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NEWS: The overseas release of RUSSELL WATSON's new LP is aiming to pick up on a growing US market

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MUSIC WEEK

Industry gambles £50m in Christmas TV ad blitz

by Paul Williams

The UK record industry is set to shell out a record £50m on Christmas TV advertising this year as labels desperately attempt to ensure that they secure their slice of album sales during the crucial festive season.

An unprecedented number of front-line greatest hits albums hitting the market this autumn has sent record companies' November and December TV budgets rocketing to around double 1999's level, according to media agency sources, as they each attempt to ensure their releases stand out from a crowded field.

The increased estimated spend represents a defiant bid by the UK industry to sustain this year's sales lift into the fourth quarter, despite business contracting in other key markets around the globe.

Universal, whose key releases include Bee Gees and Gabrielle best-ofs, has lifted its TV spend for the past two months of the year by 20% compared with 2000 to send its solos and co-op campaigns to £12m. The company's sales director Nigel Hayward says its increase is driven by having a much stronger release schedule than last Christmas.

"Thankfully at Universal we've been strong all year and, now it's Christmas, the most worrying thing



Gearing up for Christmas (from left): Universal Music operations distribution director Russell Richards, Universal commercial director Steve Gailant and Haywood for retailers is where do they put all this stock. This week, next week and the week after there are huge releases across the industry," says Hayward, who notes that more than 2.5m albums are reaching retail this week from Universal alone.

The industry's record TV advertising spend follows a tumble in the cost of buying ad slots this year. However, MediaCom EMG director Martin Cowie, whose company buys media advertising for Universal, Zomba and Independent, says it is the huge number of releases rather than cut-price ad rates that is set to push the total spend past the £50m mark for the first time. "I don't think anyone

has consciously made a decision to advertise more because of media rates. It's all down to what product is out there and what the financial pressures are," he says.

Cowie adds that TV is the ideal medium for greatest hits as it reaches the wide audience such albums appeal to. "There were more greatest hits last year and even more this year. There's almost a sea change in the way people are marketing records," he says. However, some marketers privately admit that the downside of the glut of TV-advertised albums is that it is far harder to make an impact.

Woolworths head of entertainment Alan Young says more releases are being crammed into the final two months of the year than in previous years "This concentration means there is a lot of spend in a short period of time," he says.

The explosion of specialist digital TV music channels has prompted record companies to cast their advertising net wider. Meanwhile, terrestrial TV Cowie says Channel 4 overtook ITV as the main outlet for pushing albums during the first 10 months of the year - capturing 43% of labels' total TV spend compared with ITV's 37%. A ratings war is expected to reign some ground in the pre-Christmas market.

Redmond to leave Music Week

Music Week Group director Steve Redmond is to leave the company after 11 years.

He will be replaced by Mark O'Donoghue, currently managing director of Music Week's sister website dotmusic.

Redmond, who joined the group in 1990 as editor of Music Week, has spearheaded the development of the Music Week Group into the biggest supplier of news and information to the music industry outside north America. He revamped Music Week and MBI, launched the pan-European weekly fono and dotmusic - now Europe's most successful music website - and created new industry events such as the Creative & Design Awards and the Online Music Awards.

"Steve Redmond is an outstanding executive," says executive director Paul Gallo. "I am personally very sorry to see him go."

O'Donoghue has been with dotmusic for the past 18 months during which time it has increased its monthly visitor total from 800,000 to 1.7m.



New name at Music Week: Redmond (left) and O'Donoghue

Previously O'Donoghue gained an MBA from INSEAD, and spent seven years in the leisure industry with Bass.

Says Redmond, "I have worked with Mark for the past 18 months, and have no hesitation in saying he is the most candidate to develop Music Week further as the number one provider of information to the UK music industry."

CMPI CONCENTRATES MUSIC RESOURCES ON MW

Music Week parent company CMP Information has announced it will focus its resources in music on its flagship title Music Week.

The Music Week team is to be further strengthened, and the magazine restructured and redesigned. As part of this process the magazine will consult with readers to ensure it reflects even better their business information needs.

The move comes as CMPI embarks

on a substantial restructuring of its entire business publishing portfolio.

Last Tuesday it told staff of its intention to cagge publication of its bi-monthly international title *MGI* and pan-European weekly magazine *Fono*.

The company has now entered a 90-day consultation period with the staff affected to discuss the proposals. Staff reacted with sadness to the news.

Voting kicks off to mark chart's 50th

Voting for the best number one singles, which will form the backlisting of a CD to mark the single chart's 50th anniversary, kicks off later this week when the Official UK Charts Company launches a new website.

The site, at www.thegreatestcharts.com, starts off in a room decorated in Fifties style and becomes increasingly contemporary as visitors work through its features, including chart facts, and trivia and online voting. "It'll have defies such as when the first CD was introduced to give the whole website a cultural context," says brand manager Darren Haynes.

The website will also feature several interactive initiatives such as a charts map, pop quiz questions and a national poll for the greatest official UK number one singles of all time.



Mute's Depeche Mode (pictured) were one of the performance highlights at last Thursday's MTV Europe Awards as they turned back the clock to perform their 1987 hit *Never Let Me Down*. Other performance highlights included Wildstar/Teistar's Craig David, REM (Warner Bros) and German hard rock act Rammstein (Motor Music). The Frankfurt-staged event was a triumphant night for UK-signed artists, who grabbed six of the 13 international awards. Leading the UK tally were Parlophone's six-times nominated Gorillaz and Wildstar's Craig David, who each collected two prizes. See story p3

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Gorillaz scoor two at MTW EAs as Ali G provides the XXX factor

by Alex Scott

Pharos's Gorillaz led a strong UK showing at this year's MTV European Music Awards in Frankfurt as UK-signed acts grabbed almost half of the night's international prizes.

The virtual band walked off with the dance and best-song awards at last Thursday's event, a tally beaten only by US rock act Limp Bizkit, whose three songs were for best group, best album and the web award. The other UK-signed winners were Wildstar/Felstar's Craig David (best R&B, plus best UK and Ireland act), EMI-Chrysalis's Robbie Williams (best male), XL Recordings' Avianches (best video) and Cheeky/Artist's Direct's new act.

Overall, UK-signed acts won six of the 13 international music-related awards with US acts taking the rest.

Universal artists scored best on the night, collecting five songs, followed by three from EMI, two for Sony (Anastacia and Jennifer Lopez) and one apiece for Testar, XL and BMG. On hand to collect The Avianches' video award were co-producers Rob Leggett and Leigh Manning from production company Blue Source.

However, the overall star of the show – at least for the UK audience – was host Ali G, who proceeded to send up almost every artist and presenter he announced, and even presented a slightly bewildered crowd to chant 'Staines' and 'Berks'ie'. The X-rated nature of his script was one of the reasons why MTV screened the show an hour later in the UK and Ireland than in the rest of Europe – where it was screened live – so that it was broadcast after the watershed.



Ali G: X-rated script

MTV hailed the event a big success, even though it had been complicated by the late cancellation of several big-name US artists including Janet Jackson and Destiny's Child after the US terrorist attacks of September 11. The broadcaster claims the show achieved a 20% market share among its target demographic in Germany – a key market – while it achieved a creditable 4.3% of the available UK TV audience, the

highest in the event's history.

"It was a live, edgy, aggressive show," says MTV Networks Europe president and CEO Brent Hansen. "It's risky and it's always tough but I'm very pleased. Considering how difficult the market has been post-September 11 I think we had delivered a pretty strong piece of television at a time when much music TV is so boring." He denies suggestions that Ali G's material may provoke criticism from the Independent Television Commission. "While it was tough I think it was within the boundaries. We do want it to be a really full on rock 'n' roll show," he says.

The broadcaster used the event to launch its first interactive TV service, which it says attracted 307,000 users on its day of launch, when it was promoted by Westlife.

Vitaminic deal offers Napster new content

Online music distribution site Vitaminic has signed a deal with Napster giving users of its music-swapping service access to 250,000 tracks by acts including Depeche Mode, Stereophones and the White Stripes.

The deal represents Napster's most significant content agreement yet for its new planned subscription service, which is expected to launch in the first quarter of next year.

Napster was shut down following a disagreement with the record industry over the legal aspects of its still-rumbling on. The launch date of the legal subscription service was originally set for last summer but has been delayed because Napster is still negotiating with some of the major record companies to license their recordings.

Levy and Munns in Virgin UK meeting

EMI Recorded Music chiefs Alan Levy and David Munns were back in the US last week after their whistlestop "meet and greet" with Virgin Records prompted more questions about their plans than answers.

Levy and Munns, accompanied by EMI Recorded Music Europe president and CEO Emmanuel De Burell, met with Virgin UK president Paul Corroy, finance director Paul Robinson and label chiefs including Hugh Goldsmith and David Boyd last Monday. Sources say the pair were "reassuringly friendly", but made no specific comments. "They met top management and then walked around to meet everyone else. Nothing was transacted," says one insider.

Mearnsfile, VP A&R and general manager of rapper Phillippe Astoll has made his first step in moulding the team he hopes will revive Virgin Records' A&R fortunes with UK artists by bringing back one-time head of club promotions Aaron Ross as A&R manager. Ross is to left Virgin in August last year to work at Ministry of Sound, is being charged with bringing in new artists to the label.

newsfile

BBC TRIALS NETWORK Y STATION
Network Y, the BBC's new archive digital music station, is expected to go into a second round of pilots next month in preparation for its February launch. A spokeswoman says programming is still being worked on and no presenters have yet been signed up, but insiders suggest that some of the programmes will include news and features about the issues facing the music business, record labels, their executives and employees.

SRI BUYS WAVE 105FM

Wireless Group has sold its Southhampton-based radio station Wave 105FM to Scottish Radio Holdings for £1.1m. The acquisition marks the group's arrival in the south of England, because, until now, the Glasgow-based company has broadcast mainly in Scotland and Ireland. The group also purchased TWG's 25% stake in Music-based Kingdom FM for £1m.

MUSIC TONE EXPANDS CHAIN

The 25-station independent music chain Music Zone is to open stores in Darlington and Huddersfield in March on the back of previously announcing a new store in Birmingham planned for late February. Music Zone is currently targeting sites to open stores in Nottingham, Wolverhampton, Stoke, Derby and Burton on Trent.

MEAN FIDDLER ROTATION SUCCEEDS

The new Mean Fiddler Music Group vehicle, created following the reverse takeover of Mean Fiddler Holdings by the dotcom company Meanfiddler.com, began trading last Tuesday at 51p. Following "moderate" activity in the market – around 7,000 shares dealt on the first day of trading – the share price settled back to 43.5p by the end of last Friday.

XVI-NET LINKS WITH DOMTUSIC

A new integrated audio, TV and internet system, XVI-Net, is set to allow users to play music on their hi-fi systems while accessing a wealth of bands, gigs and pop news on their TV screens at home. XVI-Net supplier Imviva has linked with MW's sister website dotmusic, which will provide pop information, reviews and gossip about acts for the new home media service.

CO PIRATE JAILED

Robert Mac-Cloed from Ilford, Essex, has been sentenced to two years in jail by South Essex Crown Court after being found guilty of conspiracy to defraud. The 35-year-old, who describes himself as the biggest dealer in his own east England, made more than £500,000 out of the 15 months that he was selling pirate CDs and DVDs under the name Disc 4 Us. The prosecution was a joint effort between the BPI, Trading Standards and Essex County Council.

EMAS SETS UP OWN PR AGENCY

Stephen Emms has left his post as head of press at PR agency The Point to set up his own dance music PR company, Emms Publicity plans to specialise in "intelligent and creative" approach to PR. He has taken clients including Jakatta, BT, Tall Paul and Ian Van Dahl with him from The Point.

musicweek.com



22 signings Elbow (pictured) are to headline this January's The British Act Midem showcase in a move designed to make the annual Games fixture more relevant. De Recordings' Radio 4ade were previously confirmed to act and perform at the January 21 event which is being put together for the first time by concert promoter Metropolis Music in association with the NME. Metropolis's Neil Wyatt says it is hoped NME's involvement will add credibility to the showcase, which is usually regarded with some scepticism by the music industry. Four acts will perform in total but the other two have yet to be confirmed. Wyatt says NME provided the organisers with a list of up-and-coming bands who were then contacted about participating in the showcase, which is presented by the British Act Midem group. "The BPI, British Music Rights and PPL came to us to ask us to give the event more credibility and to involve more contemporary artists in it," he says.

Kingfisher demerger lifts Woolworths sales

Woolworths gave its first clear signal last week that its demerger from Kingfisher is helping trading by posting a better-than-expected 5.5% increase in like-for-like sales for the 13 weeks ended November 3.

Sustained music sales and strong growth from DVD ensured that the entertainment division, which includes Entertainment UK and MNC, contributed much of these sales increases. Sales at MNC increased by 8.8% during the period, while distributor EMI Increased sales to third parties by 3.5%.

Head of entertainment Alan Wyatt says music will continue to play a key part in the Christmas period. "There are a lot of releases coming up, such as Westlife, Robbie Williams, S Club 7 and Madonna, which are core to our customers," he says. "They are also coming in a much shorter space of time, which means we'll be very busy."

The group's overstocking of CDs, video and games, revealed earlier this year, is also being addressed with Woolworths expecting to have reduced its excess stockpile by £100m by the end of the year.

Acts jockey for position in Christmas chart race

The race for 2001's Christmas number one is looking to be the most open in years following confirmation that up further Rob The Builder and Westlife singles will hit the market before year's end.

With both the two previous victors effectively out of contention and no other act dominating the betting like the Spice Girls did in the late Nineties, around half a dozen releases now have a realistic chance of lifting this year's crown.

EMI dominates the field, supplying bookmaker William Hill's two 5/1 favourites last week with Kie Winstie's act (if released on November 26) and Robbie Williams & Nicole Kidman's 'Somethin' Stupid' (December 10). It is also responsible for 9/1 shot Country Roads by Hermes House Band (December 3). EMI Liberty special projects manager Mike McNally, who is handling the Hermes record, DJ Ozzy's Do Wink Diddy (November 19) and BT's Last Christmas (December 10), believes this year is a very open race. "The other interesting thing is with the

PREVIOUS CHRISTMAS WINNERS

Year	Title/Artist	Christmas week sales
2000	Can We Fix It Bob The Builder	360,000
1999	I Have A Dream/Seasons 213,000 In The Sun Spice Girls	
1998	Goodbye Spice Girls	380,000
1997	Too Much Spice Girls	252,000
1996	2 Become 1 Spice Girls	429,000

Source: MIP research

European records the support is coming from the north of England and Scotland and the other records nationally and the south," he says. Cliff Richard's Somewhere Over The Rainbow/Wonderful World on Pavilion (December 3) is being heavily tipped by punters with its William Hill price stashed last week from 33/1 to 10/1 then 6/1. Other contenders include Innocent/Verdi's Atomic Kitten You Are, November 26), the B2C's Twenies (I Believe In Christmas, December 3) and The Lampsies (Light Up The World, December 10) and Epic's Michael Jackson (Joy December 3).

MW COMMENT

RETURNING TO CORE VALUES

The impact of September 11 is never away from our TV screens, but it is the trickle-down effect that continues to make it all the more real.

It was certainly obvious at MTV's EMAs last week, which featured some excellent performances and were as slick a piece of music TV as ever, but were inevitably more low-key than last year's star-studded extravaganza. Instead of an absent Destiny's Child the audience got Fred Durst doing a semi-acoustic version of Led Zep's Thank You with Jimmy Page. Mr Durst certainly wasn't Rollin'.

And the trickle-down – and its impact on an already bleak economic climate – is being felt in every other company involved in entertainment and media, including MW. That it is a painful process, there is no denying. But what is becoming clearer than ever is that the only way to deal with it is to focus on your core business and then use that as a base from which to innovate.

MTV has been doing it with the low-key launch in recent weeks of a basic interactive service; expect much more of this next year. And we too at MW plan to do exactly the same, re-evaluating our central values and re-inventing what we do. It won't be simple. After all the music industry is not only contracting, it is also fragmenting into ever more sub-sectors, each with different interests. But as everyone re-addresses how they do business, so will we. Expect us to tap into your your input in the months to come.

It remains unclear how much the events of September 11 will affect Midem. But it is a good sign that the British At Midem showcase appears to be being given a serious overhaul with the likes of Elbow and Electric Soft Parade lined up to play. While the Swedes regularly recruit some of their biggest new or established acts to put in an appearance, some of the UK efforts have in the past been embarrassing to say the least. At a time when the UK does actually have something to shout about, let's serve up the music to back it up.

Shaun Scott

WEBBO

WHY ARE RETAILERS MOANING?

Moan, moan, moan – is that all retailers, especially non-supermarkets, can do these days? Too many compilations or – not enough. Too many artist albums released at the same time. Too many best ofs. And the biggest myth of all? That record companies make albums, especially best ofs, for supermarkets.

Record companies belong to the music business. All companies, but especially the majors, have budgets to meet. If there is a hole in that budget the easiest way to fill it is to dig into the catalogue and for substantial sales that means TV-advertised best of. It is classic short-term thinking. It does not matter that it has been done before or even recently. You can sell the same music to the public again and again. Look at the number of Elvis compilations. Or more recently Madness. So in times of selling difficulty you can blame them? Now observe the Five scenario. Hot boy band splits up. Yes, profits have been made in a short time but not as much as you might think – marketing these bands is expensive. There is absolutely no point in saving up a best of for next year when they will be last year's news and solo projects will get in the way. Answer: rush release the best of while the corpse is still warm.

Presumably retailers bemoaning the lack of big new artist albums are the same who welcomed the release of some big albums earlier in the year. Well keep selling them. Albums do not have to be new releases to sell. Look at Linkin Park, Efton John, Travis, Alicia Keys – they can all sell through the peak season. And who would have thought there was anyone left who did not own White Ladder? Well 21,627 people last week proved me wrong.

There are great unknown albums for specialists to sell, but sitting with a few colleagues last week discussing what good music was around elicited the same comment everytime when asking why the talked about albums were not selling – "But where would you get it played?". And that is the real problem.

Jon Webster's column is a personal view



by Robert Ashton
Ritz Music Group (RMG) is attempting to reposition itself radically by axing the Irish music base on which the company's success has been built to concentrate on contemporary urban, rap and pop.

RMG is famous for helping to turn artists such as Daniel O'Donnell into household favourites in their native Ireland, but chairman Ron Winter now says he will stop issuing all Irish repertoire on RMG's Grapevine and Ritz labels by the end of the first quarter next year. As a result acts including O'Donnell and Dominic Kirwan will not have their contracts renewed, although it is possible the company might continue to distribute some Irish acts signed to other labels.

Winter, who took a controlling stake in RMG last December, claims the move is a clear signal that he wants to move RMG away from declining niche markets towards more up-to-the-minute acts. Having announced a surprise five-year licensing deal with Death Row records in April, he now claims to be close to signing two more big deals with urban and rap-style labels.

"The Irish market has evolved.

Decision awaited in Loog Oldham battle

Former Rolling Stones manager Andrew Loog Oldham closed his court battle over Stones music catalogue with a joke that the case had taken so long to go to law because he had "indulged in the excesses of that period more than most".

Loog Oldham, who is claiming that a US company he controls owns rights to recordings made by his late Immediate Records label, cracked the aside during eight days of evidence during which he represented himself.

In submissions to the court, Loog Oldham questioned how his plans to release tracks recorded on Immediate by artists including Rod Stewart, Jeff Beck, Jimmy Page and Eric Clapton on the web could infringe the copyright of US copyright holders, Charly Trademarks and Carly Records, who claim they acquired the rights to the music after the label collapsed in 1970.

Castle – now known as Sanctuary – claimed in court that there were many elements of Loog Oldham saying that he did not own the copyright, so judgement was reserved.

The door for independent acts to gain access to China's massive market has been opened following what is thought to be the first deal between a UK indie and a Chinese record company.

Cooking Vinyl managing director Martin Goldschmidt flew out to Shanghai last Saturday to sign a deal with the Shanghai Audio Visual (SAV) group, which will initially handle the release of seven records which China including tracks by Echo & The Bunnymen, Ron Sexsmith and Cowboy Junkies.

During his four-day trip Goldschmidt, who chairs the international committee, was also expected to help forge further links

Ritz ditches Irish roots in bid to target new market



O'Donnell: cornerstone of old Ritz

The market is not what it might have been. It is a good old niche market, but there are new Irish acts such as Westlife and Ronan Keating and the Ritz Irish range is not as strong as it might be," says Winter. "It is about making the most of the resources we have on more contemporary, bigger selling acts."

The moves follow three years of losses at Ritz Music Group, which posted an operating loss of £1.1m on turnover of £10.5m in its most recent set of results for the year to March 31, 2001.

Although Winter describes the move as "complete restructuring", not everything is being changed. He is retaining the company's country music interests, which he says benefits from the synergy of having Ritz

Radio 1035 in the group. The touring division will also continue.

"What sells is contemporary urban and rap and we've had countless urban people. DJs and rappers in here. We've now got the building blocks in place to build a good solid contemporary radio company," adds Winter, whose lengthy music industry career includes stints at Everest Records and KTel.

Meanwhile, his expensive four-year legal battle, which has cost him around £1.5m, to release an album of early Bruce Springsteen recordings in his Masquerade label has finally ended after three Lords refused to allow his appeal to be heard by the House of Lords last week. After a legal ruling in 1998 had prevented Winter from releasing Before The Fame, he lodged an appeal earlier this year. However, with the legal proceedings, his legal hauls are now exhausted. "I've paid my costs, but I don't regret it," he says. "It's one of those things where fame rather than evidence wins out."

Masquerade has been inactive during the legal proceedings, but Winter now expects to revive the label with projects which do not fit at RMG.

Fierce Panda's Williams set to launch new label via Universal

Fierce Panda boss Simon Williams has struck a deal with Universal for a new imprint, Temptation Records, which will report through recently-appointed Universal label managing director Paul Adam.

The deal comes six months after Fierce Panda severed relationships with Mushroom Records, to whom it originally signed in 1999. The deal also follows the departure of Williams' business partner Ian Ballard, who left the company earlier this year to focus on running Damaged Goods Records and manage London-based rock four-piece Seafood.

"Our time at Mushroom was a valuable learning curve in both positive and negative respects," says Williams. "Although we were on the right tracks with developing acts like Seafood [who are now signed directly to Infectious]

it took a long time to really work out how to make the most of it. Fierce Panda's rather chaotic assets."

Fierce Panda, which has released early one-off singles by acts such as Coldplay, Embrace, Idlewild, The Bluetones, Hundred Reasons and The Music since its inception in 1994, will remain independent from Temptation/Universal.

"The fact that Universal have granted us the opportunity to run between the two labels side by side is simply a dream come true," says Williams, who is set to announce his first signing to Temptation/Universal in the coming weeks.

Meanwhile, Fierce Panda is preparing its 2002 releases, which include Uppasena post-punk four-piece Lapetus Linguae, Portuguese punk act The Parkinsons and Seattle rockers Death Cab For Cutie.

Cooking Vinyl opens the door to Chinese market



Goldschmidt: China deals

between the UK independent community and China's music companies, including the SAV and China Record Corporation. "I'm going out with two hats on. Cooking Vinyl is a bit of a guinea pig with this first project, but hopefully it will enable

other indie labels to come in behind us and start signing deals," says Goldschmidt, who headed a six-strong AM delegation to the Far East in May.

Goldschmidt adds the trip is particularly timely because of China's advances in stamping out piracy and because it has signalled its willingness to move business with the west by recently signing the WTO agreement. "I think China is going to take piracy from 90% to zero pretty quickly and then the market could open up. China has a 1.2bn population and is ripe to overtake the size of the US market in 2025, so it's important to get a step in the door," he says.

Muzik relaunch steers IPC Igrite! title towards a more mature demographic

by Steve Hemsley
IPC Igrite! will relaunch its dance magazine Muzik in the New Year in a move to attract older readers.

Muzik increased its readership by 10% year-on-year to 44,219 in the last ABC survey, but IPC is planning a radical overhaul to make it more artist-led with less of a focus on clubs and lifestyle issues relating to dance. Among the proposed changes is the replacement of the club listings with more reviews, the inclusion of sleeves alongside album reviews to help readers identify new releases and more coverage of new artists.

Alterations to Muzik's design, paper size and logo are also being discussed, while its covermount CDs will link more closely with the editorial.

Publishing director Robert Tame says the company had lost sight of the traditional strengths of Muzik, whose January to June ABC was

behind Emap's *Mixmag* (100,404) and *Ministry* (75,274). "We will finalise the relaunch over the next few weeks. Two-thirds of our readers probably want to DJ so more reviews will help them choose what music to play, while more features will aim at a slightly older audience, such as those who prefer to spend a night in the club bars were DJs appear," he says. "Tame is overseeing the revamp with new Muzik editor Conor McNicholas, who joined in September from Emap's rival *Mixmag* where he was news editor.

His first issue is published on Wednesday and is a Muzik Magazine Dance Awards 2003 special featuring a cover photo of Norman Cook, Sasha and New Order's Bernard Sumner taken at the October 11 event.

There are also two covermount CDs with tracks from the award winners and nominees such as Dexte &



Muzik: to cover emerging artists

Neutrino and Fatboy Slim and new acts including Fort Lauderdale and Dirty Vegas.

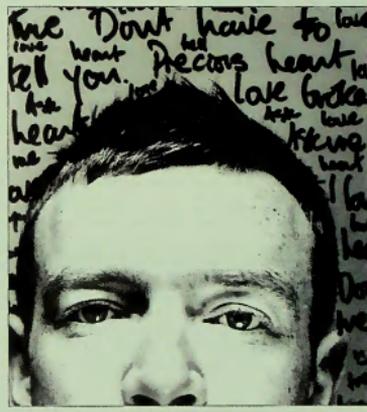
"I want to give dance music publishing a shake-up by going back to

basics and looking at the function of each part of the magazine. Core dance music fans who are into the whole lifestyle are already buying Muzik, but magazine publishers must make the genre more accessible if they want to sell more volume," says McNicholas. "Consumers respond to innovation and get excited by new products and what it says about them when they buy it."

McNicholas is undertaking a round of meetings with leading dance PR agencies and label press offices to explain his plans for the magazine. Meanwhile, IPC Media is also planning to launch a youth music title and is in the process of recruiting an editorial team. IPC refuses to comment on the new title, although insiders have suggested that it could have a garage or R&B bias. Ministry's former features editor Malik Meer is understood to be working on the project.

Telstar is deliberately marketing Tall Paul's (pictured) album Back And Forth as a debut artist release to try and change the perception among music buyers and retailers that a DJ album will be a mix compilation. The album is released next Monday and follows the Precious Heart single featuring IMXX, which marketing manager Dave Auty says introduced Tall Paul to a wider audience.

"Although the album contains a selection of Paul's hits under various guises, the idea of the campaign is to show that he is a serious song-based artist and the material has strength in depth which is different from many other DJ albums," says Auty. Back And Forth is being supported by heavy press advertising in traditional dance magazines such as *Muzik*, *Ministry*, *Mix* and *Mixmag* and backed by national posters, targeted retail promotion and a creative viral campaign. Telstar will attempt to broaden the appeal of the album in January around the next single, *Everybody's A Rockstar*. Paul is currently in the US but is expected to make a number of UK promotional appearances before Christmas.



New marketing team put in place at UM3

The strategic music division of Universal Music International, UM3, has made a number of key appointments to strengthen its licensing and TV marketing departments.

Carrie Miller has been appointed senior licensing manager overseeing the international licensing of Universal Music Group repertoire. She previously worked at 4AD Records and Capitol Records in the US and at EMI in the UK.

Jessica Connor has been made marketing manager, UM3 catalogue marketing. She spent two years as marketing manager of Universal Music International responsible for Universal/Motown.

Karen Mal Jones is marketing manager UM3TV International while Tony Staniland is international business development manager for the commercial and consumer marketing division of UM3.

BMG COMMITS TO 750K SPEND
BMG Commercial Division has allocated a combined total of around £750,000 to promote two of its Christmas albums aimed at the over-35 market. Elvis Presley *The 50 Greatest Love Songs* (released today, Monday) and *Boney M Greatest Hits* (December 3) will be TV advertised using commercials created by production company Addition while both albums will be promoted in a CD/giveaway campaign across bingo chain Gala Boxes at 170 sites which attract around 635,000 players a week.

CS BOSS APPROACHES INDUSTRY CHAMP
UM3 is a new controller of youth, music and interactive programming. Sham Sandhu, is planning to meet record companies to devise innovative ideas for new shows. Sandhu says she wants to increase the number of music specials, particularly around key holiday periods and weekend afternoons.

PAYNE JOINS RADIO ONE
Radio One has appointed BSkyB senior publicist Julian Payne as its new publicity manager following the departure of Paul Simpson. Payne joins in December from the satellite broadcaster where he promoted entertainment programmes including the Six Fox Office music events. Radio One has also signed DJ/producers Yusef and Lettie as resident presenters.

LEVI'S PLANS STUDENT HOUSE PARTY
Levi's Engineered Jeans is sponsoring a series of house parties in student's homes this month in a promotion put together by integrated marketing agency Slice. Students in Manchester, Birmingham, Dublin, Leeds, Newcastle and Glasgow have entered a postcard competition to have DJ Tom Stephan play in their house accompanied by club lighting, sound, security and a free bar.

QTV EMBARKS ON MADONNA-TION
Emap's digital music channel QTV begins a week-long tribute to Madonna today (Monday). Madonna 24/7 links with the release of the artist's greatest hits album *GHV2* and the channel will play only Madonna tracks, featuring her 52 videos, until Sunday November 18.

THIS WEEK'S BPI AWARDS
H&P Linkin Park's Hybrid Theory, Steps' Gold and Madonna's *GHV2* all go two-times platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	pts	%	change
	(0000)	(%)	on 2002
Top Of The Pops #1	5,190	93.6	
Top Of The Pops #2	2,642	n/a	
SMTV	2,024	21.8	
CD UK*	983	2.8	
Night Fever	1,225	n/a	
The Pepsi Chart and Dr Fox Chart Update	967	-16.7	
The Saturday Show	948	n/a	
Popworld (Sun)	569	n/a	
Exclusive (Sun)	367	48.5	
The Base	201	n/a	
Flava	136	n/a	

*combined totals. Source: Mcomcom BMG (Barb data) for w/e, October 15, 2003

Please Music! secures global rights to BBC's Lampies

Independent label Please Music! has secured the international music rights for the BBC children's TV series *The Lampies*.

Under the deal, it will release and market the double *Aside* single *Light Up The World* and the theme tune to the show, which is broadcast on Sunday mornings on BBC2 and takes a 40% audience share.

The single, out on December 10, is being distributed by Pinnacle and Blue Crest Records, and is the first release by the label, which is a



Please Music! Lampies deal
sister company to Please Publishing, which produces the official *The Lampies* magazine.

Light Up The World is an outsider for the Christmas number one spot and will receive extensive TV promotion during the next six weeks. A week of national TV advertising begins on the day of release while the BBC will broadcast a documentary on the series in early December. A promo video will be serviced to CBBC, Top Of The Pops, Nickelodeon, The Disney Channel, Trouble and Fox Kids within days.

Life-size Lampies characters will turn on the Christmas lights in a

number of towns and cities including Manchester, Edinburgh, Newcastle, Portsmouth and Bournemouth.

There will also be appearances in shopping centres and schools while characters will perform the single at FA Premiership games later this month.

A week-long record signings tour at various music retailers is also planned in week one, while *The Lampies* website will advertise and promote the single using e-cards, video streaming and links to other relevant music and children's sites.

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chartfile

● Enya's sales run this autumn hits another new high in Japan where the Japanese-only release *Themes From Celtic Court* Appassionati enters the all-comers albums chart at two. The Warner Music Japan album comprises seven Enya songs featured in the movie *Celtic Court* Appassionati and seven other tracks by her. Its arrival comes as *A Day Without Rain* sits at 32 on the same chart with its Japanese sales now around the 800,000 mark. The same album has sold 9.2m copies worldwide to date, adding more than 350,000 sales just last week.

● Only Michael Jackson's *Invincible* denies Patrophone's Kylie Minogue a clean sweep of the top of the German singles, airplay and albums chart. While *Fever* makes way to number one on albums for Jacko — who has also debuted at the top in more than 10 other territories including the US, France, Holland, Australia and Sweden — Minogue holds on for a second week at the top of airplay with *Can't Get You Out of My Head*, which replaces Enya's *Only Time* as the top-selling single. Another UK-signed act, Virginia Blue, hold at two on airplay with *All Rise*. Meanwhile, in France Minogue's bid for a number one single is knocked back as she falls 23 although rallies 27-19 on airplay.

● As EMI prepares to swing with Robbie Williams, the major label operator is providing one more push for *Sing When You're Winning* to make the most of a series of live dates there. Williams, who was to close his Aussie tour at the Brisbane Entertainment Centre yesterday (Sunday), sees the album re-entering the Top 50 at 38 as he makes his 34-25 on the singles chart. He plays the first of two dates in Christchurch, New Zealand tomorrow (Tuesday).

● WEA London's Cher edges into the top three of *fanò's* countdown of the 20 most popular UK-sourced tracks on European radio as the *Music's* No Good Without You climbs 4-3. The single is one of two Warner tracks on the *fanò* Top 20 headed by BMG and Universal with four representatives each. There are three EMI and Sony offerings and two from Virgin Records and the Indies.

● Australia is the first key territory to welcome back UK-signed Natalie Imbruglia into the Top 10. BMG issues the tall order of trying to live up to the success of her 1997 debut album *Left of the Middle*. Her new album *White Lies* is the first single that day. The same track has yet to ignite at European radio, falling 20-39 this week on the *fanò* airplay chart of UK-sourced material.

● After Craig David, the US falls for the charms of another UK bid. This time it is the turn of Bob The Builder, who was last week muscling in on Bing Crosby territory with *Bob's White Christmas* a new entry on *Billboard's* Top VHS Sales chart at number 12. In Australia Bob was to walk to least another week to return to number one as his *Music's* Universal-issued *Mambo* No 5 holds at three where it debuted a week ago.



Decca plans to stagger Watson in bid to exploit US success

by Paul Williams

Decca is staggering the overseas releases of Russell Watson's second album in a bid to exploit his rapidly-growing North American profile and then break him across Europe, Australasia and Asia. *Encore*, which was issued domestically at the end of last month, will not win its first release outside the UK until February next year, when it will appear in the US and Canada — territories where Russell has already broken through with *The Voice*. The release will then follow on the continent, Australia and New Zealand during the first few months of the year.

The plot to stagger *Encore's* release reflects the decision by Decca to try to break Watson freshly in North America and other English-language regions with *The Voice* and then have a crack at the rest of the world later. "It's been so well



Watson: big in North America

planned with Russell, so we'll proceed," says Decca's head of international marketing Mark Johnston. "The best thing we ever did was to focus on America early and not try to do the whole world at once."

Watson's pre-Christmas promotional activities outside the UK will be exclusively focused on North America with the only reason that the new album will not be a release there until next year is that Decca

anticipates more mileage in *The Voice*. Released across the Atlantic in the first half of this year, it has already cracked the top half of the *Billboard* 200 and Canadian albums charts and was last week at three on *Billboard's* top classical crossover chart. The importance of the region to Watson was emphasised by the fact the tenor based himself in Long Island, New York, during the summer for promotion and also recorded the new album *StateSide*. In the latest of his countless trips back here last Friday performed with the Hollywood Bowl Orchestra at the newly-opened Kodak Theatre in Hollywood, the new home of the Academy Awards. A key part of Decca's North American strategy has been securing him slots on key TV programmes, including *Good Morning America*

where he has become a virtual regular. The PBS network has also taken Watson to its heart and plans to follow a special on him with another this January to be filmed on the Q&E in Los Angeles Harbour.

The specials will be useful tools when Decca then tries to break him in continental Europe with Germany its initial main target during the first half of next year. "To break Germany you have to spend a lot of time in the market," during February, March, April he's going to spend two weeks in America and two weeks in Europe every month," says Johnston.

Scandinavia is high on the list of priorities following Top 20 success for Watson in Sweden, while a first trip is planned this coming spring to Australasia. A trip to Asia will follow in June, neatly coinciding there with the 2002 World Cup to capitalise on Watson's association with football.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	UK/IRL/GER (airplay)
1	1 Can't Get You Out of My Head (Patrophone)
2	1 All Rise (Blue (Innocent))
3	1 The Music's No Good Without You (Cher (WEA))
4	3 Eternity (Robbie Williams) (Chrysalis)
6	6 Where You're Looking Like That (Westlife) (RCA)
8	5 Little L (Antony & Cleo) (Arista)
9	10 Only Time (Enya) (Warner)
11	3 Fever (Lighthouse Family) (Wild Card/Polygram)
12	9 Sing (Travis) (Independence)
13	7 Side Tracks (Independent)
12	12 Thank You (Dido) (Cherry/Arista)
13	17 One Night (Sade) (Mercury)
14	14 Out of Reach (Gabriel) (Cap Music)
15	11 Can't Help Falling in Love (Patrophone)
16	11 Eternal Flame (Atomic Kitten) (Innocent)
17	18 Don't Leave This Town to Strangers (The Roots/Polygram)
18	11 War Line (Blue) (Blue) (Mercury)
19	2 Two People (Janet Jackson) (A&M)
20	19 That Day (Natalie Imbruglia) (RCA)

Chart shows the 20 most played UK-originated hits on *fanò's* Top 100 (top 100) of 550 stations in UK Music Centre.

GAVIN US RADIO TOP 20

UK	US (radio) (UK company)
1	1 I'm Not Jennifer Lopez (Epic)
2	3 Family Affair My I (RCA)
3	2 Faded (Alicia Keys) (J Records)
4	5 Home (Enrique Iglesias) (Interscope)
4	4 Turn Off the Light (Night Train) (DreamWorks)
6	6 Hit 'n' Run (Sade) (Mercury)
7	10 Gone 'N' Dry (Lauri) (Arista)
8	15 Get the Party Started (Pink) (LaFace/Arista)
9	14 Erotion (Destiny's Child) (Columbia/CGR)
10	12 Do You (Jay-Z)
11	3 Everywhere (Michelle Branch) (Mercury)
12	7 It's Been Awhile (Staind) (Elektra/AEG)
13	8 I'll Be in Love (Wendy Williams) (Atlantic)
14	16 Only Time (Enya) (Arista)
15	10 How You Remind Me (Nickelback) (Roadrunner/UMG)
16	13 Drowning (Backstreet Boys) (Arista)
17	11 Let Me Know How You Feel (Ricky Martin) (Polygram)
18	18 Growth (Christina Aguilera) (Arista)
19	19 The Love I Live For (Enya) (Mercury)
20	— I'm a Slave 4 U (Beyoncé) (Sony)

Chart shows the 20 most played US hits in US by US radio stations. Source: Gavin/Mediaforce

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Single	Album	Chart
AUSTRALIA	Can't Get You Out of My Head (Patrophone)	No Angel (Blue) (BMG)	3 6
CANADA	Where You're Looking Like That (Westlife) (RCA)	Day After Tomorrow (New Line) (Arista)	4 6
FRANCE	Can't Get You Out of My Head (Patrophone)	Strut (Arista) (Cap Music)	3 2
GERMANY	Can't Get You Out of My Head (Patrophone)	Fever (Lighthouse Family) (Wild Card/Polygram)	1 2
ITALY	Can't Get You Out of My Head (Patrophone)	Fever (Lighthouse Family) (Wild Card/Polygram)	1 6
NETHERLANDS	Can't Get You Out of My Head (Patrophone)	Fever (Lighthouse Family) (Wild Card/Polygram)	1 9
SPAIN	Can't Get You Out of My Head (Patrophone)	Day After Tomorrow (New Line) (Arista)	4 4
US	Can't Get You Out of My Head (Patrophone)	Day After Tomorrow (New Line) (Arista)	11 10

Source: MusicScan/Spotify Music (UK) Top 100 (top 100) of 550 stations in UK Music Centre.

AMERICAN CHARTWATCH

by ALAN JONES

Michael Jackson's jaunziable but neither sells enough to confound his critics nor falls so spectacularly to justify their pessimism this week as it debuts atop the *Billboard* albums chart with sales of more than 366,000. It is not bad but it is certainly not bad, falling short of the tally with which *DMX* topped the chart a week ago but topping the year-to-date average with comfort. And, simultaneous with landing the fifth number one album of his career, Jackson has the highest new entry on the Hot 100 singles chart with *Butterflies*, which debuts at number 60. The first single from *Invincible*, *You Rock My World*, reached number 10, while *Cry* was also given a limited release and fell short of the list altogether.

With *Britney Spears's* *Britney* a show-in to sell more than 500,000 copies this week, Jackson's reign at the top of the chart is certain to be limited to one week, but at least he made it, which is more than the 17 other new entries this week managed. They include *Enrique Iglesias's* highest charting album to date *Escapade*, which debuts at number two, but more than 100,000 sales behind *Invincible*, and the *Backstreet Boys's* *Hits* — Chapter One, which was initially expected to be in with a chance of the number one slot itself but which falls well short, debuting at number four with sales of

197,000. Lower down the chart, the first seasonal entries make their presence felt, with a number 59 debut by *Destiny's* *Cherish* 5 Days of Christmas, while seasoned campaigner *Barbra Streisand* — who has never let the fact she is Jewish stop her from recording Christmas songs — debuts at number 32 with her third set of yule songs, while new age behemoth



Mannheim Steamroller flattens his opponents by registering a number 17 bow with *Christmas Transcendence*, his seventh set of seasonal songs. Sales generally are picking up pace as the holiday season approaches — the Top 200 albums are up 8% week-on-week — and, although Enya's *A Day Without Rain* set slips 3-5, its sales are undiminished, with a further 165,000 buyers last week taking its come past the 3.5m mark with its 50th appearance in the chart. Other UK Charlotte Charley (pictured) (25-37), Elton John (42-54), U2 (58-62), *Gorillaz* (58-68), *The Cranberries* (64-88), *Enya* (69-80), *David* (90-86). The latter artist's *Fill Me In* single is the only climber — *Craig T* 37-40 on sales, but some how manages to climb 17-15 on the Hot 100, to register its 19th week in the teens.

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newsfile

DOG INKS DEAL WITH HEAVENLY

Heavenly Recordings has signed Dog, the project created by producer Mark Sayfritz, currently the subject of much publishing interest. Dog is expected to release his debut album for the label in May 2002. Sayfritz started his career at Factory records in the Eighties before working in a number of studios and then with a number of artists including jungle pioneer Goldie.

LAURIE LAUNCHES NEW LABEL

Former Nude Records head of A&R David Laurie has launched Optimisation Records, which this week issues its first single, Gafdy Adolescence by Of Arrows Hill. The label's other acts include Blank Space and Me And The Wife's First Child.

WALL OF SOUND SIGNS PROPELLERHEADS

Propellerheads have signed a new long-term deal with Wall Of Sound. The first material from the new arrangement will be an album scheduled for release in May next year. The band sold more than 3m copies worldwide of their debut album Decksanddrumsandrocknroll.



KW PLATINUM

Bonfank MCs — Super Electric (Direction) Finland's finest raid their old skool samples (single, December 3); **The Kennedy Soundtrack — Wrong Day EP (Instant Karma)** Definitely worthy of attention on instant Karma's ever-expanding roster (EP, February 4); **The Soulavers — Rumblefish (Ghost Ride)** Simian's remix ups the prog factor (single, November 19); **Pharoahe Monche — Fuck You (Vivign)** He's done it again — catchy as hell and now sanitised for radio (single, Nov 19).



Sugababes: new deal for revamped line-up, (l-r) Keisha Buchanan, Heidi Range, Mutya Buena

Revamped Sugababes sign new major deal

by James Roberts

Girl pop trio Sugababes have struck a new deal with Universal Island just a month after parting company with WEA London.

The act were dropped by the Time Warner company last month despite having scored an impressive breakthrough last year with their Top 10 debut single *Overload* and having sold more than 150,000 copies of their album *One Touch*.

The group also scored considerable success with the album in Germany, where *Overload* was a Top 10 hit. However, though widely hailed by the media as a smarter alternative to the girl pop of the Spice Girls and *Girl Thing*, it is understood that the costs of launching them left the label heavily unrecouped.

The deal marks something of a coup for Universal Island managing director Nick Garfield, who was hired to overhaul the company's domestic A&R approach and who appears to be attempting to hit the ground

running, Dianne Young, who handles International Management for the act, says. "We will be working at re-establishing them in the UK before taking them further afield."

The new deal for the act — who scored Top 20 hits with *Overload*, *New Year* and *Run For Cover* — follows the recent departure of original member Siobhan Donaghy, who quit the band in the middle of a promotional tour of Japan. She has been replaced by 18-year-old Liverpoolian Heidi Range, who was in an early line-up of Atomic Kitten before being replaced by Natasha Hamilton before the Kitten's chart success. Donaghy is understood to be pursuing a solo music career, and is thought still to be under contract with WEA London.

Sugababes are currently working on material for their second album, with a track entitled *The Word* already tipped to be a future single. Universal Island managing director Nick Garfield was unavailable for comment last week.

Innocent builds on year of success with new project

Innocent Records is building on the breakthrough this year of *Blue* and *Atomic Kitten* with the development of a new female artist project.

The 15-year-old from the London area, whose "stage" name has yet to be decided, has already recorded a number of tracks with a range of top writer/producers.

"It follows along the lines of where we have been with *Blue* this year. It is cool pop with an R&B/hip hop twist," says innocent managing director Hugh Goldsmith. Such a sound has already proved to be a winning formula this year, with *Blue* among a select number of UK breakthrough acts of 2001.

Spiller and Kylie Minogue collaborator Rob Davis has so far written one track for the project, *Love Won't Wait*, which is already being earmarked as a possible first single. Norwegian production team StarGate are also working on a number of tracks, with *Help Me Out* proving to be an early highlight from their sessions.

"There is a lot of variety, but ultimately it's credible, cool, uplifting pop," says Goldsmith. The project is expected to be launched in April 2002.

Meanwhile, Innocent has signed two other new UK acts, *Chiver* and *Speedway*, both of which are currently under long-term development and are not expected to release material until the end of 2002 at the earliest.

Billie Piper remains signed to the label, although is not planning an immediate return to her music career.

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LABEL FOLLOWS NuLife.

Dave Pearce's BMG affiliated NuLife imprint has bucked the general downward trend of dance labels in 2001 by scoring the biggest dance hit of the year so far for a record it paid next to nothing to sign.

That record was Ian Van Dahl's *Castles In The Sky*, which has sold 350,000 copies and is now set to be followed up with a new single, *Will I*, and an album project from the act.

"It's our main project for next year," says NuLife founder and Radio One DJ Dave Pearce. "We have a really strong follow-up, which some people are saying is stronger than the first and they're also working on an album. While we're tapping into the pop/dance market, there is room with them to have some cooler things on there," he says.

While others in the dance industry have spent the year wondering how the clear market is changing, Pearce has been clear about his label's vision. "For some reason many labels have shifted direction away from what I see is the core market. One of the areas that attracted a lot of attention in the media is the progressive house scene, which in reality doesn't play to huge venues so the audience for that music isn't that great. A lot of A&R people fall in love with the music, but it's not big on melody or hooks, which you get in trance or hard house," he says.

The fact that NuLife's speciality genre — anthemic trance and hard house — is largely ignored by other labels and the media almost serves as a marketing opportunity in itself. "Because a lot of DJs turned away from this type of music, it almost became the underground or the music that finds it hard to get the airplay, although the kids really like it," says Pearce.

NuLife, which was formed in the summer of 2000 and has scored 11 Top 40 hits to date, has a number of other tracks it is predicting will follow Ian Van Dahl into the Top 10. German producers Warp Brothers follow



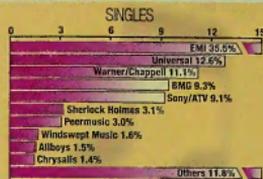
Ian Van Dahl's *AnnieMie*: new single and album

up their Top 20 hit *We Will Survive* with Blast The Speakers in December, while *The Drill* by Dirt Devils was Pearce's big record from Ibiza. Jam & Spoon's *Be Angelised* follows in February. "It's very memorable and should be a Top 10 hit," he says.

Looking ahead to 2002, Pearce predicts funky house to be the emerging genre among the record buying public. "It's very popular with females on the dancefloor, who I believe will go out and buy the records. The progressive scene isn't touching many people. I think funky house is a really good route to go down and I can see it being very popular next summer," he says.

While rival labels often attributed much of Pearce's success to his media links, it is clear he is thinking hard in order to stay one step ahead of the dance pack.

PUBLISHING: THIRD QUARTER PERFORMANCE

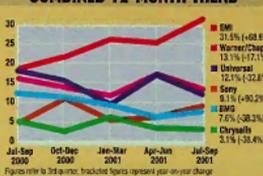


Sources: Compiled by Music Week from Midland Brown data. Based on chart panel sales from the A side of the top 100 singles and top 50 albums from July to September 2001.

TOP 10 SINGLES FOR Q3 2001

Title/Artist	Publisher
1 CANT GET YOU OUT OF MY HEAD Kylie Minogue	EMI 50%/Universal 50%
2 ETHERNAL FLAME Atomic Kitten	Sony 66.7%/Universal 33.3%
3 HEY BARRY Oh! Dini	EMI 100%
4 ETERNITY/THE ROAD TO MANDALAY Robbie Williams	EMI 50%/BMG 50%
5 21 SECONDS So Solid Crew	EMI 100%
6 CASTLES IN THE SKY Ian Van Dahl	Sherlock Holmes 100%
7 MAMBO NO 5 The Butler	Peermusic 100%
8 PERFECT GENTLEMAN Wyclef Jean	EMI 45%/Sony 45%/Copyright Control 10%
9 HEAVEN IS A HALFPINE OPM	EMI 100%
10 LET'S DANCE Five	EMI 14.3%/Sony 57.1%/Universal 28.6%

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS FOR Q3 2001

Writer/Artist	Publisher
1 DENNIS/DENNIS Kylie Minogue	EMI/Universal
2 HOFFS/STENBERG/KELLY Atomic Kitten	Sony/Universal
3 CHANNEL/CORB DJ Dini	EMI
4 WILLIAMS/CHAMBERS Robbie Williams	BMG/EMI
5 VINCENT/WALTERS/WILLIAMS/NEIL/MAFFIA/HARVEY/DORKINS/MOORE/WEIR/PHILLIPS So Solid Crew	EMI
6 VANS PAULEN/CHANTZIS/THEUWEN Ian Van Dahl	Sherlock Holmes
7 LUBECA/ZIPPY/PRADO Bob The Butler	Peermusic
8 DENNIS/WEIKAT/WEIKAT Wyclef Jean	EMI/Sony/Copyright Control
9 MESSCHERY/EDWARDS/TURNEY/JOHNSON OPM	EMI
10 GALLAGHER/STANDARD/HOWES/HARRIS	EMI/Universal

Just when its competitors must have thought it could not become any more dominant, EMI Music Publishing went and rewrote the record books again.

Its closest, if somewhat distant, rivals Warner/Chappell and Universal could only watch in frustration during quarter three as Peter Reichardt's team outmanoeuvred the pair's totals combined with several points to spare to capture a best-yeat 31.5% combined score across singles and albums.

On singles, EMI even broke its own personal best in the market just six months after setting a new benchmark, taking a 35.5% share that not only beat the joint efforts of runners-up Universal and Warner/Chappell but fourth-placed BMG thrown in, too. Its victory here was the eighth in succession in a sector which it has continued to dominate quarter after quarter by a sizeable distance, but the key to EMI's rise this time was its showing on albums. Having trailed Warner/Chappell here during the first six months of the year, it returned to the summit in quarter three with a 26.2% share that also represented its best performance in the market for two-and-a-half years.

Its albums turnaround was partially helped by a strong showing in the quarter for compilations, three of which were among the period's six biggest sellers. EMI took the lion's share of all three titles, claiming 24.3% of the quarter's overall top seller, Now 49, 22.7% of the third-placed The Classic Chillout Album and flexed its back catalogue muscles with 28.2% of Capital Gold Legends in sixth spot. Thanks to Jamiroquai's A Funk, Diddysey (10th of the period), it exclusively controlled the quarter's most successful new artist album while it also reaped the benefits of the continuing high sales for Nelly Furtado's Whoa Nelly (eighth) and the Gorillaz album (ninth).

Cathy Dennis also played a crucial part in EMI's success. Through her writing for S Club 7, she has been one of the company's greatest sources of hits during the past couple of years. In quarter three, she was on the way to having her biggest-selling hit yet. Can't Get You Out of My Head, co-written by Dennis and Universal Music's Bob Davis and performed by Kylie Minogue, finished as the period's most popular single and was one of seven in the quarter's Top 10 that had at least some EMI representation. The others included Oh! Dini's Hey Barry, Chanté's Hey Baby (third of the quarter), Robbie Williams' Eternity/The Road To Mandalay (fourth) and So Solid Crew's 21 Seconds (fifth).

Minogue's success during the three months nearly came a year after Spiller's Groovesix (It's An' Love) ranked as the second biggest hit of quarter three 2000.

EM rewrites the record books with new high

its closest rivals could only watch in frustration as EMI left them trailing in its wake in Q3 with an outstanding albums showing.

SHERLOCK HOLMES DETECTS A HIT WITH IAN VAN DAHL

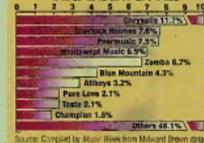


It was elementary why Sherlock Holmes came from nowhere to sit behind Chrysalis Music as the second biggest indie publisher of quarter two.

The company, which finished the first half of the year captured just 0.61% of the independent market, rallied during the next three months thanks to its control of the Ian Van Dahl hit Castles In The Sky. The track finished as the third biggest single of the quarter, enough to make Sherlock Holmes the dominant indie singles publisher with 13.7% and second across singles and albums with 7.6%.

Peermusic enjoyed a similar lift on the back of one hugely-successful song, the same one that had propelled it to the top of the indie publishing league during 1999's third quarter. Lou Bega moved aside for Bob The Butler, whose conversion of Mambo No 5 ranked as

THIRD QUARTER COMBINED INDEPENDENT SHARES



Sources: Compiled by Music Week from Midland Brown data.

the period's seventh most popular single. It secured Peermusic second place on singles among indie publishers with 13.3% and third on the combined table with 7.5%.

The indie albums rankings had a somewhat more familiar ring to them with Chrysalis and Zomba jostling for the top two spots and Windswep (6.6%) finishing third.

Chrysalis claimed an unbeatable 16.7% here as its writer David Gray bagged the period's second biggest-selling album with White Ladder. It led second-placed Zomba (10.2%) by 6.5 percentage points.

Chrysalis's albums performance was the main reason that the company toppled Zomba as the top overall indie publisher for the quarter, scoring 11.7% as Zomba tumbled to fifth place with 6.7%. PW

Their shared link is, of course, former Mud lead guitarist Rob Davis, who provided the great contribution to Universal's second-placed 12.6% singles share. The company also claimed a third of Atomic Kitten's revival of the Bangles hit Eternal Flame through Billy Steynberg, the second biggest single of the quarter.

Ultimately, its singles superiority over Warner/Chappell was not enough to overhaul Richard Manners' team on the combined market share table because it was let down by a poor albums performance. It slumped here to 11.5%, its worst showing since PolyGram and MCA's publishing operations were combined and the lowest since PolyGram grabbed 7.9% during 1998's first quarter. However, the company's share would have risen to 13.8% on albums had its claim on The Very Best Of Prince album been made before the deadline for the market share figures.

Warner/Chappell captured the overall runner-up spot for the third quarter in succession, although it now finds itself some 18.4 percentage points off leader EMI after narrowing the gap to an achievable 8.2 points in quarter two. Again the company owed its greatest success to the albums market, but it declined here to its lowest score of the year with 15.6% as it relied again on the Disco album No Angel. The title finished fourth for the quarter with Warner/Chappell claiming a 63.8% publishing share. Sony/ATV's albums share dipped between quarters from 10.4% to 9.0% but it rallied on singles with a 41.1% improvement to claim 18.1% biggest-artist triumph here was two-thirds of Eternal Flame not controlled by Universal and 57.1% of the Five hit Let's Dance (10th of the quarter). On albums it claimed an unbeatable 44.7% of Destiny's Child's album Survivor and all of Travis's The Invisible Band (seventh).

Like Sony/ATV, fourth-placed BMG experienced its best performance of the year so far on singles with 9.3%. But its success here, led by half of the Robbie Williams double A-side, was partially cancelled out by a declining share on albums, where it was overtaken by Chrysalis Music to slip to sixth. It retained fifth spot on the combined chart with an improved 7.6%.

In fact, the order of the top six companies in quarter two remained unaltered during quarter three, although EMI's exceptional performance ensured it was not quite a case of history repeating itself. History in the making was more the story with EMI so far ahead of the pack that it will take some kind of turnaround by any of the others simply to halt another landslide occurring during the year's closing quarter. Paul Williams

RETAIL FOCUS: MPCLASSICAL

by Karen Faux

With 60,000 classical titles currently available on its website, mpclassical.com reckons it has the largest database of CDs available for purchase in the sector. Business has grown apace since its launch in April and the company is in the process of acquiring a second location in South East London, which will be a combined fulfilment centre and outlet where customers can purchase mid- and low-priced product.

Success has been such that chairman Chris Neal has now embarked on a second round of funding to sustain expansion. "We need to be able to grow in response to the level of sales we're receiving," he says. "We also want to step up promotion of the site with a cohesive marketing campaign."

Neal is hoping to implement a wide-ranging press campaign targeting the offline specialist press, radio, arts sections of the broadsheets along with event sponsorship. "The unique selling point of the site is the size of the catalogue, which appeals to real classical music lovers," he says. "We have seven people working on the purchase and database side



mpclassical team: 'all hands on deck' for orders and it's a case of all hands on deck when it comes to pecking up the parcels.

Neal's experienced team includes Lisa Pierson and Richard Ruck, who formerly managed the classical division of import/exporter Windsong. Monitoring the site and ensuring that all deletions are quickly carried out is a phenomenal task but Neal says the

MPCLASSICAL TOP 10

- The Ring Cycle Wagner (Gebhardt)
- The Coronation of George II Kings Consort (Hyperion)
- La Jolie Fille de Perth Bizet (Beulah)
- Musik To Hear Turnage (Black Box)
- The Flowering Of Gillian The Sixteen (Coro)
- The Golden Legend Sullivan (Hyperion)
- Symphonies 2-6 Nelson (Archipel)
- Tristan & Isolde Wagner (Regis)
- Madrigals Monteverdi (Brilliant Classics)
- The Fabulous Victoria of Los Angeles Victoria of Los Angeles (Testament)

priority is to make the site as accurate as possible.

"The UK is currently our biggest market and we aim to get product delivered within seven working days," he says. "We're also seeing a significant rise in orders from the US, where they just don't seem to have as much catalogue available."

With the opening of the second outlet in Chislehurst, mpclassical believes it is offering its customers a multi-faceted way to buy. "They can order online, by phone, by fax, or by coming into the store there," says Neal. "We also have a wonderful ability to interact with our customers online. We can be very selective in the way we target them with news and reviews, so we're giving people a chance to check out what they like."

The website is designed to be user-friendly as well as informative and features reviews by specialist classical writers, a weekly quiz and recommended releases. MPClassical also produces a quarterly hardcopy catalogue from its premises in London's West End.

"Although we're internet-based, it's still all about selling CDs – pure and simple," says Neal. "We've proved that this business model works and we want to take it to the next level. Ultimately that could mean extending it to other specialist areas such as blues and jazz." MPClassical.com, Music Partners, 25 Maddox Street, London W1S 2QT, Tel: 0207 493 2424, email: chris@mpclassical.com, website: www.mpclassical.com

IN-STORE NEXT WEEK (from 19/11/01)

Andys Records
Windows – Robbie Williams, Creed; In-store – DJ Otzi, Barber, Matthew Jay, Divine Comedy, Fish Tales, Huggy, Ashley Casselle, Tasty, Fatboy Slim, Relish, Simply Rockers; In-store – So Solid Crew, Creed, Robbie Williams, Now! 50, Destiny's Child, Mick Jagger, Twenties, Carole King, Mary Black, Relish; Press ads – DJ Otzi, Barber, Matthew Jay, Divine Comedy, Fish Tales, Huggy

ASDA
Singles – DJ Otzi, U2, Jamiroquai, Shaggy, Riva, Staind, Anastacia, Marti Pellow, Dave Matthews Band; Album – Robbie Williams, Now! 50, Lighthouse Family, So Solid Crew, Five, Cher, Lisa, Red Of The Rings

BORDERS
In-store – three CDs for £19, two for £10, Macy Gray, Bryn Terfel, Diana Krall, Eva Cassidy, Harry Potter, Kate Rusby, Burt Bacharach, Goldfrapp, Destiny's Child, Beyond Nashville, Time To Relax – classic FM; Listening posts – Pink Floyd, The Cords, Russell Watson, Garth Brooks

CD
In-store display boards – Jim O'Rourke, Papa M, Megascot Office 2001, A.S.E. Weapons, Rokytopf, Silver Jews, Basement Jaxx, Stephen Malkmus

HMV
Single – S Club 7; Windows – £100 vouchers offer; In-store – Anastacia, Alcazar, Shaggy, DJ Otzi; TV and radio ads – So Solid Crew, Dido, Creed, Zero 7; Press ads – Charlatans, Jamiroquai, Muse

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

PINKNET NETWORK
Album – Merle Haggard; Selects listening posts – Lost Prophets, Bobby Conn, Afrozone, The Fives, Delerium; Mojo Recommended Retailers – Steve Hackett, The Court & Spark, Bert Jansch, Havana Sam, Mike Hurst, Atomic Rooster

TOWER RECORDS
Windows – Adam F, The Idler, Jamiroquai, So Solid Crew, Robbie Williams, 12, Good Reasons; In-store – Adam F, So Solid Crew, Jill Scott, Aura Horizontal Bar Culture, Staind, Jamiroquai, Matthew Jay, Planet Mida, Barber, Apex; Press ads – Adam F, Barber, Apex; Outdoor posters –

12 Good Reasons
Virgin megastores
Windows – Lighthouse Family, Cher, Robbie Williams, So Solid Crew, Ricky Martin, Jamiroquai, Chilton Sessions 3; In-store – Robbie Williams, Zero 7, Pink Floyd, John, Kathryn Williams, Usher, Cher; Press ads – Blink 182, Incubus, Green Day, Opium, Westlife, Madonna, Mis-teeq, Wheaties

V SHOP
Single – U2; Windows – Shaggy, Pharosé Monch, Jamiroquai, Marti Pellow; In-store – The Charlatans, Dave Matthews Band, Adam F, Riva, Anastacia

WHSmith
Singles – S Club 7, U2, Jamiroquai, DJ Otzi; In-store – Shaggy, Cliff Richard, Lighthouse Family

WOOLWORTHS
In-store – Bridget Jones's Diary 2; In-store – Alicia Keys, Natalie Imbruglia, Bridget Jones's Diary 2, Mis-teeq, Bananarama, Cher, Jennifer Lopez, Green Day, Backstreet Boys, Michael Jackson, Green Day



We are already seeing quite a few shoppers armed with their Christmas lists and we are feeling generally optimistic about the way business is shaping up. It's always good to see sales kicking in earlier rather than later.

Michael Jackson and Kylie Minogue are leading the field for chart album sales and we are also doing well with Jackson's back catalogue. Jackson is currently our artist of the month and has his own dedicated stand. Our other promotional stand is given over to a £9.99 offer that includes Slipknot, Slayer, The Strokes, Macy Gray, Nelly Furtado and Jamiroquai. This offer will run for a limited period and we expect to have other titles coming through before Christmas.

Singles-wise, we've seen strong action from Westlife, The Strokes, Beverley Knight and Cher. Those singles which enter the chart fairly near the top seem to be enjoying a longer shelf life these days, but those lower

ON THE SHELF

RICHIE MORELAND, manager, Andys Records, Bury St Edmunds

down tend to be static. Singles selling well from previous weeks include **Mary J Blige**, **Alien Ant Farm** and **Kylie Minogue**.

Our four-for-£20 CD campaign is just about to be replaced with a Christmas promotion offering three for £18. We've also got a DVD promotion starting next week with titles pegged at £9.99. Meanwhile, Proper Music's Retro range continues to sell well, offering good value at £10 for two double albums. For classical fans we've got a Naxos promotion which includes a free CD sampler of Andys' recommended tracks.

This store is just in the process of being spruced up for Christmas with new carpet and shelving. In December we'll be taking on extra staff to cope with the customer rush, doubling our team of eight. The last five days before Christmas are always the busiest and we will be open from 8am to 9pm to give people the chance to do their last-minute shopping.



"I recently joined Sony Music from Sony Playstation and it has been quite a change. With it being the busiest time of year, I have certainly jumped in at the deep end, so it's a good job I can swim. There has been so much to learn and this has been helped by the fact Sony has so much good music and product.

This week I am presenting some major albums which are due for release in late November. These include Independent's **So Solid Crew** album, which is a personal favourite, the new album from the huge US act **Creed**, and the second album from **Anastacia**.

There will be no slowing down after these, as we have new albums from **Cypress Hill** and **Wu Tang Clan** in December, which is good news for my independent accounts who will do really well with these releases.

We are also well endowed with singles. There's a lot of interest in the next **Michael Jackson** single, **Cry**, which some are

ON THE ROAD

JAMIE GUTHRIE, Sony rep for the South West and South Wales

regarding a potential Christmas number one. Before that we have new ones from **Anastacia**, **Jamiroquai**, **Wyclef**, **Macy Gray**, **Fragma** and **Cypress Hill**. I'm also expected to do well with rock, with the next single from **Hundred Reasons** and the excellent **Creed** track released right at the start of the New Year.

The new **Michael Jackson** album has sold through as we expected and it was no surprise to us to see him debut at Number One. This is being followed through with **The Grack Hits** Vol.1, which generate additional gift sales.

We have also released a repackaged **Jennifer Lopez** album, which includes four Top Five hits and bonus tracks. There is a massive campaign for promoting this, along with albums from **Jamiroquai**, **Macy Gray**, **Travis**, **Destiny's Child** and **Charlotte Church**. With so much key product we're confident it will be a successful Christmas."

CLASSICAL news

EMI GEARS UP FOR TOSCA SOUNDTRACK

Director Benoît Jacquot's new film version of Tosca is has been described as "a breakthrough movie with a new way of presenting opera" by Toronto's *Daily Star*.

Puccini's "shabby little shocker", as one critic dubbed it at the time of its premiere in January 1900, has become a fixture in the international opera repertoire and one of the great warhorses for star singers. Angela Gheorghiu, Roberto Alagna and Ruggero Raimondi, conducted by Antonio Pappano, get to the passionate, dramatic heart of Tosca in the soundtrack to Jacquot's film, recorded by EMI Classics and issued this week (November 12) in hardback bookstyle packaging.



Tosca the movie received a standing ovation from the audience at its premiere during this year's Venice Film Festival, with the cast's onscreen acting

and OST performance drawing critical praise. The EMI Classics marketing campaign aims to target both traditional opera consumers and film fans, with full-page adverts booked to appear in *Gramophone*, *BBC Music Magazine* and *Classica FM Magazine*, and a national retail poster campaign.

Artificial Eye has agreed to take on UK distribution for Tosca, presenting the film in London and regional art house cinemas early next year. "We're going to stage the UK gala premiere screening on December 5 at London's IOA," says Jeff Coventry, EMI Classics marketing manager. "We also have *Gramophone* and *Classica FM* radio as media partners to help promote the film's general release. It is *Gramophone*'s record of the month for January and there will be coverage on *Classica FM*. We are working the PR and promotional opportunities rather than

spending a large amount on marketing right now, and we'll watch to see how the film is received."

CLASSICAL MUSIC NOT DEAD, SAYS HEYMANN

Norman Lebrecht's recent call for comments on his thesis that the classical recording industry is experiencing its final death throes has drawn a combative responses from Klaus Heymann, founder and CEO of super-budget label Naxos.

Heymann challenges strongly assertions made by journalist and broadcaster Lebrecht that classical output has halved in the past five years, and that classical labels are fast going out of business. "Labels are not closing one after another," says Heymann. "None of the leading independents has closed or is in danger of closing. Only labels that produce CDs people don't want to buy at too high a cost get into trouble or whose other business skills don't match their artistic competence."

The Hong Kong-based Heymann points to Nimbus Records, which filed for bankruptcy towards the end of October, as evidence of a company that failed because it was unable to establish a clear brand identity and sufficiently distinctive release schedules. "Sales are not collapsing," he says. "They are returning to the levels before the CD boom, that is the level of 1985, in terms of the percentage of classical music of overall music sales."

According to Barry Holden, marketing director of Heymann's UK distribution company Select, Lebrecht's gloomy assessment does not reflect the good practice of those classical majors and independents with a clear strategy for producing and marketing new discs and catalogue releases. "For those who are putting out albums which are exceptional, and communicating that effectively to potential buyers, there is a perfectly strong market," he says.

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

ALBUM of the week

UTOPIA: CHILLED CLASSICS (Universal Classics 472 064-2)

The eclectic choice of tracks for this Universal Classics compilation includes compositions known for their use in film scores, television soundtracks and commercials, with John Williams' haunting main theme from *Schindler's List*, Nymann's *The Piano*, Fauré's *Pavane* and John Barry's (pictured) *John Dunbar*. Theme among the two-disc album's 35 tracks. This release follows a deliberate strategy to exploit the chillout market, carefully targeting the "massive passive" 30- to 50-year-old market. Existing owners of albums by Enya, Secret Garden, Bocelli and Riveendance albums are among those in Universal's sights, alongside those familiar with the OSTs for *Gladiator*, *American Beauty*, *Captain Corelli's Mandolin* and TV's *Silent Witness*.



REVIEWS

for records released up to November 26 2001

BANTOCK: *Thalaba the Destroyer*; *Prelude to The Song of Songs*; *Camel Caravan* from *Omar Khayyam*, etc. *Royal Philharmonic Orchestra/Handley (Hyperion CDA 67250)*. "When audiences are crying out for 'melodious music', how can such music as this have been ignored for so long?" asked *Gramophone* after the last issue in Hyperion's mini-series of Bantock orchestral recordings. *Thalaba the Destroyer*, a 26-minute tone poem, here receives its world premiere recording and first performance since 1902.

DOMINGO — THE VERDI TENDR: *Arias from Rigoletto, Il Trovatore, Alzira, I due Foscari, Otello*, etc. Domingo; various orchestras and conductors (*Deutsche Grammophon 471 335-2*). In a career spanning more than 40 years Plácido Domingo has proved one of the greatest of all Verdi tenors, interpreting 17 of



the Italian composer's roles. This compilation, produced to mark the singer's 60th year, contains two new tracks and is backed by extensive specialist marketing and press coverage.

OSTINATO: *Works by Falconeri, Marini, Merula, Ortiz, Pachelbel, Purcell, Valente*, etc. *Hesperion XXI/Savali (Alia Vox AV 9820)*. Improvisations on a fixed bass and elaborate composed variations on the same are the stuff of this release, which spans more than 150 years of European instrumental music from the early 1600s to the time of Purcell and Pachelbel. The release is backed by advertising in the specialist classical press.

WILD AFRICA: *Music from the BBC TV series composed by Christopher Gunning. Various artists/Gunning (BBC Worldwide WMSF 6049-2)*. Christopher Gunning, whose television OST credits include the *Bafta* award winning scores for *Porco*, *Porterhouse Blue* and *Middlemarch*, has crafted an evocative soundtrack for BBC2's six-part series *Wild Africa*, which began its run on November 7.

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SINGLE of the week

BASEMENT JAXX: Where's Your Head At? (XL XLS140CD). South London's finest come up with the goods yet again on this third single from their album *Rooty*. This time, though, they switch the jaunty delights of *Just 1 Kiss* for brooding basslines, shouting and general bad attitude. With an A-listing at Radio One, a performance at last week's MTV EMAs and a string of dates planned throughout November and December, this menacing tune will provide the Jaxx boys with another hit.



her vocals to this latest offering. This track has already reached number four in *AW's* Club Chart.

SINGLE reviews



STEPS: Words Are Not Enough (Jive 9201452). Once again Steps show how pure pop should be created. Great production, a great hook and a brilliant video will ensure this is a contender for a Christmas number one. With their forthcoming arena tour sure to sell out, the attendant single sales should ensure a high chart entry.

ADAM F FEAT. MOP: Stand Clear (EMI CDMS97). This second release from Adam F's debut as hip-hop producer is one of his album's best cuts. MOP are on firing form and Adam F's production stays just the right side of epic. Blasted at Radio One and with a Jo Whalley feature in the bag, it should be the third UK hit for the Brooklyn MCs.

FRAGMA: Say That You're Here (Epic CD155). This is Euro pop/house from the dance set with a gold album, a number one single and two Top Five hits already to their name before their recent switch from EMI to Sony. Damae, who sang on Fragma's Top Five hit *You Are Alive*, is now a permanent fixture in the group and, subsequently, lends

TECHNOID: PPK: Resurrection (Perfecto PERF32CD5). Sampling the theme from the 1979 film *Sibiriada*, this has picked up healthy support from Radio One's Judge Jules and Dave Pearce. A growing club and radio profile will ensure that this moves fairly hefty units. It is A-listed at Radio One.

WYCLEF JEAN: Wish You Were Here (Columbia 6721562). The former Fugee provides a reggae-tinged reworking of Pink Floyd's *Wish You Were Here*. A blasting at Radio One will help nudge this follow-up to the enormously durable *Perfect Gentleman* into the Top 20.

GERI HALLIWELL: Calling (Chrysalis CDMS506). This is the third single to be released from Geri's second album *Scream If You Want To Faster*. As third single material, it is a standard ballad which could get swamped in the busy seasonal market.

HEAR'SAY: Everybody (Polydor STOS12). In a bid to prolong the life of this TV phenomenon, Polydor follows up Hear'say's first album and singles with great rapidity. The boys are given the lead vocals on this pop-by-numbers track that will chart and then disappear just as quickly.



LOST PROPHETS: Shovel (Visible Noise CDOTORM116). Hot on the heels of the Number One Son debut album, Visible Noise release the debut single from the rapidly rising UK rockers. This single is taken from *Lost Prophets'* recently re-released debut album, *The Fake Sound of Progress*. A grinding riff and caustic yet melodic vocals create a track which is accessible to both non-metallers and purist rock fans alike.

ATOMIC KITTEN: You Are (Innocent 5705002). Following their two megahits of the year, the Kittens enlist the help of Westlife writers Wayne Hector and Steve Mac for this solid offering, which is sure to continue interest in their recently relaunched debut album. It is C-listed at Radio Two.

MACY GRAY: Sexual Revolution (Epic 67214662). Gray's vocals provide the ideal foil for a retro-funk backdrop on this second single from her second album. The ID. it is an upbeat track with backing from Radio One, where it is B-listed.

TUKAN: Light & Rainbow (Incentive CENT33). This vocal trance anthem, in the mould of Delerium's *Silence*, is fronted by a Fragma-esque vocalist and is nothing new, but is highly effective. It has support across Galaxy, Emap and various Scottish stations.

SPOON: Call Radio (Spoon/12XU 006-2). This is punchy American alt-rock in much the same vein as bands such as Cake, whom they are supporting on their US tour at present. Hailing from Austin, Texas, Spoon could well generate some interest in the UK with this track.

NITIN SAWHNEY: Cold And Intimate (V2 VVR501723). The Mobo award-winning, Mercury-nominated Sawhney releases the second single from his acclaimed fifth album *Prophecy*. If given the radio attention it deserves, this dark, enchanting track featuring the fragile, emotive vocals of Tina Grace could achieve a Top 40 placing for this talented artist.

'N SYNC: Gone (Jive 9252772). Written and produced by Justin Timberlake and Wade, *Gone* showcases the band's progression to a more mature sound. Accompanied by a video directed by Herb Ritts (Britney Spears, Madonna), the track is sure to continue to grow their fanbase outside of the US.

CYPRESS HILL: Lowrider/Trouble (Columbia 6721162). The veteran rappers return with this double-A-side single, taken from their forthcoming sixth studio album. Since forming way back in 1988 they have sold 1.5m albums. This quality hip hop/rock release helps explain the durable appeal of this highly influential outfit.

DREAM TEEN VS ARTFUL DODGER FEAT. MC MAY & MC ALISTAIR: It Ain't Enough (ffrr FCD401). This collaboration of UK garage's longstanding champs, originally recorded two years ago with Craig David on

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ALBUM of the week



BLUE: All Rise (Innocent CDSINS).

This album maintains the high quality of Blue's output to date, which has already earned them two Top Five hits with their strongest track, If You Come Back, poised to make it a hat-trick this week. StarGate-produced future single Fly By is another highlight, with Long Time following the mood along the way. All Rise is perfectly timed to meet demand as Blue's appeal begins to cross over.



RECOMMEND S CLUB 7:

Sunshine (Polydor 5894902). Even Bradley's recent transformation into a gangster rapper has not distracted these pop exponents from what they do best. Having said this the band do mix it up, at times sounding more All Saints than Steps. However, in essence this is good, old-fashioned pop. From the opening track, the floor-filler Don't Stop Moving, the album shines with classy pop. **O**

vocals, has been updated for the soundtrack of the film Mike Bassett: England Manager. Blisted at Radio One, It Ain't Enough is a typically upbeat, mainstream affair which, coupled with both artist's profiles, should ensure a healthy chart appearance.

SPIRITUALIZED: Out Of Sight (Spaceman/Arista 07432 19068521). A last-minute change of single from Do It All Over Again, Out Of Sight is a highlight from the band's celebrated album Let It Come Down. Jason Pearce's familiar downcast lyrics are neatly offset by orchestral backing in full flight, resulting in their finest single since 1998's I Think I'm In Love.

STEREOPHONICS: Handbags And Gladrags (V2 VVRE011753). Not from their current album, this single is a trio of covers: Mike D'Abó's Handbags And Gladrags, Ewan McColl's First Time Ever I Saw Your Face and John Lennon's How. The lead track boasts strong vocals from Kelly Jones, while the single is listed at Radio Two and should reawaken interest in their platinum album J.E.E.P.

OCEN COLOUR SCENE: Crazy Lowdown Ways (Universal Island CD 787). This melodic, upbeat OCS rocker was recorded for the band's best of album and marks a return to their much-loved Brit-pop period, sounding not a million miles away from Radio Two. The band are currently undertaking a brief tour of the UK.

BELLE & SEBASTIAN: I'm Waking Up To Us (Jepster JPRCD023). This is a welcome return for Belle & Sebastian, who are currently breaking new ground touring Japan. I'm Waking Up To Us was produced by Mike Hurst (Dusty Springfield, Petula Clark) and will please the fans devoted to their individual mix of jaunty pop and snisteredged lyrics.

FOUR TE: Paws EP (Domino RUG130CD). Flush from the praise heaped upon his recent Pause album, which will no doubt feature heavily in critics' end-of-year polls, Kieran Hebden returns with a batch of doubling reworkings. Luckily none of the mixes stray too far from the lush melodic charm of the originals but simply add another hue to Hebden's rustic palette.

DAVE CLARKE: The Compass (Sirex SKIN73CD). The UK techno doc makes his debut on Skint after signing a six-album deal

with this funky, infectious groove previously available only on German import. With heavy support from Radio One's Pete Tong and Seb Fontaine, it could well score national chart success.

POB: Luna (Platipus PLAT01). Paul Brogan collaborates with Florida's DJ Boyd Westerman on this evocative vocal track from the trance producer's album Essence. Luna provides a remix that stays close to his own Baggy Trance, while Rouge takes the track in a more progressive direction.

COSMOS: Play To Win (AMPM 12AMPX150). Tom Middleton continues his atmospheric journey under the Cosmos moniker with a deep and funky sound. Play To Win comes in two versions, one with a typically funky house edge, the second with a spiced-up Carnival Sax mix.

ALBUM reviews

RECOMMEND BLU (Arista: So Blu (CARELLA: Blue 782124/0322).

From the label that launched divas such as Whitney Houston and Faith Evans comes the latest contender, with her debut single, Hit 'Em Up Style (Oops), A-listed at Radio One.

Carella's album will find favour with core fans. It also has enough strong material to reach a wider audience.

NEIL FINN: Seven Worlds Collide (Parlophone S366452). This excellent live album recorded in Auckland earlier this year features several Crowded House favourites as well as some of Finn's recent solo work. It showcases this Antipodean's songwriting talent and is a must for his many admirers.

There is also a treat for Smiths fans as Johnny Marr plays on one of the tracks.

ANASTASIA: Freak of Nature (Epic 5047572). Anastasia's new album sensibly has continuity with her 4n-selling debut, Not That Kind. Her sound has a pleasantly dated feel to it, evoking memories of Eighties classics. This album is sure to please existing fans and win her many more.

Standout tracks include Freak of Nature, I Dreamed Of You and the En Vogue-style Doncha Wanna.

PHATS & SMALL: This Time Around (Multiple MITYCD08). This dance duo made a successful return to the fold back in June with the title single from this second album. Their new album is stronger than the latest single. Change (released on November 12), would suggest. The boys' passion for all things retro and disco is evident on this energetic album.

DESTINY'S CHILD: Eight Days of Christmas (Columbia 5041702). Sony cashes in on the festive season with a timely release from one of its star signings. Destiny's Child releases a collection of 12 festive-themed songs including Eight Days of Christmas and Winter Paradise. Though Christmas albums do not perform as well here as in her native US, it is a sure-fire, stocking-filling money-spinner.

FREESTYLE FELLOWSHIP: Temptations (Ground Control/Nu Gruv GCR7060-1). From the same West Coast scene that spawned Jurassic 5, Dilated Peoples and Quannum, hip-hop veterans Freestyle Fellowship should move into the same league with Temptations. The album moves between funk-looped old school rhythms and more experimental Company Flow-style territory. Like Dilated Peoples' latest, this burns bright among the frequently formulaic mire of independent hip-hop.

MINOTAUR SHOCK: Chiff Chaffs & Willow Warblers (Melodic MELO 009). This is charming folk-influenced electronica from David Edwards, who has been steadily gaining ground to mixes for Bady Drawn Boy and Andy Votel. His debut album is a sun-dappled amble which rewards repeated plays. Borders has placed Chiff Chaffs & Willow Warblers on its listening posts.

SCOTT 4 & MAGIC CAR: European Punks (Tiny Dog TOR004). This is a refreshingly different album from Scott 4, who return after a two-year hiatus. European Punks is a gentle journey through gospel-tinged acoustic tracks juxtaposed with extended electronic passages with Krautrock overtones. Scott 4 will be dusting off their stonions for live shows to support this release.

VARIOUS: Renaissance (Renaissance REN6CD). The Nottingham-based superclub should pull in the Christmas punters with this double CD mixed by Danny Howells and Nick Warren. Howells keeps the sound deep and dubby, with highlights including Ashley Beedle's remix of Bern's Always, while the Way Out West mainman heads into progressive territory with tracks such as Deep Dish's mix of his hit Rapture.

VARIOUS: Studio One Roots (Soul Jazz SJRCD5). (Soul Jazz SJRCD5).

Further gems from the catalogue of the legendary Jamaican label. With tracks from Freddie McGregor, Lennie Hibbert and Cornell Campbell, it is a deep yet just as satisfying as its predecessor.

VARIOUS: Aura Atmospherics (Aura HR06002). Laidback flavours with a European twist provide the recipe for this 15-track CD of coffee-table sounds. Jazzy cuts from acts as diverse as Italy's S-Tone Inc. of Hunga's Yonderbird and the US's Supreme Beings Of Leisure offer a refreshing alternative to the current crop of incoherent chillout compilations.

VARIOUS: Face Action Presents Pure Brazilliance (Fuego FUEG00D001). The Nuphonic house do kick off this new label with a mix of quality beats with a Brazilian feel. From the breakfast of Fauna Flash's Alone Again to the house of Luga & Sanz mix of Bebel Gilberto's Sem Contorno, it is a thrilling journey through Latin sounds.

VARIOUS: Wax'n' Lyrical (Obsessive EVS026). Jazz FM's Greg Edwards compiles this 13-track set of Seventies soul and funk with a message. Spoken-word tracks from Fatback Band, Roy Ayers and Gil Scott-Heron create a set that, for once, is talking loud and saying something.

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RADIO 1: 0.15 WHOLEYS SING OF THE WEEK THE SOUND OF A BAND SPREADING ITS WINGS' (SOUND OF THE WEEK, KEIRRANG)

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13

17 NOVEMBER 2001

CHART COMMENTARY

by ALAN JONES



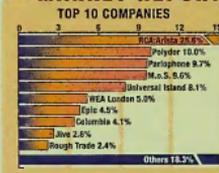
Westlife top the chart for the ninth time in 10 releases, debuting at number one with Queen Of My Heart. With their only other single What Makes A Man peaking at number two, they therefore equal the Spice Girls' all-time record. Queen Of My Heart had the fourth highest first week sale by a Westlife single last week, selling more than 335,000 copies - but that is fewer than half as many as their only previous 2001 single Uptown Girl

sold on its first week in the shops in March. It scored to a first week sale of 292,000 and subsequently went on to sell more than 744,000, making it their biggest seller to date. Even Westlife's smallest hit, 2000's Fool Again has sold more than 204,000 copies, and total sales of the band's singles exceed 3.55m. As well as being the band's biggest hit, Uptown Girl is the only uptempo single of the band's career.

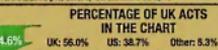
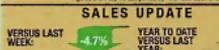
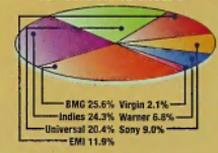
Westlife had the last number one of the 20th Century and the first of the 21st Century with their millennium single I Have A Dream/Seasons In The Sun. They now increase their number of 21st Century number ones to six - twice as many as any other act - with Queen Of My Heart selling nearly three times as many copies last week as **Afroman's** Because I Got High, which slips to number two after three weeks in pole position. Most observers expected **So Solid Crew** to give Westlife a tougher run for their money but the Queen crew's They Don't Know sold fewer than 40,000 copies and has to settle for a number three debut. It made only a third of the impact that their previous single 21 Seconds made when it debuted at number one in August.

It is an amazing fact that Marvin Gaye's classic composition What's Goin' On has never reached the Top 40 before this week. Gaye's original 1971 version reached number two in America but fell short of the chart here

MARKET REPORT



TOP CORPORATE GROUPS



and none of eight subsequent attempts by different acts to turn the song into a Top 40 hit has succeeded. The two that came closest

were Cyndi Lauper's 1957 cover, which pulled up at number 57, and a 1994 version credited to Music Relief '94 which struggled

to a number 70 peak even though proceeds benefited Rwandan charities. The version which finally breaks the jinx is credited simply to **All Star Tribute**, and debuts this week at number 12. It is another charity disc, from which proceeds benefit both Aids charities and the New York disaster relief fund. It succeeds where two previous records benefiting the New York cause failed last week despite being by two of the chart's most seasoned veterans. **Paul McCartney's** From A Lover To A Friend, the first single from his new album Bringing Rain, charted at number 45 to become the fourth smallest hit of his career. He had 32 hits with The Beatles, all bigger, and this is his 50th solo chart hit, of which only 1978's London Town, 1979's Getting Closer/Baby's Request and 1982's Tug Of War - achieved lower chart peaks. Meanwhile, **Elvis Presley's** America The Beautiful fared even worse, entering the chart at a lowly number 69 becoming the legends 112th hit although the lowest.

INDEPENDENT SINGLES

Pos	Label	Title	Artist
1	NEW	LAST NITE	The Strakes
2	NEW	FREEDOVE	Depeche Mode
3	1	I'M A SLAVE 4 U	Irish Spray
4	NEW	MY FRIEND	Groove Armada
5	NEW	PAGAN POETRY	Björk
6	NEW	IN THE WAITING LINE	Zane Z
7	NEW	SUMMER GINNA COME AGAIN	Superstar
8	2	THE LEGACY	Push
9	NEW	JOYENRIGIZER	Joy Kikani
10	NEW	THE SHAKSHAKER	Max Linen
11	3	CHAIN REACTION/ONE FOR SORROW (REMIX)	Steps
12	NEW	PILOTS	Goldfrapp
13	4	2 PEOPLE	Jean Jacques Smoothie
14	NEW	PARAN M	Mevstion
15	5	THINKING IT OVER	Liberty
16	7	MAMMO NO 5	Bob The Builder
17	NEW	I STILL WANT YOU	Mange Le Funk
18	NEW	NIGHTDRIVER	Binary Finery
19	NEW	FUTURE GROOVES VOL 2	Various
20	6	THERE'S A SILENCE	Elscico Soft Parade

Label/Import	Title	Artist
Rough Trade	TRADESOCK 041 (V)	Various
Mute	LCDBONG 32 (V)	Various
Jive	925282 (P)	Various
Pepper	925032 (P)	Various
One Little India	352 TPYCD (3MV/VP)	Various
Ultimate Dilemma	UDRDCS 045 (3MV/VP)	Various
CGI	CGI 048 3P (P)	Various
Inferno	CFERN 43 (3MV/VP)	Various
BXR	BXRDC 0347 (ADD)	Various
Global City	GC 73CD (V)	Various
Ebu/Jive	920842 (P)	Various
Mute	LCOMUTE 267 (V)	Various
Echo	F55CD 112 (P)	Various
Definitive	CODEE 1 (3MV/VP)	Various
V2/Public Demand	VVR 501773 (3MV/VP)	Various
BBC Music	WMSM 9042 (P)	Various
Gusto	CGDIS 5 (P)	Various
Five AM	FAM 003 (3MV/VP)	Various
Hoax	CHAOS HOJX 114R (V)	Various
DB	DB 00702 (P)	Various

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PEPSI Chart

Pos	Label	Title	Artist
1	NEW	QUEEN OF MY HEART	Westlife
2	1	BECAUSE I GOT HIGH	Afroman
3	NEW	THEY DON'T KNOW	So Solid Crew
4	1	FALLIN'	Black Eyed Peas
5	NEW	BAPTISME	Dave Navarro
6	NEW	WHAT'S GOING ON	James Brown
7	4	I'M REAL	Avril Lavigne
8	NEW	THE MUSIC IS NO GOOD WITHOUT YOU	Wesley
9	NEW	HEY BABY	En Vogue
10	NEW	BOHEMIAN LIKE YOU	The Daily Word
11	NEW	CART GET YOU OUT OF MY HEAD	Mya
12	NEW	WHAT WOULD YOU DO	En Vogue
13	NEW	FAMILY AFFAIR	Mary J Blige
14	NEW	ONE NIGHT STAND	Mia Farrow
15	NEW	DON'T NEED THE SUN	Spice Girls
16	NEW	STARLIGHT	Scorpions
17	NEW	FOLLOW ME	Usher
18	NEW	FLAWLESS	5-0
19	NEW	FIGHT MUSIC	5-0
20	NEW	LET ME BLOW...	En Vogue

Pos	Label	Title	Artist
21	NEW	YOU ROCK MY WORLD	Michael Jackson
22	NEW	EMOTION	En Vogue
23	NEW	WOULD YOU BE HAPPIER	The Cars
24	NEW	SIDE TALK	Incubus
25	NEW	GET UP	Beastie Boys
26	NEW	IF YOU COME BACK	En Vogue
27	NEW	LAST NITE	The Strakes
28	NEW	I'M A SLAVE 4 U	Irish Spray
29	NEW	DANCE AND SHOUTING	Boyz II Men
30	NEW	CLOSER TO ME	En Vogue
31	NEW	SMOOTH CRIMINAL	LL Cool J
32	NEW	FREE	Lightshow Family
33	NEW	WALK ON	Wesley
34	NEW	GOTTEN GET THROUGH	En Vogue
35	NEW	THINKING IT OVER	Liberty
36	NEW	THAT DAY	Nas
37	NEW	HIT 'EM UP STYLE	En Vogue
38	NEW	I GOT IT BAD	En Vogue
39	NEW	2 PEOPLE	Jean Jacques Smoothie
40	NEW	HUNTER	En Vogue

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17 NOVEMBER 2001

CHART COMMENTARY

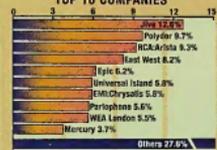
by ALAN JONES



After giving way to Michael Jackson's inimitable last week, Steps' Gold – The Greatest Hits resumes at the top of the chart, even though its sales dip by 14% week-on-week to 55,000. With Britney Spears debuting at number five and the Backstreet Boys' Greatest Hits – Chapter One off just one notch at number nine, there are three Jive acts in the Top 10 simultaneously for the first time in the label's 20 year history, and no other company – not even the majors – has so many albums in the top tier this week. Echoes – The Best Of Pink Floyd is the week's highest debutant, entering at number two with sales of more than 47,000. It is the veteran rockers' 20th charted album, and their highest placed since 1995's new one Pulse. It far exceeds the success of their 2000 live set It's There Anybody Out There, which peaked at number 15, although it only just beats out another live set – Sting's All This Time – to become this week's top new entry. The Sting

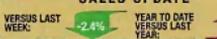
MARKET REPORT

TOP 10 COMPANIES



Points show top 10 companies by % of total sales, and corporate gross share by % of total sales of the Top 75 Urban Albums

SALES UPDATE



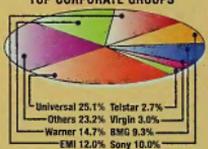
album arrives at number three with 45,000 buyers, and has thus beaten the peak position of its last studio set, 1999's Brand

ALBUMS FACTFILE

19 year old Britney Spears seemed destined for her third consecutive number two album when early sales flashes suggested her new Britney set would debut in runners-up position behind labelmates Steps. But the album became weaker as the week progressed and eventually settled for a number four debut with sales of 44,500. Spears' introductory album...Baby One More Time did not debut at two either – it

entered at number eight with sales of 27,500 and took 47 weeks to peak, eventually spending 66 weeks in the Top 40, 81 weeks in the Top 75 and selling 1,073,000 copies. Her follow-up Oops! I Did It Again debuted at number two, with first week sales of 88,000 but subsequently performed less well than her debut, spending 35 weeks in the Top 40 and 43 weeks in the Top 75. It has sold more than 814,000 copies so far.

TOP CORPORATE GROUPS



New Day, which reached number five. His only previous live set – 1996's Bring On The Night – was the least successful of his solo

albums, peaking at number 16. All This Time was recorded two months ago in Italy, and surprisingly excludes his biggest recent success, Desert Rose.

After charting 54 albums as an EMI artist, Cliff Richard makes his Pappilon album debut with Wanted. Entering at 11, one notch lower than his last album of new EMI material, 1998's Real As I Wanna Be. That album, also a November release, sold only 19,000 on its first week, while Wanted sold 29,000 last week.

The Dandy Warhols' re-released hit Bohemian Like You has breached new life into their album Thirteen Tales From Urban Bohemia, which re-enters the chart this week at number 32, 17 months after its one and only previous appearance at number 51. With studio "best of" albums taking the charts top two places, compilations sit 14 places in the Top 40. In the comparable week last year, just nine of the Top 40 were compilations.

COMPILATIONS

An album billed as an annual should come round once a year – but the Ministry Of Sound's The Annual series has previously proved so successful that they could not resist an extra issue – The Annual: Spring 2001 – earlier this year. It reached number one but sold only 130,000 copies – small bear compared to the genuine article which is released in November. This year's edition The Annual 2002 – arrives on schedule, and scores to the top of the chart this week. The very first annual in 1995 fizzled out at number 13 but subsequent issues peaked at number one in 1996, 1997 and 1998 and 2000, and number two in 1999. The latest in the series – The Annual 2002 – is a 3CD set comprising 62 songs and sold nearly 51,500 copies last week – that is 4,000 copies more than last year's edition

sold in its first week in the shops. Ministry has abandoned its previous policy of naming the Annual after the year that it is about to enter rather than the one which is about to start – last year's being The Annual 2000. With competition in the dance sector increasing, The Annual 2000 sold 338,000 – the lowest for the series since the first in 1995, which was entitled The Annual with no year suffix. The series' high point came the following year when the Annual II, mixed by Pete Tong and Boy George, sold more than 600,000. Launched just five months ago, Capital Gold Legends has been one of the success stories of the year with seven weeks at number one and sales to date of more than 382,000. Capital Gold Legends II is looking to emulate that success, and opens at number two with sales of 32,500 this week.

MARKET REPORT

TOP 10 COMPANIES

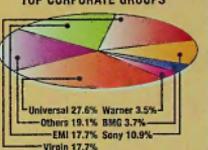


Points show top 10 companies by % of total sales, and corporate gross share by % of total sales of the Top 75

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.0%
Compilations: 24.0%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (last week)
1	BRITNEY	Britney Spears	Jive 8225262 (P)
2	GOLD - THE GREATEST HITS	Steps	Jive 8201412 (P)
3	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Jive 8225272 (P)
4	IS THIS IT	The Strokes	Rough Trade RTABDCED 030 (V)
5	WANTED	Cliff Richard	Pappilon WA0151 (P)
6	JUST ENOUGH EDUCATION TO PERFORM	Staneophones	V2 VWR 101558 (DM/PT)
7	SIMPLE THINGS	Zero 7	Ultimate Dilemma UBRCD016 (DM/PT)
8	RODNEY	Essamere-Jaxx	XL Recordings XLCD 143 (V)
9	WHITE BLOOD CELLS	White Stripes	Sympathy For The Record Industry SFRI 6600 (IC)
10	ORIGIN OF SYMMETRY	Musa	Machroom MUSIC 5020 (DM/PT)
11	GOODYE COMPANY (HELL NIGHT CLUB)	Groove Armada	Pepper 9230492 (P)
12	SONGBIRD	Eve Cassidy	Blix Street/Inf 021005 (HOT)
13	THE ALBUM	Bob The Builder	BBC Music WMSF 6042 (P)
14	FELT MOUNTAIN	Gold'n'rop	Mure CD31KAW108 (V)
15	SING I LEFT YOU	Avantchance	XL Recordings XLCD 138 (V)
16	THE OPTIMIST	Tavin Brailes	Source SOUR CD02 (V)
17	DRUNKS	Aphex Twin	Warp WAPPCD 92 (V)
18	FREE ALL ANGELS	Ash	Infectious INFECT0200 (DM/PT)
19	ECHO PARK	Foeder	Echo ECHCD34 (P)
20	BEAUTIFUL GARBAGE	Garbage	Machroom MUSIC 5020X (DM/PT)

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MUSIC WEEK 17 NOVEMBER 2001

THE YEAR SO FAR...
TOP 20 SINGLES

UK	Title	Artist	Label
1	IT WASN'T ME	SHAGGY FEAT RIKRICK	MCA/UNIVERSAL
2	PURE AND SIMPLE	HEARSAY	POLYGRAM
3	WHOLE AGAIN	ATOMIC KITTEN	INNOCENT
4	CAN'T GET YOU OUT OF MY HEAD	KYLE MINOGUE	PARLOPHONE
5	UPTOWN GIRL	SUGLB	EA
6	DO IT YOUR MOVIN'	DU DUZI	POLYGRAM
7	HEY BABY	DU DUZI	EMI
8	ANGEL	SHAGGY FEAT RAYVON	MCA/UNIVERSAL
9	TEENAGE DIRTBAG	WHEATUS	COLUMBIA
10	DO YOU REALLY LIKE IT	DU PIED PIER	RELYANCE/MCA
11	CLINT EASTWOOD	CORRAL	EMI
12	IT'S RAINING MEN	GERRI HALLIWELL	PARLOPHONE
13	LADY MARMALADE	CAGNIE/EAL/K/M/M/P/M/K	INTERSCOPE/POLYGRAM
14	ETERNAL FLAME	ATOMIC KITTEN	INNOCENT
15	BECAUSE I GOT HIGH	AROMAN	UNIVERSAL
16	MAMBO NO 5	BOB THE BUILDER	SO SOLO CREW
17	21 SECONDS	ROBBIE WILLIAMS	CHRYSALIS
18	ETERNITY/THE ROAD TO MANDALAY	IAN VAN DAPL	NULIFE/ARISTA
19	CASTLES IN THE SKY	IAN VAN DAPL	INTERSCOPE/POLYGRAM
20	WHAT WOULD YOU DO	CITY HIGH	

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1 QUEEN OF MY HEART

- | | | | |
|---|---------------------------------|--------------------------------|--------------------|
| 1 | BECAUSE I GOT HIGH | Aftroman | RCA |
| 2 | THEY DON'T KNOW SO SOLID CREW | So Solid Crew | Relentless |
| 3 | FALLIN' | Alicia Keys | J |
| 4 | RAPTURE 110 | Made/Dana/MoS | |
| 5 | WHAT'S GOING ON | Artists Against AIDS Worldwide | Columbia |
| 6 | I'M REAL | Jennifer Lopez | Epic |
| 7 | THE MUSIC'S NO GOOD WITHOUT YOU | Cher | WEA |
| 8 | HEY BABY | DJ Obzi | EMI |
| 9 | BOHEMIAN LIKE YOU | The Dandy Warhols | Parlophone/Capitol |



- | | | | |
|----|------------------------------|-----------------|--------------------------|
| 11 | FIGHT MUSIC | D-12 | Shady/Interscope/Polydor |
| 12 | CAN'T GET YOU OUT OF MY HEAD | Kylie Minogue | Parlophone |
| 13 | WHAT WOULD YOU DO | City High | Interscope/Polydor |
| 14 | LAST NITE | The Strokes | Rough Trade |
| 15 | CLOSER TO ME | Five | RCA |
| 16 | ONE NIGHT STAND | Mis-Teeq | Interno/Ishtar |
| 17 | GET UP | Beverley Knight | Parlophone |
| 18 | FAMILY AFFAIR | Mary J Blige | MCA/Uni-Island |
| 19 | FREELOVE | Depeche Mode | Mute |

17
NOV
2001

albums



- | | | | |
|----|---------------------------------|-----------------|-------------|
| 1 | GOLD — THE GREATEST HITS | Steps | Buildrive |
| 2 | ECHOES — THE BEST OF PINK FLOYD | Pink Floyd | EMI |
| 3 | ALL THIS TIME | Sting | A&M/Mercury |
| 4 | BRITNEY | Britney Spears | Jive |
| 5 | INVINCIBLE | Michael Jackson | Epic |
| 6 | THE BEST OF THE CORRS | The Corrs | Atlantic |
| 7 | FEVER | Kylie Minogue | Parlophone |
| 8 | SONGS IN A MINOR | Alicia Keys | J |
| 9 | GREATEST HITS — CHAPTER ONE | Backstreet Boys | Jive |
| 10 | ENCORE | Russell Watson | Decca |



- | | | | |
|----|--|--------------------|-------------------|
| 11 | WANTED | Cliff Richard | Pepillon |
| 12 | LICKIN' ON BOTH SIDES | Mis-Teeq | Interno/Ishtar |
| 13 | CIELI DI TOSCANA | Andrea Bocelli | Polydor |
| 14 | HYBRID THEORY | Linkin Park | Warner Bros |
| 15 | WHITE LILIES ISLAND | Natalie Imbruglia | RCA |
| 16 | SONGS FOR THE FRONT ROW — THE BEST OF OCEAN COLOUR SCENE | Ocean Colour Scene | Island/Uni-Island |
| 17 | THERE YOU'LL BE | Faith Hill | Warner Bros |
| 18 | ALL HITS | All Saints | London |
| 19 | WHITE LADDER | David Gray | Int'l East West |

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- 12 **20** I'M A SLAVE 4 U Britney Spears
- 15 **21** DON'T NEED THE SUN TO SHINE (TO MAKE ME SMILE) Gabrielle *to be*
Polydor
- 17 **22** SMOOTH CRIMINAL Alien Ant Farm DreamWorks/Polydor
- 22 **23** FOLLOW ME Uncle Kracker Atlantic
- 18 **24** YOU ROCK MY WORLD Michael Jackson Epic
- 19 **25** HARDER BETTER FASTER STRONGER Datt Punk Virgin
- 18 **26** BOILER Limp Bizkit Interscope/Polydor
- 11 **27** THAT DAY Natalie Imbruglia RCA
- 23 **28** IN THE END Linkin Park Warner Bros
- 26 **29** CHAIN REACTION (ONE FOR SORROW) (REMIX) Steps Ebu/Live
- 20 **30** U GOT IT BAD Usher LaFace/Arista

- 21 **31** LETTER 2 MY UNBORN 2Pac Interscope/Polydor
- 14 **32** WOULD YOU BE HAPPIER? The Corrs Atlantic
- 19 **33** PARTY HARD Andrew W.K. Mercury
- 25 **34** FLAWLESS The Ones Positiva
- 11 **35** MAKE IT LAST Embrace Hut/Virgin
- 11 **36** MY FRIEND Groove Armada Pepper
- 28 **37** ARE YOU LOOKIN' AT ME? Ricky Tomlinson All Around The World
- 11 **38** PAGAN POETRY Bjork One Little Indian
- 24 **39** LEFT BEHIND Slipknot Roadrunner
- 27 **40** LIVIN' IT UP Ja Rule feat. Case Def Jam

compilations

- 1 **THE ANNUAL 2002** Ministry Of Sound
11 **PUMP UP THE VOLUME** Universal TV
- 2 **CAPTAIN GOLD LEGENDS II** Bridget Jones's Diary 2 (OST)
Virgin/EMI
- 1 **3 NOW DANCE 2002** The Opera Album 2002
Virgin/EMI
- 2 **4 PEPSI CHART 2002** Female
Virgin/EMI
- 3 **5 THE CLASSIC CHILLOUT ALBUM** Pure Garage V
Virgin/EMI
- 4 **6 CLASSICAL CHILLOUT** All Together Now
Virgin/EMI
- 7 **7 THE BEST HIP HOP ALBUM IN THE WORLD, EVER** Bridget Jones's Diary (OST)
EMI/Virgin/Universal
- 5 **8 MOULIN ROUGE (OST)** School Disco.Com
Interscope/Polydor
- 6 **9 BACK TO THE OLD SKOOL** Top Of The Pops - Autumn 2001
Ministry Of Sound
- 12 **10 TIME TO RELAX** Utopia - Chilled Classics
Classix-FM

GARAGE:2001
THE DEFINITIVE GUIDE
WWW.DOTMUSIC.COM/SPECIALS/G1ENABR01

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- 13 **20 SONGS FROM THE WEST COAST** Elton John/Rocket/Mercury
- 16 **21 THE INVISIBLE BAND** Travis Independent
- 15 **22 NO ANGEL** Dido Chesky/Arista
- 14 **23 DAYS OF SPEED** Paul Weller Independent
- 11 **24 8701** Usher Arista
- 17 **25 THE DEFINITIVE COLLECTION** Abba Polar
- 8 **26 J.L.O.** Jennifer Lopez Epic
- 18 **27 COLLECTION** Tracy Chapman Elektra
- 8 **28 LOVE AND LIFE - THE VERY BEST OF Diana Ross** EMI/Universal TV
- 11 **29 LOVE SENSUALITY DEVOTION - GREATEST HITS** Enigma Virgin
- 24 **30 ONE LOVE** Bob Marley And The Wailers Tuff Gong

- 20 **31 THE ALBUM** Bob The Builder BBC Music
- 8 **32 THIRTEEN TALES FROM URBAN BOHEMIA** The Dandy Warhols Capitol
- 26 **33 ALL KILLER NO FILLER** Sum 41 Mercury
- 11 **34 THE BEST OF SIMPLE MINDS** Simple Minds Virgin
- 31 **35 IS THIS IT** The Strokes Rough Trade
- 22 **36 THE ULTIMATE COLLECTION** ELO Columbia
- 25 **37 A FUNK ODYSSEY** Jamiroquai S2
- 19 **38 HARRY POTTER AND THE PHILOSOPHER'S STONE (OST)** John Williams Atlantic
- 23 **39 NO MORE DRAMA** Mary J Blige MCA/Universal
- 28 **40 SURVIVOR** Destiny's Child Columbia

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17 NOVEMBER 2001

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ERENE	Russell Watson	
2	2	ROMANTIC CALLAS - THE BEST OF	Maria Callas	EMI Classics CDC557212 (E)
3	NEW	KIRI	Dame Kiri Te Kanawa	EMI Classics CDC557212 (E)
4	4	THE VOICE	Rachel Watson	Decca 9667252 (U)
5	6	THE GOLD COLLECTION	Sir Harry Secombe	Philips 5857892 (U)
6	5	ETERNAL ECHOES	John Barry	Decca 4667026 (U)
7	7	GLUCK/ITALIANO ARIAS	Giulia Storti	Decca 4627482 (U)
8	NEW	WAYFARING STRANGER/FOLKSONGS	Schiff	Decca 4606892 (U)
9	NEW	SACRED ARIAS	Andrea Bocelli	Philips 4624008 (U)
10	8	GIFT COLLECTION	Lesley Garrett	Silver Treasury SILVAT3601 (KQ)
11	10	FINZI: CELLO CONCERTO	Hugh Dunninghoff/Giffiths	Naxos 8555362 (S)
12	10	ROMANTIC CALLAS	Maria Callas	EMI Classics CDC557205 (E)
13	NEW	BARBER: VIOLIN CONCERTO	Bruno Giuranna/Altop	Naxos 8558044 (S)
14	11	VAUGHAN WILLIAMS/PHANTASY QUINTET	Maggie Quartet/Jackson	Naxos 8555500 (S)
15	13	VERDI	Andrea Bocelli	Philips 4664002 (U)
16	15	CHLOE	Oliver	Warner Classics 60738852 (TEN)
17	NEW	BAX: STRING QUARTETS 1&2	Maggi String Quartet	Naxos 855282 (S)
18	20	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4627962 (U)
19	NEW	CAROLS AT CHRISTMAS	Various	Crimson CRIMC016 (E)R
20	NEW	VOICE OF AN ANGEL	Charlotte Church	Sevy Classical SK 6095 (TEN)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE LOOK OF LOVE	Diana Krall	Verve 54462 (U)
2	2	KIND OF BLUE	Miles Davis	Columbia CX 6485 (TEN)
3	3	TOURIST	Si German	Blue Note 5262012 (E)
4	NEW	THE COMPLETE IN A SILENT WAY SESSIONS	Miles Davis	Columbia C695362 (TEN)
5	NEW	SONGS I HEARD	Rory Currie/J	Columbia 594722 (TEN)
6	8	WHEN I LOOK IN YOUR EYES	Diana Krall	Verve 550242 (U)
7	5	CREOLE MOON	Dr John	Parlophone 538912 (E)
8	NEW	AN ORDINARY DAY IN AN UNUSUAL PLACE	U.S.S.	Emarcy 0148322 (U)
9	4	RAIDERS	Erykah Badu	MCA/Universal UJM 53207 (E)
10	8	FUTURE 2 FUTURE	Harlie Hancock	Tranparent 50012 (AMM) (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FALLIN'	Alicia Keys	J3421/953681 (BMG)
2	2	BECAUSE I GOT HIGH	Altman	Universal/Uni-Island MCGT20 40268 (U)
3	3	IN REAL	Jennifer Lopez	EMI 670282 (TEN)
4	NEW	WHAT'S GOING ON	Artists Against AIDS Worldwide	Columbia 621112 (TEN)
5	5	FIGHT MUSIC	D-12	Shady/Interscope/Polydor 493652 (U)
6	4	WHAT WOULD YOU DO	CyHi	Interscope/Polydor UN 0917 (U)
7	NEW	GET UP	Beverly Knight	Parlophone CDR5654 (E)
8	6	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCGT20 40268 (U)
9	8	ONE NIGHT STAND	Alma/Telstar CDSTAS 320 (BMG)	
10	11	DON'T NEED THE SUN TO SHINE	Gabriele	Go Beat/Polydor GOLD CD (U)
11	7	LETTER 2 MY UNBORN	2Pac	Interscope/Polydor 457142 (U)
12	8	LIVID IT UP	Ja Rule feat. Case	Def Jam 588814 (U)
13	9	YOU ROCK MY WORLD	Michael Jackson	Epic 670282 (TEN)
14	10	U GOT IT BAD	Usher	LaFace/Arista 742189872 (BMG)
15	12	IZZO (HOVA)	Jay-Z	Ro-A-Fein/Def Jam 588815 (U)
16	13	THE ROCK PARTY	Usher feat. Lil' Flip/Lopes	LaFace/Arista 742189872 (BMG)
17	16	WHERE THE PARTY AT	Jay-Z feat. Kelly	Columbia 670282 (TEN)
18	15	YOUNG FRESH N' NEW	Kris K	Virgin VUCD 212 (E)
19	14	BAD BOY FOR LIFE	P Diddy/Black Rob/Mary Carr	Puff Daddy/Arista 742189872 (BMG)
20	18	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polydor 437692 (U)
21	17	LOVING YOU (OLE OLE OLE)	Brin Haywood And The Refugee Crew	Blackcat 0120048 ERE (V)
22	25	HIT ME UP STUFF (DOOPS)	Big Catz/Def	Arista 742189872 (BMG)
23	20	MUSIC	Erick Sermon feat. Marvin Gaye	Polydor 478222 (U)
24	19	LET'S GET BACK TO BED - BOY	Sarah Connor feat. TQ	Polydor 478222 (TEN)
25	22	AREA CODES	Ludacris feat. Nate Dogg	Def Jam 588772 (U)
26	23	TURN OFF THE LIGHT	Nelly Furtado	DreamWorks/Polydor DRIMDM 50881 (U)
27	21	BROWN SKIN	India Arie	Motown/Uni-Island TMCGT 1507 (U)
28	24	LADY MARMALADE	Christina Aguilera/J Kim/Mya/Riki	Interscope/Polydor 457516 (U)
29	27	SMASH SOMETHIN'	Rhymefest, Adam F	Def Jam/Mercury 588882 (U)
30	30	JUST IN CASE	Jahiem	Warner Bros W56423 (TEN)

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TV (M/T)

This	Last	Title	Label Cat. No.
1	1	STEPS: Gold - The Greatest Hits	Jive 570415
2	2	S CLUB 7: S Club Party - Live	Polydor 985303
3	5	KYLE MINOGUE: Live In Sydney	Warner Music Video 05274833
4	4	RUSSELL Watson: The Voice - Live	Universal Video 196613
5	3	BACKSTREET BOYS: Around The World	Jive 522265
6	NEW	THE CORRS: Live In London	Warner Music Video 05283263
7	NEW	ENTY: The Video Collection	Warner Video Int. 05274228
8	NEW	GRAND DAVIS: On The Hook - Live At Wembley	Telstar Video 161084
9	7	JANE MCARDLE: Live In Las Vegas	Universal Video 504318
10	6	S CLUB 7: 1st As S Club Thing	Warner Music Video 05283075

20

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC0048 (E)
2	3	TIME TO RELAX	Various	Classic FM CFMCD34 (BMG)
3	NEW	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDC0047 (E)
4	2	HARRY POTTER AND THE PHILOSOPHER'S STONE (OST)	John Williams	Affinity: 75673065 (TEN)
5	4	UTOPIA - CHILLED CLASSICS	Various	Philips 470942 (U)
6	5	THE ULTIMATE MOVIE ALBUM	Various	Decca 585712 (U)
7	6	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467094 (U)
8	NEW	THE VERY BEST OF DESERT ISLAND DISCS	Various	BBC Music WMF06702 (E)
9	7	RELAXING CLASSICS	Various	EMI Gold 57442 (E)
10	NEW	THE VERY BEST OF FILM MUSIC	Michael Nyman	GOVE025 (TEN)
11	11	KAREN BANO OF BROTHERS (OST)	London Metropolitan Q/Kamran	Sony Classical SSK8715 (TEN)
12	13	THE CLASSICAL ALBUM 2001	Various	EMI/Virgin/Universal CD102 (E)
13	10	THE NATIONAL TRUST - MUSIC COLLECTION	Various	BMG 742187462 (BMG)
14	8	BLUE PLANET	BBC Co/Fenton	BBC Music WMF56432 (U)
15	12	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 13122 (U)
16	9	PIANO NOCTURNES	Various	Virgin Classics VBC261932 (E)
17	NEW	BEST CLASSIC ALBUM #1 OF THE MILLENIUM EVER	Various	Virgin/EMI VTDC0026 (E)
18	15	THE CLASSICAL ALBUM	Various	Universal/Virgin/EMI 4671402 (U)
19	NEW	RELAX MORE	Various	Classic FM CFMCD32 (BMG)
20	16	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD03 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	HYBRID THEORY	Limp Park	Warner Bros 538247552 (TEN)
2	5	BREAK THE CYCLE	Slaid	East West 75563644 (TEN)
3	3	TOXICITY	System Of A Down	Columbia 505336 (TEN)
4	2	ONE WIT STAND	Various	Epic 560823 (TEN)
5	6	ORIGINS OF SYMMETRY	Musa	Mushroom MUSIC 9520 (3MVP)
6	7	PARACHUTE	Coltdjay	Parlophone 527382 (E)
7	6	TAKE OFF YOUR PANTS AND JACKET	Blirk 182	MCA/Uni-Island 112672 (U)
8	4	GOLDEN STATE	Bush	Arista: 756754882 (TEN)
9	NEW	CHOCOLATE STARFISH AND THE HOT DODG	Limp Bizkit	Interscope/Polydor 490532 (U)
10	NEW	JUST IN CASE	Sjokst	Redrummer 12012 (AMM) (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	YOU DON'T KNOW	So Solid Crew	Relentless RELENT 26T (MGM/TEN)
2	NEW	THE SOULSHAKER	Mus Linen	Global Cats GC 73X (U)
3	3	HARDER BETTER FASTER STRONGER	Dah Punk	Virgin V5TX 1822 (E)
4	1	RAPTURE	NO	Mado/Data/Mo'S Data 271 (MGM/TEN)
5	NEW	BACK TO BACK VOL 2	DJ SS/Invited	Formation F02M12086 (SRD)
6	2	JUST IN CASE	Warner Bros W 5647 (TEN)	
7	8	SAMBUCA	Wideboys feat. Dennis D	Lacked On 978 Records 078 927 (E)
8	3	DREAMS	Misa Shiva	VC Recordings VCRX 99 (E)
9	NEW	MY FRIEND	Groove Armada	Pepper 3230530 (P)
10	13	KEEP ON GIVING LOVE	Ruben Fatt	City Rockers ROCKERS 5X (U)
11	14	THE LEGACY	Inferno IFFEN 03 (3MVP)	
12	16	JUST IN CASE	Misa Treg	Inferno/Telex 1237AS 2398 (BMG)
13	NEW	SUNSET ON IZILIA	Three Unives On A Vinyl	Kravagnan/KTRAV 2112 (MGM/TEN)
14	20	LETTER 2 MY UNBORN	2Pac	Interscope/Polydor 467614 (U)
15	NEW	ZODIAC/BASIC	Total Science	True Playez TP91206 (SRD)
16	NEW	I STILL WANT YOU	Mange Le Funk	Gusto 120255 (U)
17	19	SET UP FREE	N-Trace	All Around The World 1202.082 412 (AMM) (U)
18	4	FALLW	Alicia Keys	JIVE 522265 (BMG)
19	NEW	GETTIN' INTO U	WOSP	Data Data 26T (3MVP/TEN)
20	NEW	RIDE THE RHYTHM	Z Factor	Data Data 26T 619446 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BOOK OF THE BAD VOL 3	Bad Company	BC BCOR01 6056P (E)
2	2	THE BEST IN A MINOR	Alicia Keys	JIVE 522265 (BMG)
3	4	THE GREAT ESCAPE	DMX	Def Jam 5865485/5865492 (U)
4	1	INVINCIBLE	Michael Jackson	Epic 4951741/4951742 (TEN)
5	NEW	THE ANNUAL 2002	Ministry Of Sound - (ANCC21) (3MVP/TEN)	
6	NEW	THE WASH (OST)	Interscope/Polydor 4931281/4931282 (U)	
7	5	PAIN IS LOVE	Ja Rule	Def Jam - 5864372 (U)
8	3	CREATING PATTERNS	4 Nonas	Talkin Loud 586537 0 (U)
9	6	DRUKOS	Ashes Train	Warp WAPLP 02/WAPRCR 92 (V)
10	10	JLO	Jennifer Lopez	Epic - 506552 (TEN)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	10	LED ZEPPELIN: Song Remains The Same	Warner Brothers 5301309
2	11	VARIOUS: Death Row	Visual 101 10201
3	12	VARIOUS: The Best Of The Old Grey Whistle Test	BBC RECORDS (B)
4	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0161853
5	19	SNOP DOGG: Doggyflop	Revolver Films REY110
6	15	THE WIND: Live At The Royal Albert Hall	Direct Video 0103116014V
7	18	CREATING PATTERNS	Universal Video 586537 (U)
8	NEW	JAMES LAST: Gentleman Of Music	Eagle Video 196161
9	18	EMINEM: E	Universal Video 703743
10	17	BOB JOVI: The Crush Tour	Universal Video 525313

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MUSIC WEEK 17 NOVEMBER 2001

17 NOVEMBER 2001

COOL CUTS CHART

as featured on Billboard's Saturday Night Hits on Nov 10 and on **Hot 100** on Nov 17

1	LOVELY DAY	Branca & Aisher	Credence
2	IT'S YOURS Jim Carter	(The Young Love)	Direction
3	TARANTULA Faithless	(The Love)	Chesky
4	STRINGS OF LIFE Plink	(The Love)	Multiply
5	INTO THE NIGHT 4 Strings	(The Love)	LiQuE/NeUa
6	GOOD LIFE Brown + Brown	(The Love)	Anzil
7	BEAUTIFUL Jack Hall	(The Love)	Soullairs
8	CHERRY LIPS Garage	(The Love)	Muchroom
9	NIGHT Coccolatta	(The Love)	Kismet
10	MONEY T-Rokas	(The Love)	White Label
11	DARKEST Madlulas	(The Love)	Hard On
12	COVER UP Solaris	(The Love)	Solaris
13	DEEPER DOWN DKS	(The Love)	Underwater
14	DRIFTING AWAY Long Lee Style	(The Love)	VC
15	AIN'T GOT TIME TO STOP Agent Sam	(The Love)	Virgin
16	SEXUAL REVOLUTION May Gray	(The Love)	Epic/Salsimilani
17	YOU & ME Hi-Gate	(The Love)	Incentive
18	COOKIE THROUGH DYNAMO Richard F	(The Love)	Sandos
19	SCORPIO Death In Vegas	(The Love)	White Label
20	MORE MAREK	(The Love)	Cream

URBAN TOP 20

1	2 UGLY	Bubba Sparxxx	Beat Club/Interscope/Polydor
2	3 DOWN STOP	Marion Casey	Virgin
3	3 DIDDY/TOP P	Diddy	Bad Boy
4	2 THERE SHE GOES	Backy	LaFace/Arista
5	4 BREAK YA NECK	Busta Rhymes	J/RCA
6	10 AFTER THE LOVE	Has Geneé Damage	Cooltempo
7	18 LIVIN' IT UP	Ja Rule feat. Cass	Def Jam
8	5 I'M REAL	Jennifer Lopez feat. Ja Rule	Epic
9	10 TAKE AWAY SCREAM	MA TOWN! Moby	Musycorp/Eliot
10	10 BABY'S BREAST NIGERS	JP SARTRE/Bea Zeno	Ball Out/Interscope/Arca
11	8 GET UP!	Beverly Knight	Parlophone/Rhythm Series
12	10 YOU GIVE ME SOMETHING	Jamiroquai	SE
13	10 I GOT IT BAD	Usher	LaFace/Arista
14	2 WHO WE BE DINK	Def Jam	Def Jam
15	10 LWRIDER	Cypress Hill	Columbia
16	10 HIT 'EM UP STYLE	(DOPPI) Bia Castro!	Arca
17	4 I WORTH MEEN	WORLD FEEL TO BE FREE/ONE Lighthouse Family	Profile
18	4 LUCKIN' ON BOTH SIDES	Hit-Top	Interscope/Talor
19	12 FIGHT MUSIC D-12	Interscope/Polydor	Interscope/Polydor
20	5 YOU ROCK MY WORLD	Michael Jackson	Epic

CLUB CHART TOP 40

1	3 YOU CAN'T CHANGE	RE:Rage Sanchez feat. Armand Van Helden & W'Dave Deppont	Defected
2	9 LOVE AND AFFECTION	Mr Plink presents The Program	Manifesto
3	13 FREEOVE DECADE	Mute	Mute
4	20 EYEBOPE BE SOMEBODY	Ruffneck feat. Yavah	Strictly Rhythm
5	14 DREAM UNIVERSE	DJ Garry	Xtravaganza
6	16 2 WILL I? Ian Van Dahl	NuLife/Arista	NuLife/Arista
7	1 I WISH I KNEW HOW IT WOULD FEEL TO BE FREE/ONE	Lighthouse Family	Profile
8	28 4 WALKIN' IN THE NAME TRY MAX	Club Tools/SE	Club Tools/SE
9	18 2 SHE GOT GAME	Times 4	Blacklist
10	19 2 SOMEONE LIKE YOU	New Order	London
11	2 WONDERLAND	The Psychedelic Wallons feat. Roisin Murphy	Echo/Meanwhile
12	11 2 ADDICTED TO BASS	Puretone	Gusto
13	10 WORK MAW FEEL PUPPAH	Nas-T & Denise	MAW
14	3 SAY THAT YOU'RE HERE	Fragma	Illustrious
15	6 5 YOU GIVE ME SOMETHING	Jamiroquai	SE
16	11 2 GATCH	Koshean	Moksha/Arista
17	22 2 GO GET IT TAIL PAUL	Free	Dirty Free
18	10 BELIEVERS	Bar	One Little Indian
19	25 2 TRUE LOVE NEVER DIES	Fig's/Fill feat. Kelly Lorense	All Around The World
20	10 4 LOVE IS IN THE AIR	Milk & Sugar vs John Paul Young	Positiva
21	20 2 MORE	Marekko	Cream
22	15 5 RESURRECTION	PKP	Perfecto
23	10 2 WE'LL CLEAR MY THROAT/TOO MANY MC'S	Public Domain	Xtra Hard
24	3 2 BLAST THE SPEAKERS	Warp Brothers	NuLife/Arista
25	7 4 INJECTED WITH A POISON	Praga Khan	NuKlezus
26	20 2 7 DAYS AND 7 NIGHTS	BB Nixs	Champion
27	17 5 READY OR NOT	M&S presents The Girl Next Door	flrr
28	4 3 LIGHT A RAINBOW	Tube	Incentive
29	8 4 PLENTY/FEAR	Sarah McLachlan	Network
30	10 2 DANCE & SHOUT/HOPE	Shaggy	MCA
31	10 2 GOTTA GET THROUGH THIS	Daniel Bedingfield	Relentless
32	5 4 CALLING (JA NOM DE L'AMOUR)	Gerri Halliwell/Lil' Paris	EMI
33	10 2 BEATZA	Poison Club	Definitive
34	10 2 THE WHISTLE	Song DJ Aligator Project	All Around The World
35	40 2 U GOT IT BAD	Usher	LaFace/Arista
36	21 4 FEEL DA PANIC	Force 9	2327
37	37 3 UNDERWATER	Underwater feat. Rani	Network
38	3 3 THE SPACE BETWEEN	DMB	BMG
39	7 3 I'M SO CRAZY	Pa-T-One V INKX	Credence
40	36 6 SUNSET ON BRITAIN	Three Drivers (On A Vinyl)	Xtravaganza

CLUB CHART BREAKERS

1	IT'S YOURS	Jim Carter	MWA
2	EMOTION	Destiny's Child	Columbia
3	SUPER ELECTRIC	Born Junk MC's	Direction
4	SEXUAL REVOLUTION	Maya Gray	Maverick
5	THUNDERPUSS GHV2	MEGAMIX	Madonna
6	TRUE EMOTION	DJ Gee	React
7	SEX SELLS	Benefit	white label
8	TALK TO THE HAND	Heady	1st Avenue/Mercury
9	WHERE'S YOUR HEAD AT?	Basement Jaxx	XL
10	PAID MY DUES	Anastacia	Epic

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from www.billboard.com. To receive the club charts in full by fax contact Emma Perry-Jones on tel: (020) 7579 4370

CHART COMMENTARY

By ALAN JONES

Roger Sanchez registers his second runaway number one on the Club Chart with You Can't Change being enjoying a 25% victory margin over The Program's upside of Jean Armada's Love And Affection. Sanchez's follow-up to Another Chance also features Armand Van Helden and former Brand New Heavies vocalist N-Dave Deppont, and only narrowly misses the double, falling eight points short of also topping the Pop Chart, where the number one is Madonna's Thunderpuss GHV2 Megamix. Madonna's is an historic number one, as it's the first on the Pop Chart not to be promoted on vinyl, with DJs being seized up on CD-R. It is a growing trend in the world of club promotions, although it is primarily restricted to records aimed at the Pop Chart, where, in addition to Madonna, the Top 40 currently features CD-R promos from Bananarama, Boney M, Cher and LeAnn Rimes. Madonna's triumph is especially impressive given that there are some hot mixes of her upcoming single Impressive Instant by Club 69's Peter Raufuer which her record company has resisted currently... Returning briefly to the Club Chart, although serving placed sixth Ian Van Dahl's Will I? was number one on more charts than anything other than Roger Sanchez's single, and could follow through to the top next week, although Ruffneck and Terry Maxx are both increasing support more rapidly - and they all have to squeeze past FreeLove. Depeche Mode's latest which is perfectly poised to strike, at number three... After topping the Urban Chart for three weeks, Ja Rule's Livin' It Up suffers a 22% decline, enough for it to dive to number seven. It is getting ugly at the top, with Bubba Sparxxx's single that of title stepping up to the podium after a fortnight in runners-up position. White rapper Bubba - the first signing to Timbaland's new label Beat Club - actually bookends the Top 10, as a sampler for his debut album, Dark Days Bright Nights enters at number 10. It is an all-US Top 10, save for Damage, who have the highest new entry of the week with their pleasing version of the old Earth Wind & Fire song After The Love Has Gone - which is, of course, an American song, even if the performance is by Brits.

POP TOP 20

1	13 2 THUNDERPUSS GHV2	MEGAMIX	Madonna	Maverick
2	10 3 YOU CAN'T CHANGE	RE:Rage Sanchez feat. Armand Van Helden & W'Dave Deppont	Defected	
3	3 1 3 SAY THAT YOU'RE HERE	Fragma	Illustrious	
4	5 3 DANCE & SHOUT/HOPE	Shaggy	MCA	
5	12 2 THE WHISTLE	Song DJ Aligator Project	All Around The World	
6	2 3 YOU ARE/BRIGHT	New Atomic Kitten	Renasant	
7	10 1 WILL I? Ian Van Dahl	NuLife/Arista	NuLife/Arista	
8	9 2 TALK TO THE HAND	Heady	1st Avenue/Mercury	
9	2 2 TERPUS FOOT NEGATIVITY	WANT YOU BACKMATTER JONES	Bananarama	
10	11 2 SHE GOT GAME	Times 4	Blacklist	
11	10 10 DREAM UNIVERSE	DJ Garry	Xtravaganza	
12	10 2 THE LOVE NEVER DIES	Fig's/Fill feat. Kelly Lorense	All Around The World	
13	4 2 EVERBODY	(BACKSTREET) BACKIN' LONG IS YOU NEED	Redhead Boyz	
14	3 2 I WISH I KNEW HOW IT WOULD FEEL TO BE FREE/ONE	Lighthouse Family	Profile	
15	5 5 BRING THE HOUSE DOWN	Club 7	Polydor	
16	10 10 AFTER THE LOVE	Has Geneé Damage	Cooltempo	
17	10 2 CALLING (JA NOM DE L'AMOUR)	Gerri Halliwell/Lil' Paris	EMI	
18	10 2 KIDS IN AMERICA	LOVE/EVERY FROM A BRIDGE	Kid Wilds	
19	10 2 DADDY CD2001	Boney M	RCA	
20	4 4 LOVE IS IN THE AIR	Milk & Sugar vs John Paul Young	Positiva	

Pro-Audio Special Feature

IN THE FINAL STUDIO FEATURE OF 2001 WE TAKE AN OVERVIEW OF THE YEAR IN TERMS OF THE BEST SELLING RELEASES AND LOOK AT TRENDS IN RECORDING PROCESSES WHICH HAVE EMERGED.

If you wish to get involved in this feature or are looking to promote your company please contact Scott Green before the 19th November.

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SHEET MUSIC OPERATORS VENTURE INTO THE WEB WORLD

Many sheet music companies are refining the distribution opportunities offered by the internet. Claire Bond reports

The past six months have witnessed a steady increase in sheet music sales, with figures for the period indicating an increase of 15.8% for domestic sales alone, according to MPA data.

"I think the end-of-year figures will give us a clearer picture of the true trends but overall the [global] market is showing a healthy growth of 9.4% and it certainly appears buoyant," says MPA chief executive Sarah Faulder.

Hearteningly, figures such as these reflect growth in both retail and online sales. Internet sheet music is still very much in its infancy, although independent companies have identified trends within the market. US-based site Net4music has collected significant amounts of transactional data through its site and confirms that the US remains, perhaps unsurprisingly, its largest online market. "Sales are largely driven by the size of the country, but the US also remains ahead in download initiatives," says Mark Mumford, Net4music's vice president, publishing and education.

Sheet music is, in many ways, an ideal internet product. Even at its most lavishly-packaged, its components generally amount to little more than paper and a CD or tape — both of which can potentially be reproduced in digital form with little or no compromise.

But a product that can be distributed globally is not necessarily one which is in global demand. Consequently, as with other online nascent download markets, websites continue to generate most of their sales from the territory in which they are based.

In terms of the Anglo-American repertoire, of course the principal territories are the UK and the US, even though pop music does travel. Where you are from affects where you choose to buy from. There is certainly a trade entity that creates a consumer confidence in buying from websites based in your own country," says Music Sales general manager Chris Butler.

Technological improvements are now at the forefront of sheet music website development, with many of the main players offering greater added-value concepts and advances in existing facilities. Advances in the digital solutions available to the sheet music industry include increasingly sophisticated databases and search facilities, as well as new encryption services and anti-piracy initiatives (see breakout, p26).

The catalogue of interactive services now available to the musical world has developed far beyond the simple ordering or downloading of sheet music data, with sites offering more and more up-to-date methods of representing publishing interests, as well as aiding music learning and education.

Following last year's merger with US company Coda Music Technology and its subsequent arrival on UK shores, Net4music is fast becoming one of the most comprehensive sheet music destinations. Their three main business areas are the Finale engraving product, Smart Music Studio accompaniment system (due for US launch this month) and high-profile music publisher online representation through sheet music downloads.

"We are developing in line with current changes," says Mumford. "Every day I see thousands of examples of the product search criteria people enter when visiting our site from all around the world. These are clear buying signals and help to create the right digital content."

Such information has helped Net4music to evolve a trio of websites that cater for five languages and 22 currencies and offers a catalogue of more than 10,000 downloads, representing publishers such as EMI, Schott, Boosey & Hawes, Zomba and Universal Edition.

According to Mumford, the logistics and legalities of launching a global service are significantly less convoluted than those which are to be found in the recorded music industry.

"Territorial rights don't prove a huge problem as most print agreements split territories into North America and then the rest of the world," says Mumford.

In global terms, Music Sales is the largest of the UK publishers, with offices in New York, California, Australia, Japan, Spain, France, Denmark and Finland. But possibly the company's most significant piece of global positioning came courtesy of its alliance with Wisconsin-based Hal Leonard Corporation, the world's largest sheet music publisher, which came about with the relaunch of the joint-venture Sheet Music Direct digital download site in September 2000. "We have certainly gained a global foothold with our Hal Leonard partnership," says Music Sales' Butler.

"Similarly, we have entered a tri-venture with Yamaha which allows us to make maximum use of the technology available."

Music Sales also operates its own Musicroom.com site, selling hard goods



Elbow: Musicroom is concentrating on securing the publishing of independent bands



Turin Brakes: examples of IMP's commitment to home-grown talent



Elton John: classic artists appear to sell better in download form

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**FIND IT
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Sheet music industry in bid to crack down on piracy

Sheet music distribution is by no means immune to the virtually all-pervading issue of piracy. Many companies have embarked upon a number of measures in order to combat the problem.

"There is a large amount of piracy. Photocopying of sheet music books is something that has been going on for years," says Net4Music's Mark Mumford. "We need to concentrate on an international industry presence, providing a better quality of product than those individuals who are setting up on their own without the necessary authorisation."

In response, Net4Music has produced a system which installs a small software



Sibellus founders Ben and Jonathan Finn

online. In terms of the consumer profile of the two sites, sales figures betray few differences, although classic artists such as John Lennon, Simon & Garfunkel and Elton John appear to sell slightly better in download form. The Musicroom site's best-selling songbook of the last month is for Muse's Origin Of Symmetry, while Train's Dusted is the top-selling download on Sheet Music Direct. Sheet music from artists such as Robbie Williams, Coldplay and David Gray sell well both in their physical and download versions.

The company is also expected to make an official announcement in the near future regarding its proposed merger with its UK rival, the Warner/Chappell-owned International Music Publications (IMP).

Concentrating on securing the publishing of independent bands, the company has recently completed publishing folios for the likes of Turin Brakes and Bady Drawn Boy. "We certainly support homegrown talent such as Elbow and Elton John, but we also look at the global needs," says CEO Richard Martin. "We have also represented R.E.M."

The company remains reverent to its roots as a provider of hard copy sheet music data. "Although we are aware of e-commerce and want to embrace it, we still continue to support the bricks-and-mortar stores," says Martin. "E-commerce will represent only a portion of our business and is something our parent company AOL/Time Warner is involved in developing."

Classical specialist Sibellus Software established itself in the early Nineties with the introduction of its innovative music notation package. The group has since branched out, launching the SibellusMusic.com website earlier in the year. The site allows independent composers as well as arrangers the opportunity to publish and sell their music via the internet. The website incorporates Sibellus's own notation package powered by Sorch, the group's independent technology for viewing, playing and printing scores online.

"We found the vast majority of composers and arrangers weren't actually published and we now offer around 10,000 scores,

"Internet sales are certainly meeting a particular demand.

But I do not see them as replacing the existing printed music market so much as supplementing it"

— Sarah Foulter, MPA

making us the biggest website of our kind," says Sibellus CEO Ben Finn, who adds that they still new works are added to the site each week. "This is a thorough job, as we offer everything from reviews and ratings of scores to providing the opportunity for individual photos and biographies."

So that online marketing and sales for sheet music are relatively established,

has any evidence emerged to suggest that digital sales might cannibalise traditional sales of physical formats? The answer seems to be that it remains uncertain how strong the online presence is and whether it can co-exist with other formats or work in competition with it.

"Internet sales are certainly meeting a particular demand and this is to be welcomed," says Sarah Foulter. "But I do not see them as replacing the existing printed music market for the foreseeable future so much as supplementing it."

"Publishers are embracing the new opportunities offered by technology to disseminate their music on the internet and this is good for those who want to buy their music through this medium."

Governing bodies and retailers alike are in agreement that the two channels need not be separated. "All publishers should look at introducing a digital strategy that complements or adds to their existing

package to the customer's hard drive on their first purchase. This identifies the terminal and allows products to be emailed exclusively to the customer. Files purchased from Net4Music cannot be passed on and are restricted to just two print-outs in a clear attempt to avoid any excessive form of reproduction.

Similarly, those at the Sibellus group have looked into ways of reducing the ease with which people can violate copyright and hack into digitally-stored data files.

"The two main areas are to stop people hacking into the site and gaining access to the music files, while also ensuring all music has the correct copyright," says Ben Finn, CEO of the

publishing plans," says Mumford. "Here at Net4Music we are spearheading our business strategy with a combination of products that all complement each other to bring something new and innovative to music making and music learning. However, the success of this venture is not dependent on digital sheet music — it will work with physical format products too."

Although many maintain a positive outlook on the UK market, not all companies have found great success here. The recently rebranded Get Media — previously Songplayer — is a UK based online tuition outfit now looking to cement its commitment to the US market through the Songplayer site. Having abandoned hopes of a joint venture with Music Sales, the company is refocusing its resources to concentrate on the more fluid US sales. "We can no longer wait for the UK market to mature, so we are looking to generate easier revenue streams through an



Songplayer's John Doyle and chairman Peter Wilkinson

Sibellus Group.

"We do this by providing high security settings on the website and checking that all scores that come in are provided by the copyright owner. We are generally able to spot any that come in without the correct authorisation."

All the same, it is the archaic tradition of photocopying sheet music that remains the greatest risk for the industry and one that shows little signs of changing. Industry programmes and initiatives are continuing to emerge in response to the continued prevalence of illegal information.

"Now the business is beginning to mature, piracy initiatives are in the pipeline to protect copyright owners,"

established partner in the US," says Get Media chief executive John Doyle. "It is not an easy route to market in the UK. It is difficult for a new media application for music tuition to get to the market."

Traditional print businesses are likely to remain traditional, companies such as Music Sales have traditional distribution all signed up. In new media, we may have content, but we have not got the distribution."

The company has struck a US deal with Mars Music, which is essentially licensed to sell the Get Media catalogue online and in its 50 stores nationwide. "[Mars Music] are different in that they are big on tuition," says Doyle. "There are no national music instrument chains in the UK and we suffered through lack of awareness. This gave us an idealisation partner in the US. Since its launch nearly three years ago

"Sheet music downloads will never replace hard copy sales. Although internet scores are much easier to access, the kind of music is different in that it is only practical to provide shorter pieces" — Ben Finn, Sibellus

the Songplayer site has continued to develop and is currently looking to software specialists to aid a new 3D community online. Based on the concept of a virtual session room, the format will replicate a chat room environment.

In agreement, Music Sales sees a need to regard digital provision as simply another option. "Digital is not a way of replacing business, but provides added value as incremental business," says Butler. Indeed, next month Music Sales will marry the virtual and concrete worlds with the launch of its latest venture, which involves installing the Sheet Music Direct site as an in-store application in Music Sales' affiliated outlets. Consumers will be able to log onto the site via terminals positioned in stores. Certainly, it is a further significant attempt to integrate the two formats.

It seems the future of sheet music lies between a combination of online and hardcopy presence, although it still remains in the very early stages of development.

"Sheet music downloads will never replace hard copy sales. Although internet scores are much easier to access, the kind of music is different in that it is only practical to provide shorter pieces. Although we do offer a number of orchestral scores, often these pieces are too long for download," says Finn.

"There is a future for digital sheet music, but not in isolation to what already exists, nor in competition with it," adds Mumford. "Sheet music is at the very start of the process of making music. So, to encourage more music-making, it makes sense to make it as accessible as possible. This is very much the beginning."



Placebo's Black Market Music: featuring the new Burgopak, which incorporates a revolutionary new opening device. The whole run of 80,000 sold out

THE REWARDS ARE THERE FOR ADVENTUROUS PACKAGING

It's not just about creating an eye-catching design. Specialist packagers have long been aware that if your CD looks good, more people are going to want it and treat it as an artefact with its own intrinsic value. Keri Allan reports

Special edition music packaging is now so commonplace that it is getting difficult to get releases to stand out in the racks. Fortunately, packaging designers are rising to the challenge and are producing increasingly spectacular products, in the process conscripting some unlikely materials into the service of creating shelf impact. And with the industry run-up to Christmas already in full swing, stores' racks will soon start filling with seasonal releases. In a market awash with compilations, product design comes to the fore. Stand-out packaging has never been more important.

Design concepts usually originate from one of three main sources: the record companies, the artist themselves, and the packaging manufacturers. The record companies generate concepts they believe will work best for a particular artist, but often an artist or band will have a vision of

'We believe special packaging can in fact help sales...people really want the package as an artefact in its own right' — Bob Harding, Blood And Fire

what their product should look like. The latest Garbage album, *beautifulgarbage*, is a prime example, with the band's lead singer, Shirley Manson, having a significant input into the album's overall look. Likewise the Aphex Twin's latest outing, *Drukqs*, has come out on limited-edition vinyl in a 12-inch by 17-inch box sleeve that was designed by Richard James himself.

However, an important source of innovative design concepts remain the packaging companies, which have a unique understanding of the production processes and can therefore generate ideas that are both eye-catching and practical to produce.

For example, Sonopress has developed a jewel case, in conjunction with German-based Topac, that features an embossed hologram across its entire face. This approach also has the added advantage of providing a level of anti-piracy protection as bootleggers will not have access to the types of equipment needed to manufacture the packs. So far, the company has had no orders for the process, but Sonopress remains confident that its holographic technology will find a market. This type of

innovation can enhance a basic design and help break the jewel case monotony.

"It's all about enhancements," says Mark Geoghegan, purchasing controller at Sonopress UK. "There are no real [design] trends. It seems to be that people see ideas already in shops, change things slightly and come up with a new idea that way."

Regular materials frequently used to squeeze a little extra from a traditional design include foil embossing, the use of

lenticulars and holograms, spot varnishes, reflectant mirror board, and something that is becoming increasingly popular — chipboard, a recycled product that looks like brown cardboard.

It is harder to print on than conventional substrates because of its fibrous surface which can adhere to the printing machinery, causing blooms and flecks to appear on the packaging. However, if you are looking for a rustic finish it may be the solution. It also has the advantage of having green, recycled

GARBAGE — BEAUTIFULGARBAGE

Garbage have used special packaging ever since their emergence in the mid-Nineties and the band's most recent album, *beautifulgarbage*, does not disappoint. The idea of creating a limited-edition CD sleeve in the form of a 3D rose initially came

from a band discussion and from there the concept was handed over to the professionals. The actual paper engineering design was created by Sean Rodwell at Me Company, while the rose manufacturing was handled by AGI Media Technology, and the CD manufacture and packaging were put in the hands of Sonopress. A cutting and creasing machine was specially engineered to handle the card elements ready for the stud to be glued on. The booklet and case had to be hand folded, and then packed manually.

"Depending on the artist the visuals can have a huge impact — the sleeves for the first two Garbage albums are extremely well known

and instantly recognisable and the rose of the new album looks to do the same," says Mushroom Records label manager India England.

There was only one large production run and all copies have now sold out, and so are already seen as collectors' items. As a large quantity was produced, the unit cost was brought down to around £1.25, which compares more than favourably with the average cost of £1.50 per unit for 1,500 conventional packs.

"The Garbage special packaging was essentially paper engineering, so the manufacturing cost was not as high as it appeared," says England. "We were also able to increase the dealer price slightly to ensure that it was financially viable. With careful planning, special packaging does not always have to be costly. In fact, with large runs and, in some cases, increased dealer prices, sometimes extra income can be generated."



credentials.

One of the latest innovations in music packaging comes from Rugby-based Duff Designs, which has introduced the Burgopak. Its creator and namesake, Burgo Walton, came up with the concept about three years ago. "It is similar in size and shape to a jewel case, but it has a different opening device," says Walton.

A tab on the right-hand side of the case pulls out the inlay booklet, and as the packaging contains a belt-drive system, the same movement causes the CD tray to pop out on the other side. At around £1 a unit for a medium-sized run, the Burgopak costs quite a bit more than other packaging by Duff's manufacturing partner Automatic, as the system has to be created by hand. Nonetheless, Duff claims there is significant music industry interest. The recent Placebo release, Black Market Music, featured a run of 50,000 Burgopaks, all sold out.

"We hired an independent research company to go out on the streets and ask consumers whether they would be willing to pay an extra 50p to £1 for this type of packaging," says Walton. "In the end 54% says they would be willing to pay the extra."

The main barrier for pushing the packaging envelope tends to be money. If a packaging concept is reliant on a new or

'I believe the jewel case will change, and sooner rather than later. It will be taken over by a more versatile product' — Paul Little, AGI

untried process there are development costs involved. Additionally, alternatives to standard packs often use more expensive materials. Plus, with special releases and limited editions there is not the economy of scale to allow for a unit price.

Production technology can also throw up barriers, especially when packaging ideas become more elaborate as happened with the rose designed for Garbage's latest album, which had to be tested to see if it could actually be created on the machinery available. Yet another consideration is whether the product can be packed automatically as packing costs rise dramatically with hand fulfilment.

"The use of automated systems for assembly and gluing has resulted in both reduced unit costs and, perhaps more importantly, shorter lead times," says David Gargrave, marketing director at packaging specialist Jordans. "When looking at new designs one of the main criteria is whether the process will be automated or will involve manual fabrication, which of course is much slower."

This is why cost-effective variants on basic designs remain popular. As Gargrave says, "In our own corner, rigid packaging, the materials used are standard and printed paper. There are various print finishes, although matt laminate is most commonly used. Additional features available include foil blocking and embossing, and a heat sensitive material was used to great effect for a Massive Attack album in a boxed set we put together a few years ago."

Innovation can win out over cost when properly handled and can help create a lasting effect on the public's perception of a band or artist. For example, The Flaming Lips successfully experimented with packaging for the singles lifted from the Clouseau Taste Metallic album, which brought about their breakthrough album in the early Nineties. First came the single Bad Days — marketed in a soft plastic case filled with green goo. The next single, This Here Grief, took things a step further by transforming the standard circular CD into the shape of a star.

Holland's Van De Steeg Packaging is

TOOL — LATERALUS

Lateralus heralded the return of Tool after a five-year hiatus and many fans regard the album as their most creative to date. The intense and complex music has been housed in a truly eye-catching pack, art-directed by the band's guitarist Adam Jones, a former make-up and special effects artist who has taken responsibility for all of the band's packaging. The booklet insert is made entirely out of clear plastic, with the cover image printed in sections over the five pages. Also, a different coloured version of the final page has been set into the back of the plastic jewel case.

A plastic slip case also houses the jewel case with a top and bottom opening. Instead of the commonly used side opening style. This plastic outer sleeve also holds the credits for the album in the style of an electronic circuit diagram. "The band shy away from the usual media type, preferring to let the music do all the talking," says Emma Watson, press officer at Tool's label, Music for Nations. "This is why the album does not feature the usual 'thank yous' and band photographs."



APHEX TWIN — DRUKS

The Aphex Twin's first album for five years, Drukqs, has been released in two forms — CD and 12-inch vinyl. Although the CD release has a conventional appearance, the artist and the record label, Warp Records, wanted to take a different angle when it came to the vinyl release. The limited vinyl edition comes in a hard 12-inch by 17-inch box sleeve, which is said to be the biggest sleeve on a chart album since the mid-Seventies when quirky British pub-rockers the Fabulous Poodles brought out a record with a characteristically excessive 24-inch by 24-inch sleeve.

The basic concept came from Richard James himself, and was designed by the artist with support from Grant Wilson Claridge and manufacturing by packaging company CMCS.

known for its special pack designs. Its most popular basic form of CD packaging is the Digipak, licensed by Van de Steeg from its parent group, AGI. Cees de Jong, Van de Steeg's product manager, says the company has between 1,400 and 1,500 different versions of the basic Digipak.

The company can augment its Digipak with a wide range of materials — recently used products include velvet and a PVC-coated imitation leather. However, one of the most novel recent additions to its wide selection of packaging variations is the perfume/Digipak combination. "It is created quite simply by putting perfume lacquer into the production machine," says Jong. "It will keep its smell for years and years. There are perfume molecules which break up, creating smell when you rub them. You could say it's 'scratch and sniff.'"

AGI business development manager Paul Little believes these different types of packaging will become more popular over time and the old style jewel case, which is often prone to breakages, will become a thing of the past. "I believe the jewel case will change, and sooner rather than later,"



"I think he just wanted to make things difficult for us to distribute and the shops to stock," says James Barton, international manager at Warp.

The company was aware that the LP would sell quickly to his fan base and therefore the price of creating a special box was not a significant concern. The CD, on the other hand,

was going to be marketed to a wider audience and the label did not want to have to charge a higher dealer price to cover the cost of manufacture.

"I think that maybe the special packaging has encouraged people to buy the LP more quickly as we have virtually sold out our initial pressing within a week of release," says Burton.

says Little. "It will be taken over by a more versatile product."

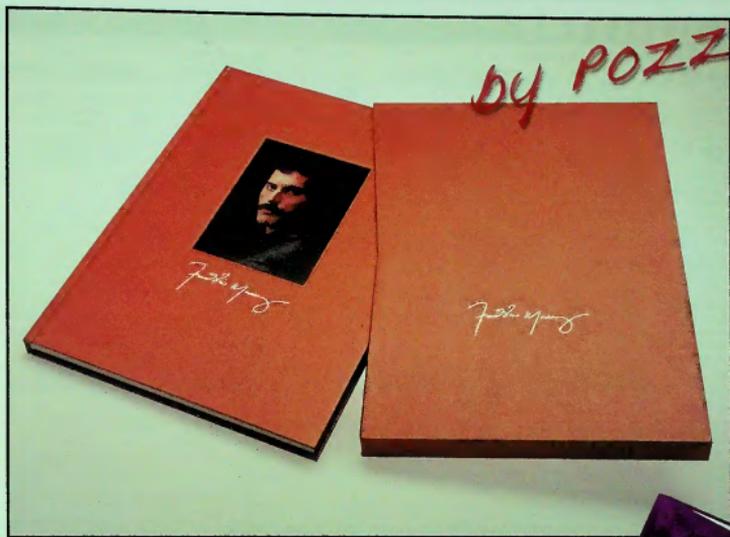
There is a long-established tradition of using packaging as a promotional tool, either in the form of press promos or limited-edition runs. This also creates the perception of added value and collectability for the consumer, an approach that Mushroom Records has been keen to exploit, with both Muse and Garbage benefiting from this treatment. "With Garbage, the specially packaged items have always been highly collectable from day one and continue to be so today," says Mushroom Records label manager India England. "People certainly like to have something that is a little special that maybe other people don't have."

On the infectious album, a Mushroom subsidiary, special packaging was recently used for the Ash album promo, which was packaged in a DVD case. "It proved effective in terms of people commenting on it, as well as being cost-effective," says England. "The album was released commercially with a limited Digipak run of 50,000. These sold out in the first two

weeks and helped to secure a number one album." This approach is also being used to help develop new acts. My Vitrol's 15,000 Digipak run of their album helped to land the band a slot in the top 25.

Obviously, it is impossible to tell how much of a record's appeal can be attributed to the packaging, although there are clearly those who feel the additional expense is worthwhile, from a commercial point of view as well as a creative one.

And with large runs, the extra costs can be minimised and offset by improved sales. "We happen to believe that special packaging can in fact help sales," says Bob Harding, managing director of reggae label Blood And Fire, which has consistently made a virtue of its eye-catching packaging. "I think this is because there are enough people out there who really want the package as an artefact in its own right rather than just wanting to own the music on the disc. This is particularly pertinent now, with the growth in home CD-burning. Also, it makes more of a chore for any pirates who might try to bootleg our material."



by POZZOLI



by POZZOLI



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ELECTRIC LIGHT ORCHESTRA: ELO (Harvest 533722)

The Electric Light Orchestra's debut album has been remastered, enhanced and expanded to a double-CD set for its 30th birthday. ELO was initially launched by the Move's Jeff Lynne and Roy Wood who came up with some superb songs which combined rock and classical instruments as never before.

- 51 ELO: ELO (Harvest) CD: 533722 22
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ALMA COGAN: The Girl With The Laugh In Her Voice (EMI 358192)

Released to tie in with the 35th anniversary of the singer's death, this four-CD set contains 100 recordings by Cogan - roughly half her output before her death from cancer in 1966 at the age of 34. The title of the album gives a clue to Cogan's upbeat vocal style, which won her many admirers. Cogan was the youngest woman to top the chart when she had her only number one with Dreamboat in 1965 and went on to accumulate 21 hits. This set should get extra mileage from a recent BBC TV tribute programme.

- 61 ALMA COGAN: The Girl With The Laugh In Her Voice (EMI) CD: 358192
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BONEY M: The Greatest Hits (RCA 896142)

Singles reached an all-time peak of 17/70 and one of the acts whose records generated more than most was Boney M, the four-headed creation of German record producer Frank Farian. Featuring a trio of excellent female singers and Bobby Farrell who mouthed words Farian himself had provided the vocals for, Boney M have two of the 10 biggest sellers of all-time courtesy of Farians of Babylon - The Girl In The Ring and My Boy/Oh My Lord. Expect this high-profile release to sell very well in the run-up to Christmas. Alan Jones

- 71 BONEY M: The Greatest Hits (RCA) CD: 896142
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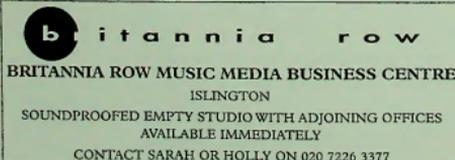


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