies about this but there appears to be a practice of 'mechanicals by press release' rather than talks. It's clear we're going to have to sort this out, but it would be much better to negotiate," he says.

High Court hears of 'over-generous' Elton

Sir Elton John paid his former management company at the rate of nearly 4m a year during an 18-year period "after ignoring the words of advisers that he was being 'over generous'".

According to evidence heard at London's High Court last week the Rocket/Mercury artist's advisers told him he was paying his former manager John Reid too much. But giving evidence for the first time in the ongoing action against PriceWaterhouseCoopers and Andrew Hayden, the one-time managing director of John Reid Enterprises, Reid said the singer was "happy with the job that I was doing". Reid's company was paid £73.5m by the singer between 1980 and 1998. The case continues.



So Solid Crew's debut single Oh No (Sentimental Things) was on course to be the unlikely new entry in the budget albums chart yesterday (Sunday) after disqualification from the singles chart due to a formatting error. Midweek sales figures suggest that the 18-piece garage collective would have scored a top 10 hit had the CD single not fallen foul of CMC Chart rules. The single features three mixes of Oh No plus one other track, Dilemma, breaking the rule that allows for multiple mix singles to include versions of only one song. The label Relentless admits the mistake, which is likely to cost them crucial TV exposure, did not come to light until the beginning of last week. The act will follow up Oh No with a new single in the new year, followed by a series of branded compilations through Ministry Of Sound, reflecting the crew's rising profile within the underground garage scene. Pictured, left to right, are the group's Romeo, Lisa Mafia and Megaman.

New role created to push on BBC's digital pledge

The BBC's commitment to the digital delivery of music on radio is being reinforced with the creation of a new senior post to formulate the corporation's new media strategy as of next medium.

Simon Nelson has been appointed to handle the new job of controller of BBC new media, music and radio and will be responsible for the development of all the BBC's radio and music brands across all digital platforms. He will also have the brief to lead the roll-out of the five planned new digital radio services. These are scheduled to be launched early next year, provided they are agreed by culture secretary Chris Smith.

Nelson, formerly head of new services development BBC Radio, will report directly to Jenny Abramsky, music director BBC Radio & Music, who says, "Nelson has the task of establishing new media as a critical department in radio and music by ensuring the strongest brands in radio benefit from new technology and arrive in the digital age."

Nelson adds that he wants the BBC to make "the same mark in the digital age that we have made in the analogue one".

Liquid Audio joins race to take on Scour.com assets

US online music distributor Liquid Audio is to battle competitor Listen.com for the assets of bankrupt Napster-like peer-to-peer company Scour.com.

Scour Exchange claimed it had amassed 20m users before it was forced to file for bankruptcy earlier this year. Its assets - which include its peer-to-peer technology, user database and brand name - are to be put up for auction following conclusion of the legal bankruptcy procedure, expected this week.

Liquid Audio's move will come as a blow to Listen.com, which was previously the sole bidder, its bid had been seen as a further step towards legitimising peer-to-peer file-sharing following Bertelsmann's Napster agreement, since all five major record companies own minority stakes in Listen.

However, a Liquid Audio acquisition would also potentially speed the legitimate commercial adoption of emerging online distribution methods. The Nasdaq-quoted company has a wide network of online retail affiliate deals in the US



Liquid Audio: bidding war

including Tower Records and HMV and has conducted download trials in the US for several labels - most notably EMI, Virgin, Warner and Beggars Banquet. It is also understood to be close to signing a deal with HMV in the UK.

The online distributor's CEO and founder Gerry Kearby says the company wants to buy Scour's technology to add to the package of digital music services it can offer to retailers, who in turn can offer it as part of a subscription package to their customers.

In a statement calculated to challenge both its co-bidder Listen and also Bertelsmann's Napster plans, Kearby says his company is best placed to "deploy a legal peer-to-peer network".

Boost for Brits at Midem as Howells opts to jet in

The Government's ongoing commitment to the UK music industry is being reinforced next month when parliamentary under secretary of state for trade and industry Dr Kim Howells is expected to attend Midem.

This will be the second appearance of the Cannes event for the MP, responsible for competition and consumer affairs, and follows last year's high-profile visit by culture secretary Chris Smith.

Howells is expected to fly in on Monday, January 22 to visit the BPI's British At Midem stand and also to catch the British At Midem acoustic showcase early the same evening in the Salon Estérel at the Martinez Hotel. Former EMI/Chrysalis artist Lynden David Hall has already been confirmed as one of the four big-name acts performing at this session, hosted by Kiki Dee.

The BPI is also expanding its range of sampler CDs from two to three and, for the first time, theming them along the lines of jazz and classical, dance, and pop and rock. Dictionrics is sponsoring the BPI sampler for the second year.

VIVENDI UNIVERSAL TAKES OFF Shares in the new \$26bn Vivendi Universal group are expected to start trading on the Paris and New York stock exchanges today (Monday), following massive shareholder support for the merger from Seagram, Vivendi and Canal Plus shareholders.

UNIVERSAL FACES NET SUITS Universal Music - the recent victor in a landmark copyright infringement action against online music site MP3.com - is now itself being sued by dozens of songwriters and publishers. In a lawsuit filed last Thursday in the US District Court for the Southern District of New York, they allege Universal's website, Doug & Jimmy's Farm Club, has not gained licences for many famous copyrighted songs. Court goons are now in the action include White Christmas and Jailhouse Rock.

LOSSES LEAD TO RESTRUCTURE Edel is to begin a significant restructuring across all its areas of activity after reporting further losses to DM9.7m (\$3.4m) for the nine-month period to September 4, 2000, compared with DM1.8m last year. The company - which has seen its share value halve this year - told the Frankfurt stock exchange last week that CFO Michael Diederich had left the company to be replaced temporarily by CEO Andre Klinkerforth.

V2'S GAYNOR RETURNS TO DUBLIN V2 international marketing manager, new media Kiara Gaynor is to move back to her native Dublin to become label manager for the indie's Irish operation. Gaynor took over the new media remit at V2 following the label's 1998 acquisition of Big Cat Records, where she was product manager.

CAPITAL GOES NARROWCAST Capital Radio's interactive arm is to unveil the first of its narrowcast online channel launches to the industry today (Monday). Operating under the working title eNrage, it is aimed at young, affluent and mostly male listeners and will feature non-stop streaming of a "high energy and adrenalin mix of hard dance, dark metal and rock and bass".

BMG SIGNS UP MAGEX BMG has taken on UK-based digital rights management company Magex to develop UK digital download trials, becoming the second major to use the company's technology following its US Bluematter work with Universal.

OLDHAM STEPS UP AT NME NME live reviews editor James O'Connell has been appointed deputy editor of the publication. Oldham first became involved with NME as a freelance writer in 1996, before joining full-time to become editor of the ON section in 1997.

REG COOPER Reaching to order copies of Beautiful Day, the single and album by Reg Cooper, should contact Absolute Marketing and Distribution (AM&D) via Universal's and not as stated in last week's MW.

MUSIC COMMENT

QUALITY TRANSCENDS TRENDS

Once upon a time it was simple. You were a punk, a mod, a soul boy, a head banger, an indie kid. The indie charts were full of guitar bands; the black music charts soul and disco; the pop charts, well pop. Or so it seemed at the time.

Actually it was never that simple. But it was probably more straightforward than today. Go to small cult gigs – whether it is Starsailor, Jill Scott, Slipknot or Sizer Barker – and the crowd will be easy to spot and it emerges from the nearest train station or bus stop. But previously cult names and scenes are blowing up so quickly that they are rapidly absorbed into the pop and media mainstream.

It is an issue facing anyone trying to build a brand within a particular niche. Take Def Jam, which has been as responsible as anyone for propelling the explosion of the urban lifestyle and experience into the US mainstream. On this side of the Atlantic there are still specific black music niches, but overall the scene is broader than it has ever been. Street singles from the likes of Jay-Z and The Architects appeal to pop fans. The crowds at recent gigs by Wyclef and Craig David were particularly notable for how mainstream (for which read white) they were.

The same issue also faces magazine publishers who can no longer count on rabidly loyal fans constantly buying into one genre of music. Take *Select*, which has published its final issue. Starved of a steady stream of guitar bands to plug, it sought to worship a broader church but ultimately fell between stools.

That acts like Moby, Travis, Macy Gray and David Gray are now household names is healthy. But the speed of their promotion from cult name to coffee table ironically makes it harder for others to follow in their wake as the middle ground between niche and mass market disappears.

Developing those newcomers will be a challenge facing everyone in 2001. The only way of tackling it is by ignoring trends in favour of quality and being prepared for the long haul.

Alex Scott



Universal deal sees MP3.com return

MP3.com has finally relaunched its My.MP3.com locker service following the completion of its settlement deal among the majors with Universal.

Unlike the previous unlicensed version launched in January, the new service's free access is restricted to digital copies of 25 CDs only. A \$50 monthly fee gives users access to up to 500 copies of their CDs.

The US site also announced Tower Records has become the

first multi-retailer to become involved with the site's new service with a deal that means any CDs bought at the US Tower Records site will be automatically copied to a user's My.m3.com account. European rollout plans for the service have not yet been confirmed, since it is currently only licensed for the US.

Meanwhile, the fortunes of other US digital music startups continues to look less healthy. At least one leading European inde-

pendent record company says it is set to pull out of an exclusive contract with US-based music download outfit eMusic following dissatisfaction with the company's music policy.

The download company – which recently cancelled its model from a pay-per-download to an "all-you-can-eat" subscription service in an attempt to boost the service's take-up – has seen its stock slip from a high of \$17 to less than \$0.60 a share.

EMI impresses Universal in race to re-ent Christmas

by Paul Williams
EMI is pushing Universal hard as the dominant force in the crucial Christmas market after producing its most successful festive performance in years.

Tony Wadsworth's team last week trailed Universal by just 10 percentage points on artist albums, thanks to the continuing runaway success of the Beatles' 1 retro-spectacle as well as Robbie Williams' *Sing When You're Winning* and Coldplay's *Parachutes* sitting in the Top 10. At the same stage last year the company, which also last week had Blur in the Top 20, took 13.2% of the market compared with its current 22.5%, while two years ago trailed in fifth place with just 7.0%.

EMI's successful run is expected to continue right up to Christmas, with the Beatles album yesterday Sunday on course for a fourth consecutive week at number one after last week passing the 1m sales mark in less than a month. It is expected to become the overall best seller by the close of 2000 as two companies make their final plays to lock in Top Ten albums chart positions as the ranking solid-



Wadsworth: catching up Universal firms in the run up to Christmas.

Universal's lead last week in the artist albums Christmas market with 23.2% sets it up to finish as the corporate victor of the year just as it managed last year, following PolyGram in 1998. But while in the past two years the group, whose share has been boosted during the past week by a newly-issued version of S Club 7's 7 album, faced its biggest challenge for dominance from Sony, this year the situation is rather different. For just as EMI's share has risen sharply from last year, so Sony's has tumbled dramatically with its fifth-placed 11.2% market share for artist albums last week, well down on a market-leading 27.5% in the same week last year. Its only two representatives in

the artist albums Top 20 last week were the *Writings On The Wall* by Destiny's Child and Savage Garden's *Affirmation*, both of which were released more than a year ago.

Westlife's continuing success with *Coast To Coast*, which could still return to the top of the chart and beat the Beatles to the Christmas number one position, has helped to lift BMG's artist albums share from the same time last year to 11.8%. Meanwhile, Warner has the benefit of the London Records catalogue to add to its Christmas market share for the first time, a factor easing its festive share above the 10% mark. Its share last week of 13.3%, made up of albums by the likes of Enya and Madonna – which are both shaping up to be in the Top 10 up until Christmas – and All Saints, compares with just 6.0% in the same week in 1999.

Like Sony, Virgin is also having a tougher time than usual with its 5.7% out of artist album sales a week ago down from 6.5% in 1999 and 8.5% in 1998, although Virgin's overall albums sales are lifted by compilations.

TILLY

THE BEATLES AND THE NUMBER ONES

Just to clear up some confusion surrounding the Beatles album of 27 number ones from my last column – this is an album of number ones, but not all UK number ones. The clever marketing of the EMI boys allows it because tracks such as *Love Me Do* and *Penny Lane*, which, of course, never hit the top spot here, reached number one in the US in May 1964 and March 1967 respectively. Hope this answers the question many Beatles fans must be asking.

It's that time of year again with everyone vying for the runner-up spot on the Christmas chart (or that is what the thousands of little Westlife fans think). But in the absence this year of the Spices or Sir Cliff, we're left with some very unlikely contenders. Could it be Eminem's *Stan* – a terrible tale of kidnap, murder and bad driving? That talentless no hoper from Big Brother, Craig? Or maybe, going for the Saga vote, the actually very charming *Beautiful Day* from 73-year-old country singer Reg Cooper?

I'm sticking it all on the usual Mr Blobby vote and going for Bob The Builder with the classic *Can We Fix It*. This really shows how far our music has progressed over the years. Just please don't show any of your colleagues around the world our December charts, or they will definitely think we are a completely insane nation. Either that, or we have a bigger drug problem than we thought.

Where have all those lovely "proper" Christmas records gone like Slade, Wizzard, or the haunting *Lonely This Xmas* by Mud? Can't anyone write a new, but seasonal song about this celebratory time of year?

If you listen to *Stan* the answer is obvious. That is why all those CDs containing the classic Christmas tracks sell in vast quantities every year. My personal choice, as it always has been since its release in the early Sixties, will be the simply fantastic *Pilly Spectator's Christmas Album*. Every home should have one. Merry Christmas.

Tilly Rutherford's column is a personal view

BBMak: spreading the pure pop message



Nobody could really accuse BBMak of having an easy ride. Minutes before tak-

ing the stage for their US tour at Los Angeles' Palace venue, they were given an abrupt lesson in just what levels of teen mania they need to hit when a sharp-eyed section of the crowd screamed the place down on spotting Backstreet Boy Howie, writes Paul Williams

If competition from within the venue from the Backstreet Boys weren't enough, they were then pitched head-to-head with no less than the Fab Four in a situation of their entire making. Bravely playing the Brit card at a time when many US music execs regard Britishness as being a term of musical abuse, they ambled on under a Union Jack back-drop to a tape of classic hooks that also featured three Beatles tunes. The crowd, in turn, responded in screams, but tellingly for Mark, Christian and Ste rather than for John, Paul, George and Ringo.

Making things easy, though, is hardly what BBMak are about.



BBMak: US live success.

Sixteen months ago they should have become overnight stars in the UK with their well-crafted debut single *Back Here*, but the public did not properly read the script. The single limped in instead at number 37, prompting a relocation to the US where – thanks in no small part to the efforts of Disney's Hollywood Records, which licensed them for the territory – they now outsell virtually over the UK act.

Their second crack at the UK market comes in the new year, but in LA last Sunday they were able to take stock at just how far they've come on the other side of the Atlantic. So they have got Disney on their side, but the simple reason they have managed to shift

more than 500,000 units of their debut album *Sooner Or Later* is that they are good. The set's opening number *I'm Not In Love* (no, not that one) delightfully recalls three-part Beatles harmonies, but ultimately their sound falls somewhere between the Bee Gees and *Take That* with a sprinkle of Savage Garden and even a slight hint of American country pop thrown in. At least four songs in their set are so hook-laden songs they deserve to become massive hits – among them second US single *Still On Your Side* and the night's closing number *Unpredictable* – while they have the added bonus of being a "boy band" who play musical instruments.

Their stage craft still needs some work, that is a minor problem. Among the manufactured, talent-suspect crop of much of current British pop, BBMak stand head and shoulders above most of the contenders. In fact they are a genuine pop act rather than a boyband. And if there is any justice, they should soon be on their home turf.

'Evaporating' market forces cause of Select magazine

by Mary-Louise Harding

The continuing decline of the alternative music press has claimed its biggest victim with the closure of *Select*.

The magazine's office was officially shut at the beginning of the month following steadily falling monthly circulations, including its November issue — which featured Eminem on the front — selling just 47,000 copies compared to regularly selling more than 100,000 at the height of Britpop in the mid-Nineties.

Its last issue, which featured Coldplay, followed a recent relaunch of the title towards the mainstream pop market in a repositioning attempt to reflect a more diverse music buying demographic.

Empap Performance print publishing director Andrew Harrison says *Select*'s market had "just evaporated", leaving the publisher no alternative to closure. "Sales have just diminished so far in that market and we could see no way ahead," Bands



like Blur and Radiohead are all part of the mainstream now — even Bady Drawn Boy gets straight onto the playlist at Radio One with the result that people's appetite for new music is diminishing," he says.

Harrison adds all *Select*'s eight former staff have been offered jobs elsewhere within the music division, spread between *Q*, *Kerrang!* and *Moj!* and its online divisions and potential new 'projects' within the *Select* marketplace "that aren't being covered at the moment". However, the magazine's editor Alexis Petridis has accepted a job outside of Empap — a decision taken before the

closure decision, according to Harrison.

Empap's axing of *Select* comes as speculation continues about the future of IPC title *Melody Maker*, which suffered both its own lowest and the worst circulation figures among its peers for the last ABC audit period ending June 30 2000 with an average net weekly circulation of 32,200.

The editor of *Melody Maker* stablemate's *AME*, Ben Knowles, says music titles need to remain at the cutting edge — whether writing about US hip hop or Queens of the Stone Age and At The Drive in. "During the

height of Britpop it was easy to fill the pages of a magazine, so many enjoyed huge success and consequently became a little lazy," he says.

"The magazines that will continue to do well are always there first, wherever the next exciting thing is happening in music and being just a little bit more creative. As far as mainstream coverage goes, we hope a hand we champion will get picked up by Radio One a year later. That's our job."

The disappearance of *Select* has raised few industry eyebrows. AL head of sales and marketing Stuart Green says the title slipped because it tried to stretch its coverage over too many genres and lost out to the specialist titles. "If you want to read about indie you'll go to *NME*, *Dance*, *Muzik*, *Ministry* or *Muzk* and then you have the smaller specialist titles such as *Uncut* dealing with the niches. It's not a huge loss to the industry — there are only so many bands you can cover, and they're all getting coverage elsewhere," he says.

news file

VOYAFONE OFFER HELPS BOOST SALES
Vodafone is offering customers who buy a mobile phone during December a free CD album from the Sony catalogue. The offer, which applies to both Pay As You Talk and monthly-plan customers, features 10 artists including Jamiroquai, Andy Williams, AS and Leftfield, and has been organised as part of Vodafone's wider Christmas marketing campaign. The offer also gives customers the opportunity to win a Sony Walkman, hi-fi and an all-expenses-paid table for six at the upcoming Brit Awards.

EAGLE BRINGS NEW TALENT ON BOARD
Eagle Records has appointed former Quid Great Publicity senior account manager David Clarke as head of press, while former Left Bank Organisation projects manager Annie Barbara is joining the company in the role of internal public relations. In an internal promotion, Darren Edwards has been appointed label manager of Eagle imprint Spiffire Records.

EXPANSION PLANS FOR BORDERS
Borders is preparing to open a 2,000sq m store on the outskirts of Edinburgh next spring. The new outlet, which will be situated at Fort Kinnaird retail park, will be Border's 10th superstore opened in the UK and its second out-of-town location. Borders, which opened its first UK store in London's Oxford Street in 1998, aims to expand its network to 22 stores by the middle of next year, with plans to open new outlets in Cambridge and Kingston Upon Thames later next spring.

WEMBLEY STRIKES DEAL WITH TOWER
Wembley TV has struck an exclusive partnership with Tower Records to handle the webcasting rights to the retailers' in-store artist appearances. The deal covers signings, interviews and performances which will go out on both Wembley TV and Tower's websites.

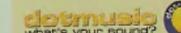
UK PLAY LAUNCHES WEBCHAT
BBC youth digital channel UK Play is scheduled to host its first artist webchat today (Monday) following the recent launch of its playuk.tv site. Live exclusive interviews with Kylie Minogue, Moby and Ronan Keating are due to launch the site.

BPI AWARDS BEATLES FIVE TIMES
The Beatles' 1 best of continues to outsell them all by going five times platinum, while Whitney Houston, Vanilla, Texas and Eminem got four times platinum with their latest albums.

HOW TV SHOWS' RATINGS COMPARE

Programme	viewers (000s)	% change on 2000
Top Of The Pops*	4,139	1.9
Top Of The Pops 2*	3,423	-84.0
CBUTV*	2,278	29.6
SMTV	2,266	13.4
Planet Pop (Sun)	1,194	71.7
Live & Kicking	907	-32.8
The Popal Chant*	845	37.1
Later	426	7.7
Videotext	343	4.8
Dance 2000	181	n/a

*combined totals
Source: Mediamark TMB for w/c November 20 2000



East West is making the most of Sarah Brightman's (pictured) UK availability early next year with a huge promotional campaign for her album *La Luna*, which is out on January 15. The album — the last handled by East West after she signed a worldwide EMI deal — was originally issued in continental Europe in April though, as Brightman's manager Jürgen Otterstein explains, "The UK release was delayed until she had time to devote a full three weeks to the UK promotion." TV will act as the cornerstone to the marketing drive for the album which has already turned gold and been a Top 20 hit in the US. Already confirmed are So Graham Norton and an Esther Rantzen special, with The National Lottery likely to be added to her schedule. New TV channel Arts World, a collaboration between Sky and The Guardian, will also broadcast a live TV special on Valentine's Day.



TOTP drives brand with digital card

TOTP has launched a CD-Rom digital business card with the aim of raising brand awareness and driving international business presence.

The state-of-the-art card, produced by brandtheory.com, incorporates a variety of broadband multimedia and weblinks, including full-screen broadcast-quality TV footage and digital audio, as well as a range of marketing and brand information for the TOTP magazine, radio show and complementary businesses. The card updates itself automatically from the web to remain continually relevant.

"We expect the card to be a useful business marketing tool and to aid our development into new products, media and territories," says BBC Global brand executive Sarah Logan. More than 50,000 cards will be distributed as a covornment on Computer Arts magazine this month.

Christmas Pepsi Charts take on TOTP

The Pepsi Chart Show is due to run back-to-back with the Christmas Day Top Of The Pops for the first time after Channel Five commissioned Initial to produce three special one-off versions of the show.

A half-hour companion show, which will air on December 21 at 7pm, will feature favourite moments of 2000 picked by presenter Abbie Eastwood and an exclusive live performance of My Girl by Westlife — the second A-side of their hotly-tipped Christmas number one.

On Christmas Day at 10.30am a 90-minute special will include the best moments from the year's Thursday shows picked by viewers. It will finish just before BBC1's Christmas Top Of The Pops starts. Voting via the Channel Five website has already clocked up more than 100,000 votes with Stephen Gately's *New Beginning* and Ronan Keating's *Life Is A Rollercoaster* currently leading the choices.

Another half-hour show will air on January 6 at 3.25pm to showcase the movers and shakers of 2000



Gately: Pepsi Chart favourite

and also to feature acts to watch out for in the coming year.

Initial's Pepsi Chart producer Susan Maxwell says interest in the special shows has been phenomenal, judging by the number of votes cast for the Christmas Day special. Meanwhile, Initial's new one-off Channel Four show *Don't Sleep* has confirmed a couple of personal appearances when it broadcasts from the London nightclub Sound on December 23. The 12.45-5am programme is expected to include contributions from Coldcut, Blak Twang and Tony Blackburn.

Mirror group wants 'biggest' website

The UK's largest newspaper publisher Trinity Mirror has unveiled what it hopes will become Europe's biggest online entertainment portal.

Trinity Mirror, which produces papers including *The Mirror*, *The People* and *The Daily Record*, already has established online interests through its ic24 portal, both as an ISP and content provider. Marketing director Jill Playle says the newly-launched icshowbiz.com aims to become the biggest entertainment portal, not a niche market site.

"Not only are we the biggest newspaper publisher in Europe with a huge wealth of aggregated content, but we've also hired specialist entertainment editorial staff for icshowbiz.com and will be producing our own original content," she says.

Playle adds that while the group's print titles will help provide content for the site, it will be very much a standalone operation. "It won't be



"The Mirror Online". The site will have its own identity that should appeal particularly to women, though it won't be completely "pink". It will also reach younger men," she says.

The publisher has secured the services of TV and radio presenter Jonathan Ross for the site, where he will provide movie reviews. The site will also feature celebrity gossip from the *Mirror's* 3am girls. The launch of icshowbiz.com will be backed by a significant marketing campaign, centring on a £2m TV advertising promotion to be launched on December 24 and running through January.

UK albums clean up platinum awards in IFPI roll of honours

● Craig David's *Walking Away* emulates its position on the UK singles chart by becoming the most popular UK-sourced radio hit across Europe. The Wildstar/Telstar release ends the seven-week reign at the top by London Records' *All Saints* with *Salts & Sinners*, which itself replaced another Craig David hit - 7 Days - at number one. David's latest moves 35-24 on airplay in Germany, while already hitting the radio **Top 10** in several countries, including Denmark, Finland and the Netherlands.

● Robbie Williams' *Supreme* is displaying the kind of muscle on German radio that earlier this year made *Rude* his biggest hit in the country to date and subsequently led to *Sing When You're Winning* debuting at the top of the chart. The EMI/Chrysalis release claims the accolades of highest climb, biggest increase in plays and biggest lift in radio airplay on the 50-21 rise, it leaps 14-4 on the **fno** chart of UK-only material, one of two EMI tracks in the **Top 20**. Universal appears nine times, while there are three Warner and three indie releases, and one each from BMG, Sony and Virgin.

● Another week, another country's number one position is conquered by The Beatles. Their 1, retrospective adds again to its lengthy list of chart-topping countries with the album replacing *Let's All That You Can't Leave Behind* at number one in the Netherlands. The Apple/Capitol album remains at one in a host of countries, including Denmark, Italy, Portugal and Sweden.

● UK-signed acts last week pulled off their best showing in the Canadian chart this year with four albums in the **Top 20**. Apply/Parlophone's *The Beatles* (sliding 1-2) and Virgin's *Spice Girls* (14-16) were joined in the **Top 10** by West End Enya's *A Day Without Rain* entering at 17 and Sony Classical signing Charlotte Church's *Dream A Dream* progressing 21-19.

● Columbia's *A1* confirm their status as being bigger than Westlife - in Norway this week anyway - with their second album in the highest new entry at six on the country's chart. As the album's arrival, one place above Westlife's non-moving *Coast To Coast* in Norway, comes *Same Old Brand New* you continues its run at the top of the singles chart with *Take On Me* reclimbing 15-12.

● Virgin's Melanie C looks a good bet to score a third consecutive airplay hit in Austria, with her latest single if That Were Me the highest new entry at 41 on the country's radio chart. Its predecessor *I Turn To You* sales 11,142 this week having lost its **Top 10** status a fortnight ago.

● Warner's UK roster is on fire in Austria, where it has three acts were sitting in the sales **Top 20** last week, including Simply Red, whose retrospective *It's Only Love* moved 7-7. The album, which also a **Top 10** in Germany, was joined by Enya climbing 10-8 and *The Best Of* by Chris Rea slipping 15-17.

by Paul Williams
UK-signed acts has dominated the latest round of IFPI platinum awards for 2mp-plus European album sales over their best showing all year.

Ten UK-sourced albums are among the 22 releases, picking up platinum accolades in the November roll of honour with the Apple/Parlophone-issued 1 by The Beatles leading the way with a triple-platinum award for 2m sales. The album, which has been number one across Europe including in Germany, Italy, Spain and the UK, reached its tally after just two weeks on sale and already beats the IFPI 2m level reached by the group's 1995 *Anthology* 1 release.

1's 3m sales award had a hugely-profitable month for Parlophone, which also saw *Coldplay's* *Parachutes* and *Radiohead's* *Kid A*



Radiohead's *Kid A*: platinum award

each pick up 1m awards to give EMI's UK operation three honours overall. Its tally was matched by Warner, which collected its first honour for All Saints since acquiring London Records with their second album *Salts & Sinners* reaching the 1m mark. David Gray's *White Ladder*, which the company handles across Europe with the exception of Ireland,

hit the same level, while Enya's *A Day Without Rain* made it to 1m sales in the month of its release.

Alongside The Beatles' 1, U2's *All That You Can't Leave Behind* was one of only seven albums of all nationalities to collect a multi-platinum award after clocking up 2m sales. It is the third album by the island/Un-Island act to receive an IFPI platinum award since their introduction in 1996 with the retrospective *The Best Of 1980-1990* currently heading the pack with 5m sales. Meanwhile, another Universal UK-sourced release, The Greatest Hits by Mercury's Texas, picked up its first 1m award.

Just a month after their self-titled debut album moved up to 2m sales for BMG across Europe, Westlife's follow-up *Coast To Coast* was one of the 15 albums in November to

receive a 1m platinum award. Another was Wildstar/Telstar signing Craig David's *Born To Do It*, which was the only independent UK-sourced release to appear in last month's awards list having reached the **Top 10** in a host of European countries, including France, Germany and the Netherlands.

The 10 UK albums winning their first platinum awards during November compare to just 12 albums issued since 1999 to be honoured during the rest of the year to date. Universal currently heads the corporate table among UK-signed talent with six albums issued either last year or in 2000 to pick up awards this year, while there are four EMI albums, three Warner and indie releases, and two apiece from BMG, Sony and Virgin.



Charlotte Church (pictured) is preparing to turn on the White House Christmas lights today (Monday) as she celebrates her highest chart position to date in the US, and Sony UK its first dual States **Top 20** album hits since 1988. The Sony Classical signing's *Dream A Dream* sold more than 124,000 copies in the US last week.

Charlotte Church (pictured) is preparing to turn on the White House Christmas lights today (Monday) as she celebrates her highest chart position to date in the US, and Sony UK its first dual States **Top 20** album hits since 1988. The Sony Classical signing's *Dream A Dream* sold more than 124,000 copies in the US last week, according to SoundScan, while climbing 25-16 to give her a first taste of life inside the US **Top 20**. The album, which remains at number one on *Billboard's* chart of Christmas releases, is joined in the **Top 20** at number six by Epic artist Sade's *Lovers Rock*, emulating Sony/CBS's UK operation's last US albums **Top 20** double achieved by George Michael and Sade more than 12 years ago. Charlotte's White House appearance comes as part of a 10-day US promotional visit which also takes in New York and Chicago, concluding this Saturday. It is her second trip to the US for this album as she was there in October to perform at the Carousol Of Hope event in LA and on Jay Leno with Sony's 12-year-old artist Billy Gilman, who duets on the album's title track.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK LW	Title/Artist (UK company)	EU LW	Title/Artist (UK company)
1	4 Waking Up Craig David (Wildstar)	1	2 Ms Jackson Outlook (Africa/Atlantic)
2	1 Black Coffee All Saints (Mercury)	2	3 Glen 'n' John Jay-Z/Roc-A-Fella/Def Jam
3	5 Jay Sealove (Epic/Sony/Universal)	3	1 I Wish R Kelly (Jive)
4	14 Supreme Robbie Williams (Chrysalis)	4	5 My First Love Avant (VCA)
5	3 R Fresh So Good Serjico (Sonus/Universal)	4	4 Independent Woman Destiny's Child (Columbia/CGR)
6	11 Black Coffee All Saints (Mercury)	5	3 Glen 'n' John Jay-Z/Roc-A-Fella/Def Jam
7	6 Beautiful Day U2 (Interscope)	7	7 Just Friends Ma\$ta (Def Soul/BMG)
8	7 7 Days Craig David (Wildstar)	8	8 Between You & Me Jay-Rule (Jive/Jay's Star)
9	10 The Way You Make Me Feel Ronan Keating (Polydor)	9	10 E.L. Kelly (Mercury)
10	18 In Da Bedman's Face (Mercury)	10	9 Shabaz Ya Ass Mystikal (Jive)
11	19 Gotta Tell You Samantha Mumba (Polydor)	11	11 Lil' Puffy (A&M)
12	10 Put A Spell On You Serjico (Sonus/Universal)	12	14 What's Your Fantasy LaTocha (DJMG)
13	13 My Love Westlife (RCA)	13	13 You Shoulda Told Me Melly Rose (Def Soul/BMG)
14	18 Overload Seagubane (Loud)	14	16 One Woman Man Dave Hollister (Mercury)
15	9 Lita & A Rockstarer Ronan Keating (Polydor)	17	17 Emotional Carti Thomas (Bad Boy/Atlantic)
16	12 Rock D. Robbie Williams (Chrysalis)	18	12 Girls Sugar Belle (Virgin)
17	11 After Spice Girls (Virgin)	19	18 Big Lady Evelyn Rose (Mercury)
18	18 Please Don't Turn Me On Arth' Dodgee feat. Usher (Jive)	19	18 Straight Up Charlie Wilson (Jive/RCA)
19	15 Body Grooves Anacharis feat. Nines (Def/Polydor)	20	19 Project P'n'ch Cash Money (InterScope)
20	15 Sinead Delahunty (Mercury)	20	20 Bow Wow UK Bow Wow (US Son Def/Columbia/CGR)

Chart shows the 20 most played (UK-sourced tracks on radio) in each of 300 stations in 10 major US cities. Data by Nielsen Broadcast Data Systems © 2002 ABC-BSW

GAVIN US URBAN TOP 20

UK LW	Title/Artist (UK company)	US LW	Title/Artist (UK company)
1	2 Ms Jackson Outlook (Africa/Atlantic)	1	1 I Wish R Kelly (Jive)
2	3 Glen 'n' John Jay-Z/Roc-A-Fella/Def Jam	2	5 My First Love Avant (VCA)
3	1 I Wish R Kelly (Jive)	4	4 Independent Woman Destiny's Child (Columbia/CGR)
4	5 My First Love Avant (VCA)	5	3 Glen 'n' John Jay-Z/Roc-A-Fella/Def Jam
5	4 Independent Woman Destiny's Child (Columbia/CGR)	7	7 Just Friends Ma\$ta (Def Soul/BMG)
6	3 Glen 'n' John Jay-Z/Roc-A-Fella/Def Jam	8	8 Between You & Me Jay-Rule (Jive/Jay's Star)
7	7 Just Friends Ma\$ta (Def Soul/BMG)	9	10 E.L. Kelly (Mercury)
8	8 Between You & Me Jay-Rule (Jive/Jay's Star)	10	9 Shabaz Ya Ass Mystikal (Jive)
9	10 E.L. Kelly (Mercury)	11	11 Lil' Puffy (A&M)
10	9 Shabaz Ya Ass Mystikal (Jive)	12	14 What's Your Fantasy LaTocha (DJMG)
11	11 Lil' Puffy (A&M)	13	13 You Shoulda Told Me Melly Rose (Def Soul/BMG)
12	14 What's Your Fantasy LaTocha (DJMG)	14	16 One Woman Man Dave Hollister (Mercury)
13	13 You Shoulda Told Me Melly Rose (Def Soul/BMG)	17	17 Emotional Carti Thomas (Bad Boy/Atlantic)
14	16 One Woman Man Dave Hollister (Mercury)	18	12 Girls Sugar Belle (Virgin)
15	17 Emotional Carti Thomas (Bad Boy/Atlantic)	19	18 Big Lady Evelyn Rose (Mercury)
16	12 Girls Sugar Belle (Virgin)	19	18 Straight Up Charlie Wilson (Jive/RCA)
17	18 Big Lady Evelyn Rose (Mercury)	20	19 Project P'n'ch Cash Money (InterScope)
18	18 Straight Up Charlie Wilson (Jive/RCA)	20	20 Bow Wow UK Bow Wow (US Son Def/Columbia/CGR)
19	19 Project P'n'ch Cash Money (InterScope)		
20	20 Bow Wow UK Bow Wow (US Son Def/Columbia/CGR)		

Chart shows the 20 most popular in 100 US Top 40 radio stations by week ending 8 Dec 2002

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

COUNTRY	Title/Artist (UK company)	chart pos.
AUSTRALIA	1 Don't You Worry Much (V2)	6
	album 1 The Beatles (EMI)	1
CANADA	1 Single South Side (Moby)	8
	album 1 The Beatles (EMI)	2
FRANCE	1 Single Girls You So Summertime (Polygram)	17
	album 1 Covers Rock (Epic)	11
GERMANY	1 Single Sky Seeker (Sonus/Universal)	13
	album 1 The Beatles (EMI)	2
ITALY	1 Single Beautiful Day U2 (Interscope)	3
	album 1 The Beatles (EMI)	1
NETHERLANDS	1 Single My Love Westlife (RCA)	13
	album 1 The Beatles (EMI)	3
SPAIN	1 Single Beautiful Day U2 (Interscope)	8
	album 1 The Beatles (EMI)	2
US	1 Single Girls You So Summertime (Polygram)	6
	album 1 The Beatles (EMI)	2

Source: ASCAP SoundScan/Single Chart/Album Chart/Pop Top 100/Worldwide Singles/Albums/Charts/Communications and Marketing

AMERICAN CHARTWATCH

by ALAN JONES

Sales of the Backstreet Boys' Black & Blue album topped by 900,000 last week but it is a measure of how well the record started that it still managed to turn in second week sales of nearly 690,000 to bring its two-week tally to 2.29m. In percentage terms, the Backstreet Boys' decline was 57%, steep by historic standards but perfectly acceptable in the week after Thanksgiving, which always gives a major boost to trade. In fact, the post-Thanksgiving slump is smaller than normal this year, with the **Top 20** albums selling more than 100,000 last week, compared to 27 in the previous (Thanksgiving) week. The Beatles' 1 saw its sales dip by less than 5% to a third frame total of nearly 607,000, enough for it to retain the runners-up spot with some comfort. I has sold more than 1.5m copies in its first three weeks of release.

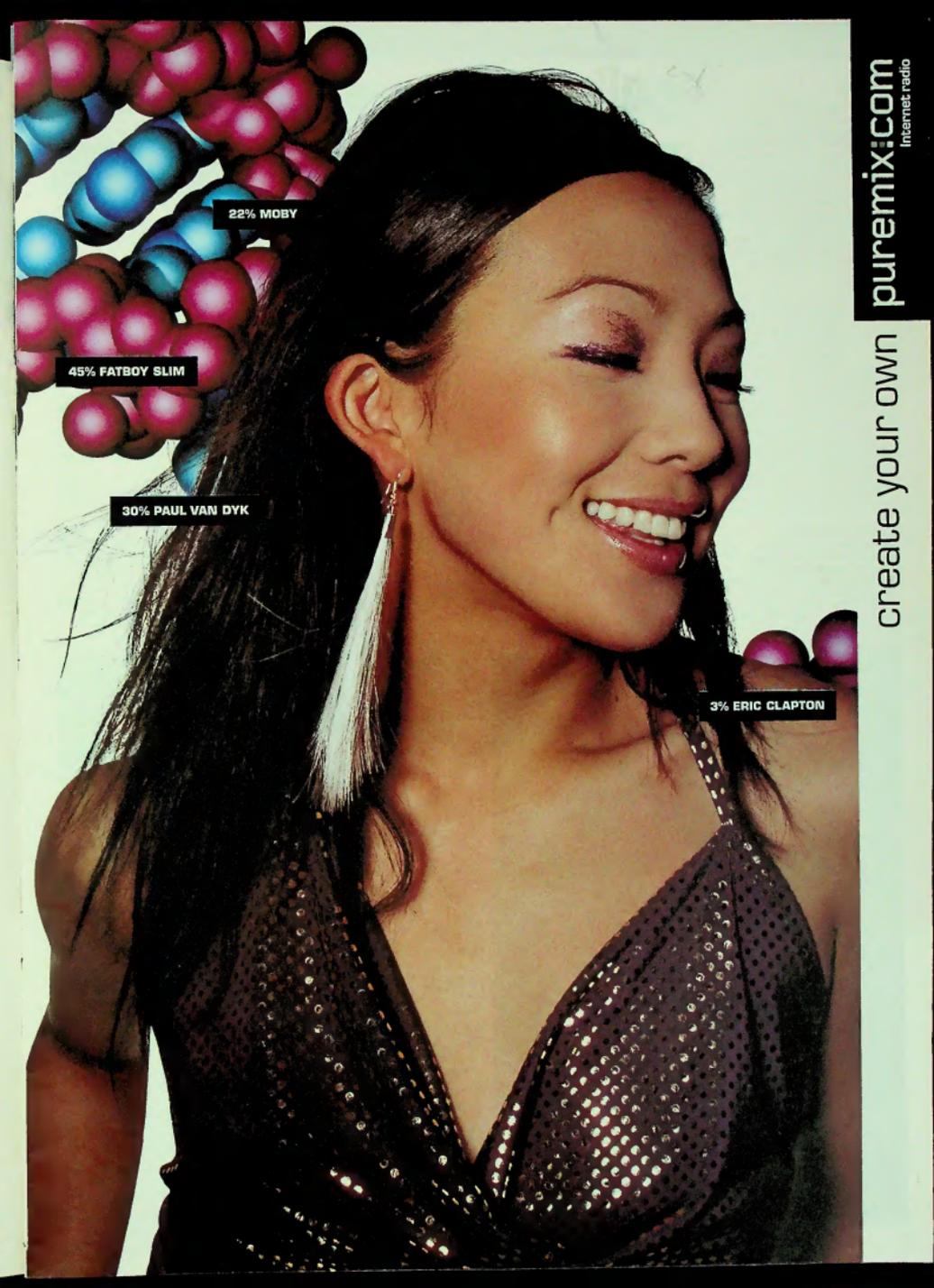
In the absence of a major new debut - former chart-topping rapper and record company mogul Master P's *Ghetto Postage* is the week's highest debut at number 26 - the week's most significant chart movements were promoted by the *My 1st Music Awards*, which were largely responsible for Creed's (pictured) *Human Clay* improving 13-4 on its 62nd week in the chart. *Britney Spears'* *Britney* 1 had its biggest week, rising 15-8 and *N Sync's* *No Strings Attached* climbing 17-10. All three artists have subsequently had high-profile television

wins at the *Billboard Music Awards* and should enjoy similar boosts next week, along with *Sleep, Destiny's Child* and *Faith Hill*, who all took four prizes or more at the *Billboard* bash.

There are more than 20 Christmas albums in the **Top 200** and most are climbing the chart. *Charlotte Church* again leads the way, with *Dream A Dream* album rising 25-16, after selling a further 124,000 copies. Other Christmas albums moving up include *Christina Aguilera's* *My Kind of Christmas* (43-28), *Ricki-Lee's* *Ocean's 7* (50-37), *Christmas* (52-45), the soundtrack to *Dave Seuss: How the Grinch Stole Christmas* (64-53) and *Aly & Moby*. *Resonance* is a Very Young Christmas featuring *Vonda Shepard*, which surges 132-59.

Apart from albums related to Christmas and the *VH1* awards, there is little else happening due to the dearth of new releases. Though it is good to see a Day Without Rain by Enya climb 23-11, it is the UK-signed Irish singer's fourth number one album, albeit with slightly reduced sales. The album remains at number one on the *New Age* chart having sold five times as many copies last week as runner-up *Yanni's* *If I Could Tell You*. It is the UK-signed Irish singer's fourth number one album.

The biggest decline on the chart comes from the Spice Girls' *Forever*, which sits 23-23 on its fourth week present. Its fall from its first week's 39-78-108-131, while it had 88,700 units - that is more than 1% of the week's equaling the 7m US sales tally of their debut *Spice*.



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BUNNYMEN SIGN TO COOKING VINYL
Cooking Vinyl — currently enjoying critical acclaim with Ryan Adams and Aples In Stereo — has signed Echo & The Bunnymen for a worldwide three-album deal. The first release under the deal is expected in the spring. The deal follows the release of their recent Internet-only mini-album *Avalanche*. Meanwhile, Cooking Vinyl has switched its distribution to Pinnacle after 12 years with Vital. The label has also appointed former BMG product manager Paddy Forwood to the role of PR manager.

UMP URBAN A&R SETS HIS SIGHTS ON US
Universal Music Publishing A&R manager Fred Baron is leaving the company this week to pursue opportunities in the American urban music scene. Baron says he has grown increasingly frustrated with the current state of black music in the UK. "The way that the UK has gone in the past year with regard to the black music industry — from radio to press — does not support urban music. Obviously the area that does support it is North America," he says. Baron notes that many of his key projects at Universal — among them Kote Le Roc, Gamma Kid and Phoebe One — are now without record deals. "Ironically, the acts that are left with deals are those that have US accessibility and interest," he adds.

OLYMPICS SINGER GETS DEAL
Nikki Webster, the 13-year-old who appeared in the opening and closing ceremonies of the Sydney Olympic Games, has signed a deal with BMG through subsidiary Australian imprint Gotham Records. Gotham Records is run by producer Ross Fraser and Australian singer John Farnham.

Sigsworth in studio as Frou Frou take shape

by James Roberts
Frou Frou, the act comprising Madonna collaborator Guy Sigsworth and singer-songwriter Imogen Heap, have begun recording their debut album following their signing to Universal/Island at the end of last month.

The duo, who have known each other for several years but only recently formed as a group, are expecting to spend three months in their specially constructed west London studio developing their high-end demos into masters for their debut album.

According to manager Mark Wood, who also manages Wildstar-signed Dum Dums and singer Fahna Hassan, early US reactions to Frou Frou have been strong, although the project is likely to assume a new name as it develops.

Sigsworth says, "The name is an issue in America because it seems effeminate, but I think the quirkiness of English music is what makes it interesting internationally."

One natural US partner could be MCA, which is part of Universal/Island in the UK and with which Wood already has a strong relationship in the US following its signing of a North American deal with the Dum Dums earlier this year.

Sigsworth, who has just completed production duties on the third album for Fontana/Mercury act Lamb, first worked with Heap on her debut single *Getting Scared*, which was included on her debut album for Almo Sounds, I Megaphone. Although the album was well received in the US, Heap is better known in the UK for her collaboration



Frou Frou: studio bound in west London

with Urban Species on their 1998 single *Blanket*. Following the demise of Almo Sounds earlier this year, Heap began looking for producers for her new project. The first track Heap and Sigsworth recorded together is *Flicks*, which couples an enchanting melody with ambient soundscape.

Explaining the development of the *Frou Frou* sound, Sigsworth says, "If you start with a perfect vocal like Imogen's, then the rest of the sounds fall into place naturally. There will be a lot of familiar sounds on the album — pianos and strings — to make it more familiar to the listener. I don't want to be restricted as to what sounds we use because an audience expects a perfect reproduction when played live. Essentially our songs can be stripped back to the very basics." Heap adds, "We are trying to find a way to make a laptop interesting onstage."

Longtime *Blair* collaborator Sigsworth's profile has soared this year following his collaboration with Madonna on what *It Feels Like For A Girl*, the next single from her album *Music*.



Renewed links: Manners (left) and Angel

Angel signs Elbow to Salvation Songs

Former Island Records A&R director Nick Angel last week signed the Manchester-based five-piece band Elbow to *Salvation Songs*, the publishing company he is launching with a long-term administration agreement with Warner/Chappell Music.

The launch of the publishing operation reunites Angel with Warner/Chappell managing director Richard Manners, who previously ran Island Music and then PolyGram Island Music. Angel, who also currently works as music supervisor on all the films made by former PolyGram-owned production company Working Title, left Island following its merger with Universal.

Manners says, "It's great to be working with Nick again and we are especially pleased that Elbow have chosen *Salvation Songs* as their publisher." Angel originally signed Elbow to Island. After they were dropped by the major early this year the band issued a single on the independent Uglyman Records. Having been recently signed to V2 by general manager David Steele, they are set to release their debut album next year. They are currently working on album tracks in Liverpool's Parr Street Studios with Ben Hillier, who co-produced Blur's *Music Is My Radar* single.

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PRODUCER PROFILE

A list of top writing or production credits for artists including Mariah Carey, Billie Piper, Five and S Club 7 ensures that Norwegian production team StarGate are the first port of call for many labels seeking a work-class pop R&B feel for their artists. But now Haliger Rustan, Mikkel SE and Tor Erik Hermansen are about to embark on the next step in their career with a StarGate artist project through Telstar.

The project, whose approach has been compared to that of C&C Music Factory, will aim to showcase new vocalists from the UK, Europe and US with around six tracks expected to be completed by the end of the year. "There is a wealth of talent around StarGate and this is about pooling it together," says Telstar A&R manager Billy Grant.

The project is likely to be the strongest reflection to date of StarGate's interest in the urban scene, which includes regular DJ duties along with running their own R&B night in Norway. "The pop genre is changing as it picks up new influences. There is now more garage, R&B and hip-hop in the mainstream pop sound," says Hermansen.

Following the recent deal between Swedish production team Murlyn and Polydor/Interscope, it would not be a surprise to see StarGate treating a similar path, although it is not something the trio have seriously considered. "It would have to be a natural progression. I don't think we could suddenly switch to going out and finding completely new acts," says Hermansen.

The trio pass much credit for their success on to their co-managers Tim Blacksmith and Danny D, whose involvement from an early stage has been instrumental to their current status. "Tim was involved long before anyone had started getting interested," says Hermansen. His links with Danny D (who has ties with S Club 7 original Simon Fuller dating back to the mid-eighties) in turn led to their input into S Club.

"Our involvement with S Club opened a lot of doors for us. It is always great being



StarGate (l-r): Rustan, Mikkel SE, Hermansen

involved with new artists because there is more freedom. There are less people involved in the recording process and a less formal structure between the artist, management and record label," says Hermansen.

StarGate's profile continues to be maintained by their remix work, which includes the current *Sisqo* hit, along with tracks for Mariah Carey, Mary J Blige and Topolade. Another high-profile project was Billie Piper, for whom StarGate remixed and produced the number one single *Day & Night*. "What we did with Billie wasn't exactly what innocent initially wanted, but when they heard it they wanted it," says Hermansen.

Having recently been in the UK working on tracks for the Five's forthcoming third album, the trio have returned to their Trondheim base to complete work on Polydor's *Popstars* project. In the New Year, the team will begin work with Innocent Records pop R&B act Blue.

Despite their success, StarGate have avoided the temptation to relocate to the US or UK, which they see as crucial in being able to see the "big picture." "We have a great perspective in Norway. We get to hear the best music from around the world without being blinkered by any one country, which is a rather odd situation that happens in the UK," says Hermansen.

It is a strength that Telstar now hopes to be able to draw on to the full.

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RETAIL FOCUS: **MUSIQUARIUM**

by Karen Faux

December 8, 1981 is memorable for Musiquarium owner Julian James on two counts. Not only was it the day he launched his indie store in Swansea but also the day that John Lennon was shot. "I remember driving to work and imagine was playing on the radio," he says. "It was terrible news and I was quite choked up. It's the sort of thing you don't forget."

On a positive note, Musiquarium celebrated its 20th birthday with an advertising splash in its local paper which was supported by Warner, EMI and Pinnacle, among others. James was delighted that his small but thriving shop had been given the recognition from suppliers it deserves. He believes staying ahead of mainstream trends is the name of the game for an indie which can't afford to compete in chart music price wars. "What we're good at is pushing new bands and once they get big we leave them to other stores to sell," he says.

At six metres long and three-and-a-half metres wide, James reckons his store must be one of the smallest in the UK, but somehow he manages to cram in a winning combination of



Musiquarium: 'good at pushing new bands'

Indie, rock, skate, punk and classic rock back catalogue. Championing Welsh acts has an important part of Musiquarium's remit and local bands Liberty 37 and Nozzle And Powder always sell well. "We're also seeing a new album, entitled *Endangered Species*, from Swansea-based Swanses bend Man. They've had their splits in the past but it seems there is still a loyal fan-base around here," says James.

ONLINE WITH MUSIQUARIUM

Although Julian James says Musiquarium's website has recently been simplified, it still has a very busy appearance. Information for visitors includes a performance calendar, club listings, recommended titles and rare recordings and a demo section for new bands. "Websites can be extremely time-consuming to maintain and we have now arrived at a structure which is easy to update," says James. "Online sales are going well and we've recently had orders from Egypt, the US and New Zealand."

Customer reaction to Epitaph's two-for-£20 deal has been a resounding thumbs up and James is delighted with the volumes of product he has shifted. "We've got a lot of teens who are into skate music and have done very good business with NOFX and offshoot Me First And The Gimmies," he says. "Imports are also buoyant and are displayed in both a dedicated section and among our A-Z. Eric Johnson and

Incubus are currently the biggest sellers."

Other best-selling albums include *Rage Against The Machine*, *Green Day Nine Inch Nails*, the *Freddie Mercury* boxed set and *Marilyn Manson*. "Singles business has slowed down a lot for us in the past year," says James. "We tend to order on the basis of how a record performs in the charts rather than take a risk on pre-sales." James appreciates the fact that he has built up a good base of regular customers during the past 20 years. "There's a wide range of ages and we also rely on steady student traffic. Once someone comes here for an import or to do their Christmas shopping, we can rely on them coming back again."

As a Mojo recommended retailer, Musiquarium frequently finds itself being enquired for all over the country. "It is a good scheme for all the participating stores as it really does help to give them some 'meat'," says James. Musiquarium, Unit 61, Swansea Market Centre, Oxford Street, Swansea, West Glamorgan, SA1 3PQ; Tel: 01792 465256; e-mail: enquiries@musiquarium.com; website: www.musiquarium.com

N-STORE NEXT WEEK (from 18/12/00)

Windows — "Christmas Crackles" campaign with chart CDs for £9.99, Q Awards Album; **In-store** — J2, Robbie Williams, The Beatles, Kylie Minogue; **Classical Album 2001**, Coronation St, Delirium, Heartbeat, Mirwals, Maria Callas, Finley Quay, Reef, Destiny's Child; **Press ads** — Maria Callas, Delirium, John Tevener, Paul Oakenfold, Fatboy Slim



In-store — Westlife, Robbie Williams limited edition, S Club 7 UK edition, Dala's Disco Divas, Hard House Europa, 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 V, George Michael, Steps and Martine McCutcheon



In-store — Christmas campaign includes The Beatles, U2, Robbie Williams, Music To Watch Girls By 8, Blur, Madonna, Badly Drawn Boy, three-for-£18 mid-price offer across 800 titles; two-for-£10 budget offer — across 220 titles.



Display boards — Andy Votel, Fingathing, Savath & Satriani, Trains, Trees & Honey, Low, Moodyman, Thevery Corporation, We Love You, Disco (Not Disco)



Windows and In-store — Christmas campaign featuring discount vouchers, Melanie C, Texas, Phantom Menace Game, League Of Gentlemen, All Saints, Andrea Bocelli, Oasis, David Bowie, Freddie Mercury, Paul Simon, Jill Scott, Kelis, Lucy Pearl, R Kelly; **TV ads** — Decades, Blur, S Club 7; **Press ads** — specialist sections including jazz, classical, R&B, hip hop and metal



Windows — Now That's What I Call Music! 47, Spice Girls, Madonna, Fatboy Slim, Artful Dodger, Robbie Williams, The Beatles, U2, Eminem; **In-store** — Erya, Ronan Keating, Texas, S Club 7, Elton John, Toy Story 2, Fantasia 2000; **Singles** — Sugababes, Oxide & Neutrinio, Westlife, Rui Da Silva, Sir Killa! Vol 9, Robo-Babe, Wombles featuring Roy Wood; **Albums** — Barry White, Badly Drawn Boy, Lene Marlin, Lenny Kravitz, Bond, Shirley



In-store — Now Dance 2000, The Beatles, A1, Classical Album 2001, Sugababes, N'itin Sawhney



Singles — Oxide & Neutrinio, Sugababes, Wombles with Roy Wood; **Windows** — U2, Spice Girls, David Gray, Robbie Williams, Blur; **In-store** — Hits 2001, Best Club Anthems, Eminem, Coldplay



In-store — Pat Austin, Baffing, Kieran Kane, Continuo, Jah Wobble, Birdgirl, It All Back Home; **Select listening posts** — Lyrical Lounge Vol. 2, R Kelly, Tom Jones, Moko/Fredder, Buck Rogers, Pinnacle...In A Winter Wonderland (Sampler)



Windows — Ministry Of Sound, Madonna; **Listening posts** — Rage Against The Machine, Moko, Best, Faithless, Bob Sinclar, D'Neuro, Raschead, All Saints, Britney Spears, Sade, Madonna, Big



Press ads — Wu Tang Clan, Charlotte Church, Alice Deejay, Louise, Vengaboys, Robbie Williams



Singles — Robbie Williams, Kylie Minogue, Billie Piper; **Albums** — Charlotte Church, Texas; **In-store** — Kylie Minogue, The Beatles



Singles — Westlife, Sugababes; **Albums** — The Corps; **In-store** — Westlife, Sugababes, The Corps (by In Blue on CD and get Unleashed for £4.99), Best Club Anthems, Craig David, Robbie Williams, The Beatles, Ely Presley, Best Party In Town...Ever with free party banner; **Press ads** — Sir Killa! Vol 9, Robo-Babe, Oxide & Neutrinio

ON THE SHELF

HARJ JOSSON,
manager, Virgin Megastore,
Oxford Street, London



"We've noticed that there have been a lot more people coming into the cap at this week to do their shopping and we're expecting that this weekend will be the one when Christmas shopping really kicks in. Our new slogan — "Whatever Turns You On" — has been well received by customers and our various Christmas offers are shaping up nicely. I would say that sales are currently level-pegging with the same time last year."

Key titles in our two-for-£22 campaign include *Eminem*, *Destiny's Child*, *Sade*, *The Beatles* and *Pink Floyd*. We're also doing a two-for-£15 offer that includes *Madonna*, *Beth Orton* and *Embrace*. Our video department has a fantastic offer with three-for-£20 and we are seeing titles such as *Saving Private Ryan* and *Pay Back* flying out. Integral to our seasonal offer is the voucher scheme that extends to a whole host of products apart from music. There are

discounts on Virgin Atlantic flights, summer package holidays, Virgin mobile air-time and even Virgin wine. The deal encompasses all the activities of the group which makes it unique.

We are delighted with the response to our new state-of-the-art listening post. It accommodates 500 albums and 100 DVD trailers. It works on a touch screen basis and represents cutting-edge technology. This week's sales action has been led by *Madonna*, *Sade*, *Destiny's Child* and *The Beatles*. *Sade* has sold well from day one and *Destiny's Child* has taken off in its re-packaged version featuring the single *Independent Women*.

On the singles front, *Madonna*, *Eminem*, *Bob The Builder*, *Foo Fighters* and *Sligo* are going well. We would place bets on *Westlife* being the Christmas number one as we reckon *Bob The Builder* hasn't quite got the legs for it."



"This year we broke with tradition and held our Christmas party at East London club *Fire*. Instead of going to the Limeight in the West End, I played a house and garage set for the last hour-and-a-half and a good time was had by all."

Most of my pre-sales for Christmas are finished and it's now a case of promoting our chart product, which I am carrying in the car. There is some good product lined up for release in January but stores are reluctant to talk about that yet. This week *Bob The Builder* has a sales flash of number two and will push *Eminem* All the way for the number one spot. *Backstreet Boys*, *Black Sabbath* and *Steps* have all been flying out and I'm not getting any complaints from accounts about the level of business. *Britney Spears'* single has stormed into the mid-week chart at number seven and should be riding high next week. The UK version of her album has extra tracks and the success of the single is

ON THE ROAD

IAIN CLARK,
Strikeforce rep for
Scotland, Pinnacle

providing a timely boost. Other strong contenders are *Lyrical Lounge 2*, *Tom Jones* and US hip hop act *Mystikal*.

Next year is looking exciting. Alan McGee's label *Reptone* is releasing an album from *Mexican act El Vez* and we've also got new releases in the first part of the year from *Terrorvision* and *Feeder*. We have recently taken over the *Cooking Vinyl* label and I am currently talking to stores about a forthcoming album from *Frank Black*. And there is a lot of interest in the re-birth of *Deacon Blue*, who have a new studio album.

I've only got a couple of days off between now and Christmas and I'll be working full out most of the time. Out of Edinburgh and Glasgow, the latter tends to be busier as it has more multiples and indies. Figures here will be up on this time last year and we'll be working towards breaking our targets in 2001, starting with three singles in the top 10 next week."

CLASSICAL NEWS

by Andrew Stewart

DVD GETS CHRISTMAS BOOST

The profile of classical concerts, opera and ballet on DVD has enjoyed a boost in the pre-Christmas period thanks to the release of high quality titles from existing producers and the arrival of heavyweight entrants to the market.

Five new titles from TDK Mediactive – featuring recent programmes made by Euroarts – include Bach's Christmas Oratorio, performed by Sir John Eliot Gardiner (pictured) and the Monteverdi Choir, and Bruckner's Eighth Symphony with the Vienna Philharmonic conducted by Pierre Boulez.

Meanwhile, BBC Worldwide is promoting Verdi's Falstaff and Delibes' Coppélia in acclaimed 1999 productions from the Royal Opera House, and Deutsche Grammophon and Philips are extending the range of classical DVDs from Universal Classics with eight opera and ballet titles, Verdi's Aida and Tchaikovsky's Swan Lake among them.

Warner Vision/NVC Arts' late autumn DVD release schedule is particularly strong, led by Luc Bondy's celebrated Paris Opera production of Verdi's Don Carlos and enhanced by Coppélia from the Kirov Ballet and David Allen's film version of Schubert's song-cycle Winterreise, sung by Classical Brit Award-winner Ian Bostridge.

Yasuki Watore, classical music director of Luxembourg-based TDK Mediactive, says the label's 12 previous classical releases have each sold 5,000 units in western European territories. He expects the latest Bach and Bruckner discs to increase critical and consumer interest in the TDK catalogue.

Watore regards the UK market as one of the most important, prompting the

investment of more money next year in marketing and promotion and a new distribution arrangement with TDK's blank media distributors in the UK.

"Our five new releases will be the focal point for us to increase UK sales in the coming year," says Watore. "One problem with DVD is that it's still not clear whom we should address when we approach retailers – whether it should be the film and video or the music department. DVD is like a bat: people are not sure if it's an animal or a bird."

Future TDK Mediactive titles include the Easter release of Bach's St John Passion, performed by the Bach Collegium Japan, and further titles featuring the Berlin Philharmonic. "We have started to talk with major UK retailers, such as HMV and Tower, to have a special display DVD corner in store. That is under negotiation, but we've had very positive feedback so far. We're in the process of convincing classical dealers that this will be an advantage to them, to us and to the consumer," says Watore.

According to Jessica Gibson, publisher, music at BBC Worldwide, the Christmas market should set a measure by which the demand for critically-acclaimed opera and concert DVDs can be judged.

"Our titles from the Royal Opera House are perfect for DVD because of the colours of the sets and their production design values," says Gibson. "We have an advantage in being able to offer material from the BBC archives, extra footage and interviews, which add value to the consumer's experience. I think it is a logical step to take the fantastic programmes the BBC is making and show them off."

"We're looking to build a long-term catalogue of classical performances to satisfy what our market research suggests will be big future demand."

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

ALBUM of the week

ELIAS: Five Songs To Poems By Irina Rutushinskaya; Laments. King, Wyn-Rowers; BBC SO/Sales; Otaka (NMC NMC D064). Bombay-born Brian Elias (pictured) studied at London's Royal College of Music in the late Sixties and



has developed a formidable talent for writing for symphonic forces. His Five Songs To Poems By Irina Rutushinskaya (1989) present a powerful response to the imprisoned poet's optimistic belief in freedom. Folk poetry from south Italy provides the stimulus for Elias's Laments (1998), which moves from aggressive defiance to acceptance of grief during its three-movement course.



REVIEWS

For records released up to December 25 2000

LAURENT PETITGIRARD: Joseph Merrick Di Elephant Man. Stutzmann, Rinevog, Koch, etc. Orchestre Philharmonique de Monte-Carlo/Petitgirard (La Chant Du Monde LDC 2781139.40).

After David Lynch's film, the idea of a French opera about the Elephant Man may seem at the least a bit curious. Laurent Petitgirard has written dozens of scores for French film and TV shows. His Joseph Merrick was written for the Monte-Carlo Opera and premiered in 1999. This Chant Du Monde recording uses the original excellent cast and makes a very strong case for Petitgirard's lyrical and dramatic writing.

HARTY: With the Wild Geese; In Ireland; An Irish Symphony, National SO of Ireland/O Dahn (Naxos 8.554732). A first-class release of works by Irish composer-conductor Sir Hamilton Hart, promoted as Naxos' December disc of the month. Harty is perhaps best remembered for his Handel arrangements, although the works offered

here show the highly romantic nature of his compositions. It is advertised in the classical press and supported by PoS material. REMEMBER BETHLEHEM – CAROLS FOR A NEW MILLENNIUM. Christmas music by Goodall, Ridout, Darlington, Bax, Charles Ives, Howells, etc. Christ Church Cathedral Choir/Darlington (Metronome MET CD 1044). Howard Goodall's laid-back Remember Bethlehem sets the 'alternative' tone for this collection of carols, which features 22 modern or at least non-traditional takes on the Christmas story.

LOST FEUERMANN – THE JAPANESE RECORDINGS 1934 & 1936. Works for cello by Tchaikovsky, Mendelssohn, Bloch, Chopin, Yamada, Haydn, etc. Feuermann, etc. (Music & Arts CD-1075). This disc of historical recordings on the US Music & Arts label highlights Austrian-born cellist Emanuel Feuermann's ability to make his instrument sing. Feuermann died at the age of 40, only six years after making his second series of discs for Columbia Japan, released here for the first time on CD.

Essential Listening This Christmas
Out now from Warner Classics



Paolo Conte

The best of Italy's leading singer/songwriter: an irresistible blend of jazz and big band with tango rhythms and cabaret. "It's like having Fellini poured in your ear." The Independent 7559 78512.2



Paolo Conte

A prophet Paolo has been planning for three years. In his words, it is "the child of my unending fascination with the spirit of the 1920s". 8573 857032



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Oscar Wilde/
Fry and Redgrave

Fry and Redgrave narrate Wilde's tales to a dazzling score by Debbie Wiseman. 8573 815062



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AVAILABLE FROM ALL GOOD RECORD STORES

16 DECEMBER 2000

CHART COMMENTARY

by ALAN JONES

The battle for chart honours between **Eminem** and **Bob The Builder** was keenly fought all week, and was resolved in favour of the former, whose Stan single achieved the fourth highest sale of the year last week - 198,805 - beating the latter by exactly 10,500. The Bob The Builder single nevertheless achieved the highest tally for a number two since Christmas 1998, when **Cher's** *Chocolate Sally Balls* and the **Spice Girls'** *Goodbye* took turns at number one, and achieved sales of 372,890 and 208,299 respectively when in runners-up position. The Bob The Builder single is the latest hit for the BBC record label, which has enjoyed sporadic chart success since getting off the mark with its 10th singles release, **Highly Likely's** *Whatever Happened To You*, in 1973. This week, however, marks the first occasion on which two BBC releases have been in the Top 10 at the same time, as the **Twentees'** *Number 1* spends its sixth week in the upper echelon holding at number 10. The Bob The



SINGLE FACTFILE

The first hip-hop star ever to take two number one singles from an album, **Eminem** does so in style, with the gruesome tale of **Stan** selling more than 165,000 copies last week. The track, which features the sampled vocals of **Dido**, is the third single from Eminem's album *The Marshall Mathers LP*, following *The Real Slim Shady*, which topped the chart in September, and *The Way I Am*, a number eight hit in October. The album claims 9-8 this week,

and has sold a magnificent 1,186,500 copies since its release in May. It should overtake **Moby's** *Play* (1,230,000) later this week to become the **biggest seller of 2000** - but its triumph will be very short-lived, as it will inevitably be allowed aside itself, probably by the weekend, by **the Beatles'** *1*. Meanwhile, **Stan** still has some way to go to become Eminem's biggest selling single, as *The Real Slim Shady* has sold more than 422,000 copies to date.

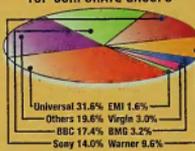
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +23.4%

YEAR TO DATE VERSUS LAST YEAR: -22.3%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 44.0% US: 32.0% Other: 24.0%

Builder track, incidentally, is actually voiced by **Men** **behaving Badly** star **Neil Morosoff**, who thus becomes the highest charting artist from

the Midlands town of Stafford, boxing **Item** 8, who reached number three in 1991, with **Activ 8**, **Bizarre** Inc (also number three, I'm

Gonna Get You, 1992) and **Fran Healey**, vocalist with **Travis**, whose highest charting hit **Coming Around** reached number five earlier this year. The fact may come as a surprise to many, as he has a strong Scottish accent but he was born in Stafford and spent his early years there before relocating north of the border. I should add that your correspondent is also a Staffordian.

Britney Spears turned 19 last week, and becomes the first US female vocalist to open her career with as many as seven straight Top 10 hits, as she debuts at number seven with **Stronger**. Despite its title, the track is, however, the weakest of her singles to date, as the previous six all reached the top five.

The **Baha Men's** *Who Let The Dogs Out* has now sold more than 422,000 copies and is up to ninth in the year-to-date rankings despite never reaching number one.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	CAN WE FIX IT	Bob The Builder	BBC Music WMSS0072 (P)
2	WHO LET THE DOGS OUT	Baha Men	Edel 019445 (E)E (V)
3	STRONGER	Britney Spears	Jive 9251502 (P)
4	NUMBER 1	Twentees	BBC Music WMSS 0032 (P)
5	FEEL THE BEAT	Darude	New NCCO 045 (V)
6	WE ARE ALIVE	Paul Van Dyk	Deviant DVNT 30020 (V)
7	SONIC BOOM (LIFE'S TOO SHORT)	Quo Vadis	Serious SER8000 (V)
8	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan	Network 331382 (P)
9	DFVL	666	Echo EDCS0 102 (P)
10	SHAKE YA ASS	Mysikal	Jive 9251502 (P)
11	SHAPE OF MY HEART	Backstreet Boys	Jive 9251402 (P)
12	STOMP	Slings	Ethel/Jive 0202123 (P)
13	WICKED CIRCLES	Wicked Circles	Platinum PLAT002 (V)
14	THIS I PROMISE YOU	N-Sync	Jive 9251302 (P)
15	DEVASTATING	Ndy Farley	Nuklear NUKP025 (ADD)
16	WHAT IS A MAN	Tindersticks	Rim Jugglers Banquet SIN310 (V)
17	DOOMS NIGHT	Azzido Da Bass	Club Tools/Edel 0120295 (CL) (V)
18	UNI - FIKTION	Darren Christian	Daily Force DR22220 (V)
19	LIFE	Halo Vague	Hed (Chaos) HDJ1 1002 (V)
20	STANLEY	Airheads	White Label UML1 (M2)

All charts © CRI

PEPSI Chart

This Week	Title	Artist	Label
1	STAN STAN	Eminem	Interscope/Polygram
2	CAN WE FIX IT	Bob The Builder	BBC
3	NEVER HAD A DREAM COME TRUE'S Club 7	Polygram	23
4	INDEPENDENT WOMEN PART 1	Davey Davy	Columbia
5	CAN'T FIGHT THE MOONLIGHT	Lakota Rose	Capitol
6	WHO LET THE DOGS OUT	Baha Men	Edel
7	STRONGER	Britney Spears	Jive
8	OPERATION BLADE	Public Enemy	Virgin
9	911	Wendy Davis feat. Mary J. Blige	Columbia
10	NUMBER 1	Twentees	BBC
11	WALKING AWAY	Craig David	Walters
12	DON'T TELL ME	Hi-Tops	Mercury/Nonesuch
13	I PUT A SPELL ON YOU	Serious	Mercury/Nonesuch
14	ONE MORE TIME	Club 7	Virgin
15	THE WAY YOU MAKE ME FEEL	Brian Auger	Polygram
16	PLEASE DON'T TALK TO ME	ON All Day	Capitol
17	I'M OUTTA LOVE	Armin	Capitol
18	LADY MURDER	Sound II	Capitol/Polygram
19	DANCING IN THE MOONLIGHT	Tagar	Capitol
20	BLACK COFFEE	All Stars	London

© CRI/Music Control

Midem 2001
Five non-stop days

Music Week's January 20 issue will contain the **Brits at Midem** pre-convention special. Out a week before **Midem**, it lets you tell the industry about your latest products, company developments and plans for the year ahead.

As well as distribution to all **Music Week's** regular readers, the guide will also benefit from heavy promotion from our stand at **Midem**.

So don't miss out - if you are serious about making **Midem** work for you, you really must have an advertisement in this special issue.

For further details, contact the **Music Week Sales Team** on:

020 7940 8500

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PUBLICITY AND PROMOTION

Fiveasth PR would like to wish all our clients a very Merry Christmas and a Happy New Year!

Here's to continued success in 2001

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16 DECEMBER 2000

CHART COMMENTARY

by ALAN JONES



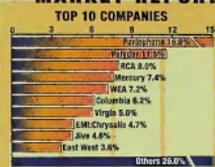
ALBUMS FACTFILE

The Beatles' 1 sold a further 251,000 copies last week to surge from seventh to third place in the year-to-date rankings trailing only Moby's Play and Eminem's The Marshall Mathers LP. 1 has been number one for four weeks and topped the million sales mark on Friday, some 25 days after its release. It equals the then record speed with which Robson & Jerome's self-titled 1995 debut reached the figure – a record

which has since been shattered by Oasis' 17-day dash to the million mark with Be Here Now. Sales of 1 increased week-on-week by 8% last week, and with Saturday at 1,056,000 at close of business on Saturday, it has a chance of beating the record for reaching 2m sales, set by the same Robson & Jerome album in 48 days. That album, by the way, prevented the Beatles' first Anthology from reaching number one.

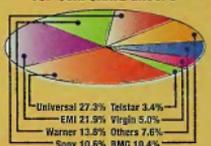
Another banner week for artist album sales which ballooned to 4,328,000 last week – an increase of 20% over the previous week, and 6% up on the same week in 1999. The increase was even larger for the Top 40, which typically saw an uplift of 24%, with the only album in that section of the chart to actually suffer a decline week on week being Martine McCutcheon's *Wishing*. Three albums rode the sales wave to surf past the million mark. On Monday, Craig David's debut album *Born To Do It* topped the million mark, becoming the first million seller also for the 18-year-old Telstar label, while Saturday saw Robbie Williams' *Sing When You're Winning* (his third million seller in a row) and The Beatles' 1 cross into seven-figure territory. With Moby's Play and Eminem's Marshall Mathers LP already past the figure, that brings the tally of million sellers this year to five, with Westlife's *Coast To Coast*, Telex's *Greatest Hits*, Coldplay's *Parachutes*, Whiney's *Houston's Greatest Hits* and Ronan Keating's

TOP RECORDING COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 75 artist albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +20.4%
YEAR TO DATE VERSUS LAST YEAR: +19.2%

Ronan likely to double it by year's end. Universal's play of adding bonus tracks to UK albums has proved so successful in

PERCENTAGE OF UK ACTS IN THE CHART

UK: 62.7% US: 29.3% Other: 8.0%

dampening sales of imports and boosting interest in domestic editions, that are now retrospectively adding to albums

COMPILATIONS

Sales of compilations last week totalled £1,451,000, an 18% increase over the previous week and easily the highest weekly tally of the year but below 16.5% below the tally of 1,738,000 registered in the same week last year. This unexpected decline in the compilation sector means that although artist album sales were 6% above the comparable week in 1999, overall sales last week of 5,779,000 were 13,000 (0.6%) below the 1999 level. One album which is contributing significantly to this shortfall is *Now That's What I Call Music!* 47, which remains massively ahead of the field at the top of the compilation chart for the third straight week but which is behind the Beatles' 1 for the second time in the overall rankings. Now 47 sold 209,000 copies last week. After 20 days in the shops, it has sold

more than 691,000 copies, putting it at number two for the year in the compilation chart behind *Now! 46* – but sales of *Now! 47* are running 16% below the \$27,000 sales achieved by *Now! 44* in the same time frame last Christmas. *Now! 44* topped the 250,000 mark on each of its first four weeks in the shops, while *Now! 47* has so far progressed 245,000-237,000-209,000. To be fair, it is performing at least as well as the overall compilation sector while some of its competitors are taking much bigger losses, among them the rival BMG/Sony/Telstar/Warner Hits series, which unleashed its Hits 2001 compilation last week and secured sales of only 43,000, barely half the \$4,000 tally with which Hits 2000 launched in the same week last year.

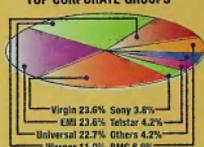
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 75 artist albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -18.5%
YEAR TO DATE VERSUS LAST YEAR: -3.7%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.9%
Compilations: 25.1%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	BUZZ	Steps	Ebu/Jive 520117 (P)
2	3	OOPS! I DID IT AGAIN	Britney Spears	Jive 522932 (P)
3	2	PLAY	Moby	Mute CDSTORM 172 (V)
4	5	THE HOUR OF BEWILDERBEAST	Bady Drawn Boy	XL Recordings TMOLO 133 (V)
5	7	RELAD	Tom Jones	Get CDTC2 009 (P)
6	6	FAMILIAR TO MILLIONS	Oasis	Big Brother RKOCD 005 (DMV/P)
7	4	BLACK AND BLUE	Backstreet Boys	Jive 522117 (P)
8	8	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skin BRASSIC 200 (DMV/P)
9	9	NO STRINGS ATTACHED	N'Sync	Jive 522072 (P)
10	12	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCO 090 (P)
11	10	TP-2.COM	R Kelly	Jive 522052 (P)
12	11	JJ72	JJ72	Lakota LAM COME1 (DMV/P)
13	13	THINGS TO MAKE AND DO	Moskito	Echo ECHO 31 (P)
14	16	BABY ONE MORE TIME	Britney Spears	Get CDTC2 009 (P)
15	14	SHOWBIZ	Muzt	Mushroom MUSH 500 (DMV/P)
16	18	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (DMV/P)
17	17	THE REMIXES	The Stone Roses	Silverstone SRO20152 (P)
18	19	STEPHICULAR	Steps	Ebu/Jive 051940 (P)
19	6	GIFT COLLECTION	Lesley Garrett	Silverstone SILVAD301 (X)
20	4	WORD GETS AROUND	Backstreet Boys	V2 VVR 100403 (DMV/P)

MUSIC WEEK 16 DECEMBER 2000

THE YEAR SO FAR... TOP 20 ALBUMS

TW	UK	Album	Artist	Label
1	1	PLAY	MOBY	MUTE
2	2	THE MARSHALL MATHERS LP	EMINEM	INTERSCOPE/POLYDOR
3	3	1	THE BEATLES	APPLE/REPRISE
4	5	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
5	6	BORN TO DO IT	CRAG DAVID	WILDSTAR
6	3	THE MAN WHO	TRAVIS	INDEPENDIENTE
7	4	RELAD	TOM JONES	GUT
8	7	THE GREATEST HITS	WHITNEY HOUSTON	ARISTA
9	10	WHITE LADDER	DAVID GRAY	EAST WEST
10	10	COAST TO COAST	WESTLIFE	JCA
11	14	PARACHUTES	COLDPLAY	FARLOPHONE
12	9	RIBS	GABRIELLE	GO BEAT/POLYDOR
13	13	BONAN	ROMAN HEATING	FOURDOR
14	8	SPERMATURAL	SANTANA	ARISTA
15	10	THE GREATEST HITS	TEXAS	MERCURY
16	12	IN BLUE	THE CORRS	141/AVA/ATLANTIC
17	11	COME ON OVER	SHANIA TWAIN	MERCURY
18	18	MUSIC	MADONNA	Maverick/Warner Bros
19	17	OOPS! I DID IT AGAIN	BRITNEY SPEARS	JIVE
20	15	STIMBUNG ON THE SHOULDER OF GIANTS	CASIS	BIG BROTHER

© 2000 Last week's position represents chart from same week 1999

16
dec
2000

THE OFFICIAL CHARTS

IWY
music week

16
dec
2000

albums



1 STAN Eminem

- | | | | |
|---|-------------------------------------|---------------------------|--------------------|
| 1 | CAN WE FIX IT | Bob The Builder | Interscope/Polydor |
| 2 | NEVER HAD A DREAM | COME TRUE | S Club 7 |
| 3 | INDEPENDENT WOMEN PART 1 | Destiny's Child | Columbia |
| 4 | CANT FIGHT THE MOONLIGHT | LeAnn Rimes | Curb/London |
| 5 | WHO LET THE DOGS OUT | Baha Men | Ebel |
| 6 | STRONGER | Brimey Spears | Jive |
| 7 | OPERATION BLADE (BASS IN THE PLACE) | Public Domain | Xtremazilla |
| 8 | 911 | Wyclef feat. Mary J Blige | Columbia |
| 9 | NUMBER 1 | Tweenies | BBC Music |



- | | | | |
|----|------------------------------------|---------------------------|----------------------|
| 4 | DON'T TELL ME | Madonna | Maverick/Warner Bros |
| 7 | WALKING AWAY | Craig David | Wildstar |
| 8 | INCOMPLETE | Sisqo | Def Soul |
| 11 | WASSUP | Da Muzz | Eternal |
| 9 | PHATT BASS | Warrp Brothers Vs Aquagen | Nuffie/Arista |
| 8 | I PUT A SPELL ON YOU | Sonique | Universal |
| 17 | I JUST WANNA LOVE U (GIVE IT 2 ME) | Jay Z | Def Jam |
| 17 | GRAVEL PIT | Wu-Tang Clan | Loud/Epic |
| 13 | ONE MORE TIME | Dart Punk | Virgin |



BBC RADIO 1
97-99 FM

THE OFFICIAL UK CHARTS

SUBMITTED BY worldpop.com

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NAÏVE SONG

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1 11 The Beatles

- | | | | |
|---|--------------------------|-----------------|----------------------|
| 2 | COAST TO COAST | Westlife | RCA |
| 3 | THE GREATEST HITS | Texas | Mercury |
| 4 | SING WHEN YOU'RE WINNING | Robbie Williams | Chrysalis |
| 5 | BORN TO DO IT | Craig David | Wildstar |
| 7 | MUSIC | Madonna | Maverick/Warner Bros |
| 8 | 7 S Club 7 | | Polydor |
| 9 | THE MARSHALL MATHERS LP | Eminem | Interscope/Polydor |
| 6 | PARACHUTES | Coldplay | Parlophone |
| 8 | THE 50 GREATEST HITS | Elvis Presley | RCA |



- | | | | |
|----|----------------------------|-----------------|---------------|
| 10 | A DAY WITHOUT RAIN | Enya | WEA |
| 12 | ROMAN | Ronan Keating | Polydor |
| 11 | BUZZ | Steps | Ebul/Jive |
| 15 | THE WRITING'S ON THE WALL | Destiny's Child | Columbia |
| 13 | THE GREATEST HITS | Whitney Houston | Arista |
| 16 | AFFIRMATION | Savage Garden | Columbia |
| 14 | THE VOICE | Russell Watson | Decca |
| 20 | THE BARRY WHITE COLLECTION | Barry White | Universal TV |
| 21 | WHITE LADDER | David Gray | IHT/East West |

13 19 ONE MORE TIME DANI PINK
Polydor

15 20 THE WAY YOU MAKE ME FEEL Ronan Keating
Mercury

19 21 MY LOVE Westlife
RCA

22 23 THANK YOU FOR LOVING ME Bon Jovi
Mercury

16 23 PLEASE DON'T TURN ME ON Arful Dodger feat. Lifford
Mercury

14 24 FEEL THE BEAT Darude
Neo

22 25 SHE BANGS Ricky Martin
Columbia

21 26 DANCING IN THE MOONLIGHT Toploader
S2

20 27 UP ROCKING BEATS Bomfunk MC's
INCreDible

28 7 COLOURS Lost Witness
Data

23 29 DON'T THINK I'M NOT Kandii
Columbia

25 30 SAME OLD BRAND NEW YOU A1
Columbia

31 MY FEELING Junior Jack
Defected

32 MORNING HAS BROKEN Daniel O'Donnell
Virgin

18 33 IF THAT WERE ME Melanie C
Virgin

24 34 WHAZZUP Truza Party
Positiva

33 35 KIDS Robbie Williams/Kylie Minogue
Chrysalis

27 36 I'M OUTTA LOVE Anastacia
Epic

31 37 SILENCE (REMIXXES) Delerium feat. Sarah McLachlan
Network

26 38 WE ARE ALIVE Paul Van Dyk
Devant

38 39 HOLLER/LET LOVE LEAD THE WAY Spice Girls
Virgin

28 40 SHAPE OF MY HEART Backstreet Boys
Jive



compilations

1 NOW THAT'S WHAT I CALL MUSIC! 47
EMI/Virgin/Universal

2 NOW THE CHRISTMAS ALBUM
EMI/Virgin/Universal

3 HITS 2001
Bmg/Sony/Walton

4 THE CLASSICAL ALBUM 2001
EMI/Virgin/Universal

5 CREAM ANTHEMS 2001
Virgin/EMI

6 THE NEW LOVE ALBUM
Virgin/EMI

7 THE ANNUAL 2001 - JUICE JULES/TALL PAUL
Ministry Of Sound

8 BEST CHRISTMAS ALBUM IN THE WORLD EVER
Ministry Of Sound

9 PURE GARAGE III
vanzep

10 MUSIC OF THE MILLENNIUM VOL. 2
EMI/Virgin/Universal

11 HARD HOUSE NATION - 2
vanzep

12 NOW DANCE 2001
Virgin/EMI

13 HARD HOUSE EUPHORIA
Tosca TV/RMG

14 STEVE WRIGHT'S SUNDAY LOVE SONGS
Universal TV

15 THE CLUBBER'S BIBLE
vanzep

16 THE BEST CLUB ANTHEMS 2001 EVER!
Virgin/EMI

17 RELAX MORE
Classic FM

18 TRANSCENDENTAL EUPHORIA
Tosca TV/RMG

19 GATECRASHER NATIONAL ANTHEMS
INCreDible

20 SASH ITS 2001
Virgin/EMI

1 NOW THAT'S WHAT I CALL MUSIC! 47
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Tosca TV/RMG

19 GATECRASHER NATIONAL ANTHEMS
INCreDible

20 SASH ITS 2001
Virgin/EMI

17 21 THE VERY BEST OF - 1980-2000 UB40
Virgin

18 22 ONE NIGHT ONLY - THE GREATEST HITS Elton John
Mercury

22 23 OOPS! I DID IT AGAIN Britney Spears
Jive

23 24 GOLD - GREATEST HITS The Carpenters
A&M/Mercury

24 25 SAINTS & SINNERS All Saints
London

25 26 ALL THAT YOU CAN'T LEAVE BEHIND U2
Island/Uni-Island

31 27 ONKA'S BIG MOKA Toploader
S2

28 28 IN BLUE The Corrs
143/Lava/Atlantic

26 29 IT'S ALL ABOUT THE STRAGGLERS Arful Dodger
fmr

33 30 THE WHOLE STORY - HIS GREATEST HITS Cliff Richard
EMI

31 31 THE A LIST A1
Columbia

36 32 HEAR MY CRY Sonique
Serious/Universal

29 33 PLAY Mobdy
Mute

38 34 DREAM A DREAM Charlotte Church
Sony Classical

37 35 FOREVER Spice Girls
Virgin

34 36 LOVERS ROCK Sade
Epic

32 37 WISHING Marlene McCutcheon
Innocent

39 38 MY WAY - THE BEST OF Frank Sinatra
Reprise

49 39 NORTHERN STAR Melanie C
Virgin

40 40 SOUND LOADED Ricky Martin
Columbia

17 21 THE VERY BEST OF - 1980-2000 UB40
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18 22 ONE NIGHT ONLY - THE GREATEST HITS Elton John
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Columbia

peoplesound.com top10chart

The peoplesound.com new music top ten chart

NEW	LOW	TW	Artist	Album
1	1	1	Mariah Carey	Loves's Field
2	2	2	The Notorious B.I.G.	Ultrasonic (On A Mission Mix)
3	3	3	Go Commande	When The Lights Go Down
4	4	4	Jag feat. Phobos	I O U Nothing (Urban Mix)
5	5	5	Mut-Historical Society	Baroque Bypass
NEW	6	6	Fred Krupe	Friday
4	7	7	Acetate Records	Music For The Mindless
2	8	8	Hobotak	Wishes with me
NEW	9	9	Ideal	Distant Land
NEW	10	10	Rachel Stamp	Morales Of The New Wave

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

peoplesound.com

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THE OFFICIAL UK CHARTS

SPECIALIST

16 DECEMBER 2000

CLASSICAL ARTIST

This Week	Last Week	Title	Artist	Label (UK/Foreign)
1	1	THE VOICE	Russell Watson	Decca 0657257 (U)
2	2	DREAM A DREAM	Charlotte Church	Sony Classical SK 8969 (RUS)
3	3	POPULAR MUSIC FROM TV FILM & OPERA WE'LL KEEP A WELCOME	Maria Callas Barry Terfel	EMI Classics 0555782 (E) Deutsche Grammophon 465932 (U)
4	5	VERDI	Andrea Bocelli	Philips 464002 (U)
5	1	I WILL WAIT FOR YOU	Lesley Garrett	BBC/CMG Conifer 756651354 (BMG)
6	7	PLAYS BACH	Kennerly/BPO	EMI Classics 0550912 (E)
7	8	GIFT COLLECTION	Lesley Garrett	Silver Treasury SLL42421 (EMI)
8	9	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 89083 (RUS)
11	11	POPULAR MUSIC FROM TV FILM & OPERA THE THREE TENORS CHRISTMAS CAROLS AT CHRISTMAS	Maria Callas Carreras/Domingo/Pavarotti feat. Mehta	EMI Classics 0555962 (E) Sony Classical 38313 (TEN)
12	13	SACRED ANIAS	Andrea Bocelli	Philips 465202 (U)
14	10	SONES OF LOVE	Plácido Domingo	EMI CDC 557916 (E)
15	15	TAYLOR: ENGLISH CHORAL MUSIC	St John's College Choir/Robinson	Naxos 852095 (S)
16	14	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 87857 (TEN)
17	19	CAROLS FROM KINGS	KDCO/Wiccoks	HMV HMW52412 (E)
18	16	TOP BRASS	Grimethorpe Colliery RJB Band	RCA Victor 756651382 (BMG)
19	17	THE CHRISTMAS ALBUM	Queen College Choir Cambridge	Decca 425802 (U)
20	18	PARAVOTTI/DOMINGO/CARRERAS	Pavarotti/Domingo/Carreras	Emporio DMTX200 (DESC)

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JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (UK/Foreign)
1	1	HOLDING WITH THE KING	BB King & Eric Clapton	Real Gone Music 530247022 (TEN)
2	2	THE VERY BEST OF SMOOTH VOL 2	Various	Jazz FM JazzFMCD30 (BMG/P)
3	3	BACK IN THE DAY	Courtesy Pine	Blue Thumb 545802 (U)
4	4	BEST JAZZ ALBUM IN THE WORLD...EVEN!	Various	Virgin/EMI VJCD 294 (E)
5	5	KIND OF BLUE	Miles Davis	Columbia CB 46235 (TEN)
6	7	DELICIOUSVILLE	Stacy Kent	Candle 02021975 (DMS)
7	6	ESSENTIAL ELLA	Ella Fitzgerald	Virgin/Universal TV 522662 (U)
8	7	TOURIST	St Germain	Blue Note 4522912 (E)
9	10	MILES - THE BEST OF	Miles Davis	Columbia 476922 (TEN)
10	9	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RACD 84 (BMG)

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R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	STAN	Enimem	Interscope/Polydor 874704 (U)
2	1	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia 675632 (TEN)
3	2	911	Wyclef feat. Mary J. Blige	Columbia 670625 (TEN)
4	2	WALKING AWAY	Craig David	Wildcat CWX1035 (BMG)
5	5	INCOMPLETE	Slogo	Def Soul 572741 (U)
6	5	JUST MANNA LOVE U (GIVE IT 2 ME)	Jay Z	Def Soul 572742 (U)
7	3	GRAVEL PIT	Wu-Tang Clan	Atlantic 670582 (TEN)
8	4	DON'T THINK I'M NOT	Kandi	Columbia 670632 (TEN)
9	6	(HOT*) COUNTRY GRAMMAR	Nelly	Universal MCST514042 (U)
10	5	SHAKE YA ASS	Mykikal	Jive 9251262 (PP)
11	7	KEEP YOUR WORRIES	Chris Brown	Virgin VUSCD 117 (E)
12	8	FIRE	Busta Rhymes	East West 6716 CD (TEN)
13	8	HOLLER! LOVE LEAD THE WAY	Spice Girls	Virgin VSCD1130 (E)
14	7	DON'T MESS WITH MY MAN	Lyle Pearl	Virgin VSCD11778 (E)
15	9	BY YOUR SIDE	Sade	Epic 669992 (TEN)
16	10	COME ON OVER BAY (ALL I WANT IS YOU)	Christina Aguilera	RCA 7421399912 (BMG)
17	11	SHOUL I STAY	Gabriel	Go Beat/Polydor 60L0322 (U)
18	12	BODY IF BODY	Samantha Mumba	Wild Cat/Polydor 607752 (U)
19	13	THE WAY I AM	Jay-Z	Def Soul 572742 (PP)
20	14	ALL GOOD	Della Soul feat. Drake Khan	Tommy Boy TB024 (BMG)
21	17	FORGOT ABOUT U	Dre feat. Enimem	Interscope/Polydor 874722 (U)
22	22	TRY AGAIN	Arlyne	Virgin VUSCD 167 (E)
23	15	IWISH	Rikky	Jive 9251262 (PP)
24	20	IT DOESN'T MATTER	Wyclef Jean	Columbia 6697182 (TEN)
25	21	THE REAL SLIM SHADY	Enimem	Interscope/Polydor 874722 (E)
26	24	7 DAYS	Craig David	Wildcat CDW1030 (U)
27	16	LISINGS	Mary Mary	Columbia 6699142 (TEN)
28	26	THONG SONG	Lyle Pearl	Def Soul 580942 (U)
29	19	I DON'T REALLY CARE	K. Cue	Instant Karma KARMACD3 (TEN)
30	10	GETTIN' IN THE WAY	Jill Scott	Def Soul 572742 (TEN)

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

TV/LV Titles	Label Cat. No.		
1	2	MICHAEL FLATLEY: Gold - A Celebration Of	WAL 740330
2	3	WESTLIFE: Come To Coast	RCA 7421391512 (U)
3	1	STEPS: Live At Wembley	Jive 925295 (S)
4	4	ROMAN KEATING: Live At The Albert Hall	WAL 045603
5	5	CLIF RICHARD: Countdown	Video Collection 92452
6	6	BRITNEY SPEARS: In The Zone	Jive 925295 (S)
7	7	SHANIA TWAIN: The Platinum Collection	Universal Video 020363
8	8	ORIGINAL CAST RECORDING: Jesus Christ Superstar	SNA Columbia 202772
9	9	AI: In The Picture	Universal Video 020363
10	10	MICHAEL BALL: This Too Has Passed	Universal Video 020363

CLASSICAL SOUNDTRACKS & COMPILATIONS

This Week	Last Week	Title	Artist	Label (UK/Foreign)
1	1	THE CLASSICAL ALBUM 2001	Various	EMI/Virgin/Universal CD02 (E)
2	2	RELAX MORE	Various	Classic FM CFMCD2 (BMG)
3	3	THE ALL TIME GREATEST CLASSICAL ALBUM	Various	Columbia SONYVCD10 (TEN)
4	4	THE MAGIC OF INSPECTOR MORSE	Barrington Pheloung	Virgin VTCDO 353 (E)
5	5	MOST PEACEFUL CLASSICAL ALBUM IN THE WORLD	Various	Virgin/EMI VTCDO36 (E)
6	6	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Various 462952 (U)
7	12	CAROLS FROM ST GEORGES CHAPEL	Various	Crimsin CRIMCD04 (EUK)
8	8	RELAXING CLASSICS	Various	Crimsin CRIMCD03 (EUK)
9	9	HALL OF FAME 2001	Various	Classic FM CFMCD 31 (BMG)
10	14	BEST CLASSICAL ALBUM OF THE MILLENIUM...EVEN!	Various	Virgin/EMI VTCDO2 268 (E)
11	9	THE ONLY GUITAR ALBUM YOU'LL EVER NEED	Various	RCA Victor 756651367 (BMG)
12	15	CLASSICAL CHRISTMAS	Various	Crimsin CRIMCD01 (EUK)
13	13	RELAX...	Various	Classic FM CFMCD02 (BMG)
14	14	THE ESSENTIAL CAROLS COLLECTION	Various	Deutsche Grammophon 465728 (EUK)
15	13	ADMIUS IV - THE ETHERNAL KING	Admius	Venture CDV092 (E)
16	10	100 POPULAR CLASSICS	Various	Candle Music BMS02537 (U)
17	19	THE CLASSICAL ALBUM	Various	Universal/Virgin/EMI 6071402 (U)
18	18	A CHRISTMAS CHORAL COLLECTION	Various	EMI 4975042 (E)
19	16	ULTIMATE RELAXING CLASSICAL COLLECTION	Various	EMI CD05EBOX 010 (E)
20	20	UPLIFTING CLASSICS	Various	Empire BARTX319 (DISC)

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ROCK

This Week	Last Week	Title	Artist	Label (UK/Foreign)
1	1	PARACHUTES	Coilplay	Parlophone 527382 (E)
2	2	CONSPIRACY OF ONE	The Offspring	Columbia 494819 (TEN)
3	3	CHOCOLATE STARCH AND THE HOT 000	Limp Bizkit	Interscope 495732 (E)
4	5	GREATEST HITS I II & III	Queen	Parlophone 599632 (E)
5	7	WARREN ZEVON	Green Day	Reprise 6028006 (TEN)
6	6	HOLY WOOD	Marlin Mansson	Nothing/Polydor 6062537 (U)
7	4	RENEGADES	Rage Against The Machine	Epic 499929 (TEN)
8	8	INVEST	Papa Roach	Dreamworks/Polydor 450222 (U)
9	9	ENEMA OF THE STATE	Link 18	MCA/In-Land MCD 11550 (U)
10	10	NEVERMIND	Nirvana	Geffen/Polydor DGC 24425 (U)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	DEDICATED TO LOVE	Martina	WEA WEAS177 (TEN)
2	2	MY FEELING	Junior Jack	Defected DFECD248 (SMV/TEN)
3	3	STAN	Enimem	Interscope/Polydor 497470 (U)
4	4	7 COLOURS	Little Witness	Data DATA151 (SMV/TEN)
5	5	SONIC BOOM (LIFE'S TOO SHORT)	Duo Vadis	Serious SER08287 (U)
6	2	OPERATION BLADE (BASS IN THE PLACE)	Public Domain	Xtremepopz X2112 (SMV/TEN)
7	1	PHAT BASS		
8	2	MOVE YOUR BODY	Virgin/Various	NileRiver/ATL 742191741 (BMG)
9	8	FEEL THE BEAT	Danjade	Neklude NUKP217 (ADD)
10	5	138 TREK	De'Zinc	Neo NE02146 (V)
11	6	DEVASTATING	Andy Farah	Neklude NUKP262 (ADD)
12	7	BUMP IN GRIND (I AM FEELING HOT TONIGHT)	M. Dubs feat. Lady Saw	Telstar TSTAS1919 (SMG)
13	1	JUST MANNA LOVE U (GIVE IT 2 ME)	Jay-Z	Def Soul 572742 (U)
14	21	PLEASE (REMIXES)	Oderium feat. Sarah McLachlan	Network 331051 (PP)
15	12	SENSE DON'T TURN ME ON	Artful Dodger feat. Lifford	ffX 380 (TEN)
16	15	HOOVERS & HORNS	Fergie & BK	Neklude NUKPA 018 (ADD)
17	3	FUTURE	Halo Varga	Hot Choccos HODJ 101R (U)
18	4	HOLD ON TO ME	MJ Cole feat. Elisabeth Troy	Talkin Loud TLMX 01 (U)
19	1	WE ARE ALIVE	Paul Van Dyk	Devision DVT 387 (V)
20	20	10/5	Various	Moving Shadow SHADWV136 (SMV)

© GIN

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	DIRTY NO (SENTIMENTAL THINGS)	So Solid Crew	Relentless/RELENT/RELENTMBCS (SMV/TEN)
2	2	RAM RAIDERS - VOL 2	Various	Ram - (S&S)
3	3	THE WAY I AM	Wu-Tang Clan	Def Jive 925295 (U)
4	4	THE MARSHALL MATHERS LP	Crash Davis	Interscope/Polydor 4968291/4968294 (U)
5	4	BORN TO DO IT	Wyclef Jean	Wildcat -CAW110 32 (BMG)
6	5	MUSIC	Madonna	Maverick/Warner Bros 8362478651/836247864 (U)
7	1	IN A BEAUTIFUL PLACE OUT IN THE COUNTRY	Boards Of Canada	Warp WAP144 (U)
8	3	LYRICAL LOUNGE - VOL 2	Various	Rowles 4 - (P)
9	10	THE WRITING'S ON THE WALL	Destiny's Child	Columbia 4943941/4943942 (U)
10	10	PURE GARAGE III	Various	warrser.ep -WNSIC 016 (TEN)

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MUSIC VIDEO

This Week	Last Week	Title	Artist	Label (UK/Foreign)
1	1	VARIOUS ARTISTS: Wig Wig Concert Up In Smoke	Various	IC Video EPK 15
2	12	ROBBIE WILLIAMS: Rock DJ	Robbie Williams	Chrysalis 421425 (S)
3	3	OASIS: Familiar To Millions	Oasis	Big Brother BPOV036
4	12	ROBBIE WILLIAMS: Where Were You	Robbie Williams	Chrysalis 421473
5	11	THE COBBS: Live At Lansdowne Road	The Cobbs	Warner Music Video 758533 (U)
6	16	THE LIFE	Various	BMG Video 742970375
7	16	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Various	IC Video EPK 11
8	18	TINA TURNER: Her Last Show	Tina Turner	IC Video EPK 11
9	15	CHARLOTTE CHURCH: Dream A Dream - In The Holy Land	Charlotte Church	SNA Columbia 202774
10	14	BARRY MANLOW: Live	Barry Manlow	Direct Video 0553353/354V



16 DECEMBER 2000

1		WALKING AWAY		Craig David		Wildstar 2776 +1 104.11 n/c	
2	3	4	INDEPENDENT WOMEN PART 1	Destiny's Child	Columbia	2171	+2 86.98 n/c
3	6	11	DON'T TELL ME	Madonna	Maverick/Warner Bros	2215	+18 79.17 +8
4	7	0	SUPREME	Robbie Williams	Chrysalis	1792	+27 76.76 +26
5	5	5	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	Carb/London	2052	+6 68.86 +9
6	1	1	STAN	Eminem	Interscope/Polydor	1584	+45 65.46 +58
7	1	1	I PUT A SPELL ON YOU	Sonique	Serious/Universal Island	1654	+12 64.85 n/c
8	1	1	ONE MORE TIME	Daft Punk	Virgin	1730	-15 62.69 -17
9	2	2	THE WAY YOU MAKE ME FEEL	Ronan Keating	Polydor	1687	+4 54.97 -2
10	10	10	LADY (HEAR ME TONIGHT)	Modjo	Sound Of Barclay/Polydor	1627	+6 51.96 -7
11	11	11	TROUBLE	Coldplay	Parlophone	869	-2 50.57 +19
12	2	2	PLEASE DON'T TURN ME ON	Artful Dodger feat. Lifford	ffrr	1428	-3 49.33 -5
13	10	10	BLACK COFFEE	All Saints	London	1449	-10 43.86 -32
14	2	2	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positive	1232	-13 42.27 -12
15	3	3	TOUCH ME	Rui Dasilva feat. Cassandra	Kismet	447	+75 40.33 +35
16	10	10	DANCING IN THE MOONLIGHT	Toploader	TS	1376	+12 39.39 +21
17	12	12	I'M OUTTA LOVE	Anastacia	Epic	1558	-6 37.43 -3
18	3	3	NEVER HAD A DREAM COME TRUE	S Club 7	Polydor	1295	+27 36.45 +12
19	10	10	BODY GROOVE	Archtechs feat. Wana	Go Beat/Polydor	643	+43 35.09 -44
20	3	3	WALK OF LIFE	Billie Piper	Innocent	768	+16 34.37 +68
21	2	2	INCOMPLETE	Sisqo	Def Soul/Mercury	995	+47 34.15 +11
22	1	1	INNER SMILE	Texas	Mercury	1173	+35 34.07 +58
23	1	1	STRONGER	Brinley Spears	Jive	974	+13 32.63 +28
HIGHEST TOP 50 CLIMBER							
24	4	1	I JUST WANNA LOVE YOU (GIVE IT UP)	Jay-Z	Roc-A-Fella/Mercury	194	+34 31.54 +60
25	4	0	IF THAT WERE ME	Melanie C	Virgin	938	-3 31.13 +11
26	5	29	DON'T THINK I'M NOT	Kandi	Columbia	937	-3 30.85 +1
27	16	0	OVERLOAD	Sugababes	London	934	-12 27.33 -13
28	4	18	GRAVEL PIT	Wu-Tang Clan	Loud/Epic	407	+21 27.23 -10
29	18	18	FEEL THE BEAT	Darude	Nec	630	-5 26.93 -5
BIGGEST INCREASE IN AUDIENCE							
30	1	1	LOVE DON'T COST A THING	Jennifer Lopez	Epic	676	+78 26.48 +113
31	18	17	SILENCE	Delirium feat. Sarah McLachlan	Network	663	-32 26.16 -32
32	14	17	ROCK DJ	Robbie Williams	Chrysalis	855	-13 25.52 -16
33	7	1	MY LOVE	Westlife	RCA	1043	-14 25.34 -35
34	17	16	MUSIC	Madonna	Maverick/Warner Bros	988	-10 25.12 -37
35	1	0	PLEASE STAY	Kylie Minogue	Parlophone	1003	+74 24.65 +81
36	1	0	HOLD ME	Savage Garden	Columbia	578	-3 24.38 +1
37	16	0	MOST GIRLS	Janet Jack	LaFace/Arista	476	+2 23.46 +19
38	1	1	MY FEELING	Junior Jack	Defected	559	+43 21.50 +33
39	1	1	NEW YEAR	Sugababes	London	367	+94 21.32 +5
40	3	3	OPERATION BLADE (BASS IN THE PLACE)	Public Domain	Xtravaganza	415	+12 20.87 +6
41	16	16	SKY	Sonique	Serious/Universal Island	820	-5 20.78 -16
42	4	4	NEEDIN' YOU (I NEEDED U)	David Morales Pts The Face	Manifesto/Mercury	528	+165 20.76 +111
43	2	2	THANK YOU FOR LOVING ME	Ben Joni	Mercury	422	+27 19.57 -32
44	1	1	DON'T STOP THE MUSIC	Lionel Richie	Reprise	149	+161 19.28 +75
45	1	1	WARNING	Green Day	Epic	143	+46 19.27 +49
46	1	1	NAIVE SONG	Mirwais	Mercury	923	-5 18.93 -29
47	1	1	IN DEMAND	Texas	Skint	443	+352 18.14 +59
48	1	1	DEMONS	Faboy Slim feat. Macy Gray	Skint	443	+352 18.14 +59
49	1	1	S11	Wyclef Jean feat. Macy Gray, Blige	Columbia	537	+31 18.02 +18
BIGGEST INCREASE IN PLAYS							
MOST ADDED							
50	0	0	WHAT MAKES A MAN	Westlife	RCA	237	+451 16.47 +72

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Chart shows tracks including greatest increase in plays. **music control** UK monitors these stations 24 hours a day, seven days a week: 2101 FM, 202 FM, 102.9 FM, 103.9 FM, 104.9 FM, 105.9 FM, 106.9 FM, 107.9 FM, 108.9 FM, 109.9 FM, 110.9 FM, 111.9 FM, 112.9 FM, 113.9 FM, 114.9 FM, 115.9 FM, 116.9 FM, 117.9 FM, 118.9 FM, 119.9 FM, 120.9 FM, 121.9 FM, 122.9 FM, 123.9 FM, 124.9 FM, 125.9 FM, 126.9 FM, 127.9 FM, 128.9 FM, 129.9 FM, 130.9 FM, 131.9 FM, 132.9 FM, 133.9 FM, 134.9 FM, 135.9 FM, 136.9 FM, 137.9 FM, 138.9 FM, 139.9 FM, 140.9 FM, 141.9 FM, 142.9 FM, 143.9 FM, 144.9 FM, 145.9 FM, 146.9 FM, 147.9 FM, 148.9 FM, 149.9 FM, 150.9 FM, 151.9 FM, 152.9 FM, 153.9 FM, 154.9 FM, 155.9 FM, 156.9 FM, 157.9 FM, 158.9 FM, 159.9 FM, 160.9 FM, 161.9 FM, 162.9 FM, 163.9 FM, 164.9 FM, 165.9 FM, 166.9 FM, 167.9 FM, 168.9 FM, 169.9 FM, 170.9 FM, 171.9 FM, 172.9 FM, 173.9 FM, 174.9 FM, 175.9 FM, 176.9 FM, 177.9 FM, 178.9 FM, 179.9 FM, 180.9 FM, 181.9 FM, 182.9 FM, 183.9 FM, 184.9 FM, 185.9 FM, 186.9 FM, 187.9 FM, 188.9 FM, 189.9 FM, 190.9 FM, 191.9 FM, 192.9 FM, 193.9 FM, 194.9 FM, 195.9 FM, 196.9 FM, 197.9 FM, 198.9 FM, 199.9 FM, 200.9 FM, 201.9 FM, 202.9 FM, 203.9 FM, 204.9 FM, 205.9 FM, 206.9 FM, 207.9 FM, 208.9 FM, 209.9 FM, 210.9 FM, 211.9 FM, 212.9 FM, 213.9 FM, 214.9 FM, 215.9 FM, 216.9 FM, 217.9 FM, 218.9 FM, 219.9 FM, 220.9 FM, 221.9 FM, 222.9 FM, 223.9 FM, 224.9 FM, 225.9 FM, 226.9 FM, 227.9 FM, 228.9 FM, 229.9 FM, 230.9 FM, 231.9 FM, 232.9 FM, 233.9 FM, 234.9 FM, 235.9 FM, 236.9 FM, 237.9 FM, 238.9 FM, 239.9 FM, 240.9 FM, 241.9 FM, 242.9 FM, 243.9 FM, 244.9 FM, 245.9 FM, 246.9 FM, 247.9 FM, 248.9 FM, 249.9 FM, 250.9 FM, 251.9 FM, 252.9 FM, 253.9 FM, 254.9 FM, 255.9 FM, 256.9 FM, 257.9 FM, 258.9 FM, 259.9 FM, 260.9 FM, 261.9 FM, 262.9 FM, 263.9 FM, 264.9 FM, 265.9 FM, 266.9 FM, 267.9 FM, 268.9 FM, 269.9 FM, 270.9 FM, 271.9 FM, 272.9 FM, 273.9 FM, 274.9 FM, 275.9 FM, 276.9 FM, 277.9 FM, 278.9 FM, 279.9 FM, 280.9 FM, 281.9 FM, 282.9 FM, 283.9 FM, 284.9 FM, 285.9 FM, 286.9 FM, 287.9 FM, 288.9 FM, 289.9 FM, 290.9 FM, 291.9 FM, 292.9 FM, 293.9 FM, 294.9 FM, 295.9 FM, 296.9 FM, 297.9 FM, 298.9 FM, 299.9 FM, 300.9 FM, 301.9 FM, 302.9 FM, 303.9 FM, 304.9 FM, 305.9 FM, 306.9 FM, 307.9 FM, 308.9 FM, 309.9 FM, 310.9 FM, 311.9 FM, 312.9 FM, 313.9 FM, 314.9 FM, 315.9 FM, 316.9 FM, 317.9 FM, 318.9 FM, 319.9 FM, 320.9 FM, 321.9 FM, 322.9 FM, 323.9 FM, 324.9 FM, 325.9 FM, 326.9 FM, 327.9 FM, 328.9 FM, 329.9 FM, 330.9 FM, 331.9 FM, 332.9 FM, 333.9 FM, 334.9 FM, 335.9 FM, 336.9 FM, 337.9 FM, 338.9 FM, 339.9 FM, 340.9 FM, 341.9 FM, 342.9 FM, 343.9 FM, 344.9 FM, 345.9 FM, 346.9 FM, 347.9 FM, 348.9 FM, 349.9 FM, 350.9 FM, 351.9 FM, 352.9 FM, 353.9 FM, 354.9 FM, 355.9 FM, 356.9 FM, 357.9 FM, 358.9 FM, 359.9 FM, 360.9 FM, 361.9 FM, 362.9 FM, 363.9 FM, 364.9 FM, 365.9 FM, 366.9 FM, 367.9 FM, 368.9 FM, 369.9 FM, 370.9 FM, 371.9 FM, 372.9 FM, 373.9 FM, 374.9 FM, 375.9 FM, 376.9 FM, 377.9 FM, 378.9 FM, 379.9 FM, 380.9 FM, 381.9 FM, 382.9 FM, 383.9 FM, 384.9 FM, 385.9 FM, 386.9 FM, 387.9 FM, 388.9 FM, 389.9 FM, 390.9 FM, 391.9 FM, 392.9 FM, 393.9 FM, 394.9 FM, 395.9 FM, 396.9 FM, 397.9 FM, 398.9 FM, 399.9 FM, 400.9 FM, 401.9 FM, 402.9 FM, 403.9 FM, 404.9 FM, 405.9 FM, 406.9 FM, 407.9 FM, 408.9 FM, 409.9 FM, 410.9 FM, 411.9 FM, 412.9 FM, 413.9 FM, 414.9 FM, 415.9 FM, 416.9 FM, 417.9 FM, 418.9 FM, 419.9 FM, 420.9 FM, 421.9 FM, 422.9 FM, 423.9 FM, 424.9 FM, 425.9 FM, 426.9 FM, 427.9 FM, 428.9 FM, 429.9 FM, 430.9 FM, 431.9 FM, 432.9 FM, 433.9 FM, 434.9 FM, 435.9 FM, 436.9 FM, 437.9 FM, 438.9 FM, 439.9 FM, 440.9 FM, 441.9 FM, 442.9 FM, 443.9 FM, 444.9 FM, 445.9 FM, 446.9 FM, 447.9 FM, 448.9 FM, 449.9 FM, 450.9 FM, 451.9 FM, 452.9 FM, 453.9 FM, 454.9 FM, 455.9 FM, 456.9 FM, 457.9 FM, 458.9 FM, 459.9 FM, 460.9 FM, 461.9 FM, 462.9 FM, 463.9 FM, 464.9 FM, 465.9 FM, 466.9 FM, 467.9 FM, 468.9 FM, 469.9 FM, 470.9 FM, 471.9 FM, 472.9 FM, 473.9 FM, 474.9 FM, 475.9 FM, 476.9 FM, 477.9 FM, 478.9 FM, 479.9 FM, 480.9 FM, 481.9 FM, 482.9 FM, 483.9 FM, 484.9 FM, 485.9 FM, 486.9 FM, 487.9 FM, 488.9 FM, 489.9 FM, 490.9 FM, 491.9 FM, 492.9 FM, 493.9 FM, 494.9 FM, 495.9 FM, 496.9 FM, 497.9 FM, 498.9 FM, 499.9 FM, 500.9 FM, 501.9 FM, 502.9 FM, 503.9 FM, 504.9 FM, 505.9 FM, 506.9 FM, 507.9 FM, 508.9 FM, 509.9 FM, 510.9 FM, 511.9 FM, 512.9 FM, 513.9 FM, 514.9 FM, 515.9 FM, 516.9 FM, 517.9 FM, 518.9 FM, 519.9 FM, 520.9 FM, 521.9 FM, 522.9 FM, 523.9 FM, 524.9 FM, 525.9 FM, 526.9 FM, 527.9 FM, 528.9 FM, 529.9 FM, 530.9 FM, 531.9 FM, 532.9 FM, 533.9 FM, 534.9 FM, 535.9 FM, 536.9 FM, 537.9 FM, 538.9 FM, 539.9 FM, 540.9 FM, 541.9 FM, 542.9 FM, 543.9 FM, 544.9 FM, 545.9 FM, 546.9 FM, 547.9 FM, 548.9 FM, 549.9 FM, 550.9 FM, 551.9 FM, 552.9 FM, 553.9 FM, 554.9 FM, 555.9 FM, 556.9 FM, 557.9 FM, 558.9 FM, 559.9 FM, 560.9 FM, 561.9 FM, 562.9 FM, 563.9 FM, 564.9 FM, 565.9 FM, 566.9 FM, 567.9 FM, 568.9 FM, 569.9 FM, 570.9 FM, 571.9 FM, 572.9 FM, 573.9 FM, 574.9 FM, 575.9 FM, 576.9 FM, 577.9 FM, 578.9 FM, 579.9 FM, 580.9 FM, 581.9 FM, 582.9 FM, 583.9 FM, 584.9 FM, 585.9 FM, 586.9 FM, 587.9 FM, 588.9 FM, 589.9 FM, 590.9 FM, 591.9 FM, 592.9 FM, 593.9 FM, 594.9 FM, 595.9 FM, 596.9 FM, 597.9 FM, 598.9 FM, 599.9 FM, 600.9 FM, 601.9 FM, 602.9 FM, 603.9 FM, 604.9 FM, 605.9 FM, 606.9 FM, 607.9 FM, 608.9 FM, 609.9 FM, 610.9 FM, 611.9 FM, 612.9 FM, 613.9 FM, 614.9 FM, 615.9 FM, 616.9 FM, 617.9 FM, 618.9 FM, 619.9 FM, 620.9 FM, 621.9 FM, 622.9 FM, 623.9 FM, 624.9 FM, 625.9 FM, 626.9 FM, 627.9 FM, 628.9 FM, 629.9 FM, 630.9 FM, 631.9 FM, 632.9 FM, 633.9 FM, 634.9 FM, 635.9 FM, 636.9 FM, 637.9 FM, 638.9 FM, 639.9 FM, 640.9 FM, 641.9 FM, 642.9 FM, 643.9 FM, 644.9 FM, 645.9 FM, 646.9 FM, 647.9 FM, 648.9 FM, 649.9 FM, 650.9 FM, 651.9 FM, 652.9 FM, 653.9 FM, 654.9 FM, 655.9 FM, 656.9 FM, 657.9 FM, 658.9 FM, 659.9 FM, 660.9 FM, 661.9 FM, 662.9 FM, 663.9 FM, 664.9 FM, 665.9 FM, 666.9 FM, 667.9 FM, 668.9 FM, 669.9 FM, 670.9 FM, 671.9 FM, 672.9 FM, 673.9 FM, 674.9 FM, 675.9 FM, 676.9 FM, 677.9 FM, 678.9 FM, 679.9 FM, 680.9 FM, 681.9 FM, 682.9 FM, 683.9 FM, 684.9 FM, 685.9 FM, 686.9 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FM, 787.9 FM, 788.9 FM, 789.9 FM, 790.9 FM, 791.9 FM, 792.9 FM, 793.9 FM, 794.9 FM, 795.9 FM, 796.9 FM, 797.9 FM, 798.9 FM, 799.9 FM, 800.9 FM, 801.9 FM, 802.9 FM, 803.9 FM, 804.9 FM, 805.9 FM, 806.9 FM, 807.9 FM, 808.9 FM, 809.9 FM, 810.9 FM, 811.9 FM, 812.9 FM, 813.9 FM, 814.9 FM, 815.9 FM, 816.9 FM, 817.9 FM, 818.9 FM, 819.9 FM, 820.9 FM, 821.9 FM, 822.9 FM, 823.9 FM, 824.9 FM, 825.9 FM, 826.9 FM, 827.9 FM, 828.9 FM, 829.9 FM, 830.9 FM, 831.9 FM, 832.9 FM, 833.9 FM, 834.9 FM, 835.9 FM, 836.9 FM, 837.9 FM, 838.9 FM, 839.9 FM, 840.9 FM, 841.9 FM, 842.9 FM, 843.9 FM, 844.9 FM, 845.9 FM, 846.9 FM, 847.9 FM, 848.9 FM, 849.9 FM, 850.9 FM, 851.9 FM, 852.9 FM, 853.9 FM, 854.9 FM, 855.9 FM, 856.9 FM, 857.9 FM, 858.9 FM, 859.9 FM, 860.9 FM, 861.9 FM, 862.9 FM, 863.9 FM, 864.9 FM, 865.9 FM, 866.9 FM, 867.9 FM, 868.9 FM, 869.9 FM, 870.9 FM, 871.9 FM, 872.9 FM, 873.9 FM, 874.9 FM, 875.9 FM, 876.9 FM, 877.9 FM, 878.9 FM, 879.9 FM, 880.9 FM, 881.9 FM, 882.9 FM, 883.9 FM, 884.9 FM, 885.9 FM, 886.9 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Fun Lovin' Criminals	Blur
Fatboy Slim live in New York	Hanson
Mel C	Travis
Supergrass	Faithless
Richard Ashcroft	WembleyTV
Massive Attack	Suede
Elvis Costello	Gomez
Reef	Coldplay

online preview



DUM DUMS

(BTOpenworld Music Channel)
The Wildstar Records act were recorded for the UK's first dedicated broadband concert at King Tut's Wah-Wah Hut in Glasgow on October 18. The results have been available to BTOpenworld subscribers since late November.

Dubbed a "cinestream" by technical and production collaborators Tornado Productions, the package features a combination of live footage and other material such as promotional videos, lyrics and original artwork.

THREE TENORS CHRISTMAS

(onlineclassics.com)
This production of Sony Classical's The Three Tenors - captured last Christmas at Vienna's Konzerthaus with technical back-up by Mediawave - will run on Onlineclassics.com throughout the festive season.

The site introduces a new webcast roughly every two weeks. This one allows fans to enjoy Pavarotti, Carreras and Domingo in full flight as they tackle such operatic standards as John Lennon's Happy Christmas/War is Over, White Christmas and Jingle Bells.

DAVID GRAY

(wembleytv.com, davidgray.com)
The unassuming East-West singer-songwriter demonstrates a hitherto unsuspected competitive streak with a Brixton Academy webcast less than three weeks after fellow Warner artist Madonna stole the global limelight with the same trick. The show will air on December 17 and is the first webcast to be offered out by Wembley TV as it attempts to extend its famous brand name into the field of production and distribution, with an emphasis on broadband use. The concert itself will be recorded on December 16 and archived until the end of March.

FOO FIGHTERS

(cyberconcerts.com)
The first event from UK music industry veterans Peter Dudge and Bryan Morrison's Cyberconcerts brand is a



pay-per-view of Dave Grohl and band, recorded in America last month and set to go live in early January. Prices and a precise online date have yet to be set, but extras include multiple camera angles (pictured) and a picture quality which Cyberconcerts claims will be second-to-none.

MADONNA AT BRIXTON

Will last week's ambitious webcast by

if "webcast" was not a household term two weeks ago, it certainly is now.

To most of those observing the spectacle of Madonna's Brixton Academy gig, either directly via MSN Live - the online entertainment channel of the event's sponsor - or at second-hand through associated terrestrial coverage, it represented a monumental publicity coup even by Madonna's extravagant standards.

To MSN, its hosting and production partners and the music and broadcast industries as a whole, it marks the most ambitious dry-run to date for the technology which could soon permit broadcasters to offer broadband pay-per-view and promotional services across a set of converged platforms.

Although official live viewing figures for the gig have yet to be released, it is suggested that MSN's target of 3m simultaneous streams was matched on the night. Needless to say, the quality of that experience was only ever going to be as good as the individual's internet connection. As the mainstream press was quick to point out, many failed to gain access and many others experienced a glitch, frequently interrupted transmission.

Some have suggested that if the webcast had a failing, it was over-subscription. The promotion put behind it guaranteed that demand on the night would far outstrip supply. Furthermore, the TV-quality production, filmed with a 21-camera crew, was lost on those viewers whose modems were unable to process the rapidly-changing picture. "It would have been better if they had used a single Madonna shot throughout, rather than constant zooming and panning, because that creates interference and uses up a lot of bandwidth," says Astream managing director Alex Wolfe.

MSN's hope is that the prospect of future online happenings in this vein will be enough to drive the growth of high-speed consumer internet access, paving the way for services which are of sufficient quality to generate not just rather barbed publicity, but actual revenue.

Those involved in the webcast point out that Paul McCartney's Cavern gig last December, the biggest webcast up until that time, managed only 3m streams during its on-demand period. Just one year later, MSN is expecting to have sent out a total of 30m live and on-demand streams in the 10 days before the Madonna gig is taken down tomorrow (Tuesday). Not only that, but internet broadcasters know that as network bottlenecks are widened or bypassed and consumer broadband services taken up on a global basis, the quality of streamed material is guaranteed to improve beyond all recognition. More intriguing than the current teething problems in the supply chain is the potential demand that the MSN event highlighted.

"The figure I would love to know is the number of people who tried to get online and failed, because that is the market - the latent audience that wanted to be a part of it but couldn't be," says Paul Morrison, managing director of Done & Dusted, which produced the Madonna webcast. "I don't give a monkey's how many people logged onto the live webcast - the big number is the 20m or 30m who

MUSIC WEEK DECEMBER 16 2000

MADONNA'S BRITTON GIG MARKS A NEW HIGH POINT IN WEBCASTING

Can MSN and Done & Dusted step up the race to improve the speed of consumer net access? By Adam Woods

THE BIG GIG OF 2000

It's only Rocco and roll (BUT WE ALL LIKE IT)



Maternal girl is value for money at £400 a song

Paul Thorne
 Madonna's performance on the internet was a triumph for the music industry. The singer's performance on the internet was a triumph for the music industry. The singer's performance on the internet was a triumph for the music industry.

watched the concert on demand." Judged as a yardstick of consumer interest in streamed content, the Madonna webcast must qualify as a runaway success in a world where conventional music television – in the UK at least – attracts relatively modest audiences. Those who took part in the venture attest to the surge in demand on the night in question.

"I have never seen anything like it," says Chris Frampton, chief executive of MediaWave, the webcasting specialist which co-ordinated the digital distribution of the webcast, in partnership with erstwhile rivals Virtue Broadcasting, Navasite, Akamai and Keel. "With the Paul McCartney webcast at the end of last year, we thought we had really pushed it as far as it would go. But this time we pulled together 4,000 servers worldwide, and that just shows what is possible.

"Over the past year we have taken the time to really look at our infrastructure and find out which are the best ways of avoiding bottlenecks and delivering a good service," says Frampton. "In the next 12 months, the technology is going to move on much, much further than it has in the past year."

If the work-in-progress status of today's webcasting technology has one positive side, it is that artists, their managers and record companies are increasingly prepared to provide content, safe in the knowledge that a live internet broadcast is highly unlikely to cannibalise record sales.

"The resistance is lessening by the month," says Morrison. "Last summer's festival season virtually created policy among record companies, who realised they were going to have to sit down and weigh up the promotional value of some of the offers they were receiving."

The list of medium-to-large-sized artists whose live performances have been recorded for webcast is now significantly longer than the list of those who have obtained – although there are those particularly large acts who

see little need for the publicity. There was widespread speculation that MSN paid Madonna an appearance fee – a suggestion which MSN denies absolutely. Instead, it claims to have offered promotion to the value of £30m – a heady figure, and one which suggests that free webcasts could be here to stay, even after the introduction of pay-per-view.

"I don't think there is going to be just one set track for this," says Virtue Broadcasting director Nick English. "Even on television, a lot of record companies and a lot of artists would never agree to do pay-per-view, because they don't want to have that sort of relationship with their fans."

In the week of Madonna's Britton concert, sales of her Music album increased by almost 86% as it shifted 63,500 copies and shot back into the Top 10. If webcasts continue to be used as a promotional tool in this way, some have even suggested that webcasters should be entitled to a share of the royalties which result from a successful event.

"That is obviously an antagonistic strategy, and not one that we plan to use, but people are just trying to work out a model to keep this business alive, because the bandwidth costs are absolutely huge," says Tonya Nagel, chief of operations at i-gig.com, which has webcast acts including David Gray, Gorbunov and Gong. "There are larger artists who are still asking for cash in return for the pleasure of recording them and sending it over the internet. It is a very tricky problem."

Pioneer pay-per-view models such as MCV.com in the States and UK-based Cyberconcerts – which makes its debut webcast in the new year (see breakout, p28) – are beginning to test the potential of the virtual box office, relying in part on demand from narrowband customers. With all registration carried out in advance, and significantly smaller crowds than Madonna's free concert attracted, time will very soon tell if webcasting can pay for itself.

online preview

> AMEN

(virtutv.com, the-raff.com, comaamerica.com)

Scheduled to run head-to-head with the Queen's Speech on Christmas Day at 3pm, this recording of Amen's Manchester Hop & Grape gig last weekend promises to offer a less reflective social commentary.

Virgin's frequently-sexed LA punk-metalers have made impressive headway in the UK over the past year, and are captured here by Virtue Broadcasting.



Annie@It

(netboat.com)

Veteran DJ and broadcaster Annie

Nightingale presents this twice-weekly internet interview show from January, broadcasting from Netbeat's own studio at the Bralnary complex in London.

The first three guests are Howard Marks, David Holmes and the notoriously recalcitrant Kevin Shields, giving what is said to be his first live interview for seven years. The show aims to revel in its pirate status, and will go out unedited, with pre-recorded shows giving way to live content as a series get under way.

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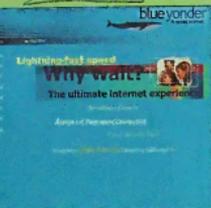
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broadband options

CABLE

The UK's two leading consumer cable operators, Telewest and NTL (incorporating Cable & Wireless), are both just past midway through rolling out broadband capabilities to their regional catchment areas, though they have not actively broadcast their subscriber levels.

Both use their existing cable connections, which already supply telephony, TV and interactive services. In addition, both offer unlimited broadband access for a flat fee, like ADSL in the



medium-term, cable modem is tipped as the superior platform for receiving broadband content.

NTL offers the service at £40 a month with a £149 connection fee, while Telewest's Blueyonder system (pictured) is charged at £33 a month, plus a £50 sign-up charge.

DSL (Digital Subscriber Line)

By next July, 14 broadband operators will have launched DSL services over the system currently owned by BT.

BT has already rolled out the required

IS BROADBAND AS GOOD

The arrival of broadband may not be all it is cracked up to be, according to the analysts. Those expecting a perfect high-speed service for the home and office may be disappointed. Mike Exon and Adam Woods report

As the infinite potential of the internet has been called into question by inadequate technology and crippling volumes of consumer traffic, so broadband has increasingly been name-checked as the solution to all our online problems.

Broadband is the name given to a raft of cable, satellite, digital and wireless technologies that will enable higher-speed access to the internet, both for households and businesses. While there are currently more than 12m web-enabled users in the UK, the majority currently access the web via a narrowband connection — usually a normal telephone line and modem.

Dubbed "the fat pipe" and promising rapid, 24-hour internet access at a fixed monthly rate, broadband certainly appears to strike at the heart of most of the dial-up user's bitterest complaints. It aims to create reliable connections of at least 10 times the speed of these dial-up services. It will enable multiple channels of data to be carried through a single link, which means

that high-quality content such as real-time audio and video can be received simultaneously through one connection.

At this stage, while there are a number of broadband platforms rolling out in the UK (see breakout, p28), the pre-eminent method of delivery is DSL (digital subscriber line), whereby data travels through the existing telephone lines. A ruling by Ofcom that BT must "unbundle" the local loop, the last mile of copper cable which connects the telephone giant's networks to consumers' homes, has nationally thrown open the market to a raft of competing broadband service providers.

So goes the theory, and indeed most of it is well-founded. But since the August launch of the UK's first digital consumer broadband service, BTopenworld's ADSL (asymmetric digital subscriber line), reality has bitten hard. The monthly subscription rate of £40 has been attacked as being too high; BT has been accused of making it difficult for rival services to work with the local exchanges, levying high service charges against those telcos wishing to use its infrastructure; and the company has admitted to difficulties in meeting demand for its own consumer service, with widespread reports of delays and poor customer service.

In August, web analyst Forrester Research described current broadband penetration as "unavailable, unaffordable, and uninteresting to Europe's masses", although it added that change is expected to come fast.

Forrester expects access prices to sink below €30 (£18) per month in 10 of 17



Broadband: drawing on a range of satellite and terrestrial

European countries by the end of 2002," said Lars Godell, analyst for Forrester Research.

North America remains the biggest single market for broadband web access, although subscriber levels are still relatively low. After more than a year, the US has only just passed the 1m mark, with key players which include Excite@Home and AT&T Broadband.

The most significant broadband business outside the US is Chello, operated by Netherlands-based cable group UPC, although it has no significant UK presence. Plans for a merger of Chello and the

every

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AS THE HYPE PROMISES?

broadband options

DSL (continued)

technology to access its Openworld service to 27 cities in the UK, covering more than 6m households. These are primarily in the major conurbations. The service itself was launched at the end of August after a spate of late starts. The Openworld service is scheduled to add video-on-demand early next year and is available for multiple business users at a premium. BT aims to be able to reach 70% of UK households by mid-2002, but realistically, it sets 2005 as a date for anticipated mass market penetration. Installation costs £150 and subscription stands at between £40 a month (BT and Freeserve) and £50 a month (Demon, yet to launch).

INTERACTIVE TV

Kingston Communications is offering open broadband internet access in Hull only, via a digital TV set top box at a cost of £14.99 a month. It is also scheduled to roll out to the Leeds area in the new year.

Digital TV providers including NTL, Sky and Telewest are also offering interactive TV services.

SATELLITE

EuroSky, the broadband over satellite service, is currently the only one of its kind to offer national reach, although content owners consider it less impressive than cable or ADSL.

It can be accessed via an existing ISP account, or for subscribers without one, by Sky's own ISP, which is more expensive.

To use the service you require a PC Card (£200) and a satellite dish (£60-£100). Local call charges apply.



Internet technologies



Frampton: 'in the near future it will be possible to have a 2MB connection in your own home'

Excite@Home global ISP were abandoned last week, with the two parties conceding that their aims were incompatible.

In the UK, the "second internet wave" predicted by BT at Openworld's unveiling in April is still some way from the shore. In fact, while there is no doubt that a broadband connection can dramatically speed up downloads and streaming at times of relatively low congestion,

connection problems are unlikely to end with high broadband penetration. This is because, put simply, data traveling from a website to an end-user can only travel as

fast as the slowest link in the chain. The thousands of competing global networks which make up the worldwide web operate at different speeds and with different priorities – and even those whose last-mile access to the internet is incredibly fast can do nothing about bottlenecks on the other side of the world.

"The hype has it that when broadband happens, the internet will be perfect," says Ian King, UK managing director of Akamai Technology, one of the companies which contributed server capacity and streaming expertise to the Madonna concert a

fortnight ago. "But the problem with the internet is that it was never designed to do what it currently does," says King. "It was designed to help a few academics and military people share information, but Napster use alone was responsible for 1.3bn hits in October. The internet was never intended for that kind of traffic."

King compares broadband to a straw in a soft drink – a thicker straw will mean that the contents can be sucked out quicker, but the cup still needs to be constantly replenished. "The more content users try to suck out, the more stressed the >

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WIRELESS

The mobile networks recently collectively bid £22bn for the rights to their 3G (third generation) licences in the UK, which will give them the right to offer a permanent broadband connection, allowing streaming, downloads, e-commerce and any other services people can be persuaded to receive through their phones.

Competing protocol GPRS (General Packet Radio Service) has already been launched by BT Cellnet, offering a slower connection. Given the limitations of mobile phones as receivers for typical broadband products such as streamed video, this may be no enormous disadvantage.

Another rising wireless distribution method is by radio and is the least-developed of the broadband vehicles. Radio transmitters such as the LMDS (Local Multipoint Distribution Service) system are capable of transmitting vast amounts of data (up to 1Gbit a second) across distances of up to 5km from central data hubs.

The pay to play debate

It is remarkable how webcasters are capable of turning a mass market product into a niche one, simply by charging for it. While high-profile webcasts have registered audiences well into the millions, those who have charged customers for the privilege have found that they are dealing in considerably smaller numbers.

Although it declines to confirm audience figures, US digital music site MCY.com is said to have pulled in 27,000 paying customers for its on-demand stream of a show from the Backstreet Boys into The Millennium North American tour last spring. The company has also offered events including Paul McCartney at the Cavern, Ozzy Osbourne's Ozfest and a live version of Pete Townshend's Lifesupport project.

Although figures are not yet in, MCY was expecting its biggest pay-per-view success to date with a concert by 'N Sync, currently the biggest boy band in the US, still available at \$2.99 for a half-hour segment, or \$6.99 for the entire 90-minute production. However, the embryonic nature of the pay-per-view industry is demonstrated by ongoing litigation between the company and Ozzy Osbourne's management regarding MCY's

► internet becomes," he says.

The solution to this problem is what is known as edge delivery. According to this method, data is stored on a localised basis so that no stream has to travel more than a limited distance before it reaches the consumer.

Companies such as Akamai, iBeam and AT&T adopt just such an approach to data provision, storing constantly updated content on behalf of clients in server blocks around the world. Akamai also surveys



Backstreet Boys: one of the acts offered on MCY's pay-per-view service use of the Ozfest webcast.

But the cutting-edge players are not solely to be found in the States. In January, Cyberconcerts – a venture launched by former Rolling Stones manager Peter Rudge, veteran publisher Bryan Morrison and internet pioneer Steve Winston under the umbrella of Morrison's internet production company Arthur Shaw – will offer its first webcast, a recording of a Foo Fighters gig.

Winston believes the server technology Cyberconcerts has at its disposal – up to 10 edge servers, each of which is capable of carrying 500,000 connections – leaves little potential for the kind of errors which have dogged large, free webcasts.

Subsequent webcasts will include Jean-Michel Jarre, and although these initial concerts will not be transmitted live, Winston says that will be the next step.

internet traffic and compiles a global usage map every 12 minutes, helping it to avoid network "hot spots" and route data through the least congested areas.

Ultimately, it is only in tandem with such developments that broadband can offer the high standard of audio and video quality which has been promised for so long. Indeed, some believe the size and volume of the internet means there may never be such a thing as guaranteed high-speed content on a mass-market

scale. MediaWave's Chris Frampton says any gripe should be put into context, for the time being at least.

"Ten years ago, if you had asked somebody who had a 14k modem whether they would have been happy with 128k, they would have thought all their Christmases had come at once.

"But you can see a point in the not-too-distant future where it won't be uncommon to have a 2Mb connection in your own home," says Frampton.

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London-based independent

music production co. seeks

existing studio space for

immediate let.

Min 600-800 sq ft.

Separate control room/live area.

Mid/long term lease required.

Central London preferred.

contact: 0207 485 8066

fax: 0207 488 0536

RETAIL EQUIPMENT

FOR SALE

6 x CD Racks

£150 each

1 x Top 75 CD Rack

£150

(International Display)

Excellent condition.

7 x 12"/LP Browsers

£35 each

Tel/Fax:

01625 511580

ANNOUNCING THE DEFINITIVE DVD EVENT OF 2001!

DVD

Forum Europe

18 April

DVD EUROPE 2001

18-20 April 2001

Business Design Centre, London

DVD
Europe 2001

19-20 April

WHO SHOULD ATTEND?

DVD Europe 2001 is aimed at international professionals working in the areas of

- Film/TV/multimedia content owners/production houses making DVD, VHS or multimedia CDs
- Post production houses
- CD & DVD replicating
- Software & hardware distributing and retailing
- CD & DVD equipment manufacturing
- Recording studios
- Authoring equipment manufacturing
- Record labels
- Consumer electronics manufacturing
- Broadcasting

DVD EUROPE 2001

This is the event's third year and we will be building on the success of the previous 2 years as well as hosting the DVD Forum event on the first day of the conference. With the tremendous feedback from previous delegates and exhibitors this will be an innovative and unmissable event for all involved. The event will be chaired by industry experts Tim Frost and Dana Parker. Topics to be covered will be:

- DVD entertainment and content
- DVD technology
- The interconnected DVD

BENEFITS OF ATTENDING -

- High profile speakers and innovative programme
- Good networking opportunities - the opportunity to make new contacts and meet up with old ones
- Chance to visit a great exhibition and take advantage of one-to-one demonstrations of new products

FOR FULL INFORMATION ABOUT ATTENDING THIS UNIQUE EVENT THEN VISIT OUR WEBSITE AT DVDEUROPE2001.COM
FOR SPONSORSHIP/EXHIBITION OPPORTUNITIES CONTACT SUKHVIR HAYRE, EVENTS MANAGER ON +44 (0)20 7940 8561



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