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music week

McCartney leads tributes to fellow-Beatle Harrison

by Paul Williams

Leading figures from across the music world have been paying their respects to George Harrison, who as one quarter of The Beatles changed the face of music forever.

Harrison, who died aged 58 in Los Angeles last Thursday after a long battle against cancer, was remembered by friends, colleagues and admirers from within the industry as one of popular music's most significant musicians and a songwriter of the highest calibre. Fellow former Beatle Sir Paul McCartney, who cancelled a scheduled appearance last Friday on the inaugural Top Of The Pops Awards after hearing the news, described him as "a lovely guy and a very brave man", while the one-time head of Harrison's Dark Horse label Jonathan Hyde summed up the industry's mood: "We're all very sad. It's a sad day for everybody."

The group's producer Sir George Martin said Harrison was "a true friend, intensely loyal," adding, "George was a wonderful musician and a fine human being. He was the baby of The Beatles and, unlike Paul and John, he had a hard time developing his songwriting talent and making his music alone. But he worked hard and with enormous patience, building his music meticulously, and he eventu-



Harrison: Industry united in sadness as he came to write one of the greatest love songs of all time, Something."

BPI chairman Rob Dickins, who while Warner chairman worked with Harrison on his 1987 solo album Cloud Nine and the two Travelling Wilburys albums, recalls the Beatle's sense of fun. "He had a fantastic sense of humour and great irony at the business we're in. It's a terrible loss and being the youngest Beatle makes it even harder," he says.

Dickins also remembers Harrison's delight when Cloud Nine's lead-off single Got My Mind Set On You reached number two in the UK and then became a US number one. "We predicted it would be a hit but he had a lot of apprehension about it," he says. "He was as thrilled as anyone having their first hit single."

The Beatles' one-time PR Tony Barrow recalls Harrison being "the most professional musician of The Beatles", even going so far as tuning the others' instruments before a performance. However, with Lennon and McCartney around, it took Harrison a while to establish his identity in the group. "I'm sure he would have been a much more famous songwriter in the early part of his career if there hadn't been Lennon and McCartney. It took him quite a while to realise The Beatles was really a delivery vehicle for Lennon and McCartney," he says.

EMI president/CEO Tony Wadsworth worked with Harrison on one of the last music projects of his life, the expanded reissue that was his first solo album All Things Must Pass. "He put a lot of himself into it and a lot of enthusiasm and time to bring something new to it," he says.

TV and radio stations revised their schedules in the wake of Harrison's death, including BBC2, which broadcast an hour-long tribute to him last Friday. The Top Of The Pops Awards were due last Friday to feature an extended salute to him, while retailers were reporting the first signs of renewed interest in his Beatles and solo back catalogue as Music Week went to press.



Relentless was on course to score its third number one single of the year yesterday (Sunday) after Daniel Bedingfield's (pictured) debut solo single Gotta Get Thru This led its nearest challengers by more than 20,000 sales mid-week. The single had surpassed 61,000 sales by the end of business last Thursday. Relentless previously reached number one this year with Pled Pipher and The Masters Of Ceremonies' Do You Really Like It and So Solid Crew's 21 Seconds. The label beat off strong competition to license the Bedingfield track from D&D in August for a reputed £200,000. "The track started in the clubs and the early radio support has rapidly grown into mainstream radio playlists," says Relentless head of marketing and promotion Roland Hill.

Universal joins BBC to push TV favourites

More children's TV favourites may work themselves into the charts next year following a UK and Eire distribution deal between Universal and BBC Music.

The move further cements the relationship between Universal and the BBC's record label. In March this year BBC Worldwide and Universal Music forged a global alliance (excluding the US) to market and distribute records by children's characters, such as Bob The

Builder and Tweenies. At that time BBC Music's records were handled by Pinnacle in the UK. However, that three-year distribution deal ends on January 1, 2002, at which time Universal will take over.

"We have a lot of third party deals, but this is major one because the BBC is also a big brand. This is the also in the BBC's home territory," says Universal Music UK commercial director Steve Gallant.

Extra ITV shows to up Brits coverage

ITV's main channel is making its biggest commitment yet to the Brits by lining up a series of programmes around the main ceremony broadcast.

Three 30-minute programmes, titled The Brits Are Coming and presented by former winners, will be broadcast in prime-time slots in the weeks leading up to the event at London's Earl's Court on February 20. Meanwhile, ITV2 will broadcast a post-Brits show featuring backstage events and headlines from the night. An additional eight hours of coverage have been secured by Brits TV for next year's event, beginning in January with ITV2's coverage of the unveiling of this year's nominations from London's Abbey Road Studios.

BPI chairman Rob Dickins says, "As many awards shows as there are, the Brits is still the special one."

Liquidators called in at Nude Records as 11th-hour cash injection collapses

Nude Records, the influential indie label that launched Suede, has gone into voluntary liquidation just weeks into its 10th birthday after a last-gasp financing deal failed to materialise.

Founder and managing director Saul Galpern has been in negotiations for around three months to secure funding following the withdrawal of support from minority shareholder Play It Again Group, which had itself started a lengthy and expensive process of buying itself back out of German group Edel in the summer.

It is understood Galpern had until very recently been expecting to tie up a label-saving deal with Zomba, but this fell through.

Galpern, who has also developed acts including Ultrasound, Mainstream and Lowgold at Nude,

declines to comment on recent negotiations but says, "We had a good reputation and good acts. It's disappointing for all our artists. That's what upsets me. We also had a very loyal staff, who have worked extremely hard."

As to his own future and that of the artists, Galpern says he is uncertain - "we shall see" - but he adds that there could now be a "feeding frenzy" by other labels wanting to snap up Nude acts. However, he adds that he would like to continue some involvement in their future and will do his best to ensure they receive support.

Suede, who for the past two years have been financed and distributed by Sony Music Independent Network Europe, which backed Nude for much of its life, remain unaffected by the changes.

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Elvis Costello (pictured left) led the tributes from artists who have worked with MRC founders Moira Bellas and Barbara Chareon (right), the joint winners of the seventh annual Women of the Year Awards' lifetime achievement gong. Costello - who presented the headline awards at last Thursday's event - read tributes written for the occasion by KD Lang, Cher and Madonna, who, in a written statement thanked the pair for taking the best possible care of her in the UK, rounding off in recent idiosyncratic style with "God save the queens in this honour, you fucking rule - Madonna." Other winners on the night included Marshall Arts co-founder Jenny Marshall, who was presented with the Accolade Crown by long-time friend and top manager Roger Davies, and Harbottle & Lewis head of music Ann Harrison and Lord Music Management founder Sara Lord, who collected special achievement awards. Nordoff Robbins - which receives all proceeds from the event - also honoured its longest-serving therapist, 85-year-old Jean Eisher, with a special award.



Warner sheds staff as new media arm closes

Warner Music International has closed its new media department in London resulting in the loss of three jobs and assigning the remaining posts to either the legal, business affairs or international marketing departments.

Senior new media vice president Mark Foster, now media vice president Martin Craig and new media market analyst Marc Huygens are those made redundant in the move. All the group's online, subscription licensing and other new media activities will now be overseen from New York by Paul Vidich, executive VP strategic planning and new media business development at Warner Music Group.

The UK office of VEA London in the UK shed four staff in marketing and production.

newsfile

EDIE'S MARIN MOVES TO EMI
EMI international marketing vice president Monica Marin has moved to EMI International to take up the position of director of European operations. Reporting to EMI's new president of international marketing Mike Allen, Marin replaces Bart Coole, who is its new managing director of Virgin Records Belgium.

MPC.COM ROLLS OUT LOCAL SERVICES
MP3.com has launched fully localised European music websites for the UK, France, Germany and Spain. The new sites are in the local language of each country and also list the most popular artists charts based on user-listening in each country. The company further aims to make use of its database of 3m European e-mail addresses to provide localised news and promotional email services.

BOOSEY SALE CONTINUES
Memoranda documents detailing Boosey & Hawkes' structure and finances are expected to be sent out to interested parties this week. EMI, Universal Music and BMG are understood to lead a long list of potential buyers who have shown "significant interest" in the publishing-instruments group, which received a £45m offer from Music Sales and Graphite Capital just weeks after putting itself up for sale. A company spokesman says it is now more than likely that the listed group will be split into its two divisions to be sold.

SPICE GIRLS APPEAL APRILIA CASE
Virgin Records' Spice Girls and Aprilia were back in court last week with the group asking three judges to overturn last year's verdict which saw them owing the scooter manufacturer around £400,000. Aprilia brought the damages claim after Geri Halliwell's departure from the Spice Girls, which it argued had caused its marketing campaign for the Scooter Scooter to flop. The Spice Girls argued in the Court of Appeal that none of the group knew they would be leaving when they signed the deal in May 1998,

Labels plan new year push to revive slow-burning albums

by Paul Williams

Record companies are jostling to exploit the expected mass exodus of greatest hits albums from the chart in January to revive priority studio releases.

A number of already-available albums that have yet to reach their full sales potential are gearing up to try to emulate Go Beat/Polydor signing Gabrielle's Rise and Dido's Cheeky/Arista-handled No Angel, which only sold in moderate quantities initially but later climbed to number one in the quieter post-Christmas market in 2000 and 2001 respectively. With so many "best of's" currently filling the chart, the opportunity for such new albums is expected to be huge in the new year when most greatest hits packages are forecast to quickly disappear.

Mercury Records general manager Jonathan Green says the first part of the year will be a key time to push these albums as record buyers look for something new. "Christmas is very much a time about the mass market and big sales and TV advertising. With these newer acts you can still sell records but they tend to drop below the radar. When all the Christmas stuff drops away in January and the press does its best of 2001 lists a lot of these albums got looked at again and bounce back up the chart," he says.

Green's company has several albums that will be given an extra push come the new year, including Andrew WK's I Get Wet, which will be supported by second single She Is Beautiful in January and NME



Ryan Adams: promotion in new year Top dates. Another Mercury act, Ryan Adams, is returning to the UK in the new year for further promotion for Gold.

BMG, which at the start of this year took Dido's No Angel from outside the Top 40 to number one and 1.6m sales, is planning to rework Dave Matthews Band's Everyday and Natalie Imbruglia's White Lies

Island, while EMI hopes to take advantage of the "best of" exodus for Adam F's Kaos and Starsailor's Love Is Here. Warner will be looking to turn around Cher's Living Proof album and bring Kathryn Williams' Little Black Numbers to a wider audience. Meanwhile, Polydor will give fresh pushes to Bubba Sparxx, Nelly Furtado and City High albums.

Beggars Banquet commercial director John Holobrow, who will continue to work Basement Jaxx and White Stripes albums in the new year, says the first quarter is the most advantageous time for his company to start new projects for "rolling." "It provides a window for us to launch new albums. We're forever trying to get bands back who finish their albums in July not to release before Christmas," he says.

Roy promises busy Midem as event tightens security

Midem is stepping up its security following the events of September 11, but trade show chief Xavier Roy is promising that "more business will be done than ever" at next year's event.

Though he admits that overall attendance may be hit following the US terrorist attacks and the war in Afghanistan, Roy says that those that make the journey to Cannes in January will be "bigger than ever." "Maybe there will be fewer people but there will be no 'tire-kickers,'" he says. "In a time of recession and difficult trading Midem has even more value than in a normal period. Maybe there will be less glamour but it will be more valuable."

Roy cites the example of this year's Mipcom event, which took place just three weeks after the terrorist attacks and still attracted 10,000 people compared to 11,500 the year before. "Midem is a marketplace. It's very different from a festival. It plays a key role in the business process of the year," he says.

As part of the tighter security sur-



Roy: 'key role' for Midem

rounding the event, which takes place in Cannes from January 20-23, metal detectors have been installed at the entrance to the Palais des Festivals. Meanwhile, every bag will be searched when delegates enter the Palais or one of the key hotels, and car boots will also be searched in the official parking areas.

The organisers are increasing the profile of musical performances this year with a live programme that includes an opening night Norway Now party featuring mainstream and underground Norwegian artists, the revived British At Midem showcase and a Global Mating Pot concert.

Marsh looks to future in Telstar restructuring

Telstar Music Group is expected to shed around 30% of its 100-strong workforce after embarking on a "fundamental" restructuring of its business model to prepare the company for 2002 and beyond.

Managing director Jeremy Marsh has undertaken a review of the group's activities with the prime aim of reassessing how its A&R and marketing departments can deliver more hits from acts such as Craig David and Mis-Teeq. He says this has prompted the planned restructuring, details of which are yet to be revealed, though he adds that he has "reallocated resources" with the loss of about 10 staff jobs - half at the front-line label and the rest from back office functions.

"This is a rapidly changing business and we are seeking to change the way we look at the A&R and marketing process," he says. "We are changing the basic model of the record company."

Marsh says the company will unveil more details about its plans after tying up a number of "far-reaching initiatives" in the next few weeks.

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MIDEM: GETTING DOWN TO BUSINESS

Rewind the clock 10 years and Midem was a somberly quiet place. With the Gulf War raging, most of the majors and many key indie stayed away, making the Palais and most of the other less salubrious haunts notably subdued.

So the organisers of next year's event could be forgiven for having broken out into a sweat at the recent turn of world events. After all, doing business in the south of France pales into insignificance next events on the other side of the Atlantic and in Afghanistan.

In fact, Xavier Roy and members of his team seemed remarkably calm on a flying visit to London last week. Roy admits that attendance may be down – but quite how much remains unclear, though I suspect it will be far less than the 20% drop in 1994 – but he is certainly right when he says that everyone that does make the trip will be far more serious about doing business. Let's face it: this has been a tough year, and not just because of recent world events. The final conclusion of dotcom madness, declining sales in many markets and the inexorable rise in the costs of doing business have all conspired to make 2001 a year many of us would rather forget. But the fact remains that everyone still in business is hungrier than ever to get on with developing their business, wherever they can.

Among the absentees will be some of the most high-profile international executives for whom Cannes has become a useful – and hugely hospitable – place in which to catch up with old friends and international colleagues. But that merely re-emphasises the importance of Midem's original purpose – to act as a market for everyone trading in rights, whatever role they play in the chain.

Ironically, the focus on that trade has often superceded what underpins it: the music. With what is already shaping up to be a stronger live schedule than in recent years, there may yet be even more reasons to make the trip south. *Alex Scott*

WEBBO

THE FUTURE FOR HERITAGE ACTS

I wrote some weeks ago about the lack of respect shown to older acts in this country by the media, which has resulted in lower than expected sales. Now I read that Papillon, one of the labels catering to "heritage" acts, has found the going to be tough and will not be signing any more similar acts.

The problem starts with radio (outside of Radio Two) not being interested and continues with press often only writing cynical and negative articles. Then on top of that there is the entry level cost of getting your album into a chain even if you can get the media onside.

I should declare an interest here: I manage Francis Dunnehy who, although only 38, falls into the heritage category, because his music is not fashionable. And (never say never) we wouldn't sign a major label deal if we were offered one. We are selling the album ourselves at the high price we think it is worth from a website and at gigs – and we're doing very well, thank you. And if you dig around you will find a lot of other acts doing the same – Marillion for one.

You are in total control of your life and career and the margins are excellent. There is a parallel system developing that cuts out record companies, retail and much of the media and for older acts I believe it's the future.

Simon Cowell: don't you just love him?

Apart from his honest and direct (not savage and cruel) comments on Pop Idol, his appearance on the Frank Skinner show was good for the public face of the industry as much as for himself. Here was an articulate spokesman justifying his actions and decisions in a straight-forward way.

You may not appreciate everything he has produced, but he has undeniably filled record company and retail offers many, many times. Skinner sniggered at the mention of Robson & Jerome as well, earning a "what's funny about them?" retort from Simon. There is a place for all sorts of signings in this business and Simon Cowell has established his right to be there.

Jon Webster's column is a personal view

Battery up for sale as Zomba quits pro-audio

Battery Studios and its sister equipment rental company Dreamhire were put up for sale last week as their parent Zomba Group announced its intention to withdraw from the troubled UK pro-audio sector for more than 25 years.

The two businesses had been running at a loss for some time, according to Zomba and are likely to be closed on December 31 if a buyer cannot be found. Battery, which opened in 1975 and was one of the early foundations of the Zomba empire, employs 12 staff and Dreamhire 26 at two sites in Willesden, north west London.

The closure does not affect the Battery and Dreamhire operations in New York or Aquarium Studios, Zomba's joint venture with Stephen



Battery Studios: staff under threat of layoffs.

Lipson. It comes after several years of hard times in a UK studio market, which has been badly hit by the popularity of home-recording equipment and a declining record industry investment in guitar music. Last London, HG Jones studios in south London also announced it was closing after more than five decades in business.

"The UK recording market has got much worse over the past three

to five years, due to a combination of factors," says Zomba commercial director John Dobinson. "I don't think you'd find many companies in the pro-audio sector who are making money at the moment."

Although there are no buyers lined up, Dobinson says Zomba staff at Battery include mixing work on Robbie Williams' Swing When You're Winning album and parts of Steps' Chain Reaction and Baby Don't Dance singles. Other artists who have recorded there in recent years include Atomic Kitten, Ronan Keating and Super Furry Animals. Dreamhire recently supplied the audio equipment for location recording of parts of the Lord of The Rings film series.

Classics give B2Openworld turning start in online race

by David Balfour

B2Openworld has reaffirmed its target of becoming the UK market leader in online music subscriptions with the announcement of its first fully-online consumer service.

The ISP and content provider has joined forces with online classical music service provider classical.com for a new service, which is being tested in-house in advance of its consumer roll out in January. It will allow both B2Openworld subscribers and general internet users to access unlimited streaming of classical.com's catalogue as well as receive 10 downloads per month for a fee of £7.99.

B2Openworld also announced on Friday the launch of trials of a new games subscription service at www.gamesdomain.co.uk. Music and games will form the heart of the consumer entertainment experience it plans to develop.

B2Openworld senior vice president of content John Raczka anticipates that there will be a strong demand for the new music service, which will include access to more than 5,000 recordings by the Royal Philharmonic Orchestra. "A large percentage of our user base are classicalists who with broadband connections,



Raczka: going for UK domination are from an adult demographic that appreciates classical music," he says. "This demographic is becoming increasingly more sophisticated in terms of its uses of the internet and also has the incremental resources that make it willing to pay for subscription services."

B2Openworld music publisher Chris Lane notes that the testing and roll out of the new service will enable the company to gain valuable information about consumers' reactions to real-world subscription services in advance of the launch of its planned pop and rock services.

"This service gives us the opportunity to go to market with a product which hits a niche," he says. "It enables us to assess the market, see how it works and look at the kinds of marketing deals that we can use with other future services."

B2Openworld recently struck a

deal with technology provider OD2 for its other planned subscription services and is an advanced negotiations with major label subscription content initiatives MusicNet and PressPlay. "The classical service will enable us to learn about the realities of operating a subscription service so that when we come to launch a more mass-market product we can hit the ground running," Lane says.

The classical music subscription service, which will be located at www.b2openworld.com/classical, will additionally allow users to access biographical information and news from classical.com, along with giving users the opportunity to burn customised CDs of the tracks which they download. Raczka anticipates that the ideal consumer subscription model will take time to develop, but he believes that B2Openworld will be a leading light in the provision of such services within Europe.

"If we didn't think that we can provide the leading music destinations sites we wouldn't pursue such services. We will be the number one UK games subscription site from launch and we plan to achieve the same market position with our music services," he says.

Nevrklia completes new team for

One year on from starting his overhaul of PPL, the collection society's head Fran Nevrlia has made the final changes to his senior management team by hiring a new finance director and the organisation's first IT director.

Nevrklia, who is swapping his executive chairman title for chairman and chief executive officer, has hired Captiva's in-house finance and AOL subsidiary MVA's financial controller Tania Smythe to replace the outgoing finance chief Jeff Norman. Meanwhile, Graham Parsons, who has most recently worked in a senior consultancy role at Centrica/British Gas Trading, will be responsible for the strategic management of IT and related functions across the company in the new role of IT director.

Both directors join a newly-created team of eight directors or heads of department.

Police keep investigation open following King's imprisonment

Jonathan King's seven-year prison sentence may be just the start of sex crimes in the music and entertainment business following further interviews by police.

Surrey Police, which investigated King under an operation code-named Aqueduct, says it will be keeping that inquiry open.

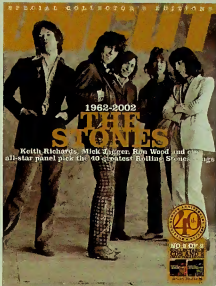
A spokesperson for the force says, "Two other people beside King have been interviewed in connection with sexual assault and one of them is currently on bail to a court. There is insufficient evidence at the current time to proceed against the other person."

As part of the ongoing operation, Surrey Police are also still seeking to question the former Radio One DJ Chris Denning, who has been held in a Czech jail for

several years. They want to quiz him in relation to 10 allegations of indecent assault on boys between 1969 and 1982. However, last week the Crown Prosecution Service lost an extradition battle to have him returned from Prague because the statute of limitations had overrun.

Surrey Police denies a press report that it has compiled an extensive dossier naming – among others – a "chart star", "pop idol", "two DJs" and a "record producer" as part of an investigation into underage sex offences. The spokesperson adds, "Surrey Police deny they have prepared a 700-page dossier listing other suspected offenders connected with King or any other such dossier on this investigation."

Muslo and film magazine *Uncut* is publishing a tribute to The Rolling Stones following the success of its July special featuring The Beatles, which helped it record a 24.5% year-on-year rise in its circulation to 63,361 for the first six months of the year. The January issue (pictured), out Thursday, has two commemorative covers and two different cover-mount CDs which include more than 30 covers of Rolling Stones hits recorded for *Uncut* by artists such as Ryan Adams and Beth Orton, Stereophonics' Kelly Jones, Tom Jones, Marianne Faithfull and Cowboy Junkies. The special edition to mark the band's 40th anniversary also includes an artist, fan and industry poll for the act's 40 greatest songs. IPC has linked with Virgin Radio to promote the collectors' issue, while *Uncut's* associate editor music, Paul Lester, will appear on the station during the next three weeks to discuss the poll, the cover-mounts and review exclusive interviews with Mick Jagger, Keith Richards and Ronnie Wood. Publisher Richard Coles says IPC is supporting the special with the biggest retail marketing spend for any issue of *Uncut*. Meanwhile, the magazine's editor Allan Jones was editor of the year, special interest, at last week's British Society of Magazine Editors Award ceremony in London.



Number one names receive TOTP Awards

Parlophone's Kylie Minogue was the most prolific individual winner at last Friday's inaugural Top Of The Pops Awards as Can't Get You Out Of My Head was named top single and On A Night Like This top four. Swift won two awards on the night with Jennifer Love Howard awarded the Impressively Talented artist on top of the world award and Destiny's Child named top R&B act. Universal won two accolades through U2 as top rock band and Nelly Furtado top newcomer. BMG's Westlife were crowned top pop act and Skint's Fatboy Slim top dance artist, while Independent's Travis won top album. The Invisible Band.

However, the event at Manchester's Evening News Arena was overshadowed by the death of George Harrison with Paul McCartney deciding it inappropriate to attend in person.

news file

VODAPHONE EXTENDS DANZITS TIE-IN
Chrysalis Music Publishing and EMR's commercial markets team have secured a secondary exploitation deal with Vodaphone following the use of The Danby Warlocks' single Bohemian Like You in the telecommunications giant's latest TV ad campaign. The latest promotion involving the track is a below-the-line premium in Germany where Bohemian Like You was released in November. This is part of a new international music marketing strategy, which includes the UK. Vodaphone will reveal further details in the next two weeks.

MOS WINS MARKETING AWARD
An SMS campaign to encourage clubbers to attend the Ministry Of Sound's S'move garage night has won a top marketing award. The promotion created by MoS and wireless marketing specialist Aerodon took the 'best use of a database' honour at Marketing magazine's 2001 Connections Awards.

FUTURE LAUNCHES GUITARIST SPIN-OFF
Future Publishing is extending its Guitarist magazine brand with the launch this week of the first *Guitarist* Icons title. The new magazine will be published biannually and be dedicated to a different guitar legend or guitar model. The first 14-page issue focuses on Eric Clapton.

DIGITAL RADIOS TO DIP UNDER £100
Digital radios could cost less than £200 next year after the GWR Group's subsidiary Digital One completed tests for the digital radio and audio processor chip it has developed with Imagination. The Technologies. Production could start in quarter one with the first £99 digital radios expected to be on sale by the summer. Meanwhile, GWR has signed an agreement with Channelly Play to start Student Broadcast Network programming on its digital multiplexes.

THIS WEEK'S BIG AWARDS

► Dido's No Angel album goes six weeks platinum, while Robbie Williams' Sing When You Win and Steps' Got albums both go three-times platinum. Other albums going platinum include: Russell Watson's Encore, Andrea Bocelli's C'era Un Giorno, Atomic Kitten's Right Now, Blue's All Rise, Duff Punk's Discovery, and the greatest hits compilations by The Backstreet Boys and The Bee Gees.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change on 2000
Top Of The Pops*	4,408	64.5
Top Of The Pops II*	4,138	64.5
CD:UK*	1,916	-1.1
SMTV	1,896	-1.0
The Pepsi Chart and Dr Fax Chart Update	1,316	-19.2
The Saturday Show	929	n/a
Night Fever	888	n/a
Popworld (Sun)	405	n/a
Exclusive (Sun)	330	33.6
The Base	186	n/a

*includes totals. Source: Mediamark (MAG chart data) for w/c November 5 2001.

Galaxy Radio network plan to boost new music in 2002

by Steve Hemsley

The amount of new music played on commercial radio will receive a boost next year with the launch of Chrysalis Radio of The Galaxy New Music Month.

In March and November all five stations in the Galaxy Radio network, which reaches more than 2m 15- to 34-year-olds a week (source: Razor), will promote two listener parties each featuring three acts. The events will be supported by extensive below-the-line activity and on-air support.

The New Music Month is the idea of Chrysalis' head of music projects, Jean Branch, who joined the group in December 1999 from Warner Music UK where she was head of dance music. She says Galaxy occupies a rare position in commercial radio because its audience wants and expects to hear new music and she is

talking to regional promotions teams to secure suitable artists.

The idea was tested last March at Galaxy 102 in Manchester and Galaxy 105 in Leeds where artists such as Fragma, Angelic and Dario G performed at local venues. In 2002 these stations will be joined by Galaxy 101 in Bristol, Galaxy 102 in Birmingham and Galaxy 105-106 in the North-east.

"We are providing a vehicle for record companies to showcase new artists and new singles from established acts that suit the Galaxy playlist. We want labels to contact us as soon as they have finalised their March release schedule," says Branch.

She says regional pluggers want stations to be innovative and she expects to have 70% of the artists confirmed and most sponsorship



Branch: new initiative

deals with key youth brands in place by the end of January. If there is strong label and commercial support the promotion could be extended to four times a year.

"From my experience I know pluggers are desperate for ideas they can get their teeth into. They are prepared to do the leg work and take artists around the country if the

opportunities are there," she says.

Attendance at each Galaxy New Music Month party will be restricted to a maximum of 500 as venues at each station's transmission area and gift bags containing sponsor samples and label and station merchandise will be distributed. All events will be supported by a minimum of 10,000 flyers paid for by Chrysalis Radio.

Intermedia, Regional managing director Steve Tandy says he welcomes any initiative which gets more new music on to commercial radio. "Many independent stations underestimate what their audience can cope with and I hope this will encourage other broadcasters," he says. "Many stations we visit with new material tell us it is not suitable for their audience then once it is a hit they add it to their playlist. ILR needs to challenge its audience more."

Industry rallies behind World DJ Day charity event

Tony Prince is predicting that the Nordoff/Robbins dance charity event which will grow into one of the biggest annual music fundraisers in the world.

Prince says he has been completely overwhelmed by the response from all sectors of the dance industry to the World DJ Day, which will be staged for the first time next year and which will raise funds for Nordoff/Robbins and a network of affiliated charities globally.

"We've had 100% support from



Lottie: DJing free for charity
every avenue which we have explored so far," he says. "We've already got firm backing from MTV, Radio One, all the leading dance magazines, as well as the biggest and best of DJs, and dance promoters."

The World DJ Day concept is being

exported through the 26 local offices of the Prince-founded DMG network, while he is requesting DJs worldwide to donate for free their DJing services on March 9 when the event is scheduled. DJs signing up at the launch include Lottie, Pete Tong and Boy George.

Prince says he is aiming for World DJ Day to become an annual, global event and hopes that it will help to portray the dance industry as a business with a heart.

"All of the major promoters such

as Ministry, Cream, Renaissance and Pacha already do charity events but they tend to keep quiet about it," he says. "The idea of World DJ Day is to encourage every one to get involved and pool their resources."

Prince is inviting anyone with creative fundraising ideas to submit them to www.worlddjday.com and is already planning a World DJ Day album and single release which he hopes will be supported by some of the biggest DJ and production names in dance music.

Benny & Jools

Now it's your turn to vote for them at www.bennyandjools.com

Release Date 7th Dec

chartfile

● Polydor's Lighthouse Family play a key role in an excellent week for UK acts in Germany as there is an absolute top five on the album chart. The group's Whatever Gets You Through The Day debuts as the highest new entry on the countdown at three behind EMI-Chrysalis's Robbie Williams and Virgin Records' Mick Jagger (see right). EMI's Pink Floyd slide 2-4 with Echoes while Universal's Sting climbs 11-5 with All This Time. On the German airplay chart, the Lighthouse Family's single Free makes strong gains, rising 12 places to six. Free is beginning to pick up singles sales in Germany and improves six places to number 10. It is the highest climber on the Swiss airplay chart, where a rise of seven places takes it to 13.



Williams swings into platinum territory overseas with LP launch

by Paul Williams

Robbie Williams is back to his winning ways internationally with his Rat Pack tribute album *Swing*. When you're Winning becoming the singer's fastest-selling album to date overseas.

The EMI-issued album passed the 200,000 mark globally last week in just its second week on sale, debuting at number one across the USA region and in New Zealand, while also instantly reaching the Top 10 in Italy and the Netherlands.

"It's been extraordinary," says EMI International director for UK repertoire Kevin Brown. "We thought it would do well but it's gone completely beyond expectations. It's already going platinum in Switzerland, Germany and Austria."

Brown adds that in Germany, where Williams debuted at number one just over a year ago with *Sing*



Williams: best LP launch to date

as you're Winning, the new album has already slipped twice as many copies as its initial pre-sale. In some territories it is outselling the last album by around 50% as it rapidly chases *Sing*'s 4.9m overall worldwide sale.

Brown believes these impressive results are caused by the local fan-base Williams built up for *Sing* when "You're Winning... That was a huge

amount of work to establish Robbie Williams as an international superstar on the *Sing* campaign and over a period of maybe a year we sold 5m records and we're seeing a huge proportion of those 5m coming out early to buy the new record," he says.

The exciting prospect for EMI is that the BBC-screened Royal Albert Hall concert special has still to be broadcast internationally, while in Germany sales are expected to receive a further boost when Williams performs *Mask The Knife on Wempe Dass...?* on December 15.

Further TV promotion for the album, which has yet to have a release confirmed for North America, will follow in the New Year. EMI is looking to a *Sunday Times* interview which appeared in the UK the day before the new album's release and has now been syndicated around the world.

Airplay for his someone's Stupid debut with Nicole Kidman is at an early stage at present across Europe, having been serviced a fortnight ago. Set for release commencing around December 10, it is currently experiencing its strongest regional response in Belgium, Germany, Italy and Norway.

Meanwhile, Williams's erstwhile debut partner Kylie Minogue has captured two further number one crowns with *Can't Get Out Of My Head* climbing this week to top both the French and Portuguese singles charts. Brown notes the single, which has now reached around 2.4m sales worldwide, has made number one in every major territory (by mainland Europe) within five weeks although a 13.5m sales this week suggests that situation could change. A North American launch for the project is expected next year.

● Craig David's *Born To Do It* album receives a renewed sales boost in the US this week, where sales rise 55% week-on-week thanks to the success of his new single 7 days, 7 days, which is a radio-only release, debuts on the *Billboard* Hot 100 at 61.

Following an additional 800 radio plays during last week, David, whose releases are handled in North America by Atlantic Records, was due to appear at the Palace of Auburn Hills in Detroit last Saturday for the first of 13 radio concert appearances during the month. They include a album in Madison Square Garden, New York, on December 13 and will conclude six days later at the Staples Center in Los Angeles.

● EMI and Sony hold the lion's share of the Top 20 UK-sourced tracks at European radio this week, with four entries each. EMI has four entries for Robbie Williams and one apiece for Kylie Minogue and Geri Halliwell, while Sony has two entries by both Travis and Jamiroquai. BMG and Universal both have three tracks in the top 20, while Virgin has two entries for Innocent's Blue.

● Cher's new single *The Music's No Good Without You* holds at two on the Belgian airplay chart, while also rising on Austrian and Italian radio, where it jumps two and six places respectively to reach 13 and 15. The WEA London track enters the Austrian and Norwegian sales chart at 23 and 20, while Cher's new album *Living Proof* makes strong debuts on the German and Austrian charts at 13 and 19 respectively to best its number 46 UK entry.

● Pink Floyd's *Echoes* rises one place in Italy this week to reach the top of the album chart. The EMI-issued album also rises three places in the Dutch album chart to reach three. The album holds its chart-topping position in Portugal, as well as holding steady in both Belgium and Norway at number two.

● Blue's *Innocent* single, *Too Close*, rises two places in the Norwegian airplay to 13 this week. The track also moves up three notches on the Norwegian sales chart to reach eight. The group's newest single *If You Come Back* achieves the highest new entry slot in the Norwegian sales chart at 14, as well as reaching 18 in the Irish sales chart.

UK TOP 20 AIRPLAY HITS IN EUROPE

UKW	EUROPE	ARTIST (UK company)
1	1	Can't Get You Out, Kylie Minogue (Parlophone)
2	2	The Music's No Good Without You (Cher) (EMG)
3	4	Free Lighthouse Family (Cap/Capitol)
4	3	All Rise Blue (Innocent)
5	5	Somewhere Stupid Robbie Williams & N. Kidman (Chrysalis)
6	11	Walk On (Robbie Williams) (EMG)
7	4	When You're Looking Like That Westlife (RCA)
8	20	Only Time Enya (Warner)
9	6	Sing Travis (Independence)
10	8	One Night Stand Mica (Virgin)
11	14	Hunter Dale Cowboy (Chrysalis)
12	7	Dreamy Robbie Williams (Chrysalis)
13	18	You Give Me Something Jamiroquai (J) 2
14	20	Get On Up The Not Dead Beatiful (Hit Record)
15	12	Side Trips Independence
16	-	If You Come Back Blue (Innocent)
17	15	Think You Owe (Cherry/Arista)
18	-	Not So Much (Galeforce/De Bevo)
19	-	Calling Geri Halliwell (Chrysalis)
20	13	Lite L. Jamiroquai (J)

Chart shows the 20 most played UK-sourced tracks on Euro's Airplay Top 20 panel of 300 stations & Music Counts. **fonto**

GAVIN US ALTERNATIVE TOP 20

UK W	US ALTERNATIVE	ARTIST (UK company)
1	1	Family Affair Mary J. Blige (MCA)
2	4	How You Remind Me Nickelback (Roadrunner/EMI)
3	2	Hero Ewan McKaye (Capitol)
4	6	Get The Party Started Pink D'Addario (Arista)
5	3	It's My Turn Of The Life Nelly Furtado (DreamWorks)
6	5	Fun For Rent Jennifer Lopez (Epic)
7	8	100 Days Travis (Arista)
8	9	Emotion Defective's Child (Columbia/CRS)
9	11	U Got 2 Be Bad Usher (Arista)
10	7	Filler Alicia Keys (J Records)
11	10	One 'N' Me Enya (Jive)
12	20	Whenever Whenever Shakira (Epic)
13	-	Living It Up Ja Rule (Master/Int. Def Jam/EMI)
14	12	Only Time Enya (Jive)
15	14	It's Been Awhile Salma Hayek (Decca)
16	13	Hi Ten Up Style Blu Cantrell (Arista)
17	10	Superman Fite Fly Fighting (Columbia/CRS)
18	-	Whoever You Will Go The Calling (J)
19	-	Dig In Leona Lewis (Jive)
20	17	M A Slave 4 U Britney Spears (Jive)

Chart shows the 20 most popular UK's US Alternative top 20 (November 29/2002). **GAVIN**
Source: *Gavin* (London).

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (Label)	Chart	Peak pos.	UK
AUSTRALIA	single: Maroon 5 - <i>Beautiful</i> (BMG/Universal)	4	2	2
	album: The Black Eyed Peas - <i>Musique</i> (Arista)	1	1	4
CANADA	single: Nicki Minaj - <i>My Love</i> (Atlantic)	2	2	2
	album: Echoes Pink Floyd (EMI)	4	2	2
FRANCE	single: Geri Halliwell - <i>Call Me What You Want</i> (Chrysalis)	1	2	4
	album: Wycle D. - <i>World Vibes</i> (Capitol)	14	16	10
GERMANY	single: Geri Halliwell - <i>Call Me What You Want</i> (Chrysalis)	4	4	4
	album: Sing When... Robbie Williams (J)	1	1	1
ITALY	single: Geri Halliwell - <i>Call Me What You Want</i> (Chrysalis)	1	1	1
	album: Echoes Pink Floyd (EMI)	1	2	2
NETHERLANDS	single: Geri Halliwell - <i>Call Me What You Want</i> (Chrysalis)	4	3	6
	album: Echoes Pink Floyd (EMI)	3	5	6
SPAIN	single: Geri Halliwell - <i>Call Me What You Want</i> (Chrysalis)	1	3	5
	album: All This Time Sting (Universal)	10	7	7
US	single: Only Time Enya (Jive)	AM	12	12
	album: <i>All This Time</i> Sting (Universal)	EA	6	5

Source: *Music Business Worldwide*. UK Data from *Music Week*. *Sing* Top 100 (ARIA) *Top 100* (ARIA) *Top 100* (ARIA) *Top 100* (ARIA)

AMERICAN CHARTWATCH

by ALAN JONES

When Garth Brooks looks back on his career, he may regard *Creed* (pictured) as something of a berth, more if not exactly a nemesis. Two years ago, the hard rockers' second album *Human Nature* outsold 315,000 copies to beat at number one ahead of Brooks' bizarre pop-oriented excursion *The Life of Chris Gaines*. This week, *Creed*'s follow-up, *Weathered*, debuts at number one with a massive sale of 887,000 — the second highest of the year but nearly 2m short of 'Nymge's *Celebrity* — and bumps Brooks' *Scarbro* from the top of the chart after just one week. Human Nature eventually sold more than 10m copies, its release probably plenty more sales in *Weathered*, especially as *Creed*, whose material has a quasi-religious edge to it, start a major US tour in January.

Creed's number one debut deprives *Now That's What I Call Music* 8 the opportunity of enlisting *Nine* 6 and *Now 7*, both of which topped the chart earlier this year. While the series is still very strong, it could be that the US market is tiring of the format. *Now 6*, which opened with sales of \$25,000 in February has thus far sold 3,037,000. *Now 7*, which set a new high for the series when it debuted with first-week sales of 621,000 in August faded more quickly and has sold 2,995,000 so far. *Now 8* could not match that opening

tally, selling 249,000 copies last week, despite the fact that the Thanksgiving holiday ended the approach of Christmas kept cash registers more busy than at any previous stage of the year. How busy? Well, the Top 200 albums sold a combined tally of 19.7m last week, a massive 53.7% hike over the previous week's 6.91m tally. Only seven albums in the Top 50 saw their sales decline.

With Rob Zombie's *Sinister Urge* making by the biggest loss, with sales of 48.5% as it tumbled 8/30.

Among UK and Irish acts, Enya continues to lead the way with her album *A Day Without Rain* starting its second week at number one. Chart by dipping 5-6, although it sold a best-yet 229,000 copies, to take its cumulative tally to 4m. *Pink Floyd's* *Echoes* drops to 12/18, despite a 5% increase in sales week-on-week. Three other British acts perform better. Mick Jagger's *Godness In The Doornay* follows its understingued UK exceed 60,000 its last album — and sold the 68,000 copies its album number 11 in 1993 — though that was a February 2002 chart. It's debut at All This Time sold just 293 fewer than Jagger's new album and debuts Record choice at number 40, while *Bees' Greatest Hits* — The Brightman's Classics — comprising seven old tracks and eight new ones — ranked at number 78 with 33,500 sales.



Minogue: recorded Rive Droite material

Rive Droite's web venture results in online catalogue

Publisher and production team Rive Droite is capitalising on the success of its parent company's internet radio station by launching its own online catalogue.

France-based 13 Bis Music set up Radio 13 on the internet a year ago and the station has since been a regular in the US internet radio charts as well as proving popular in its home country.

Now Rive Droite in the UK is taking the idea and applying it to its own catalogue as a business-to-business service.

"We are working on providing a B2B service for all our partners – from record labels to advertising agencies – so that they can access our music a lot easier," says the company's managing director Philippe Zavier.

Once they have been given a password, those partners will be able to access the site and listen to all the company's 5,000-plus songs – including hits recorded by Minoque, Cher and Tina Turner – as well as demos of new material.

"Although I am MD, I have wanted to focus a bit more on A&R and pitching our songs more effectively," says Zavier, who plans to launch the as-yet-unnamed service in January.



White Stripes: attracted to EMI because the major offered "the most interesting, creative deal"

EMI wins race to sign White Stripes

by Nick Robinson

EMI Music Publishing has signed The White Stripes after one of the most hotly-contested publishing battles of the year.

All the majors and leading independents, such as Zomba, fought for the Detroit-based duo's signatures, but the band and their manager/lawyer Ian Montone say they chose EMI because it offered "the most interesting, creative deal".

The brother-and-sister act, who recently signed licensing deals covering their recordings with XL Records in the UK and V2 in the US, are known to be fiercely independently-minded, but EMI's worldwide structure and the experience of the publisher's A&R vice president Mike Smith attracted the group.

"The band was in a lucky position to have a whole bunch of companies interested in them but, basically, they liked Mike," says Los Angeles-based Montone.

While not revealing the exact cost of the deal, Smith confirms that it was a significant

amount. "It wasn't inconsiderable and the terms are good, but at the same time it was the right deal for us. We don't need to do prestige signings and sometimes a band comes along that you just know are worth holding out for," says Smith, who first saw the band at the South By South-West convention in Austin, Texas in April. "I have not seen anything as exciting for a long time."

The deal is for the world excluding North America – where they are likely to administer their own publishing – and Japan and Australia. It covers the group's three albums to date and "the next few albums", according to Smith.

One key factor in the deal is the group's involvement in catalogue decisions. "They will have considerable say in what happens with their songs and that is very important to them," says Montone.

The band recorded some tracks for their fourth album during breaks in their recent UK tour and expect to finish it by next spring.

newsfile

REACT TO LAUNCH LABEL WITH MAGIC GARDEN
React Music is setting up a joint venture dance label with French club promoters Magic Garden. Initial releases in 2002 through the audio/FAMILIES label, distributed via Pinnacle, include an album by DJ'z, "Magic Garden" house compilations and mix albums from Cyril K and The Hacker.

PALAU SET FOR REDEVELOPMENT

Infamous live venue the Hammersmith Palais in west London is set to be demolished and rebuilt as a mixed leisure and office development. The building reopened in February under the Fo Ha brand and has since hosted concerts by the likes of Jay-Z and Ludacris, as well as hosting club nights including School Disco. Immortalised by The Clash in their song White Man in Hammersmith Palais, the venue was originally opened in 1919. Under proposals currently before Hammersmith & Fulham council, freeholder London & Regional Properties plans to redevelop the complex as a mixed use site with a fully 3,000 dancehall with a capacity of only 1,500.

NW PLUJIST

Jay-Z & J'z Girls Girls (Roc-A-Fella/Def Jam)
Now that's what I call pop (single, January).
Cyan – Never Ever (Dem-Non-Deh Records)
Quality UK street soul (promo, tbc); Goldrix presents Andrea Brown – It's Love (Trippin') (Evolve/Am/PM) Storming Jill Scott cover now set for full release (single, January); Norwist – Neon Golden (City Slang) Strong set of heart-tugging songs, which benefits from a liberal spray of electronic (album, February 4); Tepelepmusik – Tepelepmusik (EMI/Chrysalis) Effortless cool French dance (album, tbc); BRMCO – Love Burns (Virgin) Sounding like rock's next big thing (single, January).



PRODUCER PROFILE

Island Records founder Chris Blackwell launched his Island empire by selling the records himself from the back of a Mini Cooper. Now the Boilerhouse duo are hoping to adjust that approach to selling records and are taking their own label, Rocksteady Records, back to its roots as they seek to break new talent.

Boilerhouse founder Ben Wolff and Andy Dean, who started their career as DJ promoting clubs before moving into production and then running their own imprint, say this new outlook was prompted by their growing frustration at being a small cog within a major label system. Previously they ran their label through Arista until they departed in April following a restructuring of the company, though they continue as consultants for dance act Bleachin', who now goes through RCA US.

"We had tremendous support from (then BMG chairman) Richard Griffiths, but it was not him taking the records to radio or getting press and we just got tired of trying to work in a major's priority scheme which is often not music-led," says Wolff. "We want to work with people and teams who put music first."

Now they are launching their own Rocksteady Records label, the first signing to which is SPQR by Norwegian dance act Society London. The duo became aware of the track through a Norwegian contact, but it was a play on Pete Tong's radio show that convinced them. With remains currently being completed by fellow Norwegians Bjorn Torske (of Telle Records fame) and Chillumati, distribution is still being finalised, but a release is expected in January.

The duo's success as writers/producers has been highlighted this month with four of their tracks featuring on Gabrielle's Dreams Can Come True – Greatest Hits album. At BMG their success was more limited, although both Desert Eagle Discs (who, via



Dean and Wolff (l-r): launching Rocksteady

Boilerhouse, are set to sign to a large independent label this week) and Bleachin' have made their mark. Their final release through BMG, the self-titled It's Jo & Danny album, achieved critical acclaim but failed to match it with sales.

The duo say they intend to keep an open mind as far as new signings are concerned. "We are about songs rather than being genre-specific," says Wolff. "Because we have worked with a variety of artists, we are open with the A&R pool that we have access to. Despite their problems with BMG, they are also keen to work with majors again – and on their own terms – and are in discussions with separate labels regarding three of their new acts. "This time it's about flexible response – being able to place an act in the right home whether it be with us or with a major," says Wolff.

As well as signing acts, writing songs and running their new label, Boilerhouse will continue to offer their production skills via their studio in London's Kings Road. "It's not a precondition of what we sign but if our talents can help make a project better then we are able and willing," says Wolff.

Then of course there's always the records to sell from the back of the car.

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RETAIL FOCUS: V.SHOP

by Karen Faux

Despite initial fears that V.Shop might be more about mobile phones than music, managing director Chris Ash is confident that in the past 18 months the chain has won the industry over, establishing its credentials as a new and exciting way to sell music on the high street.

"We've reached a level of success that we are very pleased with, but there is still a lot to do," he says. "We strongly believe that innovations are vital and that means new ideas, products and services."

While the past 12 months... have been very much focused on getting the in-store proposition right, Ash is now gearing up for what he terms V.Shop's "first Christmas", with aggressive campaigns designed to drive the brand more forcefully. Television, press, radio and outdoor posters are supporting its discount campaign, "Hot Deals And Cool Christmas", and a V.Hot product supplement being distributed with London's Evening Standard and is also available in-store.

The current 99 V.Shops are the high-tech successor to Our Price, whose sale was recently completed. The idea underpinning



V.Shop: music still a priority for former Our Price

the brand is to get away from the middle ground of entertainment retailing and to combine physical product with a virtual range. V.Shop says its in-store kiosks have won accolades for their ease of use, enabling customers to order from a range of 150,000 items for delivery within 48 hours. The stores' offer also covers video, DVD, games

CHAIN FOCUSES ON TRAINING

V.Shop may be proud of its high-tech image but friendly and knowledgeable sales staff are at the heart of its offer. "Training has been a priority for us over the past 12 months and we have focused not only on product knowledge but also on technical expertise," says Chris Ash. "Our customers need to be able to easily get assistance with the Kiosk, for example, or have all their questions answered about mobile phones." Now staff can air their own views and ideas at a website called V.Town, designed specifically for their use.

Two new V.Shop outlets have recently opened in Solihull and Manchester, with the latter store operating in the same building as Virgin Brides and Virgin Wear. "Although they are situated under the same roof, the V.Shop is the anchor store," says Ash. Ash stresses that music is still a key area

for V.Shop. "The physical sale of music currently represents around 60% of the chain's turnover and we don't see that changing," he says.

The stand-out bestseller across the chain is Robbie Williams, whose album is hitting the spot with teens, mums and grandmothers. Blue's album has fared well since its release this week and big sales are expected of the Bridget Jones's Diary DVD when it is released on Saturday. There are some tempting offers for gifters on mobile phones, Playstation and DVDs, while a two for £25 on chart CDs complements an ongoing three-for-two deal on campaign product.

"We've also launched Virgin Experiences where customers can take the opportunity to visit a spa, go in a hot-air balloon or drive a Ferrari," says Ash. "We believe these are all part of the entertainment experience and we expect to see other exciting new things coming into the stores over the next few months."

V.Shop: 4th Floor, Aurora House, 71-75 Uxbridge Road, London W5 5SL, tel: 020 8280 0800

IN-STORE NEXT WEEK (from 10/12/01)

Andys RECORDS
In-store — Blue, Cypress Hill, Michael Jackson, Cliff Richard, Teenies, So Solid Crew, Creed, Robbie Williams, Now! 50, Adam F, Jamiroquai, Pink Floyd, Destiny's Child, Paul McCartney, Bush, Beverley Knight, Danyel Warhol

ASDA
In-store — Robbie Williams & Nicole Kidman, Mariah Carey, Honey M, Island Party Total Euphoria, B15, 51, Michael Jackson, Sophie Ellis-Bextor

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

WHOLESALE
In-store display boards — Best of 2001 titles including The Avalanches, Pines, Basement Jaxx, White Stripes, Bonnie Prince Billy, Roots Manuva, Stereolab

HMV
Single — Robbie Williams & Nicole Kidman; Windows — Christmas Top Deals campaign; In-store — Michael Jackson, Ian Van Dahl, Feeder, Emma Bunton; Press ads — System of a Down, Sum 41, Ash, Missy Elliott, Sophie Ellis-Bextor

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

PINKCIRCLE NETWORK
Album — Merle Haggard; Selecta Listening posts — De La Soul, Feeder, Tricky, The Hives, Raging Speedwagon; Press ads — Dolly Parton, The In Crowd, Cotton Mather, Masters of Reality, Francoiz Breut, Joe Strummer, Silda, Frank Black

TOWER RECORDS
Windows — Starsailor, EMI boxed set collection, Robbie Williams & Nicole Kidman, Clara-Nani, Sony product; In-store — Starsailor, £120

money-off vouchers with purchases of £25 or over; Press ads — John Tavener, money-off vouchers; Outdoor posters — money-off vouchers

Virgin register
Windows — Pink Floyd, Madonna, Steps, Blue, The Corrs, Westlife, Robbie Williams, Travis; In-store — Gorillaz, Strokes, Missy Elliott, Linkin Park, Marvin Gaye, Mary J Blige, The Avalanches; Press ads — Dido, Feeder, Koheehn, Nas, Wu-Tang Clan, Starsailor

V.SHOP
Single — Robbie Williams & Nicole Kidman; Windows — Michael Jackson, Janet Jackson, Feeder, Samantha Mumba, Ian Van Dahl; In-store — Starsailor, Emma Bunton, Koheehn

WHSmith
In-store — The Corrs, Shaggy, Cliff Richard, Lighthouse Family, Madonna

WOOLWORTHS
In-store — Robbie Williams & Nicole Kidman, Classical Chillout 2, Stereophonics, Heartbeat Moments, Steps, Liberty, Bob Marley, Madonna, Blue, Now! 50, H151

ON THE SHELF

TIM KINGS,
owner, Vinylgroove, Redditch,
Worcestershire

"My first 15 months in business have been pretty tough going and since my business partnership was recently dissolved, I'm now the sole owner and am working on ideas which I believe will ultimately create a very strong business. As a DJ myself I have just set up a DJ academy and agency, and a record label is about to be launched in association with the store. The idea is that these activities will all feed off one another and give a greater momentum to sales.

Redditch is in the process of being redeveloped and when this is completed next year, there will hopefully be more shoppers coming my way. Currently I get all sorts of customers, with a core age range between 16 and 25, and we offer a very friendly service. The interior of the store is quite modern in a silver and purple colour scheme, although on the outside we have to use grilles for security. I sell mostly vinyl, along with tape packs and a few CDs. The store is also a ticket outlet for

all major dance events and we supply equipment to DJs on an order basis. Drum & bass is the strongest area of sales although R&B, hip hop and reggae are all expanding. In the reggae sector, lovers' rock tends to be the most popular and bestsellers currently include Sanchez, Mikey Spice, Gregory Isaacs, Richie Stevens and Dennis Brown.

The idea for the record label, entitled Censored Records, came about because there are so many local artists around here who are just as good those who are established and selling loads of records. The label is associated with the store by using its artwork, but technically that is the only connection.

Many of the DJs involved, including Restless, Skam & Mode, DJ Prosper and Trauma have already got competitions together and have been in the on the PA trail. Meanwhile, I'm about to employ another sales assistant in the store and am expecting business to be brisk over the next few weeks."



"This Christmas is shaping up to be one of the best ever for us, with albums coming in a huge variety of markets and genres. Kylie continues to perform very strongly in both airplay and sales charts, and the forthcoming single from Starsailor should drive renewed interest in their fantastic debut album. Taking renewed interest, it's good to see The Dandy Warhols reaping the benefits from their Vodaphone exposure. Demand is growing daily for the track, Bohemian Like You, as the public rediscover this gem. The big guns are out too, with Pink Floyd's best of and Radiohead's live album both meeting high expectations. Robbie Williams continues to be deliver superb success and this will carry through to Christmas and beyond. Christmas wouldn't be the same without the traditional race for the number one single slot and this year sees us with a white brace of worthy contenders, including Hemes House

ON THE ROAD

LEE HERRON,
EMI area sales and promotions
manager for London

Band, Robbie Williams & Nicole Kidman and Kate Winslet.

As part of our expanded promotional role we are also working the latter at regional radio, which provides added support to our labels and gives our sales force a unique picture of the marketplace, which seems poised for a very happy — if late-starting — Christmas.

We also have a whole set of in-store activity to promote our releases. This includes Robbie Williams PoS material, a national Pink Floyd artwork competition (plus some fantastic souassy street toys — ideal for coping with those festive enquiries), and special Christmas PoS which includes window display material, posters and staff strips for our in-store stands.

To complement this, we have offered stores which have a Soundbite listening post their choice of five albums from the year's best alternative releases, including St Germain and Ed Harcourt. This is to tailor each spot to each account in order to maximise sales."

CLASSICAL news

ARTHAUS BUILDS CLASSICAL DVD MARKET

Careful marketing, positive reviews, a Gramophone Award and prominent retail display have jointly contributed to the rise of Arthaus DVD sales in 2001. The Munich-based label, distributed exclusively in the UK by Select Music, has captured just over half the market for classical and opera DVDs, a position boosted by the consistent quality of its titles and significant proportion of new video productions.

According to Anthony Anderson, managing director of Select Music, Arthaus has driven the classical DVD market over the past 12 months. "The situation has moved forward from last Christmas so that with Arthaus we now have a solid and reliable level of monthly turnover," he says. He concedes that, despite the widening of repertoire to include everything from Bach choral music to the world premiere production of John Adams's *El Niño*, Arthaus sales performance is directly influenced by the presence of big-name artists.

"Our Pavarotti titles, *La Bohème* and *Aida*, continue to do very well for us, as have those that feature Cecilia Bartoli," he adds. "Her *Viva Vivati!* disc appeared at the beginning of the last quarter and is going to be our best-selling Arthaus title in the UK."

Anderson believes that the inclusion of DVD reviews in the new *Penguin Guide To Compact Discs* and the creation of a new Gramophone Award for DVD (won by the Salzburg Festival production of Berlioz's *La Damnation de Faust* on Arthaus) will help win new converts to the format. "We have to remember that only 2m households have DVD players. Despite the quick growth in hardware sales, only a small proportion of the population have seen DVDs. I'm sure we'll see a massive boost in interest this Christmas and an even greater rise in hardware penetration as recordable DVD players fall in price," he says.

Marketing in the specialist classical press and review coverage remain key selling tools for Arthaus product. Anderson also points to the sheer quality of forthcoming releases, which include Mozart's *Don Giovanni* from Zurich Opera with Cecilia Bartoli among cast members, a portrait of Ute Lemper, and the Royal National Theatre's 2000 production of Bernstein's *Canidae*. Arthaus will also launch a new series called *In Rehearsal*, featuring discs devoted to the work of Donnyay, Gergiev, Gardiner and Abbado.

DG REVAMPS WEST SIDE STORY DISC

Leonard Bernstein's classic Deutsche Grammophon account of *West Side Story*, recorded in the mid-Eighties with Kiri Te Kanawa and José Carreras as the star-crossed lovers, is being repackaged and promoted next February to reach a new audience. The infamous video composer-conductor barking orders and swearing at the cast is also to be released for the first time on DVD, billed as *The Making of West Side Story*.

"We're positioning this to sell to the musicals market," says Mark Wilkinson, head of Deutsche Grammophon UK. He points to the use of music from the work in a Gap commercial in 2000 and other associations of Bernstein's music with popular products. "We want to sell this disc, which comes with a bonus disc of the Broadway and Hollywood Bernstein, to the Gap generation and make it a cool, coffee-table purchase."

Andrew Stewart can be contacted by e-mail at andrewstewart1@compuserve.com

ALBUM of the week



PATRICIA PETIBON: French Baroque arias by Rameau, Lully, Charpentier, Grandval. Petibon; Les Folies Françoises/Cohén-Akenline (Virgin Classics VC 5 45481 2). Since graduating from the Paris Conservatoire in 1995, Patricia Petibon has become established as one of the most attractive and beguiling interpreters of French



Baroque music. Petibon's Virgin Classics debut recital projects the sensuous qualities of her light lyric soprano voice, helped by clear recorded sound and graceful, expressive playing from Patrick Cohén-Akenline's Les Folies Françoises. "French music is anything but bland and conventional," say Petibon and her accompanist, "and we have not sought to make its rough places plain." This release is backed by a full-page ad in December's Gramophone.

REVIEWS

for records released up to December 17 2001



GREAT MOMENTS IN CELLO PLAYING: Music by Moor, Haydn, Popper, J.S. Bach, Elgar, Schubert, Tchaikovsky, Debussy etc (Cello Classics 1006). Gabrieli Quartet cellist Keith Harvey's selection of archive material, offering tracks recorded between 1916 and 1997, fully justifies the title of the latest release from Cello Classics. The 18 players featured here include household names such as Casals, Platiogorsky and Fournier, in company with artists long since neglected, Samuel Mayes and the divinely talented Ennio Bolgogni among them.

BACH FAMILY MOTETS: Works by Johann, Johann Christoph, Johann Michael and Johann Ludwig Bach. Choir of Clare College, Cambridge/Brown (Regis RRC 1045). Regis, the 'fair deal' classical label, presents the first UK issue of a fascinating

disc that reflects the immediate musical influences on Johann Sebastian Bach from members of his close family. This disc, advertised in the specialist classical press, charts the conservative 17th-century German tradition of motets for the Lutheran church and includes such gems as *Fürchte dich nicht* by Bach's second cousin Johann Christoph and Johann Ludwig Bach's *Unsere Trübsal*. **TCHAIKOVSKY: Violin Concerto; CONIUS: Violin Concerto.** Garrett; Russian National Orchestra/Pletnev (Deutsche Grammophon 471 428-2). David Garrett's reading of the Tchaikovsky concerto blends spontaneous passion with sure technical control, allowing him to move from chamber music making in the work's lyrical central *Andante* to commanding solo displays in its outer movements. The disc includes an appealing filler in the shape of Jules Conus' *Violin Concerto* of 1896. It is supported by ads in the specialist classical press.



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MUSIC WEEK DIRECTORY

The essential guide to who's who in the UK music industry

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who's who in the UK

or everyone in the business of music

2002 DIRECTORY

TOP 75

8 DECEMBER 2001

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	NEW	GOTTA GET THRU THIS	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
2	2	HAVE YOU EVER	Paulina Rubio (Paulina Rubio) Warner-Chappell (EMI) (Warner)	Warner-Chappell (EMI) (Warner)	7/12
3	NEW	RESURRECTION	Perfect 10 (Perfect 10) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
4	NEW	EVERYBODY	Paulina Rubio (Paulina Rubio) Warner-Chappell (EMI) (Warner)	Warner-Chappell (EMI) (Warner)	7/12
5	3	WHO DO YOU LOVE NOW (STRINGER)	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
6	NEW	WHAT I'M CALLING	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
7	2	IF YOU COME BACK	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
8	NEW	WHERE'S YOUR HEAD AT	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
9	NEW	QUEEN OF MY HEART	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
10	NEW	FALLIN'	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
11	NEW	RAP DISCOTEQUE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
12	NEW	CRYING AT THE DISCOTECUE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
13	NEW	BECAUSE I GOT HIGH	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
14	2	EMOTION	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
15	2	DO WAH DIDDY	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
16	15	CAN I GET YOUR HEAD AT	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
17	1	HEY BABY	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
18	1	RAPTURE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
19	1	I'M REAL	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
20	1	I WISH I KNEW HOW IT WOULD FEEL TO BE FREE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
21	2	PAID MY DUES	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
22	1	UGLY	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
23	NEW	GO	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
24	NEW	SAY THAT YOU'RE HERE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
25	NEW	WHAT WOULD YOU DO	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
26	NEW	WALK ON	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
27	NEW	WISH YOU WERE HERE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
28	NEW	CLOSER TO ME	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
29	2	THE MUSIC'S NO GOOD WITH YOU	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
30	2	HIT 'EM UP STYLE (POOPS!)	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
31	2	YOU GIVE ME SOMETHING	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
32	NEW	LOWIDER/TROUBLE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
33	NEW	FAMILY AFFAIR	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
34	2	THEY DON'T KNOW	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
35	2	BOHEMIAN LIKE YOU	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
36	2	WHAT'S GOING ON	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
37	1	DANCE AND SHOUT/HOPE	MCA/Universal (MCA/Universal)	MCA/Universal (MCA/Universal)	7/12
38	1	I'M MAKING UP TO US	Jay-Z (Jay-Z) Roc-A-Fella (Roc-A-Fella)	Roc-A-Fella (Roc-A-Fella)	7/12
39	1	ONE NIGHT STAND	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
40	1	SHINOBI VS DRAGON NINJA	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
41	1	DON'T PANIC	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
42	1	FIGHT MUSIC	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
43	1	I'M A SLAVE 4 U	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
44	1	SEXUAL REVOLUTION	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
45	1	THE COMPASS	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
46	1	GOT YOU	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
47	1	FOLLOW ME	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
48	1	DON'T NEED THE SUN TO SHINE TO MAKE ME SMILE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
49	1	SMOOTH CRIMINAL	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
50	1	HYPER MUSIC/FEELING GOOD	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
51	1	I'VE BEEN AROUND THE WORLD	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
52	1	NEW YORK NEW YORK	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
53	1	CHAIN REACTION/ONE FOR SORROW (REMIX)	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
54	1	OUTSIDE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
55	1	MAMBO NO 5	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
56	1	LAST NITE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
57	1	YOU ROCK MY WORLD	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
58	1	THE SPACE BETWEEN	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
59	1	FLAWLESS	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
60	1	IN THE END	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
61	1	STARLIGHT	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
62	1	A MAN NEEDS TO BE TOLD	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
63	1	60 MILES AN HOUR	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
64	1	WANT LOVE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
65	1	FLASH	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
66	1	NOT SUCH AN INNOCENT GIRL	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
67	1	DO YOU WANT TO BE HAPPIER?	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
68	1	U GOT IT BAD	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
69	1	BOILER	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
70	1	GET UP	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
71	1	ROCK THE HOUSE	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
72	1	LETTER 2 MY UNBORN	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12
73	1	FAT LIP	Robbie Williams (Robbie Williams) Polygram (EMI) (Polygram)	Polygram (EMI) (Polygram)	7/12

TITLES A-Z

Title	Artist	Label	7/12
A
B
C
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As used by Top Of The Pops and Radio One

DREAM TEAM

VS

ARTFUL DODGER

FEATURING MZ MAY & MC ALTAIR

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(A&M) (A&M)

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SAY HELLO

WITH GOODBYE

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MUSIC WEEK 8 DECEMBER 2001

8 DECEMBER 2001

CHART COMMENTARY

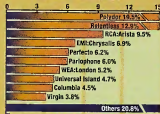
by ALAN JONES



There is no let up in the success of the well-named Retentless label, which registers its third number one in six months as garage/R&B newcomer Daniel Bedingfield's Gotta Get Thru This debuts in pole position. Retentless' success is all the more impressive as all three of its chart toppers are new acts with no previous chart record. Although 21-year-old New Zealand-born, London-reared Bedingfield's single was reputedly one of the more expensive acquisitions in the format's history, it actually sold fewer copies last week - 108,000 - than his labelmates DJ Pied Piper and The So Solid Crew sold when they debuted with Do You Really Like It (148,000) and 21 Seconds (118,000) in May and August respectively. One of the biggest surprises of the week is the number three debut of Russian techno duo PPK's Resurrection. Although a popular club hit, the record has had fairly modest radio support (it climbs 29-18 on the airplay chart this week). The act were formerly a trio

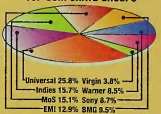
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75, and average gross sales by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +12.6%
YEAR TO DATE VERSUS LAST YEAR: -8.5%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 53.3% US: 41.3% Other: 5.2%

made up of Pimenov, Polyakov and Kurzh, hence PPK. The departure of Kurzh and the fact that vocals on the single are supplied by Vera suggests they should now be named PPK. PPK are the second act from Russia to chart this year - Also reached number 27

Calling is Geri Halliwell's seventh single since leaving the Spice Girls and her lowest charting hit to date, debuting this week at number seven. Halliwell, of course, also featured on the first eight Spice Girls singles (seven number ones and a number two), and has thus reached the Top 10 with her first 15 hits. That is the best ever opening sequence for a female recording artist, beating the 13 Top 10 hits in a row amassed by Kylie

SINGLE FACTFILE

Minogue between 1988 and 1991. Calling is the third single from Halliwell's current album *Scream If You Wanna Go Faster* and helps that album to increase its sales for the seventh week in a row. The album is a long way from resuming the 15-week chart run it enjoyed in August, however, climbing 198-70 this week. It has sold around 120,000 copies to date - a quarter of the near 480,000 tally of Halliwell's debut album *Schizophrenia*.

with Before You Love Me in May - and the first act from the former Soviet Bloc to reach the Top 10. A classic hit from the disco era, Sheila B Devotion's Spacer is one of a plethora of excellent songs written and produced by Chic masterminds Nile Rodgers and Bernard Edwards to attract the attention of interday swappers. It is generously sampled on Spanish group Alcazar's *Crying At The Discotheque*, which debuts this week at number 13, easily beating the number 48 peak scaled in April by Plaything's *In Space*, which also sampled the track. Alcazar's single has taken 18 months from its domestic release to reach these shores. Fragma followed Positiva A&R man Kevin Robinson to his new Sony imprint Illustrious. Having reached number three with *Everything You Need* and number four with *You Are Alive* on Positiva earlier this year, they have to settle for a number 25 debut for their illustrious debut *Say That You're Here*.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	RESURRECTION	PPK	Perfecto PERF 3105 (MVP)
2	WHERE'S YOUR HEAD AT	Basement Jaxx	XL Recordings 315 100CD (V)
3	GONE	% Sync	Jive 925772 (P)
4	I'M WAKING UP TO US	Rufe & Sebastian	Jagster JRCDS 03 (MVP)
5	SHINKU VS DRAGON NINJA	Laszlo	Visible Noise TORMENT11 (P)
6	THE COMPASS	Dave Clarke	Universal SINT 730 (MVP)
7	HYPER MUSIC/FEELING GOOD	Muse	Mashroom MUSH3105CX (MVP)
8	I'M A SLAVE 4 U	Bonney Spears	Jive 925280 (P)
9	LATE NIGHT	The Strokes	Rough Trade TRADESCO 041 (V)
10	FLASH	BK & Nick Serenice	Nakizee NUKPA 0361 (ADD)
11	THE DJ THE MUSIC AND ME	Lulu	Hoi Records HDGJ 1128 (V)
12	HOTEL YORBA	White Stripes	XL Recordings 315 129CD (V)
13	PUT THAT RECORD BACK ON	DJ Dan	Honcho Music HM 018 (V)
14	DIRTY	Citty	Junior 808 026 (ADD)
15	FEVER BISHING	CassSlide & D Ten	Five ERP 015 (V)
16	CHAIN REACTION/ONE FOR SORROW (REMIX)	Slaps	Earl/Jive 921442 (P)
17	UNDERWATER	Deletem feat. Paci	Network 301432 (P)
18	THE BITCH DONT WORK	Elastic	Wichita WEBOB25 (V)
19	FREELOVE	Depeche Mode	MCA LCOB30 (V)
20	TAKE ME TO BROADWAY	Gorizias	Kitty-yo EFA5552 (SRU)

All charts © The Official UK Charts Company 2001

This Week	Title	Artist	Label
1	GOTTA GET THRU THIS	Daniel Bedingfield	Mercury
2	HAVE YOU EVER SO I	Resurrection	Perfecto
3	RESURRECTION	PPK	Perfecto
4	EVERYBODY HEAR	Resurrection	Perfecto
5	WHO DO YOU LOVE NOW... This feat. D Monique	Resurrection	Perfecto
6	WHAT IF Asia	EMJ Label	EMJ Label
7	CALLING GUT HALLIWE	EMI	EMI
8	IF YOU COME BACK	EMI	EMI
9	WHERE'S YOUR HEAD AT	Basement Jaxx & Resurrection	XL Recordings
10	QUEEN OF MY HEART	Worship	MCA
11	FALLIN' Alicia Keys	J	J
12	CANT GET YOU... Kylie Minogue	Parlophone	Columbia
13	EMOTION Donny Osmond	Decca/Universal	Decca
14	BAPTURE YOU	Mercury	Mercury
15	CRYING AT THE DISCOTHEQUE	Alcazar	Mercury
16	FAMILY AFFAIR	Mercury	Mercury
17	WHAT WOULD YOU DO	Ch. High	Mercury
18	I'M REAL	Junior Lopez	Cap
19	BECAUSE I GOT HIGH	Alkman	Universal
20	FREE	Lightbox Family	Wild Card/Printer
21	WALK ON IT	Mercury	Mercury
22	RAP DISONLY WANNA... Alicia & Madonna	East West	East West
23	RIGHT HERE YOU'RE SO CLOSE	Decca/Polydor	Decca
24	HYT EM UP STYLE (G) 51	Arava	Arava
25	PAID MY DUES	Arava	Arava
26	ONE NIGHT STAND	Arava	Arava
27	DONT NEED THE SUN... Geraltine	Decca/Polydor	Decca
28	YOU GIVE ME SOMETHING	Arava	Arava
29	DO YOUR DUTY	Arava	Arava
30	DANCE AND SHOUT/NOPE	MCA/Decca	MCA
31	UGLY	Arava	Arava
32	MURDER ON THE DANKESTOWN	Arava	Arava
33	SAY THAT YOU'RE HERE	Arava	Arava
34	STARLIGHT	Arava	Arava
35	HEY BABY	Arava	Arava
36	THE MUSIC'S NO GOOD WITHOUT YOU	Arava	Arava
37	FOLLOW ME	Arava	Arava
38	SOMETHING STUPID	Arava	Arava
39	WISH YOU WERE HERE	Arava	Arava
40	WHAT'S GOING ON	Arava	Arava

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8 DECEMBER 2001

CHART COMMENTARY

by ALAN JONES



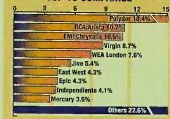
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A repeat performance for Robbie Williams' *Swing When You're Winning* at the top of the chart. The former Take That man's fourth solo set proves too strong at this juncture to be unseated by either Blue's *All Rise* or S Club 7's *Sunshine*, which debut at two and three respectively, making the top three all British and all new at a time when overseas artists and compilations are very strong. *Swing When You're Winning* did buck the trend for increasing sales however, understandably given its massive first week sales of 295,000. It sold a further 194,000 copies last week, posting a 34% decline while the artist album sector as a whole increased 19.4% as the Christmas gift-buying season shifted up another couple of gears.

S Club 7's third album, *Sunshine*, provides the unusual combination of their lowest debut and their highest first-week sale. The successful septet's debut album *S Club* sold just short of 51,000 copies on its number two September 1999 debut, while the follow-

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and company groups shown by % of total sales of the Top 25 artist albums



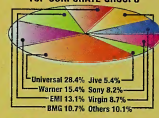
up 7 claimed pole position in June 2000 after attracting 73,000 buyers on its first frame. *Sunshine*'s number three debut this

ALBUMS FACTFILE

Blue, who were completely unknown until little more than six months ago, now have three top five singles – two number ones and a number four – and a number two album under their belts. They achieve the latter feat this week, after selling a very impressive 137,000 copies of their *All Rise* album, a Total which, although not enough to take pole position from Robbie Williams' *Swing When You're Winning*, is sufficient to outsell all

others. For Innocent it means that, for the moment at least, it does not have a second number one to emulate Atomic Kitten's *Right Now*, which topped the chart earlier this year, but *Blue* do equal the number two of Innocent's biggest selling album, Martine McCutcheon's 1999 set *You Me & His*, which sold nearly half a million copies. This sets *Blue* a tough but not unattainable target, given their excellent start and current vigour.

TOP CORPORATE GROUPS



Top 40 hits for the big voiced diva but made a very quiet start to his chart career, slipping in at number 50 before eventually spending three weeks in a row at number two. Her follow-up *Freak of Nature* makes a better debut this week, arriving at number 14 with sales of 43,000 – a satisfactory return, given that *Paed My Dues*, the introductory single from the set, reached only number 14 last week.

The Stereophonics' *Just Enough Education To Perform* dipped out of the Top 75 last week for the first time, completing a 32-week residency as stocks ran out with the original incarnation of the album deleted. It rebounds 78-29 this week, thanks to a new expanded version which adds their new single *Handbags And Gladrags*. The album last week equipped the 652,200 sales tally of the group's 1997 debut *Word Gets Around*, though it still has some way to go to beat the 1,466,000 tally of their 1999 follow-up *Performance & Cocktails*.

week is powered by sales of 136,000. *Anastacia's* *Not That Kind* album sold nearly 750,000 copies and generated four

COMPILATIONS

Despite making a splash when it debuted atop the compilation chart last week,

Now That's What I Call Music was only the second biggest seller, its first week tally of 267,000 being 28,000 fewer than the 295,000 total which put Robbie Williams' *Swing When You're Winning* top of the artist chart. But sales of a further 232,000 copies last week put *Now 50* top of the overall rankings for the week. Its trip to the throne for 2001 as a whole will not be long-delayed either. With sales to date of 499,000, it is already well on its way to catching the year's best, which matches it is the 867,000 tally of *Now 48*. *Now 50* will inevitably end up a million seller, and its progress so far suggests it is likely to become either the second biggest or third biggest selling album in the series, behind only *Now 44*, the

November 1999 release which sold 1.64m, and *Now 47*, which came out a year ago and sold 1.35m. *Now 50*'s two-week sales tally of 499,000 is behind the pace set by *Now 44*, which had sold 569,000 copies at the same stage, but ahead of *Now 47*, which was on 483,000 at the same stage. It is ahead of this year's *Now* offerings *Now 48* and *Now 49*, which had sold 453,000 and 434,000 at the same stage of their lives.

The similarly themed Virgin/EMI and Columbia releases *Pure Chillout* and *The Classic Chillout Albums 2* both debut this week. The latter has the edge, debuting three notches ahead of its rival at number 13. Both albums feature the same tracks by Jan Hammer and Goldtrapp and different Moby cuts but are otherwise unique.

INDEPENDENT ALBUMS

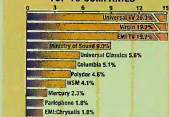
This	Last	Title	Artist	Label (c/distrib)
1	1	GOLD – THE GREATEST HITS	Saeps	Jive 820142 (P)
2	7	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 105K2 (3MV)/P
3	2	GREATEST HITS – CHAPTER ONE	Backstreet Boys	Jive 822212 (P)
4	3	IS THIS IT	The Strokes	Rough Trade RTAFCD2 630 (V)
5	6	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 30CD (3MV)/P
6	5	BRITNEY	Britney Spears	Jive 82232 (P)
7	4	WHITE BLOOD CELLS	White Stripes	Sympathy For The Record Industry SFR1 668CD (P)
8	8	WANTED	Dill Richardson	Papillon WANTED 1 (P)
9	10	SONGBIRD	Elva Cassidy	Bix Street/Hot 1216005 (HOT)
10	11	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 822062 (P)
11	12	ROOBY	Basement Jaxx	XL Recordings XLCD 143 (V)
12	9	THE CHRISTMAS ALBUM	Tweencies	BBC Music WMSF 6042 (P)
13	13	SMILEY THINGS	Zoo 7	Ultimate Dilemma UKDWR15 08619 (P)
14	14	THE ALBUM	Bob The Builder	BBC Music WMSF 6042 (P)
15	15	YOUR NEW FAVOURITE BAND	Heves	Poptones MMS205CD (P)
16	18	THE FAKE SOUND OF PROGRESS	Leopoldinas	White Noise TORMENTCD (V)
17	16	ECHO PARK	Foeder	Echo ECHCD34 (P)
18	17	SINCE I LEFT YOU	Analcheshas	XL Recordings XLCD 138 (V)
19	20	FREE ALL ANGELS	Ash	Infectious INFECT100CD (3MV)/P
20	19	THE OPTIMIST	Tina Turner	Source SOUR CD02 (V)

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MUSIC WEEK 8 DECEMBER 2001

MARKET REPORT

TOP 10 COMPANIES

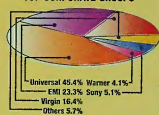


Figures show top 10 companies by % of total sales, and company groups shown by % of total sales of the Top 25 artist albums



week is powered by sales of 136,000. *Anastacia's* *Not That Kind* album sold nearly 750,000 copies and generated four

TOP CORPORATE GROUPS



Artist albums: 73.9%
Compilations: 26.1%

THE YEAR SO FAR...

TOP 20 SINGLES

TW	1W	Title	Artist	Label
1	1	IT WASN'T ME	SHAGGY FEAT. RIKROK	MCA/UNIVERSAL
2	2	PURE AND SIMPLE	HEAR'SAY	POLYDOR
3	4	CAN'T GET YOU OUT OF MY HEAD	KYLE MINOGUE	PARLOPHONE
4	3	WHOLE ANIMAL	ATOMIC KITTEN	INNOCENT
5	5	UPTOWN GIRL	WESTLIFE	IRCA
6	6	DON'T STOP MOVIN'	S CLUB 7	POLYDOR
7	7	HEY BABY	DJ OTTO	EMI
8	8	ANGEL	SHAGGY FEAT. RIKROK	MCA/UNIVERSAL
9	9	TEENAGE DIRTBAID	WHEATSTU	COLUMBIA
10	10	DO YOU REALLY LIKE IT	DJ PIED PIPER	RELENTLESSMUSIC
11	11	CLINT EASTWOOD	GORELLAZ	PARLOPHONE
12	15	BECAUSE I GOT HIGH	AFRODMAN	UNIVERSAL
13	17	IT'S RAINING MEN	GERI HALLIWELL	EMI
14	12	LADY MARMALADE	C. AUGUSTA LEE/KIMMY PHILK	INTERSCOPE/POLYDOR
15	14	ETERNAL FLAME	ATOMIC KITTEN	INNOCENT
16	16	MAMBO NO 5	BOB THE BUILDER	BBC MUSIC
17	17	21 SECONDS	SO LOUD CREW	RELENTLESS
18	18	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS	CHRYSALIS
19	20	WHAT WOULD YOU DO	CITY HIGH	INTERSCOPE/POLYDOR
20	19	CASTLES IN THE SKY	IAN VAN DALH	NALPHEURISTA

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TOP
POPS!



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albums



- 1 SWING WHEN YOU'RE WINNING**
Robbie Williams
Chrysalis
Innocent
- 2 ALL RISE** Blue
Polydor
- 3 SUNSHINE S Club 7**
Polydor
- 4 DREAMS CAN COME TRUE - GREATEST HITS** Gabriella
En Beat/Polydor
- 5 WORLD OF OUR OWN** Westlife
RCA
- 6 GOLD - THE GREATEST HITS** Steps
Ebul/Jive
- 7 GHVZ** Madonna
Maverick/Warner Bros
- 8 ENCORE** Russell Watson
Decca
- 9 GREATEST HITS** Five
RCA
- 10 THEIR GREATEST HITS - THE RECORD** Bee Gees
Polydor



- 11 THE BEST OF THE CORRS**
Atlantic
- 12 THEY DON'T KNOW SO SOLID** Crew
Relentless/Independent
- 13 THE STORY SO FAR - THE VERY BEST OF** Rod Stewart
Vainca Biss
- 14 FREAK OF NATURE** Anastacia
Epic
- 15 SOLID BRONZE - GREAT HITS** The Beautiful South
Go/Dies
- 16 WHATEVER GETS YOU THROUGH THE DAY** Lighthouse Family
Vind Cart/Polydor
- 17 ECHOES - THE BEST OF** Pink Floyd
EMI
- 18 FEVER** Kylie Minogue
Parlophone
- 19 \$2424-L-1499RLO** Big B Band
Jools Holland
WSM

singles

1 GOTTA GET THRU THIS
Daniel Bedingfield



- 2 HAVE YOU EVER** S Club 7
Polydor
- 3 RESURRECTION** PPK
Perfecto
- 4 EVERYBODY** Hear'Say
Polydor
- 5 WHO DO YOU LOVE NOW (STRINGER)** Riva feat. Danni Minogue
fir
- 6 WHAT IF** Kate Winslet
EMI/Liberty
- 7 CALLING** Geri Halliwell
EMI
- 8 IF YOU COME BACK** Blue
Innocent
- 9 WHERE'S YOUR HEAD AT?** Basement Jaxx
XL Recordings
- 10 QUEEN OF MY HEART** Westlife
RCA



- 11 FALLIN'** Alicia Keys
J
- 12 RAP DISOMNY WANNA KNOW** U COS U'RE FAMOUS (Gade & Neutro)
Ear West
- 13 CRYING AT THE DISCOTEQUE** Alcazar
Arista
- 14 BECAUSE I GOT HIGH** Atroman
Universal/Um-Island
- 15 EMOTION** Destiny's Child
Columbia
- 16 DO WAH DIDDY** DJ Otzi
EMI
- 17 CAN'T GET YOU OUT OF MY HEAD** Kylie Minogue
Parlophone
- 18 HEX** Gary DJ Otzi
Parlophone
- 19 RAPTOR** 110
Spine/Dave/Mos

YOU CAN NEVER HAVE TOO MUCH OF A GOOD THING

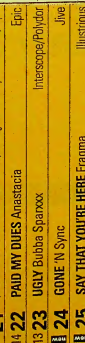
Over 10,000 news stories, 5,000 reviews, 1,000 interviews...

Oh, and more than 1.7m unique users each month.

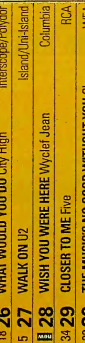
17 20 I'M REAL Jennifer Lopez Epic



12 21 (I WISH I KNEW HOW IT WOULD FEEL TO BE FREE) Lighthouse Family Epic



14 22 PAID MY DUES Anastacia Epic



13 23 UGLY Bubba Sparxxx Interscope/Polydor



11 24 GONE 'N Sync Epic



11 25 SAY THAT YOU'RE HERE Fragma Illustrious



18 26 WHAT WOULD YOU DO City High Interscope/Polydor



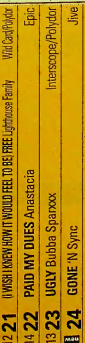
5 27 WALK ON U2 Island/Uni-Island



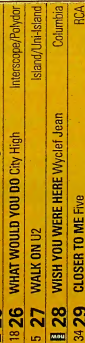
11 28 WISH YOU WERE HERE Wyclef Jean Columbia



34 29 CLOSER TO ME Five RCA



22 30 THE MUSIC'S NO GOOD WITHOUT YOU Cher WEA



23 31 HIT 'EM UP STYLE (OOOPS!) Blu Cantrell Arista



16 32 YOU GIVE ME SOMETHING Jamiroquai S2



11 33 LOWRIDER/TROUBLE Cypress Hill Columbia



26 34 FAMILY AFFAIR Mary J. Blige MCA/Uni-Island



20 35 THEY DON'T KNOW So Solid Crew Relentless



compilations

- 1 NOW THAT'S WHAT I CALL MUSIC: 30 13 11 ALL TOGETHER NOW
Universal TV
Epic/Virgin/Universal
- 2 THE ANNUAL 2002 6 12 CLASSICAL CHILLOUT
Virgin/EMI
- 3 CLASSICS 2002 13 THE CLASSIC CHILLOUT ALBUM 2
Decca Columbia
- 4 CAPITAL GOLD LEGENDS II 11 14 BACK TO THE OLD SKOOL VOL. 2
Virgin/EMI Ministry Of Sound
- 5 ANDREW LLOYD WEBBER—GOLD 15 STRE WRIGHT'S SUNDAY LIVE SONGS VOL. 2
Polydor Universal TV
- 6 THE BEST FAN CD/BOX ALBUM IN THE WORLD...ERRR 16 PURE CHILLOUT
EMI/Virgin/Universal Virgin/EMI
- 7 MOTOWN GOLD 17 ESSENTIAL SELECTION—GURBBERS BIBLE
Universal TV wsm
- 8 THE BEST OF THE RAT PACK 18 THE CLASSIC CHILLOUT ALBUM
Capitol Columbia
- 9 THE OPERA ALBUM 2002 19 COLD FEET
Virgin/EMI Universal TV
- 10 KERRANG! 2—THE ALBUM 20 BRIDGET JONES'S DIARY (OST)
wsm/Metromedia Metromedia

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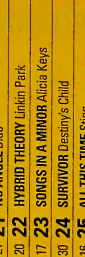
dotmusic

18 19 SPECIAL WORLD BIG BAND Javis Holland WSM

19 20 GREATEST HITS—CHAPTER ONE Backstreet Boys Jive



21 21 NO ANGEL Dido Columbia



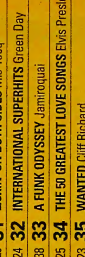
20 22 HYBRID THEORY Linkin Park Warner Bros



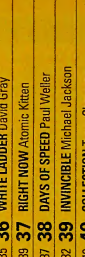
17 23 SONGS IN A MINOR Alicia Keys J



16 24 SURVIVOR Destiny's Child Columbia



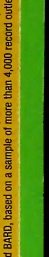
33 26 J.I.O. Jennifer Lopez A&M/Polydor



22 27 CIELI DI TOSCANA Andrea Bocelli Epic



29 28 THE INVISIBLE BAND Travis Independent



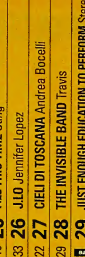
29 29 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2



31 30 SONGS FROM THE WEST COAST Elton John/Rocker/Mercury



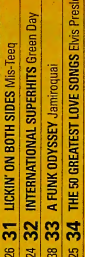
26 31 LICKIN' ON BOTH SIDES Mis-Teeq Intermus/Telstar



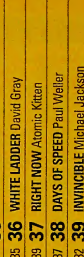
24 32 INTERNATIONAL SUPERHITS Green Day Reprise



38 33 A FUNK ODYSSEY Jamiroquai S2



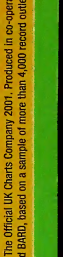
25 34 THE 50 GREATEST LOVE SONGS Elvis Presley RCA



23 35 WANTED Cliff Richard Papillon



36 36 WHITE LATTER David Gray HIT/East West



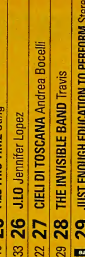
39 37 RIGHT NOW Atomic Kitten Innocent



37 38 DAYS OF SPEED Paul Weller Independent



32 39 INVINCIBLE Michael Jackson Epic



40 40 COLLECTION Tracy Chapman Elektra



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THE OFFICIAL UK CHARTS

SPECIALIST



8 DECEMBER 2001

MID-PRICE

This Week	Title	Artist	Label (Distributor)
1	TRANSFORMER	Lou Reed	RCA 2108191 (BMG)
2	GOODBYE YELLOW BRICK ROAD	Elton John	Rockline/Mercury 528192 (UK)
3	GREATEST HITS	Simply Red	Warner Bros 010522 (TEN)
4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Int'l Music 0171008 (E)
5	COOKE	Green Day	Reprise 5320292 (TEN)
6	KIND OF BLUE	Mavis Cheung	Columbia 4355 (TEN)
7	NEVER MIND THE BOLLOCKS	Six Pistols	Virgin 0200208 (E)
8	THEIR GREATEST HITS	Hot Chocolate	EMI 0247562 (TEN)
9	GOOD FEELINGS	Tina Turner	Independence 5100M CD (TEN)
10	TRACY CHAPMAN	Tracy Chapman	Eikosa KS07742 (TEN)
11	LOSS	Mud Historical Society	WEA 9241342 (TEN)
12	REVERENCE	Fatheadz	Cheeky/Arista 742151062 (BMG)
13	BROTHERS IN ARMS	Dire Straits	Vertigo 820489 (UK)
14	SYSTEM OF A DOWN	System Of A Down	Columbia 419262 (TEN)
15	BACK TO FRONT	Lionel Richie	Polydor 9501092 (UK)
16	LEFTISM	Laifield	Higher Ground/Manic Hands 11400232 (TEN)
17	IN LITERO	Nirvana	Geffen/Polydor 0200806 (UK)
18	THE BEST OF THE BE'S	Various	EMI Gold 5304892 (E)
19	SONGS FOR SWINGING LOVERS	Frank Sinatra	Capitol 02017907 (E)
20	WEEZER	Weezer	Geffen/Polydor 0202629 (UK)

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COUNTRY

This Week	Title	Artist	Label (Distributor)
1	LIVE LAUGH LOVE	Daniel O'Donnell	Rosetta/RSCG 2002 (HMC/UK)
2	GOLD	Ryan Adams	Real Highways 113022 (E)
3	SCARECROW	Garth Brooks	Capitol 515252 (E)
4	COME ON OVER	Shania Twain	Mercury 1708192 (UK)
5	WE'VE ALREADY THERE	Lonestar	Grapevine/BMG 743218632 (HMC/BMG)
6	I NEED YOU	LeAnn Rimes	Carlin/Int'l Music 85736392 (TEN)
7	LOVE SHELBY	Shelby Lynne	Mercury 5802132 (UK)
8	BREATHE	Faith Hill	Warner Bros 547372 (TEN)
9	MY FAVORITE	Alison Krauss & Union Station	Rainier Record 0485 (PROP)
10	LONELY GRIFF	Lonestar	Grapevine/BMG 020673782 (HMC/BMG)
11	THE WOMAN IN ME	Shania Twain	Mercury 528882 (UK)
12	WIDE OPEN SPACE	Dixie Chicks	EPic 498482 (TEN)
13	CLOCK WITHOUT HANDS	Nanci Griffith	Elektra 79502362 (TEN)
14	FAITH & INSPIRATION	Daniel O'Donnell	Ritz RZCD 111 (HMC/UK)
15	BOB TO FLY	Sara Evans	RCA/Grapevine 7432176282 (HMC/BMG)
16	IF YOU	Dixie Chicks	EPic 0495152 (TEN)
17	A ROAD LESS TRAVELLED	George Strait	MCA Nashville 170202 (UK)
18	NICKEL CREEK	Creek Nickel	Sugar Hill SHCD2099 (PROP)
19	TIME SEX LOVE	May Chapin Carpenter	Columbia 502362 (TEN)
20	LITTLE SPARROW	Dolly Parton	Saveway SANCD004 (UK)

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BUDGET

This Week	Title	Artist	Label (Distributor)
1	INSTANT XMAS PARTY	Various	Grimson CHRMC0208 (EUK)
2	THE WHITE CHRISTMAS ALBUM	Various	Crimson CHRMC0210 (EUK)
3	CHRISTMAS WITH NAT AND DEAN	Nat King Cole/Dean Martin	Music For Pleasure CDDP1902 (E)
4	THE SNOWMAN	Blatna/Crobbins/Arts	Columbia CDD1116 (TEN)
5	CHRISTMAS PARTY	Joe Bonny & The Mastermats	Music Collective MCD00014 (RSC)
6	CHRISTMAS ALBUM	Frank Sinatra	Music For Pleasure CDMP4979 (E)
7	NOVEMBER	Various	Crimson CHRMC0216 (EUK)
8	INSTANT CHRISTMAS PARTY 2	Various	Crimson CHRMC0215 (EUK)
9	KLASSIC CONNOLLY	Felicity Connelly	Pulse PLS02006 (P)
10	WINTER WONDERLAND	Big Crosby	EMI 498252 (E)

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ROCK

This Week	Title	Artist	Label (Distributor)
1	HYBRID THEORY	Lilkin Park	Warner Bros 53047792 (TEN)
2	INTERNATIONAL SUPERHERITS	Green Day	Reprise 503632 (TEN)
3	KERRANG! 2 - THE ALBUM	Various	WSM/Universal TV 587532 (UK)
4	YOUNG LUST - THE ANTHOLOGY	Arcaheim	Universal TV 831192 (UK)
5	ROTTEN APPLES - THE GREATEST HITS	Smashing Pumpkins	Hit CD/CDU 10 (E)
6	BREAK THE CYCLE	Wolfen	East West 25926262 (TEN)
7	WEATHERED	EPic	EPic 504922 (TEN)
8	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 5003 (UMV)
9	TAKE OFF YOUR PANTS AND JACKET	Blink 182	MCA/Island 112612 (UK)
10	TOXICITY	System Of A Down	MCA/Island 501546 (TEN)

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R&B SINGLES

This Week	Title	Artist	Label Cat. No. (Distributor)
1	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless RELENT 2720 (UMV/TEN)
2	IF YOU COME BACK	Blue	Innocent SINC0 32 (E)
3	FALLIN'	Alicia Keys	J 7432190891 (BMG)
4	EMOTION	Destiny's Child	Columbia 6721112 (TEN)
5	BECAUSE I GOT HIGH	Oldman	Universal/One-Island MCST0 4026 (UK)
6	UGLY	Blaque Spacox	Interscope/Polydor 670632 (UK)
7	I'M REAL	Junior Reid	EPic 670532 (TEN)
8	WHAT WOULD YOU DO	City High	Interscope/Polydor 901 9567 (UK)
9	FINALLY I KNOW HOW IT WOULD FEEL TO BE FREE	Lightheouse Family	World Star/4/Day 537812 (UK)
10	FAMILY AFFAIR	Mary J. Blige	MCA/One-Island MCST0 4026 (UK)
11	LOWDOWN/TROUBLE	Cypress Hill	Columbia 6721112 (TEN)
12	HI! IT'S UP (STYLE COOPS)	Big Cervell	Arista 7432181632 (BMG)
13	YOU GIVE ME SOMETHING	Janet Jack	S 2626072 (TEN)
14	WISH YOU WERE HERE	Wyclef Jean	Columbia 6721112 (TEN)
15	WHAT'S GOING ON	Artists Against Aids Worldwide	Columbia 671772 (TEN)
16	GOT YOU	Pharosha Monch	Ploaristy P100 145 (E)
17	ONE NIGHT STAND	Mo'Nique	Interna/Telstar CDSTAS 3208 (BMG)
18	SEXUAL REVOLUTION	Macy Gray	EPic 6721 482 (TEN)
19	HIT MUSIC	D-12	Shady/Interscope/Polydor 670632 (UK)
20	DON'T NEED THE SUN TO SHINE	Gabriele	Go Beat/Polydor G0LC0 47 (UK)
21	YOU ROCK MY WORLD	Michael Jackson	EPic 672052 (TEN)
22	STAND CLEAR	Adam Fick, MOP	Chrysalis CDM 58 (E)
23	GET UP	Bonnie Knight	Parlophone COR8 6564 (UK)
24	LETTER 51 UNBORN	Z'pac	Interscope/Polydor 670632 (UK)
25	LIVIN' IT UP	Ju Re feat. Isaac	Def. Jam 588142 (UK)
26	I GOT IT BAD	Usher	LaFace/Arista 7432189672 (BMG)
27	LET ME BLOW YA MIND	Evelyn, Gwen Stefani	Interscope/Polydor 670632 (UK)
28	COLD AS ICE	MO'NIE	EPic 671192 (TEN)
29	MY BURN MALGRADE	Chickina Aguilar/L.Kim/Mya/Park	Interscope/Polydor 675612 (E)
30	IZZO	Jay-Z	Roc-A-Fella/Def. Jam 588152 (UK)

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DANCE SINGLES

This Week	Title	Artist	Label Cat. No. (Distributor)
1	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless RELENT 277 (UMV/TEN)
2	REFLECTION	PPK	Perfecta PERS 212 (UMV/P)
3	YOUR HEAD AT	Bamement-Jaxx	XL Recordings XL 140 (UK)
4	THE COMPASS	Dave Clarke	Skin Records SKT 73X (UMV/P)
5	THUNDERBOLLYALIVE	Moving Fusion	Ram RAM 35 (SRD)
6	WHO DO YOU LOVE NOW (STRINGER)	Riva feat. Davoni Minogue	MN DFJ 002 (TEN)
7	DIRTY	Junior Bag 001 (ADD)	Junior Bag 001 (ADD)
8	FLASH	Buena Vista	Interscope/4/Day 537812 (UK)
9	FLASH	Ek & Nick Sanibonice	Nashua NASHUA 031 (ADD)
10	THEY DON'T KNOW	So Solid Crew	Relentless RELENT 251 (UMV/TEN)
11	ONE NIGHT STAND	Mis-Tee	Interna/Telstar 12512S 3208 (BMG)
12	BIZZI'S PARTY	Bizzi	Red Rose 12RR05306 (P)
13	FEEL GOOD/HEAVEN AND EARTH	Agent Black	ivory IVORY06 (SRD)
14	JUST IN CASE	Jahrome	Warner Bros W 5647 (TEN)
15	CRYING AT THE DISCOTECUE	Alcazar	Arista 7432183431 (BMG)
16	JOYEMERIZER	Joy Kilmer	EXR EXR01041 (ADD)
17	HYPER (HYPE THE FUNK)	Reach & Spin	Go Beat G0BX 46 (UK)
18	PUT THAT RECORD BACK ON	DJ Dan	Horchon Music HM 0109 (UK)
19	SLAP IT	Fluke	Appaloosa APPALO 015 (ADD)
20	FEVER RISING	Cass/Slide & D Ten	Fire ERF 015 (TEN)

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DANCE ALBUMS

This Week	Title	Artist	Label Cat. No. (Distributor)
1	THEY DON'T KNOW	So Solid Crew	Relentless/Independents (SQM 271)1550M 720 (TEN)
2	SONGS IN A MOURN	Ludacris	Def Jam 580461/580462 (UK)
3	WORDS IN ALIVE	Alicia Keys	J-0881320022 (BMG)
4	JUST IN CASE	Madonna	Maverick/Warner Bros -936240002 (TEN)
5	DISCO KANDI 5	Various	Red Kandi -936240002 (TEN)
6	GOODYBYE COMPANY (HELLO NIGHTCLUB)	George Armahe	Pepper 9320493/20492 (P)
7	ORUKUS	Aphex Twin	Warp WARPPL 9240062 (UK)
8	BACK TO THE OLD SK00L VOL.2	Various	Ministry Of Sound M03 28 (MUV/TEN)
9	MELODY AM	Rykospop	Wall Of Sound WALL2002/PALL CD027 (UK)
10	ESSENTIAL COLLECTION - CLUBBERS BIBLE	Various	WASM WMSM0052 (TEN)

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MUSIC VIDEO

TV	Week	Title	Label Cat No.
1	1	WESTLIFE: Where Dreams Come True	RCA 743202653
2	2	STEPS: Girl - The Greatest Hits	Jive 592 415
3	3	CLUB 183 Club Party - Live	Polydor 520312
4	4	U2: Elevation 2001 - Live in Boston	Int'l Music 559343
5	5	CLIFF RICHARD: Cliff Richard	Video Collection VC9375
6	6	DANIEL O'DONNELL: The Daniel O'Donnell Show	Rosetta 902081
7	7	HEARSAE: Hear SAE	Universal Video 914263
8	8	MADONNA: Madonna World Tour 2001	Warner Music Video 93205693
9	9	KYLIE MINOGUE: Live in Sydney	Warner Music Video 93205693
10	10	RUSSELL WATSON: The Voice - Live	Universal Video 934073

TV	Week	Title	Label Cat No.
11	11	ATOMIC KITTEN: So Far So Good	VAL 905333
12	12	FINE: Greatest Hits	RCA 742879173
13	13	SIKANA TWAIN: Live in Miami	RCALIVE VIDEO 702651
14	14	BRIANTY SHERIDAN: Brian	Jive 932769
15	15	BACKSTREET BOYS: The Greatest Video Hits - Chapter One	Jive 932769
16	16	CHRIS DAVID: Off The Hook - Live at Wembley	Telstar Video 710159
17	17	TEXAS: Texas PDX	Mercury 930593
18	18	JANE MCDONALD: Live in Las Vegas	Mercury 930593
19	19	CENSE: Why We Walk - Live in Concert	Mercury 930593
20	20	ACDC: Shift Upper Lip	Cap CD0101

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Warner Music Video 633842373

8 DECEMBER 2001

How
many
times
played
on
radio

1 = first play
2 = second play
etc

1 **19** **RAPTURE**

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10	11	12
▲	2	3	4	5	6	7	8	9	10	11	12
▲	3	4	5	6	7	8	9	10	11	12	13
▲	4	5	6	7	8	9	10	11	12	13	14
▲	5	6	7	8	9	10	11	12	13	14	15
▲	6	7	8	9	10	11	12	13	14	15	16
▲	7	8	9	10	11	12	13	14	15	16	17
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▲	10	11	12	13	14	15	16	17	18	19	20
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▲	24	25	26	27	28	29	30	31	32	33	34
▲	25	26	27	28	29	30	31	32	33	34	35

music control

110**Made/Data/MoS 2062 -8 78.51 -6**

New
Days

Plays
Plays

Total
Plays

Wk
Plays

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10
▲	2	3	4	5	6	7	8	9	10
▲	3	4	5	6	7	8	9	10	11
▲	4	5	6	7	8	9	10	11	12
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▲	24	25	26	27	28	29	30	31	32
▲	25	26	27	28	29	30	31	32	33

HIGHEST TOP 50 CLIMBER

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10
▲	2	3	4	5	6	7	8	9	10
▲	3	4	5	6	7	8	9	10	11
▲	4	5	6	7	8	9	10	11	12
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▲	23	24	25	26	27	28	29	30	31
▲	24	25	26	27	28	29	30	31	32
▲	25	26	27	28	29	30	31	32	33

BIGGEST INCREASE IN PLAYS

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10
▲	2	3	4	5	6	7	8	9	10
▲	3	4	5	6	7	8	9	10	11
▲	4	5	6	7	8	9	10	11	12
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▲	23	24	25	26	27	28	29	30	31
▲	24	25	26	27	28	29	30	31	32
▲	25	26	27	28	29	30	31	32	33

BIGGEST INCREASE IN AUDIENCE

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10
▲	2	3	4	5	6	7	8	9	10
▲	3	4	5	6	7	8	9	10	11
▲	4	5	6	7	8	9	10	11	12
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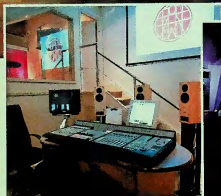
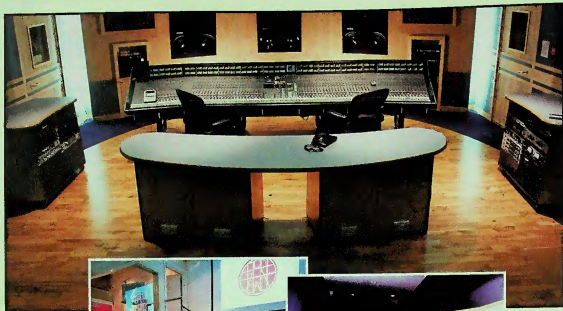
MOST ADDED

Pos	Artist	Title	Label	Wk	Plays	Wk	Plays	Wk	Plays
1	2	3	4	5	6	7	8	9	10
▲	2	3	4	5	6	7	8	9	10
▲	3	4	5	6	7	8	9	10	11
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▲	22	23	24	25	26	27	28	29	

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THE HOME-RECORDING ETHOS MEETS TRADITIONAL STUDIOS

The studio market has seen better days, but digital recording methods go from strength to strength. By Adam Woods

Just as rising and falling hemlines have traditionally provided us with a thumbnail indication of the prosperity of the British economy, so the health of the pro-audio world appears increasingly to be proportionate to the size and cost of the average recording console.

From the mid-Sixties into the Seventies, the available number of tracks galloped up in twos, fours, sixes and 12s, and mixing

desks became vast, sleek units, far beyond the means of amateur enthusiasts. Almost 40 years on from the Beatles' experiments in studio technology at Abbey Road, professional producers and writers can generate million-selling recordings – albeit recordings of a certain kind – exclusively on a high-specification computer.

Certainly, at the end of a month which has seen studios of the calibre of RG Jones

and Battery put on the block, an analysis of recent recording habits offers few surprises. Of the 11 UK-recorded albums to hit number one this year, eight made use of private studios production suites. A number of British acts recorded part or all of their number one albums abroad, while the current strength of US music and a mania for greatest hits collections have all helped to erode the involvement of British

recording studios in the roll-call of UK chart toppers.

In the studio world of the early-21st Century, the plummeting costs and ever-increasing quality of digital home-recording equipment are no one's idea of a news story. Even before 1997, when White Town's *Your Woman* provided the singles chart with possibly its first bedroom-recorded number one since the days of Joe Meek and his ▶

NAME: ATOMIC KITTEN

TITLE: Right Now (Innocent)
RELEASED: 23/10/00
SINGLES: Right Now – released 29/11/99, highest chart position 10; See Ya – released 27/0/00, highest chart position 6; I Want Your Love – released 03/07/00, highest chart position 10; Follow Me – released 09/10/00, highest chart position 20; Whole Again – released 29/01/01, highest chart position 1; Eternal Flame – released 23/07/01, highest chart position 1.

PROJECT A&R: Hugh Goldsmith

PRODUCERS: Engine, Trevor Steel and John Holliday (WG Stonebridge), Andy Wright (SSO), Ray Ruffin (Wuffin Entertainment/Ruffand Music Ltd), Steve Mac (Rokstone), Quiz and Larossi, Pete Craigie (Z Management), Damien Mendis and Stuart Bradbury

STUDIOS: Motor Museum Studios (Liverpool), Olympic Studios (London), Air Studios (London), Wise Buddha Studios (London), Ruffand Studios (London), Engine Room (Liverpool), Rokstone Studios (London), Phnaty Studio (Stockholm), Murlyn Studios (Stockholm), Spiral Studios (London), C&J Studios (Copenhagen).
"What we are about is being song doctors and getting good radio records together. We don't use a mixing desk, everything is done in ProTools. The version of Whole Again that appeared on the single and album originated partly in Liverpool. In May of last year, we were sent a very basic track which was effectively a demo in production terms, but which had a good hook. We wrote the verse, got the girls to re-sing the chorus, added the gospel backing vocals and re-produced the track" – Bill Padley, managing director, Wise Buddha Music



NAME: STEREOPHONICS

TITLE: Just Enough Education To Perform (V2)

RELEASED: 09/04/01
SINGLES: Mr Writer – released 19/03/01, highest chart position 5; Have A Nice Day – released 11/06/01, highest chart position 5; Step On My Old Size Nines – released 24/09/01, highest chart position 16; Handbags & Gladrags – released 26/11/01.

PRODUCERS: Bird & Bush (Paul Brown Management)

STUDIOS: Real World Studios (Bath), Monnow Valley Studios (Monmouth), Eden Studios (London)

"In the past, the Stereophonics haven't really been the kind of band to indulge in, say, elaborate backing vocals or instrumentation – they have always wanted to keep it quite simple. This time the aim was to be a little bit more conceptual than rock'n'roll. [When it came to digital recording methods] It's not like the band said, 'We want to get into technology.' It's always been quietly going on in the background and we've just taken care of it for them. A good example is something like Mr Writer where, although there is a loop, it is clearly Stuart [Gable] playing the drums. That band sounds so distinctive because of the drumming. To dive off into a whole world of programmed, stolen or borrowed beats isn't really true to the artists, but I think you can achieve a lot these days by manipulating the sound of a band within the ProTools environment" – Steve Bush, co-producer

NAME: HEAR'SAY

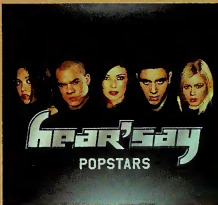
TITLE: Popstars (Polydor)

RELEASED: 26/03/01
SINGLES: Pure And Simple – released 12/03/01, highest chart position 1; The Way To Your Love – released 25/06/01, highest chart position 1

PROJECT A&R: Paul Adam

PRODUCERS: Jant, StarGata (Delirious/Blacksmith Management Ltd), Ray Hedges, The Boo-Do (Solar Management)

STUDIOS: Olympic (London), Townhouse (London), Mayfair (London). "With the first



record, it was that rollercoaster we all saw on television. With the second record, I have had more time to source songs. We

recorded part of the second album on a mobile studio in between dates on the arena tour and it has worked really well. We have used some of the same studios again, but the mobile studio has worked surprisingly well. It was an SFL we hired from Sanctuary and Stargate used it, as did Tim [Hawes] and Pete [Kirtley], who produced Pure And Simple" – Paul Adam, managing director, Universal label

NAME: RADIOHEAD

TITLE: Amnesiac (Parlophone)

RELEASED: 04/06/01

SINGLES: Pyramid Song – released 21/05/01, highest chart position 5; Knives Out – released 06/08/01, highest chart position 13

PROJECT A&R: Keith Wozencroft

PRODUCER: Nigel Godrich (Solar Management)

STUDIOS: Abbey Road (London), private studios in Oxford and the Cotswolds

"Most of the songs on Amnesiac were recorded during the Kid A sessions (in 1999/2000), with the exception of one or two overdubs. They were always aware of the possibility of a second record, but there were different ideas. They talked about

doing two EPs or

putting some of

the extra material

towards a future

album and this is

what it became.

When the band

had all the music,

I think they felt

that Kid A found

its own life and

those tracks just

worked well

together. The fact

that there was

more of a guitar

bias on the

second record

spang naturally

out of that

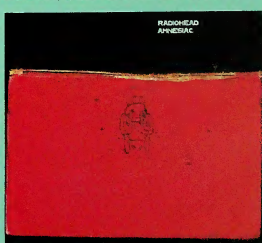
process" – Keith

Wozencroft,

Parlophone

managing

director



► Holloway Road hit factory, commercial studios have been gradually coming to terms with their changing role in the music world.

And just as digital tools have put the record-making process back in the hands of anyone with an idea and a few thousand pounds, so recording facilities have put their other talents to the fore, branching out into DVD production, restoration, re-mastering and format transfer.

But not even a wholesale retro-revival could ever fully turn the digital clock back to analogue, when even the ostensibly traditional musical sensibilities of bands such as the Stereophonics and Jamiroquai are filtered seamlessly from an organic studio environment through ProTools and back on to tape. And while the current number one album, Robbie Williams' *Swing When You're Winning*, was recorded with enormous attention to period detail, right down to the studios, players and engineer who gave many of the same songs life in the Fifties and Sixties, the album credits nonetheless list a ProTools programmer on every track.



the studio before we even had a publishing deal. But Nigel Godrich is probably the best producer in the world at the moment. He is like a conductor. We went in to the studio and Nigel was listening to Frankie Goes To Hollywood, Grace Jones's *Slave To The Rhythm*, the Monkees, Queen, [Jonni Mitchell's] *The Hissing Of Summer Lawns* — he made us listen to all this mad stuff and he told us not to make demos, just come in not knowing the song so we can all go at it at our own pace. There were no parts or anything, we just went in and played. It music is too self-conscious, it will only hit you on a conscious plane" — Fran Healy, Travis

NAME: TRAVIS
TITLE: *The Invisible Band* (Independiente)
RELEASED: 11/06/01
PROJECT A&R: Andy Macdonald,
PRODUCER: Nigel Godrich.
STUDIOS: Abbey Road (London) mastering
SINGLES: Sing — released 28/05/01,
highest chart position 3; Side — released
17/09/01, highest chart position 14
PROJECT A&R: Andy Macdonald
PRODUCER: Nigel Godrich (Solar
Management)
STUDIOS: Ocean Way (Los Angeles, CA)
Air Studios (London), Mayfair Studios
(London)

"We have been really lucky with producers

— we have worked with Steve Lillywhite

and Mike Hedges and we have also

worked with Niko Bolas, who took us in

the studio before we even had a publishing deal.

But Nigel Godrich is probably the best

producer in the world at the moment. He is

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Needless to say, while there is still live instrumentation, there will always be a need for full-scale recording facilities, and the featured albums make use of British studios such as Bath's Real World, Monmouth's Monnow Valley and London's Angel, Eden and Sony Music Studios. For pop records such as Kylie Minogue's comeback-

consolidating *Fever* and Atomic Kitten's revamped *Right Now*, a significant proportion of the work is invariably going to take place both on computer and in advance of the local sessions. But where home recording redempts part of the damage it has done to pro-audio livelihoods is in its empowerment of artists such as David Gray, whose home-recorded *White Ladder*, like Dido's *No Angel*, finally climbed to number

one this year but is excluded from the summary below for having been recorded more than two years ago.

Clearly, what is definitely bad news for many in the professional commercial studio business is good news for pro-audio hardware manufacturers. What is certain is that the studio sector has packed away its miniskirts for the time-being.

NAME: JAMIROQUAI
TITLE: *A Funk Odyssey* (Sony
S2)

RELEASED: 03/09/01

SINGLES: Little L — released
13/08/01, highest chart
position 6; You Give Me

Something — released
19/11/01, highest chart
position 16

PROJECT A&R: Muff Winwood,
Lincoln Elias

PRODUCERS: Jay Kay, Rick
Pope

STUDIOS: Chillingham Studio
(Bucks), Angel Studios
(London)

"This is the first album I have

co-produced, rather than

engineered, so I have nothing

to compare it with — all I did

was use my ears. We did use the

computer an awful lot on this album, probably more

than Jay Kay ever has before, but it is just so versatile and you can still keep

the organic sound of it. Everything is played live, then we put it into the computer, fuck it

up, use outboard equipment, use plugins, then everything goes back down to two-track

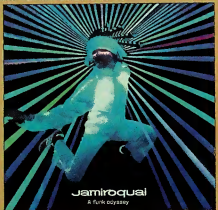
and we put it through the SSL. It's the second album we have done here now. It's

a 50m walk to work, so there's no temptation whatsoever to return to London. We ran

multitrack to the house so we had a choice of about 30 rooms to record in. We

couldn't really work unless we had natural light, and we look out over Jay's grounds

so, really, it pisses all over London!" — Rick Pope, co-producer



NAME: KYLIE MINOGUE
TITLE: *Fever* (Parlophone)
RELEASED: 01/10/01

SINGLES: Can't Get You Out
Of My Head — released
17/09/01, highest chart
position 1

PROJECT A&R: Miles
Leonard, Jamie Nelson

PRODUCERS: Tommy D,
Richard "Biff" Stannard and
Julian Gallagher (Native
Management), Cathy Dennis
(19 Productions), Rob
Davis, Mark Picchiotto
(mark! Productions), Steve
Anderson (Production), Pascal
Gabriel (This Much Talent),
Paul Statham, Greg
Fitzgerald and Tom Nichols
(Stephen Budd
Management)

STUDIOS: Biffco Studios (Dublin), Stella Studio (Waterloo, Belgium), BJJ Studios (London), Olympic Studios (London), Townhouse Studios (London)

"We had obviously had a good year with the *Light Years* album and we had proved that she was a sophisticated pop artist. Our objective with *Fever* was to move the project up a gear. We had used Biff [Stannard] and Julian [Gallagher] on *Light Years*, and we felt they had the ability to move forward with this record. After Rob Davis and Cathy Dennis delivered *Can't Get You Out Of My Head*, it was obvious they had the contemporary quality we were looking for and Kylie collaborated with a number of the others. As far as studios are concerned, we tend to be led by the people who are writing and producing the tracks. The kind of songs we were being delivered frequently come with 90% of the production already there and I always feel that if the demo works, don't mess with it" — Jamie Nelson, senior A&R manager



NAME: WESTLIFE
TITLE: *World Of Our Own* (RCA)
RELEASED: 12/11/01

SINGLES: Queen Of My
Heart —
released
08/11/01, highest chart
position
number 1

PROJECT A&R: Simon
Cowell

PRODUCERS: Steve
Mac
(Rokstone
Productions),
Per Magnusson,
David Krueger
(A Side
Productions),
Steve Kipner,
Andrew

Frampton, Richard "Biff" Stannard and Julian Gallager (Native Management), Andrea

"Quiz" Romdhane and Josef Larossi (www.quizarossi.com), Cuttcher and Joe (XL-Talent Partnership)

STUDIOS: STUDIOS: C&J Studio (Copenhagen), Quizarossi Studio (Stockholm), Windmill Lane Studios (Ireland), C&N Studios (Stockholm), Biffco Studios (Dublin), Olympic Studios (London)

"[On the band's own songwriting efforts] I would only allow tracks onto the album that could stand up in their own right as potential singles, so it demonstrates how far their songwriting has come. The target this time is 10m" — Simon Cowell, BMG A&R consultant

NAME: ROBBIE WILLIAMS
TITLE: *Swing When You're Winning* (Chrysalis)
RELEASED: 19/11/01

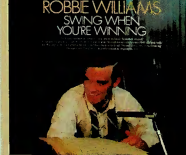
SINGLES: Somethin' Stupid — released 10/12/01

PROJECT A&R: Chris Briggs

PRODUCERS: Guy Chambers, Steve Power (Zomba Management)

STUDIOS: Capitol Recording Studios (Los Angeles, CA), Sony Music Studios (London), Air Lyndhurst Studios (London), Angel Studios (London), Electric Lady Studios (New York), Mayfair Studios (London), Avatar Studios (New York), Battery Studios (London)

"We went to Capitol Studios for two reasons: firstly, we wanted to use American musicians — particularly those who were closest to the original spirit of the music — and we wanted to work with Al Schmitt, who is probably the most experienced engineer and mixer in that arena. Secondly, Capitol Studios is one of the last studios that hasn't given up on proper old-fashioned echo plates, so it has got a unique sound. Acoustically, Studio A is not that different from how it would have been when Frank Sinatra recorded there and it is probably the best environment in the world for doing the big band stuff. The musicians we used are at the top of their game and the whole experience was great. It was something you would have bought a ticket for, really. All the brass and all the vocals were recorded out there and all the orchestration was done in Sony Studios, with bits and pieces of work done elsewhere. Your choice in London for strings is quite limited, especially when you are doing big strings and I think Sony is the best place" — Chris Briggs, EMI group A&R executive



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music week - Careers focus

Issue dated: December 15 2001 (published on Monday December 10)

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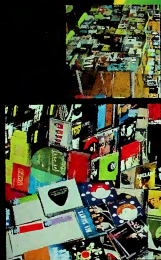
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