


CMP
 United Business Models

NEWS: As acts such as **Sony's BIG BROS** are hit by the tough festive chart, labels plot fresh pushes for the new year
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FOR EVERYONE IN THE BUSINESS OF MUSIC

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MUSIC WEEK

Recorders braced for quiet first quarter

by Joanna Jones

Retailers are facing up to the prospect of yet another sluggish quarter one with few key new albums trickling through the release schedules until March.

In what is now becoming a familiar pattern, just a handful of new album titles will hit shelves in the first two months of 2003 with the first real highlight — the Melankolic/Virgin-issued Massive Attack album 100th Window — not appearing until February 10.

Virgin Megastores chart albums product manager Ian Spillman is among those disappointed at what he believes is a weak release schedule to begin the year. "The first quarter has become traditionally a quiet time at retail not only this year but the preceding three or four years, but I would really have hoped for more

strong titles at the beginning," he says.

The first quarter, once a relatively busy period for new artist albums, has instead in recent years been heavily used by record companies to continue building sales of already successful albums issued the previous quarter or breathing new life into albums that failed to ignite on release (see Talent, p4). In January of this year, for example, the only new album to breach the Top 10 was Gordon Haskell's Harry's Bar (East West), while February only brought Pink's Misundatood (Arista) and Boys II Men's Legacy (Universal).

HMV product director Steve Gallard says that while first-quarter release schedules are undoubtedly light, albums stamped in the Christmas rush tried to flourish in the new year, pointing to Daniel

THE PICK OF Q1 RELEASES

JANUARY

The Roots — tba (UnizIsland); **O'Jawn** — O'Town 2 (J); **Stereo MCs** — Retroactive (UnizIsland)

FEBRUARY

Massive Attack — 100th Window (Melankolic); **Run DMG** (BMG)

MARCH

Turn Brakes — Elter Song (Source); **White Stripes** — Elephant (XL); **Mel C** — Reason (Virgin); **Blur** — tba (Parlophone); **Boyzone Knowles** — Dangerously in Love (Columbia); **Linkin Park** — tba — (Warner); **Mis-teteq** — tba (Telstar)

Bedingfield and Red Hot Chili Peppers as among those he believes will benefit from the post-Christmas lull. "Unfortunately the first part of

the year tends to be driven by sales, Valentine's Day, Mother's Day and the Brits, but some of the albums which got overlooked in the Christmas rush tend to come into their own in the new year," he says.

However, he concedes, "On the music side we were struggling to come up with heading titles looking at the release schedules. Massive Attack in February will be the first really good title for HMV but Warner have also got a couple of big albums in March with Linkin Park, which will be a huge album for us, and later Madonna."

EMI has quarter one releases from Melanie C and Turn Brakes, while it is also lining up albums by Blur and Athlete for release around March with a new Radiohead set expected some time in the opening half of 2003. Sony unleashes new titles from Macy

Gray, Beyonce Knowles, Super Furry Animals and The Raveonettes and Kelly Osbourne's debut in the quarter. BMG offers albums from Busta Rhymes, Toni Braxton, Erik Serron and Sarah Whattmore's debut alongside Tom Mcrae's second album and a Run DMG greatest hits package.

Others taking advantage of the new year to launch new acts and debuts include Mercury with urban crossover act Neil Walker and buzz Danish band Junior Senior. Polydor with Pop Rivals' Girls Aloud, singer Akonza Parker, rapper 50 Cent and Russian act Tatu. Alongside a second Mis-teteq album, Telstar is issuing Rosie Ribbons' debut while other tipped new acts appearing will be M Records' WEA's Manchester trio Uncut, ZMI's singersongwriter Markkato and XL's Electric 6.

Blue's current UK arena tour is proving such a success that the Innocent-signed four piece have added two further Wembley performances to their marathon run at the venue, taking the total to nine. The spectacular show (pictured), which has already played to capacity crowds in Cardiff, Birmingham, Sheffield and Newcastle, will now conclude at Wembley on December 22. "The tour has exceeded all our expectations," says manager Daniel Glattman, who has already booked a further arena tour for the band for November/December 2003. "The band were involved in the planning and production of the tour from day one and have complete ownership of the show." Blue's Christmas single *Sorry Seems to Be the Hardest Word*, featuring guest vocals from the song's original co-writer and performer Elton John, is released today (Monday). Their latest album *One Love* has sold more than 500,000 copies in just five weeks.



Albertini promoted as Shrimpton retires

Paul-René Albertini has undined his intention to increase Warner Music International's focus on breaking artists across territories as well as adding an even greater focus on international A&R following his appointment as chairman/CEO.

Albertini was last week confirmed in the post following the official announcement of the retirement of Stephen Shrimpton, a WMI veteran of 16 years. Shrimpton, who worked at EMI Australia and Paul McCartney's MPL Communications before joining WMI in 1986, had been expected to retire at some stage soon, even though the exact timing was a surprise to some colleagues. "The time is now right for me to pursue new interests and challenges in my life," he says.



Shrimpton: 16 years at WMI

In a statement, Warner Music Group CEO Roger Ames describes Shrimpton as a "most dedicated, effective and inspiring executive". Noting that the company has already enjoyed significant international successes with artists such as Staind, Red Hot Chili Peppers and

Linkin Park, Albertini says his key tasks will be to strengthen further WMI's international A&R and marketing focus. "If you have a good global network, it means that wherever you source the product from your network is in place to push more global repertoire," he says.

He adds that there will be no immediate changes. "We will keep the structure as it is," he says. "I will spend more time with Arnie. We will probably have a couple of additional players to strengthen our team at the centre."

Albertini says he plans to structure his central team around the abilities of his executives, rather than looking to hire people to fill pre-ordained roles. He adds that the UK will be unaffected by the changes.

EMI-Chrysalis drops dual title

Capitol Music UK president Keith Wozencroft has started his new role at EMI-Chrysalis with a subtle name-change to EMI Records.

Wozencroft, whose role was extended in September to cover both EMI-Chrysalis and Parlophone, has decided to drop the Chrysalis moniker from the company name as he introduces a series of A&R changes.

George Tyeiffik moves over from East West, where as A&R manager he signed acts including Blazin' Squad and DJ DeeLine, to become

EMI Records senior A&R manager

EMI Records senior A&R manager Matthew Rumbold moves within the major from Parlophone A&R, where his successes have included Idlewild, to take the role of EMI Records A&R manager while, as previously reported, XL Recordings' Hero Music creative manager Matt Edwards is made A&R manager.

EMI says the company name-switch will have no effect on artists with releases by acts such as Robbie Williams, which currently appear on the Chrysalis label, continuing to carry the Chrysalis imprint.

McGee and Telstar add singles-only label

Alan McGee is aiming to shake off what he sees as the current "bullshit" of the music industry with a new label pushing development acts.

The Singles Society is being launched as part of the Pedones-Telstar joint venture. Formed earlier this year by McGee's Poptones and Telstar Music Group, this has taken The Hives' Your Favourite Band album to UK platinum status. McGee will work in an A&R team alongside Telstar's A&R director Pete Hadfield and A&R manager Jill Anderson with singles releases lined up for Q1 from The Droids and The Casanovas. The news comes a week after Universal Island revealed it, too, is launching a singles-only development imprint based around its in-house studio The Imprompt.

McGee says his Imprompt will aim to issue eight or nine singles in the first



McGee: cutting industry "bullshit" year. "The music industry is too overlaid and marketing obsessed at the moment and this is a great way of cutting out the bullshit and putting out great music," he adds. Anderson says that, while the label will initially focus on singles, it hopes to develop two to three acts a year into album artists. "The label offers us the flexibility to cross them onto Telstar or Poptones or whichever label is appropriate," she adds.

newsfile

VIWENDI UNIVERSAL ENTERTAINMENT SALE TALK DISMISSED

Swiss close to Vivendi Universal have dismissed a report that chairman and CEO Jean-Rene Fourtou will be tabling options to exit from entertainment businesses, including Universal Music, when he visits New York this week. Fourtou is understood to be visiting the US to hold some "internal meetings" and also meet with advisors, but one source says he would be "very surprised" if discussions involved music.

VAN EMDEN TO TAKE NEW ROLE AT EMI

Virgin Records new media director Danny Van Emden (pictured) has been given the new extended role of new media director across all territories in the UK & Ireland. Van Emden, who joined Virgin in 1987, will report to director of sales Mike McMahon.



CALIFORNIA SENATE CALLS FOR LABELS TO IMPROVE ACCOUNTING

The California Senate select committee on the entertainment industry has issued a report calling on labels to reform accounting practices or risk facing legislative penalties. The report, which suggests introducing legislation on payment of royalties to artists and penalising companies that regularly under-pay, comes as BMG and UMG move to overhaul their artist contracts and accounting procedures.

RT TO OUTSOURCE PRODUCTION OF SIX PROGRAMMES

Six Radio One programmes previously produced by Wise Buddha Broadcast and now made in-house are set to return to independent production next April as the station begins a tendering process. The network has divided them in two "blocks" of four, the first comprising Fergie, Seb Fortians, Judge Jules and The Essential Mix, and the second Breezeblock and The Redco One Rock Show.

DEADLINE PASSES FOR BOOSEY & HAWKES BIOS

Music publisher Boosey & Hawkes could be a new owner within weeks after it emerged that advisers Deutsche Bank closed the deal line for bids for the group's publishing division last Friday. It is understood that Deutsche asked potential buyers of the publishing division, thought to include Music Sales, venture capitalist Hg Capital in association with former EMI and PolyGram publishing chief David Hockman, and EMI, to place their "thoughts about bids" on the table by the deadline. This suggests to the insiders that the bank is confident that it can close a deal on the instrument side of the business within weeks.

OASIS RESUME TOUR IN UK

Oasis (pictured) were due to go ahead with their UK tour, starting in Cardiff yesterday (Sunday), after their remaining German dates were postponed when frontman Liam Gallagher sustained injuries in a fracas in Munich. Dates in Munich and Hamburg were postponed following the incident.

WILLIAMS' ESCAPALOGY WINS DOUBLE PLATINUM EUROPE AWARD

EMI's Robbie Williams for double IFPI Platinum Europe Award for Escapology in November for 2m copies in Europe, matching the award by the Universal-Island U2 album The Best Of 1990-2000. EMI-signed Herbert Gronemeyer won a double-platinum award, while Universal's Johnny Hallyday, Mirvana and Shania Twain received gonps for 4m sales of their latest albums. Phil Collins won a triple-platinum honour and Rod Stewart a platinum award for Warner-Island best ofs.

PARCELFORCE

Parcellforce is a service from Consigna, not Parcellone (one of Geopost UK's services) as stated in MW last week.

m w playlist

MASSIVE ATTACK — 100th Window (Virgin)

"Now working as a duo, Massive Attack (Virgin) announced they have lost none of their elapstrophic genius on their fourth long player (album, Feb 10).

MOLOKO — Familiar Feelings (Echo) Lavishly produced, the Sing-It-Back duo return with a now-famous melody (single, tbc).

OXGENE FEAT ANDREA BRITTON — Am I On Your Mind (Switch) Bubbling away on the underground — and this playlist — for some time, this is the coolest crossover trance since IDA's Rapture (single, Dec 30).

THE LICKS — Heavy Load (Organmatron) Guy Chambers' first project since swapping gigs for guitars (single, Jan 27).

ED MARCHOUTY — From Every Sphere (Heavenly) New single All Of Your Days Will Be Blessed should win new fans yet to discover one of Britain's underrated singer-songwriters (album sampler, Feb 17).

VARIOUS — Fabric 08 — Radioactive Man (Fabric) Lone Swordsman Keith Tenniswood offers a smorgasbord of bristling-yet-nimble electronica in this invigorating mix album (album, Jan 6).

GRAND POPS FOOTBALL CLUB — Each Finger Has An Attitude (BMG) Finally the Popo's got to release a record in the UK and it is (album) won't the walk (single, Feb 3).

THE SLEEPY JACKSON — This Day (EMI Australia) Nest sounds from Perth's premier purveyors of wonky pop. See feature, p21 (from Let's You Love Be Your Love album, out now).

SEAN PAUL FEAT BUSTA RHYMES — Gimme The Light (triple) (Atlantic) Busta Rhymes gives a new lease of life to one of the hottest reggae tunes of the year. With Paul set to fly in promotion, this could do even better second time around. (single, Feb 17).

BLUVE — Riders (Innocent) Currently ripping it up on tour, this slow-burner has future single written all over it (from One Love album, out now).

Labels benefit as success of TV awards shows increases

The honours themselves may be increasingly meaningless, but the ever-increasing number of TV music awards shows is proving a hit with the public and music industry alike.

"The more shows you have, the less impact any of the individual awards actually have, but prime-time TV slots, such as Top Of The Pops Awards, are welcome and it is brilliant exposure for our acts," says one label executive whose artists have appeared at the Top Of The Pops Awards, National Music Awards, Smash Hits Awards, MTV Awards and Record Of The Year, among others over the past few weeks.

Last weekend's Top Of The Pops Awards show, recorded at Manchester's Evening News Arena, drew an audience peak of 5.9m during its prime-time Saturday evening slot, an increase of 1m on the inaugural show the previous year. "Awards shows bring the extra



Young awards provide TV exposure sparkle and showbiz to music shows that programme controllers go for," says show producer Robin Ashbrook. "If that's what it takes to get music into prime-time slots, then we should have them every day."

The TOP Awards 2002 has been licensed to 122 international territories this year, a 30% increase on the 2001's programme. A date for the third annual awards has already been confirmed for November 28, 2003. TV was last Saturday due to broadcast the fourth Record Of The Year show, with Will Young, Gareth Gates and Liberty X among the favourites to scoop the public-voted accolade.

New BBC station first to run annual Asian chart

Asian Network, the BBC's new digital radio station, is inviting listeners to vote for their top 100 Asian tracks of the year via a website for a New Year's Eve broadcast.

The BBC Asian Network 100, 2002 will be the first annual chart of the nation's favourite Brits & Asian, Bollywood, Lollywood and bhangra tracks based on online votes, airplay and music industry contributions for broadcast from 9am to 5pm.

Asian Network, which went live in October and features a 50/50 music/speech format, has also launched the weekly T20 Asian chart based on returns from independent outlets, video airplay and industry contacts.

Asian network music manager Zab Khan says the T20 chart aims to be an accurate representation of the industry despite the difficulties of few UK-based Asian record companies, a non-traditional retail structure, rampant piracy and the fact that few Asian singles are released.

Three companies grab 75% of Christmas albums market

ARTIST ALBUM MARKET SHARES

	1998 (%)	1999 (%)	2000 (%)	2001 (%)	2002 (%)
Universal	28.7*	25.8	23.2	28.4	34.1
EMI	15.5*	19.7*	27.7*	21.8*	21.8
BMG	9.9	8.3	11.8	10.7	19.0
Warner	11.5	8.0	13.3	15.4	9.1
Sony	25.6	27.9	11.7	8.2	1.1
Others	9.0	12.3	1.4	16.5	7.2

Figures above show sales % share of Top 75 artist albums for the week ending December 7, 2002 and its equivalent week in 1998 to 2001. *EM and Virgin shares combined. **PolyGram's share, not including pre-PolyGram Universal.

Source: Official UK Charts Company

by Paul Williams

Universal, EMI and BMG are virtually carving up the pre-Christmas market between them by taking nearly three-quarters of sales of the Top 75 artist albums. Annual festive best-selling performances by Universal and BMG plus EMI matching its strong 2001 showing gave the three majors a combined share of 74.9% of the Top 75 as a whole. Both Sony and Warner were down 1.0 percentage points behind the three main challengers.

The gap widens even further at the top of the market shares where Universal is dictating the pace for a third successive Christmas. Lucian Grainge's company last week stormed to a 12.3 percentage point lead over nearest challenger EMI after pulling off a 34.1% artist album share, bettering even its record performance of a Christmas ago.

The major has managed to step up a gear last year partly thanks to a revival in fortunes from Mercury, which last week placed three albums in the Top 10 through Elton John, Shania Twain and Lionel Richie. At the same time a year ago Mercury's highest-ranked album, The Beautiful South's Solid Bronze — Greatest Hits, stood at 15.

Decca is also adding to Universal's

fortunes, with simultaneous Top 20 albums for Donny Osmond and Russell Watson in what is proving to be an AOR/MOR-heavy Christmas. Last week's chart also featured a crooning Rod Stewart with It Had To Be You, part of what is comfortably BMG's most successful festive run in its history.

The Stewart release was one of five BMG titles in the Top 11 as it took a 19.0% artist album market share. Exactly a year earlier it captured just 10.7% of the market. Its success comes in an artist albums market in which sales are being more widely spread between titles compared to last year as the market shows an overall 4% rise on the year. While releases in the Top 10 over the past month are generally down, week by week, on those from

12 months ago, titles lower down the chart are frequently bettering their 2001 equivalents.

EMI last week matched its share of 21.8% of a year ago as it claimed the top two albums with Robbie Williams' Escapology and Blue's One Love. The same two artists coincidentally also filled the top two spots a year earlier for the major which is now looking for Williams to give it a third successive Christmas albums chart-topper.

The biggest decline among the majors from last year has been in Warner, which this time in 2001 had 15.4% of the artist albums market, but stand 3.7% a week ago. Meanwhile, Sony finds itself bit of the five majors for another year with its 8.1% share almost matching that of 12 months ago.

Zomba also staff meet BMG execs to discuss integration

Top BMG executives had two "positive" meetings with senior Zomba staff on both sides of the Atlantic last week following the company's \$2.74bn buyout of the indie but, as expected, announced no decisions regarding its personnel, structure or any divestments.

Zomba founder Clive Calder and 34 other senior staff covered on the W hotel on New York's Lexington Avenue to meet BMG executives including chairman and CEO Roif Schmidt-Holtz, COO Michael Smellie and senior VP and chief financial officer Joseph Gorman to discuss how the company could be integrated into BMG.

A further meeting the following



Schmidt-Holtz met 34 Zomba staff day at the Metropolitan Hotel in London, in which the BMG team met key international Zomba staff, was also used as a "talking and getting to know" session rather than a tactical one to discuss strategy.

"They have just started. The due diligence process was about price," says one source close to BMG. "This

is all about how they integrate. But there are no plans and they will only be developed after consulting with Zomba. Anyone who has the impression that BMG will tell Zomba to be like BMG is going to be dead wrong."

Internal and external observers agree that BMG, which has the past decade unrelated businesses such as book clubs, is not going to be interested in anything that is not directly related to the music and selling records. But they also suggest that any decisions on the businesses that are kept or sold will be taken later rather than sooner. As the source close to BMG says, "The rubber will meet the road in Q3."

Government takes first steps in renewed anti-piracy drive

by Robert Ashton

Culture minister Kim Howells has signalled the start of a government offensive against the public buying pirated music after becoming the first minister to join an anti-piracy raid.

Howells was able to witness at first hand the problems faced by the business in eliminating piracy last Wednesday as he accompanied trading standards officers on a dawn raid on addresses in Cardiff and Bisenavon in South Wales.

The raids were organised by film and music anti-piracy body Federation Against Copyright Theft (Fact) and the games industry's Entertainment & Leisure Software Publishers Association (Elosa), but raids were also conducted the same day on business-drop addresses in Barking, London and Oldham. These investigations were a joint initiative between the BPI and Elosa.

One of 2002's most popular bootlegs is set to give the two tracks it combines – both of which have been previously issued as singles – potentially their highest chart placing to date when it receives an official release early in 2003. XI, Recordings duo Jay-Z & Bushwick (pictured) have now mixed an official version of their track Love Story, including the vocal line from Kings Of Tomorrow's club anthem In It's bootleg form the track was one of the most in-demand records of the summer in Ibiza, with DJs including Pete Tong, Roger Sanchez and Stanton Warriors among the biggest supporters of the record. Love Story/Finally, which this week tops MW's Upfront Club Chart, will be released on January 13.



Park: record label plans

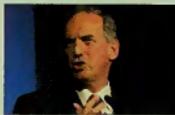
Park takes on Capital by consulting for rival Emap

Richard Park's planned link-up with former employer Capital Group's arch rival Emap will herald the start of what he says will be an "extremely busy" year for his media consultancy. Park, who left his post as Capital Group programme director in early 2001 to set up the Richard Park Company, starts consulting for Emap's London-based adult station Magic in January, working in conjunction with programme director Trevor White.

Park says his company is in the middle of working with "a number of clients" alongside Magic, a role which marks his return to the radio market having been bound by a non-compete clause in his Capital contract until the end of September. "One of the reasons I came out of Capital – the real reason – was I wanted to do other stuff as I'm not 30 years old any more so I wanted to get a few other experiences such as TV and going back into press," he says.



Park adds he has no qualms about taking on his old bosses at Capital as he aims to help boost further the popularity of Magic, which in the last Ratings claimed a 4% share of London listening and 1.2m weekly listeners. Capital FM's share stands at 8.5%. "I has started well (at Magic) but I will be keen to improve the numbers and I like working for ambitious people," says Park, who is expected to unveil details of his record label with Universal in the new year.



Howells: backing industry moves

buying counterfeit CDs they are sucking the lifeblood out of the industry." However, the tactics to be used are still being assessed and the spokesman rules out a major media blitz in the near future. He says in the first instance Howells will meet music industry executives over the next few weeks to take the campaign forward and "see where we go from here." "This is the first step in the message," he adds.

The move is particularly timely as it comes in the run-up to Christmas and

has been given generous support by anti-piracy investigators. Both the BPI and MPCS piracy units are already stepping up activity during the busy festive season. BPI director general Andrew Yeates says, "Our consumers need to understand that the success of Robbie Williams or Coldplay today helps fund the new acts of tomorrow."

MPCS anti-piracy unit's Nick Kouropoulos adds, "Consumers have a responsibility. If you're offered cheap CDs down the pub, at work or at any of the many markets and book sales around the country – think before you buy."

Levels of commercial piracy increased in the UK during 2001 by 30% and the global pirate music market exceeded 1.9bn units, which means that 40% of all CDs and cassettes sold around the world are pirated copies.

Universal confirms Jagger Mercury role

Former Ministry Of Sound music group CEO Matt Jagger is set to start work at Universal on January 17 following confirmation of his appointment to a new role at Mercury Records.

Jagger will join the label as executive vice president, overseeing A&R and legal and business affairs and reporting to co-managing director Steve Lillywhite. In addition he has assumed broader duties as managing director of business development, opted to launch his new role under chairman Lucian Grainge. As part of the reorganisation Mercury director of legal and business affairs Fran Cotton has left the company.

Grainge says, "Matt Jagger's appointment should confirm to artists and creative people alike just how serious and determined we are to build Mercury into a dynamic powerhouse."

Live music lobby looks to Lords to make Licensing Bill changes

Licensing Bill activists face an anxious wait for the Lords to submit key suggested amendments to the recently published Bill in order to soften what they perceive could become "very disappointing" and restrictive legislation for musicians.

The deadline for the Lords to enter submissions is tomorrow (Tuesday) in time for the first day of the committee stage on December 12, but none of the key changes music industry groups want to see implemented have yet been carried forward as possible amendments.

The way the Bill is currently framed means that unlicensed premises will in future be prosecuted if they host any live music – even a band playing at a wedding reception. Premises will need to pay up to £3,000 for an annual licence depending on the size of the venue. The two-in-a-bar exception, which previously allowed un-

licensed premises to host music as long as only two musicians were involved, will be revoked.

Hamish Birchall, licensing reform expert and advisor to the Musicians Union, says one of the two amendments he has submitted and would like to see the Lords adopt is creating an exception for premises with a capacity of up to 250 people until 11.30pm.

It is unlicensed premises warding group want to extend the terms of temporary events licences under the new Licensing Bill. They currently only last for two hours, which campaigners believe is too short if unlicensed premises warding group want to extend the terms of temporary events licences under the new Licensing Bill. They currently only last for two hours, which campaigners believe is too short if unlicensed premises warding group want to extend the terms of temporary events licences under the new Licensing Bill. They currently only last for two hours, which campaigners believe is too short if unlicensed premises warding group want to extend the terms of temporary events licences under the new Licensing Bill.

"What we can't understand is why you should have to have special permission for any live entertainment when broadcast entertainment is totally exempt," says Birchall.

mw comment ORIGINAL IDOLS JOIN NEW RIVALS

A handful of reality TV shows means that more new musical

contenders have been given prime-time mass-media exposure in the past weeks than ever before. And doubtless some of them will reap the benefits as fans flock to the stores during the next few weeks. Some may even manage to build careers that stretch into 2004 – and good luck to them. But while the nation's TV viewers – and parts of the business – have been transfixed by the antics of Alltime Low, Lenax, Sinsad, David (Facts Academy), Arton, Daniel, Jamie, Keith and Matt (One True Voice) and Cheryl, Kimberley, Nadine, Nicola and Sarah (Girls Aloud), things have been happening for a different generation of stars as well. Indeed, 2002 may yet also be remembered as the year of the comeback.

On the one hand the likes of David (Bowie), Bruce (Springsteen) and even Rod (Stewart) have produced their most successful albums of new material for years (and McCartney is doing big business in the US). But there are also ongoing successes which have not all been nearly so obvious, or expected.

By far the most high-profile at the moment is Donny Osmond, whom Universal Classics & Jazz has successfully re-introduced to the huge "massive passive" audience of infrequent music purchasers with masterful precision.

But there are other successes as well. Take Chris Rea, who opted to launch his new album after being dropped by a major and is now heading towards 100,000 album sales in the UK and a global total in excess of 300,000. And then there is Alison Moyet, whose first album in eight years has racked up sales in excess of 70,000 units in the UK alone, with an international tour building.

All are quite different artists with different audiences. Yet linking them is not just their "heritage" status, but also the fact that they have been promoted with focused marketing campaigns that have not been reliant on hit singles.

Universal Classics has adopted the mass market approach, with Osmond's Audience With... forming the centrepiece of his campaign. In contrast, strong press reviews and media exposure from the likes of Rodio Two, Parkinson and Joos Holland have driven Moyet and Rea.

What all these successes underline once again is that there is an audience for "unfashionable" artists – so long as it gets to hear about them. In at least two cases, the costs invested in recording and marketing their albums have been a fraction of those for most pop projects, and the potential financial rewards for label and artist alike are never greater.

Such projects will much cloze the charts; indeed it would be stifling for new talent if they did not have a place – a place which labels, retail and media ignore at their own cost.

Alax Scott
alax@musicweek.com

newsfile

Labels devise strategies to revive Christmas casualties

STARSAILOR RETURN HOME
Starsailor are to play a pre-Christmas charity concert in their home town of Warrington. Three North West charities will share in the proceeds from the gig at the town's Parr Hall venue on December 13.

THIS WEEK'S BPI AWARDS

13 3 P 1 ALBUMS: Blue One Love (3 platinum) Eminem The Eminem Show (3 x platinum) Elton Presley 30 #1 Hits (2 x platinum) Atomic Kitten Felt A Good (2 x platinum) Ms Dynamite A Little Deeper (platinum) Puddle Of Mudd Come Clean (platinum) Darren Hayes Spin (platinum) Various While My Guitar Gently Weeps (platinum) Various Outland II - The Rise Of Your Love (platinum) Various Steve Wright's Sunday Live Songs - The New Collection (gold) Various Fame Academy (gold) Various All Time Classic Trackers (gold) Various Twice As Nice Presents M200 (gold) Tenacious D Tenacious D (gold) Marti Pellow Marti Pellow Sings The Hits of Wet Wet Wet & Smile (gold) Fleetwood Mac The Very Best Of (gold) Anetra Franklin The Very Best Of (gold) Jools Holland Jools Holland & More Friends (gold) Various Best Bands... Ever! (gold) Various A Love To Party 2003 (gold) Various The Best Of Bond (gold) Bond Shave (gold) Adele Acoela Sentimento (gold) Russell Watson Reprise (gold) Various Classics 2003 (gold) The Music The Music (gold) Martine McCutcheon Musically (silver) Various Platinum Soul Legends (silver) Various Party Animal (silver) Various Huge Hits 2003 (silver) Various Christmas With The Rat Pack (silver) Kelly Rowland All Clubbed Up - Best Of (silver)

SINGLES: Daniel Bedingfield If You're Not The One (silver)
Source: BPI. Table shows latest new awards in the seven days to Friday December 6, 2002

by James Roberts
With just more than two weeks of sales left for pre-Christmas albums the records that have clicked with the seasonal market are already lodged in the Top 10 for all to see. But, as the likes of Robbie Williams, Blue, Pink and Avril Lavigne start the celebrations for the successes of their respective albums, some labels are counting the cost, as many are counting the cost of a number of priority albums that have become victims of the crowded fourth quarter market.

This year has produced plenty of surprise casualties. Among the big-name titles underperforming over the past two months are JLL's 3D (15,000 copies sold), Baby's Lucky Day (14,000), Tom Jones's Mr Jones (18,000), Romeo's Solid Love (17,000) and Blazin' Squad's In The Beginning (21,000).

"Every year there are casualties in the fourth quarter market," says one senior manager at one of the major labels, who says the perennial problem has been magnified this year by the number of big albums held back for the fourth quarter, making competition for in-store racking particularly fierce.

But the casualties involved - a pop act with two singles and an album under their belt is likely to have had at least £1m invested - means labels are still re-focus-



Big Brovaz: more singles planned

ing their campaigns into the new year in an attempt to breathe life into their projects and get their artists back on track.

Some companies are already confident that their projects will see their full potential reached in 2003. Universal Island-signed pop trio Busted's debut album has so far sold around 30,000 copies despite having a hit single preceding the album's release. But with four singles from it expected in 2003, marketing director Jason Iley says it is only the beginning of their campaign.

"It would have been mad not to have the album out after a hit as big as What I Go To School For. And there is plenty of life still in it," he says. Iley also remains confident



Jones: Brits exposure on the way

that launching a new act in a busy market was the right thing to do. "All the pop press and media have the album now and are committed to it as a project. We have solid support and are in a better position than if we were launching them in the new year," he says.

In a similar situation is Sony Music with its act Big Brovaz who, despite a big sales and airplay single on their hands with Nu Flow, have yet to see large sales of the parent album, which has sold 15,000 to date. "With a hit single in the chart it is better to be in the pre-Christmas albums market than not, although it will probably take to the third single for Big Brovaz to really cross over," says Sony Music's VP repertoire Nick Raphael, who is also

planning an extended campaign for singer-songwriter Alice Martineau's debut album which has sold just 2,000 copies to date. The artist will be the subject of a BBC documentary in February, when a second single is planned. "We have confidence in our artists and their albums. Beth Orton, Shania Twain and Eva Cassidy didn't break until months after they were first released. Sometimes you have to get them out and see what happens," says Raphael.

Such newcomers are not the only casualties of the Christmas market. Veterans including Tom Jones have also fallen foul of the rush. V2 is hoping that a new single, Black Betty, released around Jones' lifetime achievement at February's Brit Awards, will help spark interest in his Wyclef Jean-produced set.

Meanwhile, BMG is planning what is effectively a re-launch of Christina Aguilera's latest album, Stripped, in March, when a ballad, Beautiful, will be issued as a single. "We are looking to emulate Pink's success with Christina's album next year," says the label's Morgan Nelson. "The current single is done phenomenally well but is the only urban track on the album. The next single will broaden out the sound and is much more representative of what's on the album."

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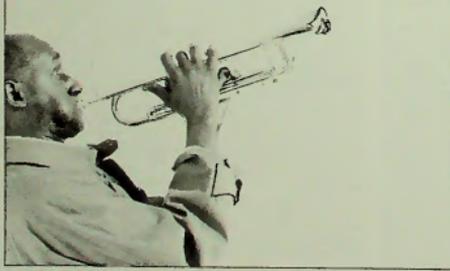
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The cult success of the Punk Rock Baby compilation album - which produces nursery-friendly lullaby versions of classic rock and pop songs for music fans with young children - has inspired interest from TV production companies keen to develop the concept further. It is understood that the Punk Rock Baby concept is to be developed into a programme which will see fictional characters perform versions of covered songs. The development comes as the Punk Rock Baby label last week issued three new titles - Rock Baby (pictured), Eighties Baby and Dance Baby - as the follow-up to the original album, which was issued in April. The concept's founder Ian Walker says, "Further instalments of the brand - including versions covering hip hop, soul and chill-out genres - are planned for the first quarter of 2003."

Orbital to write score for UK horror movie

Dance act Orbital, who recently parted company with long-time label fir following the release of a greatest hits collection, have been commissioned to write an original score for forthcoming psychological horror film Octane.

The duo have teamed up with leading film composer Simon Boswell for work on the film, which is being produced by Four Horsemen Films, a new genre label of UK production company Random Harvest. Boswell has previously composed scores for the likes of Shallow

Grave and, more recently, A Midsummer's Night Dream.

Orbital are also currently negotiating with record labels with a view to releasing the soundtrack album. Their previous soundtrack projects have included a collaboration with Michael Kamen on Event Horizon, a remix of the theme from The Saint, a remix of Satan for the Spawn soundtrack, along with providing tracks for Human Traffic and The Beach. Orbital are published by Sony/ATV.

robin gibb please

press

You Magazine / Sunday Times
The Guardian / OK Magazine
Mojo / The Observer
The Times / Mail On Sunday
News Of The World / Sunday Mirror
Daily Express / Independent
Daily Mail / Uncut / Q

single 'please' 13/01/03

album 'magnet' 3/02/03

tv and radio

BBC Children in Need / The Frank Skinner Show
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US chartfile

THANKSGIVING POWERS US SALES

The Thanksgiving holiday and the pre-Christmas shopping-fueled sales of the Top 200 albums to a sparkling 53% increase last week, rising from 6.86m to more than 10.50m. The only album in the Top 10 to show a decline week-on-week was Stiana Tvein's *Upt!*, which dipped more than 28% from a huge opening week's sale of 874,000 to a still massive second frame of 625,000. That is enough for Upt! to retain pole position on the chart despite a formidable first week for Tvein's fellow country star Tim McGraw, whose *Tim McGraw And The Dancehall Doctors* set easily back the first-week sales registered by his previous six albums, smashing its way to a 601,000 opening and second place. McGraw's wife Faith Hill went one better on the chart weeks ago with her latest album *Cry*, but her opening week's sales were considerably less than McGraw's at 472,000. The two were honoured by NBC TV specials on consecutive nights this week, a fact which boosted McGraw's debut considerably and also helped Hill's *Cry* to a hefty 155% increase week-on-week from 90,000 sales to 230,000, propelling it 157.

McGraw's album is one of 21 debuting on the Top 200. Others in the Top 10 are 2Pac's latest posthumous release *Better Days* at five (366,000 sales), Jennifer Lopez's (pictured) *This Is Me...Then* at six (314,000) and Paul McCartney's *Back In The US - Live 2002* at eight (224,000). Macca has previously charted several live albums in the US - Wings *Over America* was number one in 1976, *Triping The Live Fantasic* reached number 36 in 1990. Paul is live got to number 78 in 1993, while The Beatles' *Live At The Hollywood Bowl* was number two in 1977.

Other Brits and Irish acts heading south include The Rolling Stones (27-30 with *Forty Licks*, despite a 30% increase week-on-week), Rod Stewart (19-21), Elton John (22-42), George Harrison (18-57), U2 (49-62), Craig David (32-69), Phil Collins (41-62), Fleetwood Mac (74-94), David Gray (59-98), Eric Clapton (149-193) and Led Zeppelin (116-200). The only climbers are U2's *Best Of 1990-2000* (57-49), and Coldplay's *A Rush Of Blood To The Face* (83-80), but there are debuts for two very different British teenage females: *Prelude - The Best Of* Charlotte Church (pictured) debuts at number 93, while Kelly Osbourne's *Shut Up* enters at number 101, with sales of 26,000 and 25,000 respectively. Despite these modest placings Church's album debuts at the top of the *Classical Crossover* chart, of which seven of the Top 10 are by Brits, while Osbourne's album leads the *Heatseekers* list.

Alan Jones

McCartney capitalises on US tour with Top 10 live album

by Joanna Jones

Sir Paul McCartney is capitalising on having one of the biggest Stateside tours of the year by releasing a live album in the US Top 10 for the first time in more than a quarter of a century.

McCartney, whose former band Wings has topped the US chart in 1976 with the double set *Wings Over America*, debuts at number eight this week on the *Billboard* 200 with *Back In The US*, which features Beatles and Wings hits and solo material recorded during his recording-free North America tour.

Earlier this year McCartney topped *Polstar's* half-year chart of highest-grossing US tours of the year, raking in \$52.8m from 27 shows in 20 cities under the banner *Driving USA* and prompting a second leg, dubbed *Back In The US*, through September and October.

The interest spawned by the tour, boosted by a two-hour McCartney ABC-TV special which aired on November 27, drove first-week sales for his Capitol US-released double live album to 224,245 units. Meanwhile, the accompanying *Back In The US DVD*, also released last week, achieved the highest first-week sales to date for a music DVD in the US, shifting 61,267 units.

The Notting Hill Music Group's US subsidiary Notting Date Songs landed 40 singles simultaneously in the Top 40 of last week's *Billboard* Hot 100, while Mely's Air Force One, leading the way at number 10, followed by TLC's *Girl Talk* (35), Eric Sermon's *Reck* (36) and Nappy Roots' *Po Folks* (37).

Notting Hill chairman Andy McQueen says the company hopes to echo its Stateside success in the UK in coming weeks.

Meanwhile, Minder Music scored a Top 10 double in the US singles chart with Eve and Alicia Keys' *Destiny Fulfilled* and Ashanti's *Happy*, claiming the number two and eight positions respectively earlier in September.

TV plan to send Eli double platinum in US

Universal Music Enterprises in the US is convinced Elton John's *Greatest Hits* set will hit double platinum by early next year, driven by a strategy to place his music in as many Stateside TV slots as possible.

UME president Bruce Resnickoff says, "We believe [the strategy] has already had a significant impact on our sales. The album is already platinum in its second week, which is unusual for any hits album - particularly a double CD."

The marketing drive for the *Greatest Hits* 1970-2002 saw UME working together with Elton John's management to allow US TV net-



McCartney: US number eight

The album also scored a Top 20 debut in Canada, which missed out on any tour dates, while it earlier debuted at number four in Japan's combined chart. A UK release for the double CD and DVD has been scheduled for the first half of next year through Parlophone.

Capitol US international vice president Felix Cromey says the appeal of the live album Stateside was driven by three important factors. "McCartney toured the US twice this year, he played a set which emphasised much of his most famous material of which the two-disc set is the ultimate souvenir, and he had a TV special which aired last week," he says.

Cromey adds, "Setting up at retail was also very important - price and positioning came into play and it was released ahead of the Thanksgiving weekend."

"In the US there is enormous love for this artist - at the venues the

audience was almost without exception American, knew every song, all the words and got a tremendous emotional charge from seeing McCartney."

Meanwhile, as the first US leg of fellow veterans The Rolling Stones' 40th anniversary tour, to support the vinyl-released *Forty Licks* album, draw to a close last week, its 40 gold-disc dates were expected to gross \$150m (£95.5m).

The European leg of the Uicks world tour will comprise a string of dates through 22 major cities during next summer, including three UK performances at Twickenham Stadium, Astoria and Wembley Arena venues on August 23, 27 and 29.

Initial dates in Munich, Paris, Stockholm, Rotterdam and Utrecht from June 4 to August 16, in theatres, arenas and stadiums, will also announce last Monday, while additional shows in Austria, Croatia, Czech Republic, Denmark, Finland, France, Germany, the Netherlands, Spain and Yugoslavia are set to be announced shortly.

Tickets for the UK dates went on sale last Friday, followed by the Netherlands, last Saturday and Sweden today (Monday), while dates in Australia and Japan will precede the European tour in spring 2003.



Eli: TV slots in US



Elton: TV under and Benini & The Jets on W's *The O'Keefe's* next spring. All the placements were coordinated with John's management who gave "carte-blanc" for UME

Midem registrations on the up after 2001 dip

Midem organisers say registrations for next year's conference are already up on 2002's as when the September 11 effect eroded attendance by 45% and forced a 25% drop in US participants.

Midem director Dominique Leguenn says they will be aiming to top the 9,000 participants attending last year for 94 countries. "We are in a very difficult economic and political environment, but we are ahead on registrations on last year," says Leguenn. "People cannot miss two Midems in a row. It is the only truly global market - all the others are niche."

Leguenn says highlights for 2003 include the first Chinese group stand, upgraded facilities, a welcome conference for newcomers and a new jazz awards - Les Victoires Des Jazz.

Meanwhile, UK artists were nominated for the best international revelation, male, group and website categories at the fourth NRJ Awards, taking place in Cannes on the Saturday before Midem (January 18).

Polydor's Sophie Ellis Bextor and Ronan Keating are vying for the revelation award while Bextor also has a mention for best song with *Murder On The Dancefloor*. EMI-Chrysalis's Robbie Williams is nominated in the best male category while also picking up a mention for the website award alongside Universal Island's U2.

Universal Island is confident that U2's (pictured) *Best Of 1990-2000* will exceed its 5.5m global sales target by Christmas with a sales lift expected from new track *The Hands That Built America* featured in Martin Scorsese's *Gangs of New York* film. While the latest best of and 1999's greatest hits package fell foul of chart rules in the US, UK and Sweden, where the *Best Of* and *Best Of & B-Sides* discs are counted as two separate chart entries, the latest set has topped album sales charts in 35 markets across continental Europe, Japan, New Zealand and Australia with combined sales. Universal Island head of international Steve Matthews says, "What is gratifying is that the support we saw for U2 built through *All That You Can't Leave Behind* has carried through to this record." The *Hands That Built America* is due to give the album another boost when the *Gangs of New York* film soundtrack is released on Interscope in the US and Japan in December. The film and soundtrack are due for a January release through Polygram in Europe.

to execute the marketing plan while rights were pre-cleared with John himself and the appropriate music publishers.

"Given that we have a hits album, we don't have the benefit of a radio single or an MTV video," says Resnickoff. "Accordingly, the strategy was to get the music played in pieces that would appeal to and catch the typical fan - which ranges from teens to greyhairs."

While Resnickoff concedes few artists would provide the depth of catalogue that John offers, he says UME will continue to develop similar large promotional initiatives for other acts.

HMV UNDERLINES DOMINANCE AS CHAIN OPENS 150TH STORE

Despite the current tough climate in music retail, HMV has succeeded in meeting its target of opening 20 new stores during 2002. And the retailer remains bullish about its prospects for the coming year, building on its dominance in the market and planning online growth. Adam Woods reports



HMV's Truro store: 'a damn good local record shop' building on experienced staff

In the event, HMV didn't spend too much time celebrating the opening of its 150th UK store. The tills rang for the first time at the 500 sq m Truro, Cornwall, branch just a week ago, but by the following day there were 151, as the ribbon was cut on another new store in Newbury. Imminent arrivals in Shrewsbury, Colchester, Falkirk and Lisburn in Northern Ireland mean that, barring unforeseen circumstances, HMV will meet the end of 2002 with 20 more stores than it had when the year began.

Coming at a time when Tower is in retreat, Virgin Retail has pulled the plug on its V Shops and supermarkets are selling chart music so cheap one could almost imagine they have just discovered it and only want to share it with the world, HMV's stance is bullish, to say the least.

But the fact that 20 new stores was also precisely the target the company set for itself a year ago is an indicator of the steady hand with which the company currently guides its own destiny.

HMV Europe was once again the star performer on HMV Media Group's balance sheet in the last financial year. An operating profit of £7.4m on sales of £784.4m and a 25.1% share of the UK music market, up from 23.7% in the previous year, are tribute to the seamless executive transition which took place when managing director Brian McLaughlin handed over the reins to David Pryde in January of last year.

Quite rightly for a market leader, HMV possibly inspires more respect than love among the industry, but it commands that respect in enormous measures. "They are just a superior retailer – you can't knock them at all," says Sony Music UK and Europe senior vice president John Aston.



Pryde: controlled expansion

Certainly, to post record growth in an otherwise troubled retail period is impressive. But as far as the magic formula is concerned, Pryde offers a deceptively simple recipe: controlled expansion, powered by internal recruitment.

"In any one year, you need a certain number of managers at various levels in your business," he says. "There is a degree of churn – although our churn rates are far below those of retail in general – and you have to manage that churn. If you expand on top of that, you need that many more people. When Truro opens, most of the people who work there will have worked in our stores elsewhere."

The emphasis on staff development is to be expected, given that the HMV model gives store managers enough buying power to tailor their shops to fit with local demand.

"They have a massive amount of responsibility," says Pryde. "You might as well go home if that's not the case. As a local record store, I'm not trying to sound like the League Of Gentlemen here, but all we are trying to achieve is to run a damn good local record shop."

Opinions in the industry suggest that the confidence HMV has in its staff is well-founded. "HMV staff seem to be HMV people," says Vital managing director Peter Thompson. "They are not passing through or waiting for that big opportunity – they seem very committed."

BMG sales director Brian Rose agrees. "I would say their big strength is their people, right from head office through to store staff," he says. "If you meet any of their store managers, their knowledge of music and their passion for it are second to none. The other thing they do fantastically well is their implementation. If you buy some space in-store or you do something with them, you know it will happen."

Of course, in a campaign-driven market, there is an argument to suggest that a single retailer can sometimes be too strong. "Everybody knows that HMV is consistently good at selling records and a lot of people are gearing up to HMV first and looking at everybody else second," says Thompson. "It is getting very competitive at HMV now to get profile for your records."

The dominance Thompson refers to was brought home in March when, in the process

HOW HMV REACHED 150 STORES

- July 20, 1921** Sir Edward Elgar officially launches HMV's first store at 363 Oxford Street, London. Originally called The Gramophone Company, and trading on approximately 6,000 sq ft over two floors, the store sells gramophones and exclusively stocks EMI "HMV"-branded records.
 - 1960s** HMV begins expansion outside of its Oxford Street base for the first time. Twenty-one stores are opened during the decade.
 - 1970s** With the arrival of Dave Wilde as general manager of HMV, the chain embarks on a more ambitious programme to open larger, self-service "live" stores, and the modern face of HMV begins to take shape. Ten new stores take the total number in operation to around 30.
 - 1980s** Prompted by the merger of Thorn and EMI, HMV attains a greater degree of autonomy and a new era of expansion and development is ushered in. James Tyrrell, who is also EMI financial director, is appointed HMV's first ever managing director. By the end of the Eighties the chain has roughly doubled in size to around 60 stores.
 - October 1986** HMV opens the world's largest record store at 150 Oxford Street in London. Trading on 50,000 sq ft over three floors, HMV Oxford Circus carries more than 150,000 titles. The store is HMV's 50th.
 - 1990s** During the Nineties up to 10 new stores are added on average each year.
 - March 1997** Bob Williams opens HMV's 100th store at the Fort Shopping Park, Birmingham.
 - 2000** By the start of 2000 HMV is operating some 117 stores across all sections of the UK. A further 10 new stores are added during the year, bringing the net total to 125. The year is also significant for the relocation of HMV's original flagship at 363 Oxford Street – which is re-sited across the road at number 360 to a site that is around twice the size.
 - 2001** Eleven new and re-located stores are added to the HMV chain, which sees the total net number rise to 134.
 - January 2001** Brian McLaughlin is appointed COO of HMV Media Group. He is replaced as HMV Europe managing director by David Pryde.
 - 2002** HMV on course to open 20 new stores, ending the year with 155. The new stores are Putney, Edinburgh (Ocean Terminal), Carlisle, Grimsby, Watford, Edinburgh (Fort Kinnaird), Islington (London), Manchester (W1 Centre), St Helens, Dudley (re-site), Winchester (re-site), Wincoburn, Basingstoke (re-site), Speke (Liverpool), Redditch (West Midlands), Truro and Newbury, with Shrewsbury, Colchester, Falkirk and Lisburn (Northern Ireland) to come.
- of collecting the best music retail chain prize at the Music Week Awards for the fourth year running. HMV gathered more than three times the votes of its nearest rival and led the field in all four of the voting criteria: customer service, product knowledge, stock range, and windows and in-store merchandising.
- Just now, there are apparently few market conditions that HMV cannot manage to turn to its own advantage. If HMV is living in fear of supermarkets, for example, Pryde does a good job of hiding it. "Our chart business has never been so good," he says. Meanwhile, the internet has offered fruitful terrain for HMV, with hmvcouk recording a profit for the first time in the 2001/2002 financial year. A tie-up with O2 in August has also made HMV the first UK major retailer to bid for a stake in the subscription downloads market. "We are managing a very profitable online business and it will continue to develop," says Pryde.
- The company has temporarily retreated from the instore CD-burning kiosks it trialled last year, having found that the limitations in the available content of the kiosks made for an unappealing consumer proposition.
- "We took them out, but that's not to say we are giving up on kiosks at all," says HMV e-commerce director Stuart Rowe, who reveals that he is overseeing the construction of a new form of consumer kiosk. "At the moment they are for listening only, but it can be developed any way we want, and we will be looking to put some in stores in 2003."
- But if such developments are a bid to change the way in which consumers make their buying choices, Pryde believes it is singles which got the customers walking through the doors generation after generation.
- Accordingly, he is at his most animated when addressing doubts over the format's long-term future.
- "That's how the hell I got into buying music, for God's sake," he says. "You need a pocket-money purchase of some sort. It does promote an interest in music and collecting music, and it gets people onto High Street and into record shops. The record companies, it would appear, do want to promote singles; they are not bringing out any fewer singles. They don't sell as well, because we are being charged more and so we charge more for them. But of course, markets are cyclic."
- Nonetheless, the puny singles market in the US, which may yet be whittled down still further by the rollout of download-only releases, offers a stark scenario. And if our singles sector should follow that of the States, Pryde believes it will not only be retailers who will suffer.
- "If the problem we see on the horizon did come to fruition, I would be very concerned," he says. "The signs are that we ought to be worried, which is why we as a company are always promoting the importance of the single. If it is uneconomic, why is it uneconomic? In other words, can you break singles while you are doing a host of other things? I am not saying [the record companies] are doing anything, but at all – I don't know. But if it is the case that they find it uneconomic because they get a better bang for their buck elsewhere, I think they are wrong, because I think the singles market is so important."
- Ultimately, the consumer will decide, but when the biggest music retailer in the country expresses its concern, the rest of the industry should certainly listen. ■

CHRISTMAS OPENING TIMES

DISTRIBUTOR	DEC 17	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	PARCEL FIRM
AMATO	0930 1700	0930 1700	0930 1700	0930 1700	CLOSED	CLOSED	0930 1700	0930 1600	CLOSED	CLOSED	0930 1700	CLOSED	CLOSED	0930 1700	CLOSED	CLOSED	0930 1700	SECURICOR
ARABESQUE	0930 1800	0930 1800	0930 1800	0930 1800	0930 1800	0930 1800	0930 1800	0900 1200	CLOSED	0930 1800	SECURICOR							
AVID	0830 1800	0830 1800	0830 1800	0830 1800	FAX	FAX	0830 1800	0830 1400	FAX	FAX	0830 1800	FAX	FAX	0830 1800	0830 1400	FAX	0830 1800	PARCELFORCE
BEECHWOOD	0930 1800	0930 1800	0930 1800	0930 1800	CLOSED	CLOSED	0930 1800	0930 1200	CLOSED	0930 1800	WEY GROUP							
BMG	0830 1830	0830 1830	0830 1830	0830 1830	1500	0900 1800	0830 1830	FAX	FAX	FAX	0830 1830	FAX	FAX	0900 1730	0900 1730	FAX	0900 1730	SECURICOR/VARIOUS
CARGO	0900 1800	0900 1800	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	0900 1200	CLOSED	0900 1800	SECURICOR							
CM DISTRIBUTION	0830 1830	0830 1830	0830 1830	0830 1830	1500	0900 1800	0830 1830	CLOSED	CLOSED	CLOSED	0830 1830	CLOSED	CLOSED	0830 1830	0830 1830	CLOSED	0830 1830	TUFNELLS
DISC DISTRIBUTION	0800 1800	0800 1800	0800 1800	0800 1800	CLOSED	CLOSED	0800 1800	0800 1500	CLOSED	CLOSED	0800 1800	CLOSED	CLOSED	0800 1800	0800 1800	CLOSED	0800 1800	SECURICOR
EMI MUSIC	0830 1800	0830 1800	0830 1800	0830 1800	1000	1000 1500	0830 1230	0830 1230	VOICE MAIL	VOICE MAIL	0800 1800	VOICE MAIL	VOICE MAIL	0830 1800	0830 1730	VOICE MAIL	0830 1730	PARCELINE
EUK	0800 1800	0800 1800	0800 1800	0800 1745	1600	1000 1400	0800 1400	0800 1400	CLOSED	CLOSED	0800 1745	1000 1400	1000 1400	0800 1800	0800 1600	CLOSED	0800 1800	PARCELINE/VARIOUS
GOLDS	0900 1800	0900 1800	0900 1800	0900 1800	0900 1300	0900 1300	0900 1300	0900 1300	CLOSED	CLOSED	0900 1700	0900 1700	0900 1700	0900 1700	0900 1700	CLOSED	0900 1700	SECURICOR
HARMONIA MUNDI	0930 1730	0930 1730	0930 1730	0930 1730	0930 1730	0930 1730	0930 1730	0930 1730	VOICE/ E-MAIL	0930 1730	SECURICOR							
INDEPENDENT DISTRIBUTION	TO ORDER DURING THE CHRISTMAS PERIOD CONTACT UNIVERSAL OR BMG																SECURICOR	
KOCH INTERNATIONAL	SEE BMG																SECURICOR	
LIGHTNING EXPORT	0900 1800	0900 1800	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	CLOSED	CLOSED	0900 1800	0900 1800	CLOSED	0900 1800	VARIOUS
PINNACLE	0830 1800	0830 1800	0830 1800	0830 1800	0830 1800	0830 1800	CLOSED	CLOSED	CLOSED	CLOSED	0830 1800	0830 1800	0830 1800	0830 1800	CLOSED	CLOSED	0830 1800	SECURICOR
PLASTIC HEAD	0930 1730	0900 1730	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	CLOSED	CLOSED	0900 1730	0900 1730	CLOSED	0900 1730	SECURICOR
PRIME	0930 1800	0930 1800	0930 1800	0930 1800	CLOSED	CLOSED	0930 1800	0930 1800	CLOSED	CLOSED	0930 1800	CLOSED	CLOSED	0930 1800	0930 1800	CLOSED	0930 1800	PARCELFORCE
PRISM LEISURE	0900 1730	0900 1730	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	0900 1300	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900 1730	CLOSED	CLOSED	0900 1730	PARCELFORCE
PROPER MUSIC	0900 1730	0900 1730	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	CLOSED	CLOSED	0900 1730	0900 1300	CLOSED	0900 1730	UPS
ROLLED GOLD	0800 1800	0800 1800	0800 1800	0800 1800	1200	1000 1500	0800 1800	0800 1300	E-MAIL	E-MAIL	0800 1800	1400 1800	1200 1600	0800 1800	0800 1800	E-MAIL	0800 1800	SECURICOR
SELECT MUSIC	0900 1730	0900 1730	0900 1730	0900 1730	VOICE/ E-MAIL	VOICE/ E-MAIL	0900 1400	0900 1400	VOICE/ E-MAIL	VOICE/ E-MAIL	VOICE/ E-MAIL	VOICE/ E-MAIL	VOICE/ E-MAIL	0900 1730	0900 1730	VOICE/ E-MAIL	0900 1730	SECURICOR
SHELLSHOCK	0930 1800	0930 1800	0930 1800	0930 1800	CLOSED	CLOSED	0930 1800	0930 1300	CLOSED	CLOSED	0930 1800	CLOSED	CLOSED	0930 1800	0930 1300	CLOSED	0930 1800	SECURICOR
SOUND & MEDIA	0900 1730	0900 1730	0900 1730	0900 1730	CLOSED	CLOSED	0900 1730	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	0900 1730	SECURICOR
SRD	0830 1800	0830 1800	0830 1800	0830 1800	CLOSED	CLOSED	0830 1800	0830 1800	CLOSED	CLOSED	0830 1800	CLOSED	CLOSED	0830 1800	0830 1800	CLOSED	0830 1800	SECURICOR
TECHNICOLOR	0900 1800	0900 1800	0900 1800	0900 1800	0900 1800	0900 1800	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	0900 1800	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	SECURICOR
TEN	0830 1800	0830 1800	0830 1800	0830 1800	1200	1200 1700	0830 1800	0830 1800	CLOSED	CLOSED	0830 1800	CLOSED	CLOSED	0830 1800	0830 1800	CLOSED	0830 1800	PARCELINE
THE	0900 1800	0900 1800	0900 1800	0900 1800	1000	1100 1800	0900 1800	0900 1300	CLOSED	CLOSED	0900 1800	1400 1800	CLOSED	0900 1800	0900 1800	CLOSED	0900 1800	SECURICOR
3MV	0900 1800	0900 1800	0900 1800	0900 1800	CLOSED	CLOSED	0900 1800	0900 1300	CLOSED	0900 1800	SECURICOR							
UNIVERSAL	0800 1900	0800 1900	0800 1900	0800 1900	1000	1000 1600	0800 1900	0800 1900	VOICE/ E-MAIL	VOICE/ E-MAIL	0800 1900	1000 1600	1000 1600	0800 1900	0800 1900	VOICE/ E-MAIL	0800 1900	SECURICOR
VITAL	0930 1830	0930 1830	0930 1830	0930 1830	VOICE/ E-MAIL	VOICE/ E-MAIL	0930 1830	0930 1830	VOICE/ E-MAIL	0930 1830	SECURICOR							
	DEC 17	DEC 18	DEC 19	DEC 20	DEC 21	DEC 22	DEC 23	DEC 24	DEC 25	DEC 26	DEC 27	DEC 28	DEC 29	DEC 30	DEC 31	JAN 1	JAN 2	COMPILED BY ANNA HEATH

RETAILERS LOOK TO DISTRIBUTORS TO DELIVER CHRISTMAS ON TIME

Distributors have faced a tense autumn, after Consignia slimmed its parcel delivery service and competing carriers jostled to fill the resulting vacuum by taking on extra volume. But with retail facing a period when timely deliveries are essential, what will the festive period bring? Steve Hemsley reports

The recent announcement by Securitor Omega Express of measures designed to battle potential Christmas distribution bottlenecks came on the back of a tense autumn, as the implications of the former Consignia's retreat from the parcel delivery market dawned on distributors.

Since the first week of September, independent stores in particular have experienced an inconsistent service from both Securitor and Parcelforce, the two main express delivery businesses. Both companies appear to have underestimated the amount of product they would be asked to carry in the final weeks of the year following the announcement in March by Consignia that it wanted to slash by half its 130m unit-a-year Parcelforce business.

The decision by Consignia, which renamed itself Royal Mail in the summer, came at a time when the express mail industry was still reeling from the loss of a number of players during the previous 12 months, including big names such as United Carriers.

Securitor — which delivers more music product than any other company — already had contracts with Universal, Financie, BMG and Golds, but it saw the move by the Royal Mail as an opportunity to grow its market share and it successfully tempted THE and Technicolor away from the ailing Parcelforce. In a normal year Securitor sees music parcel volumes jump by 10% between August and September but this year the figure was 15% — which translated into an additional 25,000 extra parcels destined for retailers every day — rising to 20% in November.

Parceline — which has deals in place with EMI, EMI and Ten — has not received as many requests from music clients as Securitor, because its entertainment business has remained relatively static this year. However, the additional contracts it has signed with former Parcelforce clients in other industries has meant some music orders arriving late.

Securitor has moved to adopt new business practices in recent weeks in an attempt to reduce the problems it has faced. These include scheduled delivery times for daily customers, priority for music parcels and the possibility of Saturday deliveries if crucial Friday drop-offs are missed.

Paul Quirk, operations chairman for Bard and partner at his Lancashire store Quirk's Records, says the situation has been a nightmare. He believes Securitor in particular



Securitor: taking steps to tackle capacity problems

should have anticipated that there might be problems with capacity in the final months of the year.

Quirk met with representatives from Securitor in August and was assured there would be no difficulties. Yet he has received complaints from retailers across the country, with the North West, Bristol, the East Midlands and Glasgow some of the worst-affected areas.

"From the beginning of September things started to get bad with next-day deliveries becoming unreliable and some orders made on a Monday not arriving until the Thursday," he says. "The delivery companies began to pull it around at the end of November but I am still very concerned about what will happen in the run-up to Christmas because the problem is costing retailers sales and damaging the reputations of independents."

THE's managing director, Dennis Ashton, says October and November were particularly difficult but adds he is confident the situation will improve in December as the volumes Securitor carry on a daily basis diminish. By the end of November catalogue distribution was completed and new releases scaled out which had reduced Securitor's daily volumes from THE by around 10%.

"This should alleviate some of the pressure but general market conditions remain very difficult as far as parcel distribution is concerned because of the decision by the Post Office to scale back massively its infrastructure. This has created the hang-over in the market of many millions of parcels which has put pressure on all the big players," he says.

THE insists that any order received before 6pm should still be delivered next day as the company operates seven days a week with orders being picked, packed and shipped on the day of receipt.

Pinnacle's managing director, Tony Powell, said his directors spotted the potential for delivery problems early and arranged meetings in October with Securitor to try and ensure the difficulties experienced in September would not be repeated in the final sales weeks of 2002 when the music industry would be looking for strong trading figures after such a tough year.

In fact, as well as meeting with Pinnacle, Securitor chief executive John Hogan, chief operating officer Pauline Stevenson-Fraser and sales and marketing director Simon Veal, who has been on the front line during the current difficulties, met with all its key music distribution customers in October and again in mid-November.

"We needed to find a way to work together to get through the entire autumn period because the issue for us has always been about volume management," says Veal. "In October, for example, we asked record companies to let us have new releases a day earlier than usual so any problems at the retail end would be minimised and this policy has worked."

In another move to pacify its lucrative entertainment sector customers, Securitor stopped distributing outdoor products such as bikes and carpets in November which has increased the capacity available for music and video.

Parceline has escaped the level of criticism being aimed at its rivals and spokesman Nigel Brett says this is because the company has tried to resist grabbing volume for volume's sake following the changes at Parcelforce.

"We understand the present distribution concerns of the record industry caused by Parcelforce's decision to cut certain traffic and we continue to monitor the situation," he

says. "The decisions we made on which accounts to take from Parcelforce were based strictly on our network capacity at this peak period so we are confident we can deliver any amount of our customers' Christmas product to music retailers."

With Christmas falling in the middle of the week, stores will need to maintain their stock levels if they are to maintain sales on the weekends before and after December 25 which means it is essential that deliveries arrive on time.

Ten's customer services manager, Simon Hutchinson, says early planning with Parceline should mean there are no problems in Christmas week. "The timing is crucial this year because with Christmas Eve on a Tuesday it means retailers can come in on the Monday, judge what sort of weekend they have had and replenish stocks overnight for a first sales push," he says.

Since the start of December, Ten has opened its customer service desk on Saturdays and Sundays from 1pm-5pm, and from December 14 it will take calls from noon. The company will also operate its bestsellers initiative, whereby up to 100 of the most popular titles ordered are given preferential attention to ensure distribution is not slowed by bad catalogue shipments.

The Music Week distributor of the year, EMI Christmas, moves from its warehouse during November and December to ensure its warehouse is operating 24 hours a day. The major operates a forecasting system whereby it liaises with retailers in advance to ensure stock levels are appropriate to meet the predicted demand for each week.

Among the independent distributors, Amato is guaranteeing next-day deliveries for any orders received before 5.30pm, while its "best of year" campaign with HMV and with around 250 indie stores runs until the end of January.

Golds, meanwhile, will again be operating its own same-day van service from its new warehouse in north east London for retailers in the capital. "Because of where we are located this is something we are able to do but which would not be cost-effective for our competitors," says managing director Barrie Gold.

While most of the industry is getting excited about the potential for bumper sales this Christmas, some executives are not so thrilled by the large amount of product released during the final quarter.

Vital's managing director, Pete Thompson, says the number of new releases and "best of" collections arriving at retail mean many titles are enjoying only a few days at the front of store. He is disappointed there has not been more long-term high-profile support for some of Vital's titles such as the Bady Drown Boy album, for example.

"Everyone seems to have gone mad this Christmas and it will be the titles from the majors with the big TV and marketing budgets that will get prominence rather than the albums that music fans might really want," he says. "We are already looking at how we will promote albums in January and February but I would argue that many of the releases being put out now would do better at other times of year. There does seem to be a lot of panic by record companies who are chasing December sales after such a poor year."

Nevertheless, as such as the 2002 labels, distributors and retailers are entitled to expect some Christmas cheer and hopefully this year's wide selection of titles will deliver it — on time.



Pinnacle: warehouse facing busiest period of the year

DVDs SPREAD FESTIVE CHEER

From The Corrs to the Pistols, the latest music DVDs should ensure tills are ringing at Christmas and beyond. Neil Armstrong unwraps some stocking-fillers



SEX PISTOLS: Never Mind The Bollocks (Eagle Vision EREV282). **Out now.** This is another release in Eagle Vision's Classic Albums series. It offers analysis of every track from the Pistols' seminal album, studio secrets are revealed (the nature of the connection between the Pistols and The Wombles should feature in many a pub quiz), along with rare footage and interviews with John Lydon, Steve Jones, Paul Cook, Glen Matlock and Malcolm McLaren. We all know the story inside-out but it is fascinating, gripping stuff nevertheless. The DVD runs to 100 minutes compared with the video's 50 minutes.



ERIC CLAPTON: One More Car, One More Rider (Warner 7599355782). **Out now.** This DVD features Clapton in concert, recorded in 2001 in Los Angeles. There are 20 songs including Layla, Cocaine, Sunshine Of Your Love, Badge, Wonderful Tonight and Tears In Heaven. The set ends with a cool jazz version of Somewhere Over The Rainbow. Sound and picture quality are superb. There are no extras but the running time of more than two hours should keep most punters happy.

BLONDIE: Greatest Video Hits (EMI 4901729). **Out now.** This does pretty much exactly what it says on the box, without any frills or extras. There are 16 songs here including Denis, Picture This, Hanging On The Telephone, Heart Of Glass, Union City Blue, Atomic and Maria. Some sort of big or interview would have been nice but this still deserves a place in the DVD rack.

RED HOT CHILI PEPPERS: What Hits? (EMI 4779929). **Out now.** With a Scrooge-like running time of 60 minutes and a miserly absence of special features, this DVD complement to the 1992 compilation of the same name presents videos and live

performances from the late Eighties, covering the band's breakthrough years. There are 10 promos, including Higher Ground and Knock Me Down, and four live numbers, including the Chills' socks on cocks version of Jimi Hendrix's Fire. Sound and picture quality is basic and this is probably one for diehard fans only.



USHER: Live - Evolution 8701 (Eagle Vision EREV281). **Out now.** This DVD debut for Usher was shot at a gig in Florida in July. With high production values, the concert footage looks rich and glossy, sounds terrific and can only enhance his reputation. The bonus features are a video biography, a photo gallery, discography and a rehearsal song, U Don't Have To Call. However, the "in-depth and revealing" video biog lasts all of 100 seconds.

NWA: The NWA Legacy (EMI 4778929). **Out now.** A collection of 12 promos by NWA and associates such as Snoop Dogg and Mack 10. The current policy is to present the tiresome gangsta glorification and laughable macho posturing as razor-sharp social commentary. Fortunately the music still sounds fresh and exciting, although Ice Cube's lament for his Dead Homiez rings a little hollow, coming as it does after the likes of Straight Outta Compton, Appetite For Destruction and Always Into Somethin'. There are no bonus features.

NWA: EPFL4ZAGGIN (EMI 4779939). **Out now.** This behind-the-scenes documentary filmed after the release of the 1991 album of the same name features concert footage, fun with firearms and people using the Oedipal compound noun. It includes videos for Appetite For Destruction, Always Into Somethin and Approach To Danger, plus interviews and sections dubbed "the controversial" Pool Party and the "infamous" Pajama Party, but it is fairly grim stuff and definitely one for the NWA completist only.

ROY ORBISON: Live At Austin City Limits (Eagle Vision EREV300). **Out now.** Recorded in 1982 for the TV series Austin City Limits, this show marks Orbison's emergence from semi-retirement and served to stimulate new interest in the star. It features hits such as On My Lonely Oh, Pretty Woman, Crying and It's Over. There is a seven-minute documentary about his early years which includes interviews with surviving members of Orbison's high school band. For once, the photo gallery is actually pretty good, with shots from his childhood in the Thirties through to gigs in the Eighties.

VARIOUS: Live At Knebworth (Eagle Vision EREV273). **Out now.** Previously available as Knebworth: The Event, this double-disc release features songs from the acts which performed at the Norcroft-Robbins charity event in 1990 - Pink Floyd, Paul McCartney, Elton John, Genesis, Robert Plant, Tears for Fears, Cliff Richard, Eric Clapton, Dire Straits and Status Quo. Royalties go to the Norcroft-Robbins Music Therapy Centre.

Christmas presents that are music to your ears!



MINISTRY OF SOUND DVD ANNUAL 2005 TOM JONES LIVE AT CARDIFF CASTLE NEW ORDER LIVE IN FINSBURY PARK JOOLS HOLLAND - 10 YEARS LATER THE BEST OF THE CORRS DAVID CASSIDY LIVE IN CONCERT SINATRA - THE DVD COLLECTION

Available to own on DVD now





RECORDED THE CORRS: Best Of The Corrs - The Videos (Warner 7567531352). Out now.

The tracklisting largely mirrors that of the CD released earlier this year, apart from the inclusion of Runaway and One Night (with Alejandro Sanz) instead of Loui Egan Shore and Make You Mine. Two of the songs, Radio and a pleasingly understated cover of REM's Everybody Hurts, come from the band's MTV Unplugged session. There are 18 numbers in total, covering the period from the release of their first album in 1995 to the present. This is certain to be snapped up by fans of The Corrs' winning traditional muso-life formula.



VARIOUS: Huge Hits 2003 (Warner 8046622992). Out now. This is the companion to the CD of the same name released on the same day, although it has only half as many tracks. The 25 videos collected here should cover most musical tastes,

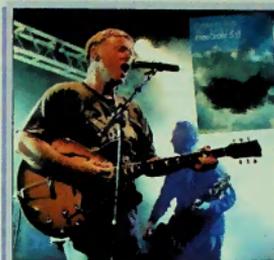
ranging from the likes of Pink and Alicia Keys to Ozide & Neutrino via Westlife and Will Young. The disc features a "Pick'N'Mix" facility which allows six tracks to be played in order of preference.

DEEP PURPLE: Machine Head (Eagle Vision EREDV259). Out now. The story behind the making of the 1972 album - track by track the riffs are deconstructed and demonstrated, the lyrics dissected, the jokes explained. Band members are interviewed, and there is concert footage and old TV and promo clips. As one might

expect, Blackmore chose to record his interview in what appears to be a medieval dungeon, surrounded by candles and suits of armour. Essential for Purple fans.

VARIOUS: Green Lights Blue Skies; World Shut Your Mouth; Say Hello, Wave Goodbye; Ice Cool 80s (Uncut CUT 1002; CUT1003; CUT1004; CUT1005). Out now. This is a quartet of somewhat bizarre

compilations. The tenuous unifying theme on the first is that all 20 tracks are good for driving to. Thus it features such disparate artists as Lynd Skynrd, Lloyd Cole, Thin Lizzy, 10CC and Buggles. There is an introductory film by Gary Crowley and a brief written biography for each band. The second has a similar set-up but features 18 "alternative hits" from the Seventies and Eighties, by artists such as The Jam, Zodiac Mindwarp, Tenpole Tudor and, of course, Julian Cope. It is much the same story with Say Hello, Wave Goodbye and Ice Cool 80s, except the introductions are by Paul Morley.



three minutes of grainy behind-the-scenes pre-gig footage. New Order are currently recording a new album, and the Retro boxed set is released today.



ALANIS MORISSETTE: Feast On Scraps (Warner 7599385332). Out now. The press release promises "empowering" melodies. However, those who watch all 140 minutes of this DVD are likely to feel considerably weaker rather than more powerful.

It features exclusive concert footage recorded earlier this year in Rotterdam, behind-the-scenes material and rare home videos. There is a lot of Morissette telling us what she really loves, what she really fears ("the hell that I experience when I forget who I really am") and so on. The DVD comes with a free CD featuring nine "inspirational" songs, three of them previously unreleased numbers from her most recent album Under Rug Swept.

THE LIGHTHOUSE FAMILY: Greatest Hits (Universal 0654059). Out now. Twelve

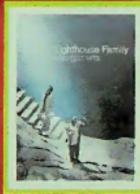
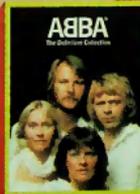
RECORDED NEW ORDER: 511 (Warner 9927493662). Out now. This live performance was recorded on a stormy Sunday in Finsbury Park in June of this year. It features five Joy Division tracks and 11 New Order songs, hence the title. The live sound is captured superbly. An embarrassed John Simm, who plays Bernard Sumner in 24 Hour Party People, is dragged on stage during Digital and Peter Hook once again confirms his position as the man with the lowest-slung bass in pop. There is a 13-and-a-half minute documentary which is essentially just a collection of footage from some of the band's gigs of the past four years and

videos from the soul pop duo including Ocean Drive, Lifted and Free. The music is easy on the ear, the videos are easy on the eye. With a planned spring tour cancelled, the duo are said to be spending next year concentrating on solo projects. Whether this means they have split up or not, this looks like being the last Lighthouse Family release for some while.

THE CRANBERRIES: Stars - The Best Of Videos 1992-2002 (Universal 0647809). January 20. This comprises 17 videos plus a generous smorgasbord of extras such as alternative promos for Dreams, Ridiculous Thoughts and When You're Gone, live performances of Daffodil Lament, Empty and Sunday, a live set at Vicar St in 2000 - which includes a cover of In The Ghetto sung by a heavily pregnant Dolores - and the 25-minute 1999 documentary Love, Life & Rock & Roll, featuring interviews with the engagingly self-effacing 'Berries. The band are playing UK gigs in December.



PULP HITS



No Turkeys.

Seasons Greetings from all at
Universal Music DVD

DVD

UNIVERSAL
MUSIC
DVD

SINGLES COMMENTARY

by ALAN JONES



Two years after becoming the first rapper ever to have two number one singles, Eminem registers his fourth chart-topper, courtesy of *Lose Yourself*, a track taken from the soundtrack of his critically-acclaimed movie debut *8 Mile*. *Lose Yourself* sold fewer than 71,000 copies last week – the lowest-opening sale yet for any of Eminem's chart-toppers. The first, *The Real Slim Shady*, sold 86,000 on its June 2002 debut, while *Stan* opened

SINGLES FACTFILE

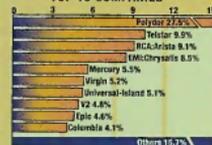
this week in 2002 with 199,000 copies. Eminem's most recent number one, *Without Me*, set off with a 165,500 tally in May. Eminem is the sixth artist to have two number ones this year, following Will Young, Gareth Gates (who share a third between them), Sugababes, Daniel Bedingfield and Westlife. His tally of four number ones in the 21st Century places him second only to Westlife, who have six to their credit thus far.

While album sales race ahead, singles sales remain unseasonably low. Although they expand by 7% week-on-week to 784,000, they are far below the levels we expect for the first week in December. They are, for example, 19.8% below the tally of more than 917,000 singles sold this week last year, and a worrying 44.2% below the 1,405,000 tally of this week in 2000, when all of the Top Three sold more than 100,000 copies, compared with this week's top tally of 70,988 for Eminem's *Lose Yourself*.

Transylvanian twins Monica and Gabriela Irimia – aka *Cheeky Girls* – felled two auctions for ProStars: the Rivals but while competition winners *Girls Aloud* and *One True Voice* have still to release their singles, the *Cheeky Girls'* first hit *Cheeky Song* (Touch My Bum) is a smash, debuting at number two this week with sales of more than 55,553. Transylvania is in Romania, a country which has surrendered few chart-makers hitherto. George Zambor was the first, reaching number four with his TV

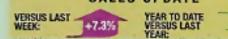
MARKET REPORT

TOP 10 COMPANIES



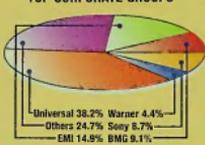
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SALES UPDATE



theme *Light Of Experience* in 1976. The only one since then has been Michael Cretu, who formed Enigma with his German wife Sandra to

TOP CORPORATE GROUPS



have a string of hits in the last decade, most notably the chart-topper *Sadness* in 1990. Among the acts the *Cheeky Girls* beat this

week are *Liberty X*, who were runner-up in the first Popstars competition. Their debut album *Thinking It Over* spans its fifth top 15 hit this week, as *Holding On For You* debuts at number five. The album has been in the charts for the past 28 weeks, and improves 61-58 this week, while selling its 300,000th copy.

The longest-running hit in the Top 40 is *Let's Ketchup*'s *Ketchup Song* (Asterisk), which has been in the Top 10 throughout its nine-week chart run, moving 1-2-4-4-5-6-7-9, while selling more than 447,000 copies. It is a fine example of a real hit, with first-week sales of 106,000 representing an unusually low 23.7% of its total to date. Real hits usually sell albums, however, and in this respect *Let's Ketchup* are sadly apical, with their *Hijas Del Tomate* album registering only 2,154 sales since it was released seven weeks ago. In contrast, Avril Lavigne's one single to date – *Complicated* – sold 214,000 copies but has generated sales of 386,000 for her debut album *Let Go*.

INDEPENDENT SINGLES

Pos	Title	Artist	Label (copyright)
1	HOLDING ON FOR YOU	Liberty X	V2 VV952070 (UMG/PI)
2	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming WARNAC117 (PI)
3	LIKE I LOVE YOU	Justin Timberlake	Jive 853432 (PI)
4	POSSE (I NEED YOU ON THE FLOOR)	Scoter	Sheffield Tunes/UK 0147325TU (V)
5	DIRTY HARRY'S REVENGE	Adam Faith, Bonnie Man	Kaos KA0500P (SRG)
6	REVOLUTION	BK	Nakizuz NUK97637 (ADD)
7	I LOVE ROCK 'N' ROLL	Billy Spears	Jive 853422 (PI)
8	THE SOUND OF GOODBYE	Parovoz Dreamer	Nebula NEX1020 (ADD)
9	FALL VS 203	The Fall	Action TAKE820CD (SIR/PI)
10	SWETSMOKE	Ninja Tune ZEN12124 (V)	
11	IT'S IN OUR HANDS	Bjork	One Little Indian 36077CD (PI)
12	POOB LENO	Rokycopp	Wall Of Sound WALL07096 (V)
13	SCRAWLED EGGSWINGS & BOUNDARIES	Roni Size	Full Cycle FCY096 (V)
14	COMING ON STRONG	Signum feat. Scott Mac	Tidy Two TIDY2W01940 (ADD)
15	THE MELODY SOUND	Freak	Tidy Two TIDY2W011350 (ADD)
16	ALTBROTHERS	Chris Coco feat. Pear Green	Disruptive DIS1090 (PI)
17	GO	Trance Altitars	Kiesler 01448130 (V)
18	JACK NAMES THE PLANETS	Ash	Double Dragon DD2007 (V)
19	SEASON SOUND	Blue Stars	XL XLIMS15562 (V)
20	OBSESSION	Tierst & Jurkic XL	Nebula NEB000205 (ADD)

All charts © The Official UK Charts Company 2002

PEPSI Chart

Pos	Title	Artist	Label	Pos	Title	Artist	Label
1	LOSE YOURSELF	Eminem	Interscope/Polygram	21	LIKE I LOVE YOU	Justin Timberlake	Jive
2	CHEEKY SONG TOUCH MY BUM!	Touch My Bum!	Deafbeats	22	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming
3	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polygram	23	DIE ANOTHER DAY	Madonna	Maverick/Interscope
4	FEEL	Robyn	Chrysalis	24	MAYBE	Enrique Iglesias	Universal
5	HOLDING ON FOR YOU	Liberty X	V2	25	COMPPLICATED	Avril Lavigne	Capitol
6	DIRTY	Andrea Belfrage feat. Redman	Real	26	ALIVE	Club	Polygram
7	THE LAST GOODBYE	With You Again	Interscope	27	UNBREAKABLE	Westlife	Sony
8	WE'VE GOT TONIGHT	Enrique Iglesias feat. Lulu	Polygram	28	IT'S A RAINBOW	Barbie	BSC Music
9	THE KETCHUP SONG (ASERISK)	Let's Ketchup	Columbia	29	FAMILY PORTRAIT	Asia	
10	DALEMAN	Robyn feat. Kelly Rowland	Universal Island	30	SOME SENSING TO BE THE WIDEST WOUND	Barbie	BSC Music
11	JENNY FROM THE BLOCK	Jay-Z feat. Linkin Park	Epic	31	SWER	BOJ feat. Longue	Arista
12	HEAVEN	Shirley-Ann feat. De La	Blackhearts/DI	32	PRAW	Uge	Parlophone
13	JEROMEKIDZ WITH DITY FADS	Splish	Island/EMI	33	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros
14	BRUSHES	Christina	Mercury	34	THE SCIENTIST	Enrique	Parlophone
15	NO FLOW	Big Bro	Epic	35	POSSE I NEED YOU ON THE FLOOR	Scoter	Sheffield Sound/PI
16	ONE LOVE	Imogen	Capitol	36	JUST LIKE A PILL	Asia	
17	DON'T LET ME DOWN/YOU & I	Will Young	Capitol	37	REBOUND	Enrique	J
18	PUT HIM OUT	My Dremur	Capitol	38	YOU'RE A SUPERSTAR	Janet	Red House
19	COME INTO MY WORLD	Kyle Minogue	Parlophone	39	GIRL TALK	Inc	Capitol
20	I'M GONNA GETCHA GOOD!	Shane Traut	Mercury	40	NAUGHTY GIRL	Holly Valance	Sony

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Over 100,000 new users since mid-August launch

The music-buying public now dials Shazam on 2580 from their mobile phones to identify and tag music virtually anywhere – in a bar, in stores, on the radio, in the car. Shazam then sends a text with the artist and track. There's no need to register or subscribe. Try it now – call 2580

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

Title	Last	Genre	Artist	Label
1	1	TRU	Jameson Ft. Angel Bu	V2
2	3	YOU'RE A SUPERSTAR	Lou Inc.	Wall
3	6	BOUNDARY TO BACH RE	Parlophone	Instant Karma
4	4	YO HONNE & CYDIE	Jay-Z & Tyra Banks	J & Records
5	5	REACT	Erica Saegren & Redman	J
6	11	THE WAY	Clive Inspecion	Defa
7	10	THUG LOVIN'	Ja Rule Ft. Bobby Brown	Murder Inc.
8	9	SCORPIO RISING	Death In Vegas	Concerts
9	12	DANGER HIGH VOLTAGE	Electric 6	XL Recordings
10	13	SLEEP	Corona	One Network

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ALBUMS COMMENTARY

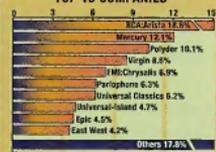
by ALAN JONES



Artist album sales swelled by nearly 20% last week, to reach a new year's high of 4,555,000, which is 4.4% higher than the 4,360,000 tally recorded this week last year, and 5.2% ahead of 2000's tally of 4,328,000. Leading the list for the third straight week is Robbie Williams' Escapology set, which enjoyed a 5% improvement week-on-week to sell more than 195,000 copies. In just 20 days, it has sold 646,000 copies, and is already the ninth biggest seller of the year. As Music Week goes to press, no album has yet sold 500,000 in 2002 but two albums will have reached the mark by the end of the week. First to the target will be Enrique Iglesias' Escape, which sold 45,000 copies last week and is currently less than 19,000 short of the mark. Following close behind will be Pink's Missundunno, currently on 926,000 sales including 76,000 last week. Pink seems likely to end the year ahead on at around 1.3m, which means that if Robbie Williams is to avoid filing the runner-up spot for the third year in a

MARKET REPORT

TOP 10 COMPANIES



Figures show up to 10 companies by % of total sales, and corporate share rises by % of total sales of the Top 10 other labels

SALES UPDATE



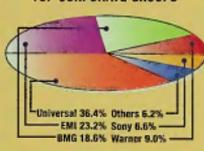
now, Escapology must sell more copies in the next three weeks than it has in its first three – a tough task.

When the public decided that Will Young was their favourite Pop Idol in February, they placed Gareth Gates second and Darius third. All three have now released albums, and it seems that their relative positions are unchanged. Young's *From Now On* album was first off the blocks nine weeks ago, opening at number one, with first-week sales of 187,000 rising to a total of 495,000 by last Saturday. Gareth Gates' album *What*

ALBUMS FACTFILE

My Heart Wants To Say missed out on pole position but sold 108,000 when debuting at number two six weeks ago. It has since topped that total to 320,000. Following a number one with Colourblind and a number five with Rushes, Darius launched his album last week. It failed to match the first-week totals of Young and Gates' albums, but its opening tally of more than 72,000 sales is enough for a number six debut this week.

TOP CORPORATE GROUPS



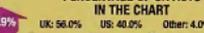
15, with a 16% decline week-on-week, while Lionel Richie's *Encore* was off 1.4% and falls 9.23 as a result. Because it is a double, Twain's album has a higher dealer price than most (£9.99 excluding VAT) which means it is generally being sold for more. That should not be a disadvantage since it contains one CD with the songs in pop versions and another with world mixes – though this fact is not highlighted on the packaging, with no "2CD" mark and just one list of the songs.

Mariah Carey's debut *Def Jam/Mercury* set Chamberlain checks in at number 52, after attracting 19,000 buyers last week. That is a disappointing showing after the number 10 debut/peak of her Virgin soundtrack album *Gitter*, and even fails to beat the number 46 peak Sony's Greatest Hits package reached last December.

Meanwhile, Whitney Houston's latest album *Just Whitney* just missed the published chart on its debut last week, and now declines 76.99.

Only two albums in the Top 20 suffered declining sales last week. Shania Twain's *Up!* suffered a surprisingly sharp dip from five to

PERCENTAGE OF UK ACTS IN THE CHART



COMPILATIONS

Sales of compilations enjoyed a 25% boost last week, with more than 1,542,000 being sold – three times the level they were at a few weeks ago. Nevertheless, while artist albums are running comfortably ahead of comparable sales for this week in 2000 and 2001, compilations are trailing, with a decline of 9% over this week in 2001 when 1,691,000 compilations were sold, and a deficit of 1.1% compared with this week in 2000, when total compilation sales were 1,738,000. Taking sales of all albums together, the 2002 tally of 6,097,000 far last week is ahead of 2001's 6,051,000 and 2000's 6,066,000 – and it is wholly possible that the list in compilation sales is due to buyers being wooed by desirable artist albums rather than showing any weakness in compilation product.

Either way, Now That's What I Call Music!

53 registers its third straight week at the top of the compilation list, with sales of 176,700 last week – 4% up over the previous frame – raising its 20-day sales tally to 536,000. As a result, it overhauls Pop Idol – The Big Band Album to slip into third place on the year-to-date rankings behind Now! 52, on 610,000 sales, and Now! 51, which remains top with 650,000 sales. That is a figure which Now! 53 will effortlessly eclipse before the week is out, though its sales are some way behind the 704,000 Now! 50 sold in its first 20 days last year. Now! 47 was on 691,000 sales at the same point in 2000, and in 1999 Now! 44 sold a massive 827,000 in 20 days.

A distant second to Now! 53 is EMI/Virgin's *Country Legends*, which jumps 7.2 with sales soaring 70% week-on-week to more than 46,000. The set is already the biggest-selling country compilation of the year.

MARKET REPORT

TOP 10 COMPANIES

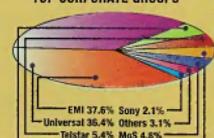


Figures show up to 10 companies by % of total sales of the Top 10, and corporate share falls by % of total sales of the Top 10 other labels

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 74.7%
Compilations: 25.3%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	GREATEST HITS 87-92	Kylie Minogue	PAR 520982 (P)
2	2	THE VERY BEST OF	The Stone Roses	Silvertone 528622 (P)
3	5	THINKING IT OVER	Liverty X	V2 VMS101782 (JMV/P)
4	3	JUSTIFIED	Jason Terborke	Jive 924772 (P)
5	6	18	Moby	Mute COSTUM002 (V)
6	4	HAVE YOU FED THE FISH?	Bady Draven Boy	XL TNLX0156 (V)
7	11	MELQAY SO	Royksop	Wall Of Sound WAD00207 (V)
8	10	SOMEONE	Eva Cassidy	Bliss Street/Mat 021005 (PHO)
9	8	IMAGINE	Eva Cassidy	Bliss Street/Mat 021005 (PHO)
10	9	COMFORT IN SOUND	Feeder	Eskel 020240 (P)
11	12	LOST HORIZONS	Lemon Jelly	Impaled Funx/FLX0148 (V)
12	10	THE LAST DANCE	Steps	Jive 501922 (P)
13	13	LOVEBOX	Grove Armada	Pepper 923062 (P)
14	14	GREATEST HITS	Byrk	One Little Indian TPLP5902 (P)
15	15	PUSH THE BEST OF THIS AM... THE SINGLES	Scotstar	Sheffield Tunes/EMI 04117251 (V)
16	15	DANCING DOWN THE STONEY ROAD	Evie Kiss	Jazzbo Blue JBLJEC0019 (JMV/P)
17	20	ABOUT A BOY (OST)	Bady Draven Boy	Twisted New-OL TNLX0156 (V)
18	18	THE DATSUNS	The Datsuns	V2 VVS 102092 (JMV/P)
19	19	PLAY	Moby	Mute COSTUM 172 (V)
20	20	MR JONES	Tom Jones	V2 VVM101972 (JMV/P)

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THE YEAR SO FAR... TOP 20 COMPILATIONS

Rank	Title	Label
1	NOW THAT'S WHAT I CALL MUSIC 51	EMI VIRGIN/UMTV
2	NOW THAT'S WHAT I CALL MUSIC 52	EMI VIRGIN/UMTV
3	NOW THAT'S WHAT I CALL MUSIC 53	EMI VIRGIN/UMTV
4	POP IDOL - THE BIG BAND ALBUM	S
5	CLUBLAND	VARIOUS UMTV
6	SMASH HITS - LET'S PARTY	VARIOUS EMI VIRGIN/UMTV
7	WHILE MY GUITAR GENTLY WEEPS	VARIOUS UMTV
8	THE VERY BEST OF PURE R&B - THE SUMMER	VARIOUS BMG/SONY/TELAVIVA
9	THE VERY BEST OF SMOOTH JAZZ	VARIOUS UNIVERSAL CLASSICS & JAZZ
10	THE ULTIMATE CHICK FLICK SOUNDTRACK	VARIOUS UMTV/WG&M
11	CLUBLAND II	VARIOUS UMTV/WG&M
12	THE VERY BEST OF MTV UNPLUGGED	VARIOUS UMTV/WG&M
13	HITS 53	VARIOUS BMG/SONY/TELAVIVA
14	HITS 52	VARIOUS BMG/SONY/TELAVIVA
15	THE ANNUAL 2003	VARIOUS MINISTRY OF SOUND
16	CLUBBERS GUIDE TO 2002	VARIOUS MINISTRY OF SOUND
17	SUPERCHARGED	VARIOUS UMTV/WG&M
18	SMASH HITS SUMMER 2002	VARIOUS EMI VIRGIN/UMTV
19	THE ULTIMATE LEGENDS	VARIOUS EMI VIRGIN
20	NOW DANCE 2002	VARIOUS EMI VIRGIN

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OFFICIAL CHARTS 14/12/2002

14/12/2002 **music week**

SINGLES

1 LOSE YOURSELF

	Artist	Label
1	EMINEM LOSE YOURSELF	Interscope/Polydor
2	CHEEKY SONG (TOUCH MY BUM) The Cheeky Girls	Matigay
3	IF YOU'RE NOT THE ONE Daniela Bedingfeld	Polydor
4	FEEL Robbie Williams	Chrysalis
5	HOLDING ON FOR YOU Liberty X	V2
6	DIRTY Christina Aguilera feat. Redman	RCA
7	THE LAST GOODBYE/BE WITH YOU Atomic Kitten	Innocent
8	WE'VE GOT TONIGHT Ronan Keating feat. Lulu	Polydor
9	THE KETCHUP SONG (ASER/EJE) Las Ketchup	Columbia
10	DILEMMA Nelly feat. Kelly Rowland	Universe/Uni-Island
11	JENNY FROM THE BLOCK Jennifer Lopez	Epic
12	HEAVEN DJ Sammy & Yanou feat. Do	Data/Ministry Of Sound
13	UNITED STATES OF WHAT'EVER Liam Lynch	Global Warming
14	RUSHES Darius	Mercury
15	IT'S A RAINBOW Rainbow	BBC Music
16	DON'T LET ME DOWN/YOU AND I Will Young	S
17	NU FLOW Big Brovaz	Epic
18	STRONGER/ANGELS WITH DIRTY FACES Sugababes	Island/Uni-Island
19	PUT HIM OUT Ms Dynamite	Polydor
20	DIE ANOTHER DAY Madonna	Warner Bros

THE OFFICIAL UK CHARTS COMPANY



BBC RADIO 1
97-99FM

TOP 100
POPS

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ALBUMS

1 ESCAPOLOGY

	Artist	Label
1	ROBBIE WILLIAMS ESCAPOLOGY	EMI
2	2 LOVE Blue	Innocent
3	3 UNBREAKABLE - THE GREATEST HITS VOL. 1 Westlife	S
4	4 THE GREATEST HITS 1970-2002 Elton John	Mercury
5	5 MISSUNDAZTOOD Pink	Arista
6	6 DIVE IN Darius	Mercury
7	7 LET GO Avril Lavigne	Arista
8	8 A NEW DAY AT MIDNIGHT David Gray	East West
9	9 FEELS SO GOOD Atomic Kitten	Innocent
10	10 ELVIS - 30 #1 HITS Elvis Presley	RCA
11	11 BY THE WAY Red Hot Chili Peppers	Warner Bros
12	12 A RUSH OF BLOOD TO THE HEAD Coldplay	Parlophone
13	13 SOMEWHERE IN TIME Donny Osmond	Decca
14	14 IT HAD TO BE YOU - THE GREAT AMERICAN Rod Stewart	J
15	15 UP! Shania Twain	Mercury
16	16 FORTY LICKS The Rolling Stones	Virgin/Decca
17	17 THIS IS ME... THEN Jennifer Lopez	Epic
18	18 SENTIMENTO Andrea Bocelli	Philips
19	19 ANGELS WITH DIRTY FACES Sugababes	Island/Uni-Island
20	20 FROM NOW ON Will Young	S



COMPILATIONS

- 1** **HOW THAT'S WHAT I CALL MUSIC!** 13
EMI/Virgin/Universal
- 2** **COUNTRY LEGENDS**
Virgin/EMI
- 3** **THE BEST ALL-GUITAR ALBUM IN THE WORLD 2**
EMI/Virgin/Universal
- 4** **CLUBLAND II**
UMI/RYM/ATV
- 5** **WHILE MY GUITAR GENTLY WEEPS** 12
Universal TV
- 6** **BEST CHRISTMAS ALBUM IN THE WORLD EVER** 14
Virgin/EMI
- 7** **CHRISTMAS HITS** 15
BMG/Sony/Interscope
- 8** **THE ANNUAL 2003**
Ministry Of Sound
- 9** **50 YEARS OF THE GREATEST HIT SINGLES** 18
EMI/Virgin/Universal
- 10** **HUGE HITS 2003** 17
BMG/Sony/Interscope
- 11** **CAPITAL GOLD EIGHTIES LEGENDS** 13
Virgin/EMI
- 12** **CAPITAL GOLD SIXTIES LEGENDS** 10
Virgin/EMI
- 13** **THE VERY BEST OF SUPHRA - MATT DAREY** 6
Telstar TV/BMG
- 14** **THE VERY BEST OF PURE R&B - THE WINTER** 11
Telstar TV/BMG
- 15** **ALL TIME CLASSIC TEARJERKERS** 12
WSM
- 16** **CLASSICAL CHILLOUT GOLD** 14
Dancezone
- 17** **5 MILE (OST)** 15
Interscope/Polydor
- 18** **STEVE WRIGHT'S SUNDAY LOVE** 19
Universal TV
- 19** **CHRISTMAS WITH THE RAT PACK** 19
Capitol
- 20** **CLASSICS 2003** 17
Decca

MIDEM
18-19 JANUARY 2003 - AVIATION
18 JANUARY 2003 - AVIATION
19 JANUARY 2003 - AVIATION
18-19 JANUARY 2003 - AVIATION
18-19 JANUARY 2003 - AVIATION
18-19 JANUARY 2003 - AVIATION

UK Office: Royal Albert Organisation, Waterloo House, 238 Regent Street, London, W1R 3AE
Telephone: 020 7338 0288 Fax: 020 7338 5249

- 21** **MAYBE** Enrique Iglesias
Interscope/Polydor
- 22** **LIKE I LOVE YOU** Justin Timberlake
Jive
- 23** **I'M GONNA GETCHA GOOD!** Shania Twain
Mercury
- 24** **ONE LOVE** Blue
Innocent
- 25** **ALIVE** S Club
Polydor
- 26** **POSSE (I NEED YOU ON THE FLOOR)** Scooter
Starfield Tunes/EMI UK
- 27** **UNBREAKABLE** Viesliffe
S
- 28** **THROUGH THE RAIN** Mariah Carey
Mercury
- 29** **LOVE ON THE LINE** Blazin' Squad
East West
- 30** **GIRL TALK** TLC
Arista



- 31** **ROMANESQUE CONJURY** (CD) UP EIGHTY UP (Box) & You Are Our Campbell
Sony/Interscope
- 32** **STILL WAITING** Slim 41
Mercury
- 33** **WORK IT** Missy Elliott
Elektra
- 34** **U SHINE ON** Matt Darey & Marcella Woods
Incentive
- 35** **PRAY** Lasgo
Positive
- 36** **HAPPY** Ashanti
Def. Jam/Mercury
- 37** **GIRLFRIEND** Alicia Keys
J
- 38** **THE SCIENTIST** Coldplay
Parlophone
- 39** **LONESOME DAY** Bruce Springsteen
Columbia
- 40** **COME INTO MY WORLD** Kylie Minogue
Parlophone

- ## KEY UPCOMING RELEASES
- BLUE FACET: ETON JOHN** Sorry Seems to Be the Hardest Word (Innocent)
Dec 9
- CRAIG DAVID: Hidden Agenda** (Widastar)
Jan 20
- FAME ACADEMY: Iba** (Mercury)
Jan 27
- GARETH GATES: What My Heart Wants To Say** (S)
Dec 16
- GIRLS ALoud: Sound Of The Underground/Stay Another Day** (Polydor)
Dec 16
- AVRIL LAVIGNE: Sk8er Boy** (RCA)
Dec 16
- ONE TRUE VOICE: Shared Inside/After You're Gone (I'll Still Be Loving You)** (Epic/Jive)
Dec 16
- PINK: Family Portrait** (Arista)
Dec 9
- KELLY ROWLAND: Stole** (Columbia)
Jan 27
- WESTLIFE: Miss You Nights** (S)
Jan 6

- 19** **21** **REPRISE** Russell Watson
Decca
- 22** **ESCAPE** Enrique Iglesias
Interscope/Polydor
- 8** **23** **ENCORE** Lionel Richie
Mercury
- 20** **24** **WHAT MY HEART WANTS TO SAY** Gareth Gates
S
- 30** **25** **COME AWAY WITH ME** Norah Jones
Parlophone
- 35** **26** **TOGETHER** S Club Juniors
Polydor
- 28** **27** **THE BEST OF 1990-2000 & B-SIDES** U2
Island/Uni-Island
- 27** **28** **GREATEST HITS 87-92** Kylie Minogue
PWL
- 23** **29** **NIRVANA** Nirvana
Geffen/Polydor
- 25** **30** **MORE FRIENDS - SMALL WORLD** BIG BAND 2
Joos Holland
WSM



- 55** **31** **GOTTA GET THRU THIS** Daniel Bedingfield
Polydor
- 17** **32** **SEEING DOUBLE** S Club
Polydor
- 31** **33** **BEST OF BOWIE** David Bowie
EMI
- 38** **34** **SINGS THE HITS OF WET WET & SMILE** Meat Ploow
Mercury/Universal TV
- 29** **35** **GREATEST HITS** Lighthouse Family
Wild Card/Polydor
- 42** **36** **DUETS** Barbra Streisand
Columbia
- 40** **37** **FOREVER REARND - THE GREATEST HITS** Manic Street Preachers
Epic
- 37** **38** **LAUNDRY SERVICE** Shakira
Epic
- 41** **39** **THE DEFINITIVE COLLECTION** Stevie Wonder
Universal TV
- 36** **40** **NELLYVILLE** Nelly
Universal

- ## KEY UPCOMING RELEASES
- FAME ACADEMY: Fame Academy** (Mercury)
Dec 9
- MASSIVE ATTACK: 100th Window** (Virgin)
Feb 10
- TOM MCGRAE: Iba** (DB)
Feb 27
- MORE FIRE CREW: More Fire Crew CV** (Polydor)
Jan 31
- MAS: God's Son** (Columbia)
Dec 16
- ORIGINAL CAST RECORDING: Chicago** (Epic)
Jan 13
- KELLY OSBOURNE: Shut Up** (Epic)
Feb 10
- BUSTA RHYMES: It Ain't Safe No More** (Arista)
Feb 10
- ROSIE RIBBONS: Misbehaving** (17)
Jan 27
- KELLY ROWLAND: Simply Deep** (Columbia)
Feb 10

THE OFFICIAL UK CHARTS SPECIALIST



14 DECEMBER 2002

CLASSICAL ARTIST

Pos	Last	Title	Artist	Label (Distributor)
1	2	SENTIMENTO	Andrea Bocelli	Philips 4743192 (UK)
2	1	REPRISE	Russell Watson	Decca 4731002 (UK)
3	3	ALED	Aled Jones	UCJA 4764759 (UK)
4	4	PRELUDE - THE BEST OF	Charlotte Church	Sony Classical SK8996 (UK)
5	5	THE SINGER	Louise Garnett	EMI Classics 57503 (UK)
6	7	THE COLLECTION	John Rutter	UCJA 4762222 (UK)
7	6	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 557492 (UK)
8	8	GOLD COLLECTION	Lesley Garrett	DeccaDance DCTV006 (UK)
9	9	GREATEST HITS	Nigel Kennedy	EMI Classics 557412 (UK)
10	10	ENCORE	Russell Watson	Decca 4730262 (UK)
11	11	THE VOICE	Russell Watson	Decca 9642112 (UK)
12	13	THE JOHN RUTTER CHRISTMAS ALBUM	Cambridge Singsers/Rutter	Colligium CSC5019 (UK)
13	12	MARLEESYMPHONY NO. 5	Berliner Philharmoniker/Orchestra	EMI Classics 557382 (UK)
14	14	BEYOND IMAGINATION	OperaArias	Sony Classical SK8996 (UK)
15	15	SACRED ARIAS	Andrea Bocelli	Philips 4762903 (UK)
16	17	CAROLS AT CHRISTMAS	Veronica	Citronem CRM0261 (UK)
17	16	CAROLS FROM KINGS	KCC/CWillcocks	HMV HMV523412 (UK)
18	18	TRANQUILITY	Ludovic Einaudi	RCA Victor 7432196202 (UK)
19	19	I GIORNI	Ludovic Einaudi	Arista 7432196202 (UK)
20	19	SACRED SONGS	Felicio Dornat	Deutsche Grammophon 4715752 (UK)

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JAZZ & BLUES

Pos	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 536932 (UK)
2	2	THE JAZZ ALBUM 2003	Various	Verve 602672 (UK)
3	3	LIVE IN PARIS	Diana Krall	Verve 605462 (UK)
4	4	ASK A WOMAN WHO KNOWS	Natalie Cole	Verve AA3168774 (UK)
5	5	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzes Blue JBLUCD011 (UMVP)
6	5	THE VERY BEST OF SMOOTH JAZZ	Various	Unit Classics & Jazz 564930 (UK)
7	7	TRAVELOGUE	John Mitchell	Nonesuch 796172 (UK)
8	8	LADY SINGS THE BLUES - NIGHT & DAY	Virginia Lee Corbin	Virgin/EMI VTDCC49 (UK)
9	9	TANTO TEMPO	Neddi Gilberto	East West 052744072 (UK)
10	10	KIND OF BLUE	Miles Davis	Columbia CK 4638 (UK)

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R&B SINGLES

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOSE YOURSELF	Eminem	Interscope/Polydor 4974282 (UK)
2	1	DIRTY	Christina Aguilera feat. Redman	RCA 742126172 (BMG)
3	3	DILEMMA	Nelly feat. Kelly Rowland	Universal MCD204229 (UK)
4	2	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 672531 (TEN)
5	5	PUT HIM OUT	Mo'Nique	Polydor 656831 (UK)
6	7	NU FLOW	Big Broke	Epic 673022 (TEN)
7	5	LIKE I LOVE YOU	Justin Timberlake	Isle 925430 (UK)
8	4	THROUGH THE RAIN	Mariah Carey	Mercury 063802 (UK)
9	6	GIRL TALK	TLC	Arista 7432195442 (BMG)
10	8	ONE LOVE	Bliss	Innocent 516C411 (UK)
11	5	GIRLFRIEND	Alicia Keys	J423219451 (BMG)
12	12	CRUSH TONIGHT	Fat Joe Ft. Grimace	Adrenaline 4701427 (P)
13	11	WORKIT	Missy Elliott	Eletra 4734042 (TEN)
14	10	HAPPY	Ashanti	Def Jam 302001 (UK)
15	9	LOVE ON THE LINE	Nicki @ Squad	East West SMOJ402241 (UK)
16	12	FROM THE CHURCH TO DA PALACE	Smoo Dog	Priority 551102 (UK)
17	13	DON'T WANNA KNOW	Shy FX & T-Power feat. D. & S. Kadane	Hier FC0483 (TEN)
18	14	WHAT'S YOUR FLAVAT	Craig David	Widstar COW11461 (BMG)
19	15	IT'S ALL GRAVY	Rosea feat. Christina Milian	Real Gone Music 0204 (UM/INTEN)
20	17	LUV U BETTER	Li Co-Ji	Def Jam 306722 (UK)
21	16	HEY SEXY LADY	Shaggy	MCA/Hi-Island MCST 40304 (UK)
22	18	CLEANIN' UP MY CLOSET	Eminem	Interscope/Polydor 4974282 (UK)
23	22	DY-NA-MI-TEE	Nu Ines feat. Ja Rule/Kehinde Kofowale/Ya	Motown/Def Jam 302001 (UK)
24	23	DOWN 4 U	Truth Hurts feat. RaMek	Interscope/Polydor 4977785 (UK)
25	20	ADDICTIVE	Eve feat. Alicia Keys	Interscope/Polydor 4978042 (UK)
26	24	GANGSTA LOVIN'	Whitney Houston	Arista 742291572 (BMG)
27	19	WHATU GONNA DO	The Streets	Locked On/OTB Recordings 8781 0987 (TEN)
28	21	DON'T MESS WITH ME	Nelly	Universal MCD204229 (UK)
29	26	HOT IN HERE	Santitas	Widstar COW11461 (BMG)
30	25	I'M RIGHT HERE	Wendy Williams	World Circuit/Poly 653372 (UK)

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CLASSICAL COMPILATIONS

Pos	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decca 4750612 (UK)
2	3	CLASSICS 2003	Various	Decca 4750612 (UK)
3	2	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CFMCD37 (BMG)
4	4	CLASSICAL LEGENDS	Various	Virgin/EMI VTDCC49 (UK)
5	5	CLASSICAL ANTHOLOGY	Various	Crimson CRMCD325 (UK)
6	6	THE CLASSICAL BRIT AWARDS ALBUM 2002	Various	Sony Classical STVCD310 (UK)
7	12	CAROLS FROM ST GEORGES CHAPEL	Various	Crimson CRMCD329 (UK)
8	11	RELAXING CLASSICS	Various	EMI Gold 57862 (UK)
9	13	PARADISE/DOMINGO/CARRERAS	Various	Emporio EMTBX026 (HIS)
10	9	SIMPLY THE BEST CHRISTMAS ALBUM	Various	Euro 57888512 (DISC)
11	9	CHRISTMAS WITH THE TENDERS	Pavarotti/Domingo/Carreras	Mezzo MTCV0510 (BMG)
12	8	THE CLASSIC SCORE	Various	Sony TV/Decca M0002D 73 (TEN)
13	16	A CHRISTMAS CELEBRATION	Pavarotti/Carreras	Musica Collection MCDCC031 (DISC)
14	20	SONGS OF PRAISE - THE CHRISTMAS ALBUM	Various	Crimson CRMCD329 (UK)
15	14	CLASSIC 2002	Various	Decca 4750612 (UK)
16	14	CLASSIC CHILLOUT COLLECTION	Various	HMV HMV523412 (UK)
17	17	BEST CLASSICAL ALBUM OF THE MILLENNIUM, EVER!	Various	Virgin/EMI VTDCC49 (UK)
18	18	ESSENTIAL CAROLS	Various	Decca 475012 (UK)
19	18	THE CLASSIC MILLENNIUM COLLECTION	Various	HMV HMV523712 (UK)
20	18	PURE CLASSICAL CHILLOUT	Various	DeccaDance DCTV002 (UK)

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ROCK

Pos	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 5352481 (40) (TEN)
2	1	NIYANNA	Niyanna	Geffen/Polydor 493222 (UK)
3	4	ONE BY ONE	Go Fighters	RCA 742197342 (BMG)
4	5	GREATEST HITS 1 & II	Queen	Parlophone 528832 (UK)
5	7	DOES THIS LOOK STONEY?	Sun-41	Mercury 825598 (UK)
6	9	SILVER SIDE UP	Nickelback	Roadrunner 1288662 (UK)
7	14	SONGS FOR THE DEAF	Daives Of The Stone Age	Interscope/Atlantic 493446 (UK)
8	3	STEAL THIS ALBUM	System Of A Down	American Recordings 510249 (UK)
9	10	AUDIOWAVE	Audiowave	Universal/Interscope 5101302 (TEN)
10	10	KERRANG! - RECHARGED	Various	Epic/TV 808882 (UK)

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DANCE SINGLES

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REVOLUTION	SK	NikeaX NJX490437 (ADD)
2	2	DIRTY HARRY'S REVENGE	Adam F feat. Benisi Man	Kings KA02049 (S&P)
3	2	SHINE ON	Mark Darcy & Marcella Woods	Incentive/EMI 020776 (TEN)
4	4	DUST	Poleolander & Cp	Bedrock BEDM018108 (ADD)
5	5	ALBATROSS	Chris Coco feat. Peter Green	Distinctive DISNTX39 (P)
6	2	SCRAMBLED EGGS/VISITS & ROUNDABOUTS	Roni Size	Full Cycle FCY046 (UK)
7	6	SEASON SEING	Bliss States	XLXMT155 (UK)
8	8	THE SOUND OF GOODBYE	Perpetuous Dreamer	Nebula NEETX033 (ADD)
9	9	MY MIND	Mr Scruff	Peak Time 2E112124 (UK)
10	11	IN MY MIND	Milky	Multiply TMULTY92 (BMG)
11	10	THE MELODY THE SOUND	Freak	Tidy Two TTY07W113 (ADD)
12	13	HEAVEN	DJ Sammy & Yanou feat. Do	Data DAA541 (BMG)
13	5	POOR LEND	Royksopp	Wall Of Sound WALLP079 (V)
14	12	STARS	Paul McCartney	You Deas Y0200 (ADD)
15	15	ICECREAM	MASE vs Jimi "John" Fleming	Bonzai UKB03CA219 (S&P/VP)
16	11	SUMMER CALLING	Acaid	Black Hole BHU00001 (ADD)
17	8	UK (CAROLINA KING BECAUSE)	DJ Marley & XRS feat. Stamina MC	V Recordings V035 (S&P)
18	10	BE BOPPOSITA LATINA	Gpac Pack	Chihuahua CDG002 (S&P)
19	12	THE SLAMMETH-HEM FROM RAW	Raw As Fack	Against The Grain ATG005 (S&P)
20	20	BORN TO SYNTHISE	Mons Lisa Overdrive	Platipus PLAT107X (P)

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DANCE ALBUMS

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MELODY AM	Royksopp	Wall Of Sound WALLP079 (V)
2	1	ANGELS WITH DIRTY FACES	Sogababes	Island/Dino-Island -YD08122 (UK)
3	2	CLUBLAND II	Various	LMTV/ATM -Y080932 (U)
4	3	THE VERY BEST OF EUPHORIA - MATT DAVEY	Various	Telstar TMBS - YTY22257 (BMG)
5	4	THE ANNUAL 2003	Various	Ministry Of Sound -JANCD023 (UM/INTEN)
6	6	GOTTA GET THRU THIS	Daniel Bedingfield	Polydor 4951252 (UK)
7	10	18	Moby	Mezmo CDSTUMM020 (V)
8	7	ORIGINAL PRICED MATERIAL	The Streets	Locked On/OTB Recordings 878143802 (TEN)
9	5	THE HORIZONS	Paul Weller - Live	Peak Time 2E112124 (UK)
10	10	LIGHT & MAGIC	Lennon Jelly	Impetus Records JX-FL116 (UK)
11	10	MANIC STREET PREACHERS: FOREVER AFTER	Laydon	Telstar/Inivicta HX-F1-FC0326 (P)

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MUSIC VIDEO

TV	UV	Title	Label Cat. No.
1	1	WESTLIFE: Unbreakable - The Greatest Hits - Vol 1	S 7422932 (S&P)
2	1	UD: The Best Of - 1986-1990	Island/UK-Island 4163520 (UK)
3	2	KYLE MINOGUE: Kylie Fever 2002	Parlophone 651013 (UK)
4	4	RONAN KEATING: Live - Destination Wembley	Real 5014911 (UK)
5	2	DANIEL O'DONNELL: Songs Of Green	Rochele F0502491 (UK)
6	5	RUSSELL WATSON: Live	Universal Video 1074871 (UK)
7	11	VARIOUS: Pop Idol Year 2002	Warner Music Music 596524133 (UK)
8	7	QUEEN: Greatest Video Hits 1	Parlophone 652845 (UK)
9	8	DAVID BOWIE: Best Of Bowie	EMI 6160206 (UK)
10	9	S CLUB 7: Carnival	Polydor 657352 (UK)

Pos	STPNOT:	Dissasterpieces <th>Label</th>	Label
11	9	STPNOT: Dissasterpieces	Roadrunner 87013 (UK)
12	9	5 UP: The End Of The Road	Java 52015 (UK)
13	13	VARIOUS: New 2002 - The DVD	EMI/VP/Universal DVDCA000 (UK)
14	12	ROBBIE WILLIAMS: Live At The Apollo	Warner Bros 5201329 (UK)
15	14	LEZ ZEPPELIN: Song Remains The Same	Warner Music Int. 02074250 (UK)
16	18	VARIOUS: Jools Holland - 10 Years Later	PWL 526265 (UK)
17	13	KYIE MINOGUE: Greatest Hits	EMI 6160206 (UK)
18	18	PAUL WELLER: Live - Two Classic Performances	Warner Music Int. 02074250 (UK)
19	15	TOM JONES: Live At Cardiff Castle	Epic 221789 (UK)
20	15	MANIC STREET PREACHERS: Forever After	Epic 221789 (UK)

SOUNDS OF THE UNIVERSE

STORE DETAILS

Originally named Soul Jazz and located above Dingwells in London's Camden Lock, the shop relocated to Ingestre Place in Soho in 1994. At that time this location suited the store as it predominantly catered for a specialist market supplying old US vinyl recordings. Over the following years its stock has increased in range to encompass all aspects of underground music and with this expansion the shop needed larger premises and relocated to its new position in Broadwick Street.

Store size: 70 sq m
 Music stocked: reggae, punk, Latin, jazz, soul, electronics
 Area of specialisation: non-rock
 Local competition: London's West End

Sounds Of The Universe Top 10:

1. The Parrish & Jill Scott - Slowly Sure (white label)
2. Sean Paul - Infiltrate (VP)
3. Aru The Damala - Come Clean (Krown Savage Productions)
5. KT Catman - When Cedars Fall (Micro Solutions To Mega Problems)
6. DJ Format - B Boy Code (Genuine)
7. Yo La Tengo - Nuclear War (Wataoto)
8. Various - Detroit Breakdown (Third Ear)
9. Unlimited Touch - I Hear Music (Prelude)
10. Phil Cochrane - Artistic Heritage (Hefty)

STORE OF THE WEEK

STUART BAKER, OWNER

Business is rocking in the underground at the moment. We moved into the new premises three weeks ago and turnover has doubled in that time - that has to be down to the improved location and the bigger shop size. There are loads more people coming in to the shop on impulse.

I feel another reason that things are going so well at the moment is because of the staff. They're really on form, the buying is consistently excellent and this is reflected in the quality of our stock. The label (Soul Jazz Records) has also helped to give the shop a good reputation. Having been hidden away, so to speak, for the past eight years we built up a large and loyal customer base who have stayed with us plus we now have a lot of new regulars thanks to people being able to find us more easily.

One of the main advantages with being an independent is that as tastes change within the underground genre we can adapt rapidly. If a track is hot, like *Moodynoir* or a dancehall track, we can source it quickly and sell more than 200 copies in a weekend.

Three years ago we were selling a lot of drum & bass but that's dropped off now and punk has stepped up. I'm more than pleased about punk's new popularity as it was down to going to punk gigs in the late Seventies/early Eighties that gave me my love for all kinds of music. We also have a growing post punk section with acts like *A Certain Ratio* and *The Pop Group* along with a large stock of seven-inch punk singles. Appropriately enough we've got them next to the dancehall section which is introducing a



Sounds Of The Universe: expanding shop

whole new generation to both genres. About 75% of our turnover is vinyl and it has always been that way and, at the moment, the market is very healthy. People who owe music come in and pick up half a dozen records and they know what they want but the CD market has been seriously over-inflated for some time.

We're selling a lot of house at the moment, particularly deep house acts like *Masters At Work* and *Quintiles*, and electronics acts like *Kit Clayton* and *Aqufem*. Reggae sells well, particularly acts like *Sean Paul*, and we've always done well with soul-and club-bass jazz. We haven't bothered with a website as we worked out five years ago, when the net first turned up, that we didn't really find mail order very interesting. We're more about the atmosphere in the room, and we still get customers from Japan and Europe coming in. You could say we're active but doing anything online, but then I guess that could change."

Address: 7 Broadwick St, London W1F 0DA
 Tel: 020 7494 2004
 Email: info@soundsandtheuniverse.com

NEW RELEASE COUNTDOWN

ALBUMS

This week
Fame Academy Fame Academy (Mercury); **New Order** Retro (London); **The Roots** Phrenology (MCA/Universal); **Swiss Beat** Swiss Beat Presents Ghettos Stories (Polydor); **Various** The Best Club Anthems 2003 (Virgin)
December 16
Common Electric Circus (Universal); **Nas** God's Son (Columbia)
January 6
Pavement Wowee Zowie (Domino); **Tyrese I Wanna Go There (J); Various** Clubber's Guide To 2003 (Ministry Of Sound); **Various** Kings Of New York (OST) (Polydor)

January 13
Original Cast Recording Chicago (Epic); **Various** More Music From 8 Mile (Interscope/Polydor)
January 20
Kinky Kinzy (Sonic 360/London); **Various** DJ Hicks - DJ Tija (IK7)
January 27
Jay Zipper American Whip (13 Amp); **More Fire Crew** More Fire Crew CP (Polydor); **Fire Together - The Best Of (S2); Rosie** Scopes Missing (Concord/T2); **Stevie Nicks** Retroactive (Island/Universal); **Various** Danny Tagliavia - Choice (A&I)
February 3
Bent Everlasting Blink (Sport); **Nick Cave & The Bad Seeds** Nocturnals (Mute); **Hell Is For Heroes** The Neon Handshake (Chrystall); **Tom McRae** Ia (DB); **The Ronettes** Whip It Up (Columbia)

SINGLES

This week
Blue feat. Elton John Sorry Seems To Be The Hardest Word (Innocent); **Bon Jovi** Misunderstood (Mercury); **David Gray** The Other Side (10T/East West); **Jay Rule** Thug Lovin' (Def Jam); **Pink** Family Portrait (Arts); **The Ronettes** Attack Of The Ghost Riders (Columbia); **S Club Juniors** The Hood V/S/Leigh Ride (Polydor); **Holly Valance** Naughty Girl (London)

December 16
Death In Vegas feat. Liam Gallagher *Concerto* (Mercury); **Stevie Nicks** What He Wants To Say (S); **Girls Aloud** Sound Of The Underground (Polydor); **Avril Lavigne** Sk8ter Boi (RCA); **Love Inc** You're A Superstar (NuLife); **One True Voice** Sacred Trust/After You've Gone (I'll Still Be Loving You) (Edu/Jive); **The Rolling Stones** Don't Stop (Virgin/Decca)

December 30
Richard Ashcroft Silence Of Silence (Hut); **Milk In Can** Out Of The Living (January 6)
January 6
Bady Dawn Born Again (Twisted Nerve/XL); **Busted** Year 3000 (MCA/Universal); **Electric Six** Danger High Voltage (XL); **Foo Fighters** Times Like These (RCA); **The Free Association** I Wish I Had A Wooden Heart (13 Amp); **Westlife** My You Nights (S)
January 13

50 Cent Wanksta (Polydor); **The Calling** Could It Be Any Harder (RCA); **Feeder** Just The Way I'm Feeling (Echov); **More Fire Crew** Back On (Go Set/Polydor); **O-Town** These Are The Days (J); **Rosie Ribbons** A Little Bit (T2)
January 20
Chicane Saltwater 02 (Klavaganza); **Craig David** Hidden Agenda (Widestep); **Eve** Satisfaction (Ruff Ryders/Interscope); **Jay-Z** Bonnie & Clyde '03 (Def Jam/Mercury); **Lemon Jelly** Nice Weather For Ducks (XL); **Jürgen Vries** The Opera Song (Direction)

January 27
Big Brovaz OK (Epic); **Fame Academy** The (Mercury); **Oakenfold** The Hardest They Come (Perfecto); **Kelly Osbourne** Shut Up (Epic); **Kelly Rowland** Solo (Columbia); **Who Da Funk** King Me Red (Think You're So Clever) (Cream)

IN-STORE NEXT WEEK: FROM 16/12/02

Andys RECORDS
 Windows - Feeder, Ministry
 Rolling, In-store - DJ Otzi, Report, Stones, Atomic Kitten, Feeder, Tenacious D, Darren Hayes, The Coral, Audioslave, Shakira, Robbie Williams, Blue, George Harrison, Now 53, The Music, Jennifer Lopez, Everything But The Girl, Black Rebel Motorcycle Club, Richard Ashcroft, Rat Pack, Best Of Bond, Supergroups, Norah Jones, Martine McCutcheon, David Bowie, Aaron Copland, Hit St. Soul, Kylie Minogue, Marilyn Manson, Fatboy Slim, Meric Street Preachers, Madness, **Press ads**: Aaron Copeland, Handel, Gilbert & Sullivan, Vaughan-Williams, Britten, Best Of British, Elgar, Walton, Finzi, Radio ads - DJ Otzi

OHMV
 top dog/funhouse-vinyl-goods
 In-store - Atomic Kitten, Sugababes; **Listening posts** - Darius, Howard Marks. Once More With Feeling; **Windows** - Elton John, Vanilla Sky
 Singles - One True Voice, Girls Aloud; **Windows** - Christmas; **Instore** - Avril Lavigne, Hopsy Hydens, Love Inc, Oneky Girls; **Press ads** - Death In Vegas, Eve, Smoog Dog, Busted, White Stripes

TOWER RECORDS
 In-store - Studio One Story, Bady Drawn Boy, Godan Project, Lemon Jelly, Interpol, Delgados, Layo & Graham Coxon, John
 Buchwacka, Scooter, Peel, Sigur Ros
Virgin megastore
 In-store - Blue, Robbie Williams, Elton John, U2, Shania Twain, Elvis Presley, Jennifer Lopez, Will Young, Gareth Gates, Eminem, Craig David, Westlife, Atomic Kitten, Bon Jovi, Oasis, David Bowie, Stone Roses, David Gray, Groove Armada, Bady Drawn Boy, Red Hot Chili Peppers, Pink, Paul Weller, Foo Fighters, Liberty X, Avril Lavigne, S Club, Holly Valance, Blazin' Squad, Justin Timberlake, h & Claire, Darius

ASDA
 Singles - One True Voice, Cheeky Girls, Avril Lavigne, Love Inc, Death In Vegas with Liam Gallagher, DJ Otzi; **Albums** - Kiss Hittest 2003; **Instore** - I Love To Party 2003, Darius, Robbie Williams, The Rolling Stones, Shania Twain, Nickelback, 21st Century Disco 2, Atomic Kitten, Fame Academy, Now 53, Popstars: The Rivals, Mariah Carey

MVC
 In-store - Atomic Kitten, Sugababes; **Listening posts** - Darius, Howard Marks. Once More With Feeling; **Windows** - Elton John, Vanilla Sky
Selecta listening posts - Douly, Parone, Bowling For Soup, Grove Armada, Soft Cell, The Libertines; **Mega** recommended retailers - Death Cab For Cutie, Washburne Ash, Kid Loco, Shangri Las, Sandy Sealsbury, Camel, Solomon Burke, Tom Waits, The Beauty Shop, Hix Hooiks

WHSmith
 - Kiss Hittest, WWE Anthology
 Singles - One True Voice, Girls Aloud; **Albums**

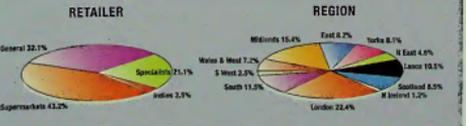
BORDERS
 Windows - Christmas campaign; **Listening posts** - Norah Jones, Rolling Stones, Smooth Classics, Elvis Presley, U2, Cecilia Bartoli, Craig David, Kennedy; **Instore** - Christmas campaign, two for £22, for three and two for £10 on CDs

Sainsbury's
 In-store - Kiss Hit List 2003, WWE Anthology
TESCO
 Single - Gareth Gates; **Albums** - Shania Twain, Fame Academy

WOOLWORTHS
 Avril Lavigne, Girls Aloud, One True Voice; **Albums** - Gareth Gates, Christmas Hits, I Love To Party 2003, Girls Aloud, One True Voice, Red Hot Chili Peppers, Fame Academy; **Windows** - Gareth Gates; **Albums** - Blue, One True Voice, Heat Party Album, Gareth Gates

SALES WATCH: DONNIE OSMOND

DONNIE OSMOND: SOMEWHERE IN TIME (DECCA)
 LW Chart position: 12.
 Pie charts show sales by retailer type and week to the end of November 30, 2002. Source: Official Charts Company.



by Andrew Stewart

ALED AIMS FOR CHRISTMAS CHART-TOPPER
 Universal Classics is set to enter the race for the Christmas number one slot, resting its hopes for pop singles success in Aled Jones and the early December release of his version of O Holy Night. The former boy soprano recently returned to winning ways with Aled, his first disc for 10 years, which topped the classical albums chart and entered the pop albums Top 30.

Jones first recorded O Holy Night in 1983 at the height of his boyhood popularity, setting down a track that has been recycled to provide a remarkably close duet partnership for the adult singer. The UK-based Universal Classics label is currently pushing hard to plug the song's "Man & Boy" version on radio and television. Meanwhile, Jones is making the most of his translation from star treble to family favourite tenor with regular personal appearances, plus guest presenter appearances on BBC1's prime-time Songs Of Praise and Classic FM's Sunday morning slot.

INDEPENDENT INKS FRENCH DEAL

A rich source of archive recordings from across the Channel will become more easily available in the UK following the completion of a deal with Wembley-based Independent Distribution Ltd.

The fast-growing distribution company has taken on the rich catalogue of INA Mémoire Vive, a label devoted to unlocking recorded treasures buried deep in the vaults of the Institut National de l'Audiotvisuel in Paris. Independent intends to offer 10 titles a month during the first half of 2003.

selecting highlights from the decade-old INA Mémoire Vive catalogue.

Gems from the collection include a live recording of the legendary 1957 Aix-en-Provence production of Così fan tutte starring Teresa Stich-Randall, the young Teresa Berganza, Mariella Adani, Luigi Alva and Rolando Panerai, as well as performances by Janos Starker, Augustus Cuendou, Cláudio Arrau, Igor Markevitch, Felicity Lott, Régine Crespin, Olivier Messiaen and Victoria de los Angeles.

NMC REISSUES UNCORN-KANCHANA ALBUMS

Contemporary classics formerly available on the Unicorn-Kanchana label and other deleted titles are due to resurface under the imprint of the innovative NMC company.

Ancora stands as the series name for a collection of 20 recordings scheduled to roll out next February with the issue of Thera Musgrave's Heios and other orchestral works and Hugh Wood's

concertos for violin and cello. Several titles, including the Musgrave disc, will appear under the umbrella of Ancora+, complete with tracks specially recorded for NMC. Fifteen UK composers have been slated for release on Ancora — Harrison Birtwistle, Judith Weir and Robin Holloway significant among them — while the range of orchestras, soloists and conductors represented underlines the high quality of music-making on offer. Funding for the series has been drawn from the Arts Council of England, initial patrons of many Ancora titles, and the Holst Foundation.

Andrew Stewart can be contacted by e-mail at: Andrew.Stewart1@compuserve.com

ALBUM of the week

LALANDE: Tenebrae, Lofillatze; Le Poème Harmonique/Dumestre (Alpha 030 (2CD)). Sublime sacred baroque music, the stuff of New Age dreams, is often too excised from its original context to stand as a thing in its own right. Vincent Dumestre (pictured) and his outstanding period instrument ensemble Le Poème Harmonique redress the balance in this release from the French indie Alpha Productions with one disc devoted Michel-Richard de Lalande's highly charged Miserere and Tenebrae motets and a second given over to Jacques-Bénigne Bossuet's intensely sombre *Sermon on Death of 1662*. The combination of expressive music and pulp rhetoric leaves a powerful impression. Marketing includes advertising in December's *IRR* and other specialist classical titles.



REVIEWS

For records released up to 23 December 2002



BALTIC VOICES 1: Choral works by Kreek, Sandstrom, Rautavaara, Tomis, Part, Vasks, Estonian Philharmonic Chamber Choir/Hillier (Harmonia Mundi HMU 907311). When it comes to intonation, tonal richness and ensemble, the Estonian Philharmonic Chamber Choir has few equals. The group also connects with the emotional world of its repertoire with a passion and commitment that no Western choir can beat, qualities captured to perfection in the first of three Harmonia Mundi discs devoted to modern works by Baltic composers. World premiere recordings of music by the Estonians Toimias and Pärt and the Latvian Vasks, conducted by the choir's new artistic director Paul Hillier, add to the appeal of a landmark album. Advertising in *Gramophone* forms part of HM's promotional campaign.

DENYCE GRAVES — THE LOST DAYS: Songs by Piazzolla, Villa-Lobos, Goussau etc. Graves etc (RCA Red Seal 09026 63726 2).

Operatic mezzo-soprano Denyce Graves crosses over into Latin American territory for this solo album, supported by four Latin pianists and arrangers and a congregation of instrumentalists sympathetic to the challenge of backing a classically trained artist in music rooted in popular and folk traditions. Highlights include a seductive reading of El Alma, el bosque, in which the richness of Graves' voice ideally contrasts with the accompanying mix of Cuban and African rhythms.



MUSTONEN PLAYS SIBELIUS: Works For Finland, including March Of The Finnish Jangar Battalion, 10 Pieces For Piano Op.58 (Ondine ODE1014-2). Ollie Mustonen's new recording contract with Finnish indie label Ondine bears early fruit with the release of this first-rate disc of piano works by Sibelius. The subtlety and elegant gestures of the Finnish musician's playing lifts this disc high above the routine, especially so in the more dark-hued of the album's miniature pieces. Mustonen is at his best when conjuring up the strong imagery and mood shifts of the 10 Pieces For Piano Op.58.

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ACTS ON THE UP DOWN UNDER TURN FOCUS TO UK MARKET

The Australian and Kiwi music scenes are in the ascendant: from the influx of new rock and pop acts to the UK to improvements in local radio and the Aria awards show, and the new Festival Mushroom label devoted to breaking Aussie talent here. Michele Legge reports

Musical talent, like sporting success, tends to occur in cycles. Right now, not only are Aussie cricketers knocking the Brits for a sixth, but an increasing number of Antipodean acts are out there kicking butt, too.

In the late Eighties and early Nineties, INXS, Crowded House, Midnight Oil, Kylie Minogue and Nick Cave all regularly dented the UK singles and albums charts. And then, apart from sporadic hits from artists such as Natalie Imbruglia, Savage Garden, Silverchair and Madison Avenue, Antipodean breakthroughs have been pretty scarce. But right now, Aussie/Kiwi garage rock acts – The Vines, The Datsuns, The D4 – along with the latest former soap babe-cum-pop star Holly Valance, are big news. And there is more where they came from. Suddenly, Australia and New Zealand have the busiest shop windows in the international A&R High Street.

George Ash, managing director of Universal Australia, echoes the sentiments of many executives in the area: "It is incredible: there is amazing talent here, there is a real excitement at the moment about that talent and there is interest internationally. A&R people are flying in from all around the world."

Adrian Marchesani, manager of Standard Music Publishing, whose acts include Inverto and Nat Allison, is of the same mind. "We have had the biggest year yet for international A&R people coming to gigs to check out bands in Australia."

Leigh Lust, Elektra A&R in New York, says he was amazed at the number of international A&Rs he saw at the Jet showcase in Melbourne. "At the gig I looked around and saw two A&Rs from Capitol, someone from Virgin and one from Island. And I thought, 'I'll half way across the world to see something that could have easily



Making waves: Avalanches (top), New Zealand's The Datsuns



The Vines: spearheading Australian rock's international assault

been on at the Mercury Lounge in New York. "While I can't say [the Australian scene] reeks exactly of Seattle in the Nineties – because a lot of the stuff I'm hearing from Oz is so different – the attention bands like The Vines and Jet have got to loosely fall within that [garage rock] sound."

According to Island Records A&R Dave Gilmour, a six-day trip to Melbourne, Sydney and New Zealand was enough to open his eyes. "There is an incredibly healthy

scene down there," he says. "The music the bands are doing is not exactly rock science – it is pure rock'n'roll. They have so many things that our market could do well with. I think everyone should go down there and see

what is going on."

A number of recent developments have enabled the creative scene in Australia to strengthen during the last 18 months. The industry is in fairly good shape. In 2001, the year-on-year value of retail sales was up by almost 5% to A\$1.02bn (£361m), and volume was up by more than 12% to 57.4m units, according to industry body the IPI. As with almost every other developed market, this year's results are not expected to be as rosy. Figures for the first six months of the year point to a fall of around 6%, mostly due to increased piracy – in the shape of downloading and CD-R burning – and competition from other

entertainment products.

But on the upside, consumers are showing an appetite for music. This year's ARIA Awards – the Australian equivalent of the Brits – reeled in a record-sized television audience. "Nationally, the show attracted more than 50% of the audience in the key demographic, which is those aged from 18 to 39," says Aria CEO Stephen Peach.

"There is an incredibly healthy scene down there. They have so many things our market could do well with" – Dave Gilmour, Island Records

The show also appears to have been instrumental in boosting sales. EMI's country crossover artist Kasey Chambers, who won best female and album of the year for *Barricades & Brickwalls*, enjoyed the most significant rise. Her album moved 33.4, the equivalent of a 464% week-on-week sales increase.

Aria also flagged up local music this year by introducing a separate series of awards for chart-topping Aussie acts – the Aria No.1 Chart Awards – staged in August. Nine artists bagged prizes including Kylie, Holly Valance (Engineer/Universal), Silverchair (Eleven/EMI), melodic alternative act George (Festival Mushroom Records (FMR)), and Kasey Chambers.

"It was all about raising the profile of Australian music overall," says Peach. "The show generated quite a lot of press and produced a lot of sales. Part of what we are doing more of this year, and will continue to do more of, is focusing on raising the profile of Australian music to the public."

Peach and the Aria board are trying to redress the balance between domestic and international sales. About two in 10 records sold in Australia are locally produced. And only two of the eight biggest ship-outs released in the 18 months to mid-2002 were domestic acts: Kylie Minogue's *Fever* with 420,000 units – although she is UK-signed, Aria claims her as a domestic act – followed by Kasey Chambers' *Barricades & Brickwalls* with 350,000. Colombian pop act Shakira's *Laundry Service* shipped 350,000, while The Eminem Show, Enrique Iglesias's *Escape* and Jamiroquai's *A Funk* ▶ p23

"There is amazing talent here, there is a real excitement about that talent and A&R people are flying in from around the world" – George Ash, Universal Australia

SLEEPY JACKSON

Sleepy Jackson epitomise the unique spirit that innovative Australian music can deliver. If you can imagine Mercury Rev done down under, with some added country-bluesy flavour and some "wow, what was that?", then you are starting to get the picture.

Sleepy Jackson's sound is often described as experimental pop-rock – they do to pop-rock what the Avalanches did to electronica.

Hailing from Perth, this four-piece act supported Gomez on tour in Australia and have shared the stage with The Vines, Doves and Black Rebel Motorcycle Club. They have already been name-checked by the *NME* in the UK and are due to be touring the northern hemisphere early in the new year.

Their current EP, *Let Your Love Be Love*, includes the single *This Day*. While they're yet to make a dent on the Aussie singles' chart, their sound could certainly tally with current UK tastes. The band have no publisher as yet.



FESTIVAL MUSHROOM RECORDS
AUSTRALIA

DATE 14-12-02
GUEST:
CHECK# 1025

TIME 10.05
NAME ROGER
TABLE 01

GEORGE :
MOTOR ACE :

2 X PLATINUM #1
PLATINUM #1
PLATINUM #1

28 DAYS :

GOLD
GOLD

MACHINE GUN FELLATIO :
SONICANIMATION :

6 X PLATINUM #1

KYLIE :

UK #2. GOLD/US DANCE #1

PURETONE :
MOULIN ROUGE :

6 X PLATINUM #1
HALL OF FAME #1

AC / DC :

SUB TOTAL
TOTAL

20 X PLATINUM

COMING IN 2003 :
AMIEL THE ANDROIDS
DANIEL MERRIWEATHER



BIGGER THAN YOU THINK



Odysseyall shipped 280,000.

Another front on which Aria is pushing Aussie music is at domestic radio, where local acts have suffered for many years. Australian radio is supposed to play 35% local music, a third of which should be new music, but in reality, the vast majority of what is aired on primetime mainstream radio is American or British hit tunes.

"Australia is very much dominated by American artists to our detriment, and that seriously needs redressing," says Vicki Gordon, Aria board member and director of marketing and A&R at local indie Transistor Music. "There is a bit of a cultural cringe, a bit of an attitude at radio that because an act is from overseas it is better than if it is local."

One executive is more blunt about radio programmers' perceived aversion to local music, noting that: "There are a lot of fucking wankers in Australian radio."

Yet the radio landscape, too, has changed for the better since a new network appeared on the scene in mid-2001. Part of dmg Radio Australia, which is backed by GWR and the Daily Mail Group, Nova took a fresh approach to programming from the start by styling itself as a station which plays the music that traditionally falls through the cracks. That approach paid off with listeners, as Nova scored healthy ratings from the start. "Radio



Blonde ambition: Home & Away's Bec Cartwright (left) and Bardot babe Sophie Monk (right) are hoping to follow in footsteps of Holly Valance (centre)

'Radio is tightly formatted and it has been hard to get new music played. But [new station] Nova has been really helpful for new music' — Roger Grierson, FMR

is tightly formatted and it has always been very hard to get new music played," says FMR chairman Roger Grierson. "But Nova has been really helpful for new music."

The live scene has also started kicking off again following a few sluggish years, when the number of live venues shrank, particularly in Sydney and Melbourne. Grierson says, "The live music scene has been through a tough period, especially in Sydney, due to everything from fire laws to the wide scale introduction of poker machines in pubs. But the tide appears to have turned."

Promoter Michael Chugg, of Michael Chugg Entertainment, says the live scene certainly has picked up during the past 18 months. "I think the advent of a few more radio stations around the place, the new Nova stations in

Sydney and Melbourne, have certainly played a part in it because they are playing a lot of music that hasn't been played in the past, and turning kids on to music they haven't been listening to. Also, cable TV has picked up in popularity and the music channels Channel [V] and MTV are helping too," says Chugg.

Thanks in part to the robust live industry, Australia has a very healthy punky garage rock scene, particularly in Melbourne. While Sydney, Brisbane and Perth are all producing top quality acts as well.

The current buzz around The Vines, The D4 and The Datsuns — along with up-and-coming acts such as recent Elektra US signing Jet — is thanks in no small part to timing. Rock has always had a home in Australia and, in the wake of the success of US acts such as The Strokes and The White Stripes, garage

rock has suddenly become hip again.

As V2 CEO Tony Harlow — and former managing director of EMI Australia — puts it, "Australia has always been a good rock market and the world has swung back around to rock. Traditionally it was North American A&R looking at the Australian market picking up acts such as Silverchair and the Living End. But there's a number of Australian acts that right now are fitting the UK sensibility."

Andrew Kippel, CEO/director of EngineRoom, home to The Vines and Holly Valance, says that finding The Vines an international deal was a challenge in itself. "It was difficult at first," says Kippel. "It was just a case of finding the right person. At the time [The Vines' sound] wasn't something that was particularly fashionable, and it was so incredibly rough."

At least one Australian executive says he thinks the recent surge of signings of Antipodean garage rock acts will be short-lived. "From a

UK point of view it seems like there is a swag of these rock bands coming through. The Vines and their entourage," says Roadrunner Australia managing director Jon Satterley. "Well, we will see over the next 18 months if it is a fertile mine to be tapped — either new rock is the new thing or it is a trend" ▶p25

'Right now, everyone is looking at Australia for this new rock movement, but there are a lot of other things going on here' — Andrew Kippel, EngineRoom



Introducing singer-songwriter

Delta Goodrem

born to try

Australia's Artist Development story of 2002

1 Single*
1 Most played song on Australian radio*

Delta's character Nina Tucker performs 'Born To Try' in the hit TV series *Neighbours*

UK promo visit
January 2003

www.deltagoodrem.com

*Source: A113 Singles Chart & 11:11 Top Tracks from Music Network 23/12/02



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walkiki

i'm already home

Juanita Stein (vocals, bass), Joel Stein (guitar) and Glenn Moule (drums)

Brief:

Sydney band Walkiki burst onto the scene in 2001 with their debut EP 'Presents', and have since taken over the nation's airwaves with their infectious brand of indie pop. Their debut long player 'I'm Already Home' is a wonderful meld of delicious melodies. The first single is "New Technology" produced by Ric Ocasek; and also collaborating on two tracks 'Here Comes September' and 'Complicated' is good buddy and fellow Australian songsmith Ben Lee.

Key Stats:

Debut Album #5 on National Alternative Charts
Debut Album #7 on National Australian Chart
New Technology #20 National Airplay Charts
Here Comes September #1 Alternative Charts
Lucky #15 JJJ Net 50 (Australia's National Youth Radio Network)

Tours and Festivals:

- ** No Doubt ** Travis ** Placebo
- ** Homebake ** Splendor In The Grass
- ** Big Day Out 2003.

Contact:

for further records information please contact

Simon Killen. Email: simonk@liberation.com.au

for further publishing information please contact

Linda Bosdile. Email: lindab@mushroommusic.com.au

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www.walkikidsun.com.au





driven by the UK press. Personally, I would like to see more bands coming out of Australia doing music like Nickelback – big radio friendly American-oriented rock.”

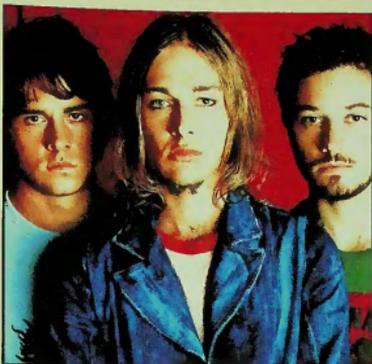
And, of course, Australia has more to offer the global music scene than garage rock. Kippel says, “Right now everyone is looking at Australia for this new rock movement, but there are a lot of other things going on here.”

At least three more Australian soap stars, for instance, are vying to follow Kylie Minogue and Natalie Imbruglia to international success. While Holly Valance has so far clocked up global sales of 500,000 for her album *Footprints*, Sony has neighbours’ Nina, aka Delta Goodrem, whose single *Born To Try* hit the top spot in November and has sold platinum; Warner has Home *And Away*’s Hayley Smith, aka Bec Cartwright, whose debut single *All Seats Taken* scored gold sales; and renowned manager Ralph Carr is developing Neighbours’ Dee Bliss, aka Madeline West.

Paul Paoliello, managing director of Zomba Australia, says he thinks the trend of grooming musicians from TV land is harming the local industry. “The tough part in pop music is when the TV stars who do music as a secondary thing are getting greater focus than other solid acts just because they have a bigger profile, not necessarily better music,” he says. “This can be a short-lived thing, but right now it is a challenge.”

On the plus side, Paoliello says urban music is on the up down under. “Local urban music is growing as a genre, with acts such as Selwyn, Shakaya and new artists Rudy and Jeremy making forays into this area of music. We have a way to go to match the quality of US music in this genre, but it is getting better,” he says.

The alternative pop/rock scene delivers interesting acts as well. FMR’s George are vying to find a foothold in the UK in 2003, while BMG managing director Ed St John is keen to see his company’s art-rock band Augie March – which he describes as sounding like early Split Enz – worked in the UK next year. “It’s music that those who love



Silverchair: won an Aria award this year for topping the Aussie charts

it, love a huge amount,” says St John. Australia also has a thriving contemporary country scene, epitomised by Kasey Chambers, whose second album *Barricades* & Brickwalls has now sold 400,000 copies in Australia and is set to be in the Top 10 for the second consecutive Christmas. “The country scene has been remarkably healthy for some time, but to have mainstream radio embrace country is really a first. It is an exciting thing,” says

EMI director John O’Donnell.

Chambers has been launched to critical acclaim in the US and the album has sold 130,000 there. With a new baby in tow, she is set to tour the US in February and March, and the UK is also within sights. EMI’s O’Donnell says, “I would definitely see the UK as a big priority for her. The thing for her is she does write songs that cross the pure



Kasey Chambers: second album sold 400,000 units in Australia

country boundaries into rock and pop, especially with [smash single] *Not Pretty Enough*.”

Country and blues also influence one of EMI Australia’s bright young hopefuls, The Sleepy Jacksons, who released their first EP, *Let Your Love Be Love*, in November 2002. “They are our big bright hopes for 2003, locally and internationally. We have gigs planned in the UK for February or March 2003 and the NME has been waxing lyrically about them,” says O’Donnell.

At the other end of the spectrum, dance continues to thrive in Australia. What’s more, during the last 18 months, several Aussie dance acts have exported, including *The Avalanches* (Modular/EMI), and FMR’s *Puretone*.

Engineerom’s Kippel says he is looking at a few electronica acts. “There are some

really interesting things going on, things that aren’t derivative [from UK or US styles]. The isolation can work against the country, but can work for musicians who take that on board and don’t give a fuck about it.”

Colin Daniels, at *Vicious Vinyl*, home to Madison Avenue, says in a company report, “The beauty of dance music is that it is has no prejudice. Most records are played by DJs for the quality of the record not where it’s from. Distance is our biggest hurdle, but

this has been overcome in recent years largely thanks to a number of UK distributors willing to take on our labels.”

FMR’s Grierson tells a slightly different tale. He shipped *Puretone*’s hit single *Addicted To Base*, which has sold more than 200,000 copies in the UK, for three years before it was finally picked up. “I was told it wouldn’t work, it doesn’t fit any slot,” he says. *Puretone* ▶p26

Local urban music is growing, with acts such as Selwyn, Shakaya, Rudy and Jeremy making forays into this area – Paul Paoliello, Zomba Australia

‘[The Sleepy Jacksons] are our big hopes for 2003. We have gigs planned in the UK and the NME has been waxing lyrically about them’ – John O’Donnell, EMI

GEORGE



This is the band that beat *The Vines* to the best new artist song at the *Aria Awards 2002* for their debut album *Polyserena*. The band’s driving force is the sister-brother vocal talents of Katie and Tyrone Noonan, whose mother Maggie is a professional soprano singer.

George are from Brisbane and are at their best when Katie is out front. Their music could be categorised as alternative indie rock and has all the hallmarks of a quality

act – intricately layered melodies and sonic peaks and troughs. *Polyserena* debuted at number one on the *Aria* albums chart, only the 10th local band to manage such a feat; the album has now sold more than double platinum (150,000). A five-piece band, George made their first foray into the UK and Ireland in November this year, playing a string of sold-out live gigs. This is a career band, who can only get better as the years go on. The band have no publisher as yet.

DELTA



Will Delta Goodrem, aka Nina Tucker from *Neighbours*, be the next Antipodean soap star to be massive in the UK? Her record company certainly thinks so – she is a key priority for Sony in the new year.

Delta’s debut single, *Born To Try*, rocketed to number one in the *Aria* singles chart and sold platinum in 10 days. Not just a pretty face and a bankable act, 17-year-old Delta took piano lessons from

age four, recorded her first demo at age 13 and was signed to Sony when she was 15. She was signed up for *Neighbours* as she was writing her debut album.

Delta will be in the UK to showcase her musical talents in January. *Born To Try* was aired on *Neighbours* in the UK on November 13 and is to be released on February 10. Delta’s debut album is due for release in 2003. Her publisher is Sony/ATV Publishing.

AUSTRALASIAN TALENT

have a new single *Stuck in The Groove* set for release in early 2003.

In a bid to gain more visibility in the UK, Grierson and FMR have set up new label called Doublethink, with Surf Records founder Dave Robinson. Their first co-release was *Sonicationism*, released in mid-2002, and went to number one on the MTV dance chart, says Grierson.

"There are a lot of gatekeepers and tastemakers in the UK that over-intellectualise things," he says. "I'm more interested in getting the video on TV, the tune on the radio, and that way you get to see if the public like it or not. The essential thrust of Doublethink is to circumvent the tastemakers, get the music to the public."

Warner Australia chairman Shaun James is taking a different approach. As he explains, "The UK is no different to any other market, in that one of the keys – and

what we are getting at – is engaging the market. We operate differently but similarly at the same time, and one of the hardest things to do is deliver a record and have people gravitate towards it at later stage in the process." One of Warner's great hopes for UK success.

Sophie Monk, is one of the members of Australian Popstars girl band Bardot. Her solo single *Outside* debuted at number five in Australia. The record was nailed in the UK, says James, using UK writers and producers.

There are, of course, a number of acts that many industry insiders believe have

fallen through the cracks. Australia's biggest-selling act for the past four years, Universal's pop rock act Powderfinger, has yet to crack the international market. Roadrunner's Saterley says its because they are too Australian.

'We take the best bits out of the US and UK and add various influences of our own. Aussie bands are also prepared to work hard and travel' – Shaun James, Warner Australia

"Powderfinger are the quintessential Australian rock band, who have sold hundreds of thousands of records in Australia and yet haven't made an impression internationally. They are the truest form of Australian-oriented

rock, but it hasn't translated. With global markets and global tastes, I don't know if it is good for a local industry to cultivate acts that are essentially Australian, because that

doesn't translate in the US and the UK."

Warner's James, like all Australian executives, is convinced that Australia has a lot to offer the global music industry. "We do have a disproportionate amount of good talent, as we are an extremely derivative market," he says. "We take the best bits out of the US and UK and add various influences of our own. Our proximity to Asia and South Africa means we are a true melting pot. Aussie bands are also prepared to work hard and travel. They're not stuck down here."

"We ought to be an incubator of good music and historically we have produced our fair share," says BMG's St John. "But I don't know if we have created a high profile international act, a killer act, for quite a while. But these things are cyclical and we must be about due to produce another world class act that will prove [to the UK] we are not only better in the cricket."

THE ANDROIDS

The *Androids* debut single, *Do It With Madonna*, is a smart-arse, riff-laden rock ditty about why Madonna is the pick of the rock star babes, and would be better to "do it with" than the likes of Christina, Pink or Kylie. The video is suitably cheeky, featuring a cast of transvestites dressed as a range of pop stars and the track is currently Top 10 in Australia.

A Melbourne-based outfit, The *Androids'* debut single includes four tracks and indicates this four-piece rock band should not be written off as a novelty act: they can do serious songs too. *Androids* frontman Tim Henwood named his rock credentials as songwriter/guitarist with indie rock act The Superjesus, winner of the Best New Band gong at the ARIA Awards in 1997. An *Androids* album is in the pipeline. Apparently Maverick was not interested in releasing the single, but, according to FMR, an international licensing deal is on the cards. The *Androids* are published by Festival Music Publishing/Mushroom Music.



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RELEASES THIS WEEK: 97 YEAR TO DATE: 13,277

DISTRIBUTORS

Table listing album releases with columns for artist, title, genre, and distributor. Includes artists like Artisan, Alex Charnik, and various indie acts.

Table listing album releases with columns for artist, title, genre, and distributor. Includes artists like Clipse, Clipse & The Alchemist, and various hip-hop acts.

Table listing album releases with columns for artist, title, genre, and distributor. Includes artists like A-List, A-List, and various pop/rock acts.

CATALOGUE & REISSUES

Table listing catalogue and reissue releases with columns for artist, title, genre, and distributor. Includes artists like The Beatles, The Beatles, and various classic acts.

Table listing catalogue and reissue releases with columns for artist, title, genre, and distributor. Includes artists like E-K, E-K, and various classic acts.

SINGLES

RELEASES THIS WEEK: 111 YEAR TO DATE: 7,249

Table listing single releases with columns for artist, title, genre, and distributor. Includes artists like 1000 Bloods, 1000 Bloods, and various indie acts.

Table listing single releases with columns for artist, title, genre, and distributor. Includes artists like Clipse, Clipse & The Alchemist, and various hip-hop acts.

Table listing single releases with columns for artist, title, genre, and distributor. Includes artists like A-List, A-List, and various pop/rock acts.

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Classified deadlines for the rest of 2002, are as follows: Issue Date: 21 December (published on Monday, 6 December) Booking/Copy Date: 11 December

Issue Date: 28 December (published on Monday, 23 December)
Booking/Copy Date: 18 December

Music Week's first issue of 2003 will be issued dated 11 January 2003 (published on Monday, January 6) - the final copy deadline for this issue will be 2 January 2003

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OFF THE RECORD

WORD MAGAZINE: THE PLACE WHERE RICHARD THOMPSON MEETS TWEET



There are only two good reasons for starting a magazine: 1) you'd like to read it yourself, 2) you suspect you're not the only one. It was this that led Mark Ellen and I to launch *Q* and *Moj* and now we're doing it again with *Word*, a monthly dealing in music and entertainment now, which launches in the new year.

Word reflects the fact that we are just as enthused about music as ever, but our tastes and interests have broadened to encompass books and movies as well. We think there is a bunch of discriminating, mainly over-30 readers who are not persuaded by the current offerings in the men's and music magazine markets. *Word* is first foremost a magazine for people who want to have something to read – and that means more than just a caption. It will run long interviews that give the subject the chance to put their point over. It will not assume that its readers have the attention span of a gnat.

It won't be falling over itself to be the first to review something. We'd prefer to be the mag that gets it right.

In musical terms, the proud boast of *Word* is that it's the place where Richard Thompson meets Tweet. The trend towards narrowcast media with "pop" in one corner, "rock" in another and "urban" in another might suit marketing sorts, but it's in danger of killing music more effectively than home-taping ever did. Anyone half-acquainted with the history of popular music knows that the most interesting things happen in the gaps between the established genres. Long may the weeds continue to push through the cracks in the media highway. Our company Development Hell is independent. Therefore we're not serving any master other than our readers. We don't want to turn this magazine into a radio station or a set of salad servers. Doing a great magazine is quite hard enough work for us. "Cross platform" is a term which is strictly for Thomas the Tank Engine. My partner Jerry Perkins and I have been delighted by the response of the music business. It recognises the importance of the readers we're talking about. These people have got money to spend and they like to own things. They're difficult to persuade, but once persuaded they're impossible to shut up – which means their influence is out of all proportion to their numbers.

David Hewitt is creative director of *Word*.

● Off The Record is a personal view

THE BIG QUESTION

IS IT A GOOD THING THAT THERE ARE SO MANY TV AWARD SHOWS?



Jeremy Marsh, managing director, Telstar "As a Brit Awards committee member I have to stand up for the Brits. The feedback we are getting is that as long as awards shows don't replicate a Top Of The Pops and focus instead on unique artist moments, there is enough room. The key is to differentiate between them and if they look too similar then there will inevitably be a decline."

Kevin Millburn, director Mercury Music Prize "There are arguably too many generic ones, but ones that cover particular areas of music can only be a good thing, as they promote new music. Artists on this year's Mercury TV programmes on BBC2 and BBC4 benefited, particularly Ms Dynamite whose profile has been high ever since."

Hunter Smith, partner in Leeds independent music store Jumbo Records "None of the music awards shows really affect our sales. I don't know of anyone who takes much notice of any of them, except maybe the Brits. We have far more of a buzz from Jools Holland's show than anything else."



Steve Tandy, managing director, Intermedia "Regional Promotions "As with anything in life, if there's an awful lot of choice they all get less attention. It's like having lots of girlfriends and boyfriends; you can't give them all the attention they want."

Andy McQueen, chairman, Nothing Hill Music Group "Anything that helps increase exposure for and increase sales of music has to be a good thing, especially in the current moribund marketplace. The Brits, Mobos and the Grammys are all important, but it's hard to see the impact of shows broadcast on cable at 3am that are really nothing more than sponsorship opportunities for minor brands."

Sensory Takhar, vice president, S Records "The televised awards definitely affect album sales in a positive way, which can only be good for the business. Any opportunity to appear on primetime television is of great benefit to our artists."

Hanshi Birchall, advisor to the Musicians' Union "I don't watch them. They're a real turn off and don't relate to the subject of the award. I guess my life focuses on live music and the purpose of many of these shows is simply to try and ensure sales are kept buoyant."

Word broadcast the final Record Of The Year last Saturday, a week after BBC1's Top Of The Pop Awards, and following Channel 4's Smash Hits Pollwinners Party on November 24 and ITV's National Music Awards on October 31.

DIARY

Remember where you heard it: Expect the long-running **Music Youth battle** for unpaid royalties to head for the **law courts** after negotiations with Universal to reach an out-of-court settlement broke down last week.

Interesting timing given all the fuss in the US about artist contracts and accounting procedures... **Radio One** bosses look like running out of time in their bid to lure over **Zane Lowe** from **Xfm** before **Steve Lamacq** exits the **Evening Session** slot at the end of the year. **Colin Murray** appears to be in the frame to fill the gap until the network finally gets its man... Meanwhile, the station is turning over its entire **New Year's Eve** schedule from 10am to 11pm to **Female presenters**.

And could a **fast-living male presenter** currently working in commercial regional radio be sent to land the station's **Sunday top 40 gig**?... Talking of chart shows, expect to see a video version of the **Smash Hits rundown** broadcast on 5 on Saturdays with a Sunday repeat – another terrestrial TV music show added to the already-crowded Saturday daytime schedules... The year is at least happily ending on something of a high for **David Alan** – one of the DJs claiming unpaid wages in the **Ritz 1035** debacle – who has won the **International Broadcaster Award 2002** from the **Country Music Association of America**. A gong well-deserved... If you think the music industry generally is having a tough time, then spare a thought for the pitiful **MiniDisc market**. Last week's biggest seller, **Robbie Williams' Life Through A Lens**, sold exactly **seven copies**, not exactly helping EMI to pay off its record-breaking deal with the singer... He may be heading back to the world of radio, but **Richard Park** isn't planning to put the lid on his new-found TV career. "It's been a very enjoyable and eye-opening experience," says Park, who is open to other offers but seems a suggestion he should apply to the vacant **Have I Got News For You** presenter's post...

Jan Moore, a veteran guest on that programme is lining up a holy trinity of big names for the debut of the new breakfast show she is co-presenting on LBC from January. God to see that she is making full use of those family connections. And yes, she will play music... **Elton's** gig at London's Royal Opera House raised more than **£500K** for the Royal Academy of Music, the very school where Elton learnt his trade. The money will be used to fund permanent scholarships for young British musicians... **Source Records** is certainly looking forward to Christmas, if the behaviour at the label's **Christmas party** at Regent Street's **Eve club** last Monday is anything to go by.

Among those grooving along to all those trendy records never normally spun outside of Hoxton were **Source rapper Falacy** and **Wordplay label manager David Laub** (pictured)... And finally on a festive note, though he hardly bothers the charts these days, **Shakin' Stevens** clearly remains a hit among pub and club singers. His 1985 charttopper **Merry Christmas** is only outscored by **White Christmas** in a newly-published PRS list of the most-performed festive songs during last December. And, yes, that **Shade hit** makes an appearance, too – at number four.....



Tessa Jewell doubtless had a subsequent engagement, but her predecessor as **Culture Secretary, Chris Smith**, took time out of his schedule last Friday to meet up with old music industry friends at PPL's Christmas drinks get-together. **Smith**, like most of the assembled company, were clearly disappointed that the organisation's chief **Fran Nevkila** didn't entertain the event with one of his now legendary speeches, as threatened on the invitation. That did, though, mean those attending were able to get away in time to be with their families for Christmas. **Pictured, left to right, are** Instant Karma chairman **Rob Dickinson**, **Nevkila** and **Smith**.

music week

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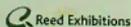
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