



CMP
United Business Media

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FOR EVERYONE IN THE BUSINESS OF MUSIC 7 SEPTEMBER 2002 £3.80

MW music week

Sony examines future as McDonald departs

by Paul Williams

The sudden departure of Blair McDonald as Columbia Records managing director has fuelled new speculation about the future shape of Sony Music UK.
McDonald left his desk at the major's Great Marlborough Street headquarters last Wednesday after being told his contract would not be renewed. It is understood that it is due to expire in the coming weeks, three years after he succeeded Ged Doherty in October 1999.



McDonald: expiry of contract

The move comes amid growing speculation about Sony's plans for its current UK structure of three main-stream companies: Columbia, Epic and Sony S2.
No final decision is understood to have been made about the future of Columbia beyond McDonald, nor for any structural changes at Sony UK.
Sony Music communications vice-president Gary Farrow declined to comment on plans, beyond stating, "We are considering all options."

But discussions within the UK company are underway as part of a global examination of Sony's operations following a poor set of financial figures for the quarter to June 30 2002, in which the company's international music operations lost \$86m.
Around 100 of the major's 5,000

Michelin as its new Columbia managing director.

A Sony Music Europe source says there is "flexibility" in how Sony is structured in each market. "Each market is different, so local managing directors have to respond creatively to the local market," he adds.

Sony is not the only major to be reassessing its structures globally as the industry faces life in a changing environment. This year has seen a series of reorganisations, including a restructuring across EMI and Virgin, BMG and Warner outsourcing their sales servicing of independent retail and EMI and Universal closing their UK manufacturing operations.

Within the UK, McDonald is paying for Columbia's failure to improve a disappointing recent record with UK acts. This was identified by then Sony UK chairman Paul Burger as one of McDonald's key priorities on his appointment three years ago.

Although McDonald's album Ideas Above Our Station entered at six in May, other domestic successes have not been forthcoming. But Columbia has delivered decent results on albums from overseas signings - including Darren Hayes, David Bowie and Bruce Springsteen - to become the third biggest albums company in quarter two.

US-based staff were laid off at the beginning of last month, while changes were introduced in April at Sony Germany with the establishment of a new set-up which removed the traditional label structure and replaced it with one split between domestic and international repertoire. Sony's previously separate Scandinavian operations in each territory were combined into a single company for the region earlier this year, while a new Dutch set-up based on genres was introduced last year.

Sony UK executives under chairman/CEO Rob Stringer will be closely monitoring the German move, but sources suggest this does not necessarily indicate a way forward for other Sony companies. Indeed, Sony France remains under a label structure, last week appointing Valérie



Atomic Kitten's (pictured) cover of The Tide Is High was outselling its nearest rival by more than five to one last week and was on course to reward the trio with their third chart-topper yesterday (Sunday). The impressive first-week sales, which were expected to reach around 150,000 by the end of the week, have been helped by a Groove Brothers mix of the single, which has proved a popular holiday resort hit, plugged by Europropaganda. "Doing covers can be a dangerous thing, but we added a really great twist to the song with the new middle eight," says Innocent's managing director Hugh Goldsmith. The single precedes Atomic Kitten's second album *Feel So Good* next Monday. Singles chart, p13.

Universal sells Vizzavi stake

Music content from Universal Music Group acts such as Eminem and U2 will remain a key plank of the service provided by Vizzavi, despite Vivendi Universal's announcement last Friday to sell its half-share in the two-year-old mobile content platform.

Vivendi Universal, which launched Vizzavi in May 2000 in partnership with Vodafone, sold its 50% stake in the joint venture to the mobile operator for £142.7m as part of its previously-stated aim to dispose of £100m worth of non-core assets.

Both Vivendi Universal and Vizzavi, however, insist that the deal will not

detach from the music offer that the entertainment and information portal wants to deliver in territories including the UK, France, Germany, Italy and Spain.

A Vizzavi spokesman says that the music offer from the group is primarily focused on ringtones and logos until issues of digital rights and downloading can be addressed. However, he adds that music is going to be an increasingly important part of Vizzavi and "if there is going to be music, we are going to have conversations with Universal, the largest record company in the world, to deliver content".

BSkyB halts plans for music channel

BSkyB has postponed its plans to launch a pay-per-view video music channel because of a "lack of commitment" by labels to supply exclusive programs.

Digital station NX Sky Box Office - initiated by former BBC and Emap executive Trevor Dann - was set to debut on September 14, charging viewers to access new artist promos and other related material ahead of other broadcasters. However, Dann says the launch has been postponed because the project had not been supplied with "the right kind of videos". The channel may roll out next year.

"I can't disguise the fact it's disappointing, but it's the right decision to make and the brutal truth is we can't get a good enough selection of videos to launch," says Dann.

MW expands dance charts

Music Week is expanding its coverage of the dance scene as part of changes designed to improve the magazine's service to its readers.

From this week, Music Week's dance charts will be given added profile by appearing on a brand new pull-out section, which will feature extended charts, additional remix information and a new pre-release dance radio airplay rundown. The charts, which will also be distributed to 1,000 of the top DJs in the country, will be backed on the flipside by 20 40 singles and albums numbers.

The revamped dance commitment coincides with a series of other editorial changes. Besides a reorganisation of the news pages, the MW charts are being reworked to reflect the hit process which lies at the heart of the music business, with Airplay and Exposure kicking off the chart section (see p10).

Dooley also undergoes a facelift, under the new name Dooley's Week (D27), with the introduction of new feature The Big Question, in which industry executives will each week be polled on a key issue of the day.

Frontline has also been given sharper focus (p17), with the introduction of an in-depth profile on a music retailer, expanded retail promotion details - including Tesco and Sainsbury's for the first time - and more in-depth upfront release listings.

MW executive editor Martin Talbot says, "These changes are our first reaction to the feedback from reader research conducted earlier this year. They represent the first step towards a newlook Music Week, reflecting the interests and desires of our readership, prior to a full relaunch early in 2003."

● MW Comment, p3

INSTANT SUCCESS

The number to increase your sales...

Now people can identify and 'tag' loud music - including pre-releases - by calling 2580 from any mobile phone. You can increase sales, generate higher awareness of pre-releases and reduce customer service queries.

See the Tag Chart on page 13 to see this week's hottest pre-releases...

The 2580 service works on pre-paid credits and currently does not operate with prepaid cards. Details apply to the major networks: Orange, Vodafone, O2 and T-Mobile. Network charges and 2580 call cost. O2 and Vodafone: 50p a tag. Vodafone charges are additional to call only. Visit tagchart.com for further details.

Neil Jorgensen

BOOSEY & HAWKES AT NEGOTIATING TABLE WITH RUTLAND

Boosey & Hawkes, which is already talking with Music Sales and a consortium comprising David Hookman and equity group HFCapital about the sale of its publishing interests, is understood to be negotiating with venture capitalist Rutland over the sale of its instrument division. A source close to the talks says the instrument division needs to be sold before the publishing side because of issues such as tax. Rutland sold Castle Top Sanctuary in March 2000 for £40m and it is thought that Boosey is demanding a similar sum for instruments.

RADIO ACADEMY PREPARES HALL OF FAME

The Radio Academy is preparing this autumn to unveil the first names in a new hall of fame celebrating UK radio's greatest talent. Director John Bradford says 25 to 40 historic names will appear in the initial list, which will cover everyone from music presenters to radio journalists and comedy performers. Suggestions via the Radio Academy website are being sought for the hall of fame and should be received by September 15.

VITAMINIC SET TO OFFER BURNING HEART RECORDS' REPERTOIRE ONLINE

Repertoire from Swedish independent Burning Heart Records will soon be available as paid downloads via Vitaminic's European websites. Under the recently signed deal, tracks from The Hives (pictured), Milencolin and Turbonegro among others will be available for streaming and downloading either individually or as part of Vitaminic's online subscription service.

FRUITS OF SMC AND IVE DEAL SET FOR ROLL-OUT

The first albums under a marketing and distribution tie-up between Sony Music Europe and Integrity Music Europe appear next Monday with the release of Songs 4 Worship Volumes 1 and 2 featuring Don Moen and Ron Kenly. Integrity, whose releases until now have only been available in specialist outlets and via direct-response TV, is the European and international arm of the US's leading indie gospel record company Integrity Inc.

WIENERWORLD UPDATES AFTER SEALING PINNACLE DVD DISTRIBUTION DEAL
Music video and DVD company Wienerworld has secured an exclusive distribution agreement with Pinnacle Vision for more than 150 titles from the Wienerworld and Urban Edge video and DVD catalogues. The deal, coming into effect today (Monday), includes releases by artists such as Marilyn Manson, Queen and Snoop Doggy Dogg.

MUZIK CONFIRMS PRESENTERS FOR DANCE AWARDS

14 presenters June Sarpong and Vernon Kaye will host this year's Muzik Magazine Dance Awards taking place at west London's Po Na Na on October 15. The event, which is partnered by BPI, AIM, MTV, A&E and The Winds of Radio One and Virgin Megastores, is in its sixth year and will take in 23 award categories ranging from Best DJ to independent label. Among those artists receiving multiple nominations at this year's awards are Basement Jaxx, The Chemical Brothers, Fischerspooner, RoxyScoop (pictured) and Underworld.

AIM SET TO HOST BIG WEDNESDAY SESSION

AIM is hosting another series of Big Wednesday networking sessions, starting on September 4, with an evening meeting to discuss music in film, TV and video with representatives from companies including Initial, Fabrix and Songwriters. Attendance is by invitation only (contact Remi@maonline.com). Further Big Wednesdays are planned at the City, with a radio session following on October 2, street promotions on November 6 and press and publicity on December 4.

m w playlist

BLUE - One Love (Innocent) Straight out of the box onto the nation's airwaves - it goes to radio next week (single, October)
THE RAVENNETTES - That Great Love Sound (unsigned) The first tracks from a new Richard Gottschalk-produced session are sure to fuel the buzz on this Copenhagen-based act (demo)
UNCUT - Midnight (M Records) Manchester trio poised to crossover from the drum & bass underground (single, the)
THE FREE ASSOCIATION David Holmes Presents... (13) AMP A host of new vocalists add a new dimension to Holmes' band on this remarkable debut (album, October 21)
AVRIL LAVIGNE - Let Go (Arista) As playlist favourite Complicated limbers up for the charts, its parent album is starting to get the attention it deserves (album, out now)
LAUDIOUS ARTISTS - Hot As Balls Summer Compilation 2002 (white label) Smooth, hard hip hop provides ageing Bays and fly-gings with an excuse - and the inclination - to kick off their sneakers and get some air on their tired toes (album, out now)
THE BEATINGS - Bad Feeling (Fantastic Plastic) Stoooges-style rock 'n' roll given the production edge by My Bloody Valentine maestro Kevin Shields (single, October 14)
THE STREETS - Don't Miss Yourself (S7N Recordings) Our very own Emma tenen returns with mixes from RoxyScoop and High Contrast (single, October 14)
BADLY DRAWN BOY - Have You Fed The Fish? (Twisted Nerve/XL) The good ship Gough delivers the goods again with this second album in six months (album, Oct 21)
BIG BROUZE - No Flow (Epic) At their packed showcase last week, six-strong South London crew showed they could do it live. With their video causing a stir, they are definitely ones to watch (single, October 6)

Online CD sales rise fourfold in two years

Online music retailers' share of the CD albums market has risen almost fourfold in just two years, with one in 20 single-disc releases now being bought over the internet.

This is the verdict of the latest BPI-commissioned buyers survey by Taylor Nelson Sofres, which reports that 4.2% of on-disc CD albums purchased during quarter two this year were bought online compared to just 1.4% in the equivalent period two years ago.

However, BPI research director Chris Green argues the growth has "not perhaps been as rapid as many originally anticipated with the major retailers instead claiming the biggest

RETAILER'S ALBUM SALES

	Q2 2002	Q2 2001	%
Music specialist	10.8%	52.8%	-2.0
Chains/multiples	18.6%	19.9%	-1.3
Supermarkets	15.7%	13.0%	+2.7
Mail order	6.1%	7.0%	-0.9
Internet	5.2%	3.9%	+1.3
Others	3.6%	3.5%	0

Source: Taylor Nelson Sofres Audio Visual Part 2 Survey

surge in music sales. They now account for almost 16% of album sales, according to the study.

Taylor Nelson Sofres account director Michael Tarkowski suggests the internet may have slowed because it is now behaving more like a mature

sector after early rapid growth in its early years.

The rise of the online and supermarket players again hit more traditional music retailers such as the specialists, which in quarter two handled just over 50% of single-disc CD album sales, compared with nearly 55% in quarter two 2000. Meanwhile, the general multiples' share has fallen from more than 20% to 18.6% over the same period.

The main by-product is that the average price of an album is now £10.03 compared to £10.51 two years ago. Tarkowski says this is because there are lower prices in supermarket's new releases.

HMV signs up as The Sun readies music campaign

by Martin Talbot

Natalie Imbruglia, Jennifer Lopez, Mis-Teeq and Scooter will be the first four acts to feature in The Sun's CD Of The Week offer, which kicks off next week as the biggest music campaign yet launched by a national tabloid.

HMV has also been confirmed as the retail partner for the promotion in which a track from each of the four acts will be included on a free weekly CD.

It is part of what is understood to be an initial six-month deal between the retail chain and The Sun, with a further six-month option on the table. However, those close to the deal suggest that, if successful, it could run for several years.

"As the UK's leading specialist retailer we are keen to support initiatives aimed at promoting music sales," says HMV Europe marketing director John Taylor. "Through its readership, The Sun is well-placed to reach out to a huge potential audience that will help generate further incremental sales both for HMV and for the record companies which take part."

Vouchers for the promotion will begin appearing in The Sun next week, running in each of the six weekday editions of the paper. The first promotion will launch on Friday, September 13 and will feature Jennifer Lopez. Readers will be



Imbruglia: one of four artists to feature on The Sun's new weekly CD offer required to collect four of the vouchers, which can then be exchanged for the particular week's CD Of The Week in any of almost 150 HMV stores nationwide. Some 100,000 of the CDs will be available each week.

The decision to team up with HMV was a straightforward one, says Andy Cleary who has brokered the deal through his Spin Music company. "This promotion is about driving 100,000 kids into retail on Tuesdays and Wednesdays every week," says Cleary. "If we were driving them into a supermarket it would have been very different."

Taylor says that the retailer was only comfortable with the promotion because the free CD replaces a

third or fourth single from an artist's album, which would not otherwise have been released. It only agreed to participate because the aim of the promotion is to raise the profile of a series of albums which may already have scored commercial success, but which still have the potential for incremental sales, he adds.

Although the free CDs will be held behind HMV counters, the retailer says it will also heavily promote each week's featured artist in-store.

Coverage of the promotion in The Sun adds to £100,000 in retail space per week, estimates Cleary. The Sun has also committed to an initial TV ad campaign which will launch next week.

Virgin and Universal launch big budget Stones roll-outs

The Rolling Stones' tag as the greatest rock 'n' roll band in the world is to be matched this autumn by the most extensive push of their back catalogue in years.

Forty years after playing their debut gig, the veteran act are coming under the spotlight with two big-budget campaigns to back both the first retrospective coverset and their entire career and the appearance of 22 remastered albums.

Virgin Records is putting in place its most comprehensive plan yet for a greatest hits album with a 12-week campaign to support 40 discs (week September 30), while Universal is mounting its biggest catalogue promotion in years with a £50,000 campaign for a series of releases covering the group's 1963 to 1970 work.

Virgin's marketing director Mark Terry says his company is putting in



place a "roadblock" of TV promotion for 40 discs, which will take in advertising on ITV, Channel 4 and the satellite and specialist music stations. It will launch the Sunday night before release in a High-profile still to be confirmed and will be followed by an outdoor poster campaign and cinema advertising starting late November.

"As you get into December you will have TV, cinema, outdoor plus retail support so hopefully you won't

be able to move for the Stones," says Terry.

Indeed, Beggars Banquet and Let It Bleed are among the albums featured in Universal's Stones re-issued series which will appear on October 21. All the albums involved have been remastered following an extensive search for the original tapes and will appear on each issued disc in both standard CD and Super Audio CD (SACD) formats.

"This is our biggest campaign for a very long time," says Universal catalogue marketing manager Andy Street. "It's huge, not least because of the number of albums but because of the stature of the act. People have long wanted the catalogue to be upgraded and remastered and re-issued. It's been in its current form for many years and has been criticised for its sound and packaging, but this puts it right."

Pulp are preparing a unique concert for December 14 at the Magna Science Adventure Centre near Sheffield in support of their forthcoming greatest hits package, due in November. The album will be their last for Universal Island, after which the band are set to sign to a new label. In a statement, Pulp's management Rough Trade said last week, "Put simply, the option for the band's next [fifth] album with Universal Island was pretty expensive [record contracts being structured with ascending advances]; Ian preferred a re-negotiation and Pulp said 'no, ta', preferring to walk away." The first details of the "best of" album are set to be unveiled today (Monday) at Universal's conference at London's Bernard Shaw Plaza. Meanwhile, Pulp's last studio album *We Love Life* has secured a US release this month through Rough Trade/Sanctuary.



Massive first week for Coldplay kicks off strong autumn season

by Paul Williams

Coldplay's second album has ushered in the crucially important September to December trading period in spectacular fashion, becoming one of the fastest-selling albums of the year.

The Parlophone-issued *A Rush of Blood to the Head* was yesterday (Sunday) challenging to beat Oasis's 230,000 opening-week over-the-counter tally for *Heaven Chemistry* to become the year's fastest seller, after taking just 48 hours to shift more than 100,000 copies.

Parlophone managing director Keith Wozencroft believes the band are being paid back for their hard work on first album *Parachutes*. "It shows they haven't just had a successful pop album driven by a couple of singles. The impact seems to have been quite deep in the UK and internationally and earned a strong fan-base, part of which have gone out to buy this record," he says.

Coldplay's album was joined in-

store last week by other key new albums from Polydor's Daniel Bedingfield and Queens of the Stone Age and Universal Island signings Sugababes, marking the start of a hectic three-month period of high-profile new albums.

"If you look into the schedule going forward there's something every week now right up to November after quite a quiet summer," says Virgin Maggostores and V Shop head of music Jim Botscholar.

Universal is today (Monday) preparing to declare its first autumn lineup in an all-day conference at London's Bernard Shaw Plaza, with EMI following tomorrow (Tuesday) at Baffa. BMG is returning to the capital's Mermaid Theatre on September 18, while Warner is presenting at the Landmark Hotel on September 13.

However, ahead of those conferences, Entertainment UK commercial director Richard Iard is already convinced the industry has a strong pre-Christmas lineup.

AUTUMN HOPEFULS

Sept 16: Bryan Adams, Paul Weller
Sept 23: Beck, Bon Jovi, Elvis Presley
Sept 30: Rolling Stones, Suede, Supergrass

Oct 7: Björk, Will Young
Oct 21: David Bowie
Oct 28: Gareth Gates, David Gray, Manic Street Preachers

Nov 11: Blue, Phil Collins, Craig David, Shania Twain, Westlife
Nov 25: Mis-Teeq

Table shows the weekly/weekly lineup of key artist albums as currently scheduled

"It's shaping up to be another greatest hits autumn, with some new stuff coming through. It's beginning to shape up quite well for BMG with the Elvis album which, despite there having been so many Elvis packages, will work again. But the big challenge is the whole market has been struggling for volume and has seen all year really," he says.

The September 23-issued EV1s

Mean Fiddler station faces licensing hitch

The future of country music station RitZ 103.5AM is in the balance, after it emerged last week that the Radio Authority has not transferred the licence to former owner Country 1035 to new owner Mean Fiddler.

The situation follows a petition served on August 7, which led to the winding-up of the radio group in the High Court on August 14. The official receiver says Country 1035 owes around £100,000 to creditors.

However, it is understood that the RA had not given clearance for the licence to be transferred, despite the fact that Mean Fiddler Group bought the RitZ Music Group-controlled radio station in May.

THE WIND OF CHANGE MUSIC COMMENT AUTUMN BRINGS WIND OF CHANGE



"The wind of change is sweeping through the business - and it is not without its pain."

If 2002 is remembered for anything, it will be rationalisation, streamlining, reassessment of business models.

This week there is plenty of talk about the future plans for Sony Music, but their current soul-searching is familiar to all of us. They are not alone.

As all industries develop, they tend to become less efficient and they, perhaps, take for granted the best ways of going about their business, both in terms of the everyday and the long term.

Without highlighting any particular company, there is little doubt that this has happened within the music business too. The evidence is littered through the opening nine months of this year and before, from EMI and Universal's decisions to transfer UK manufacturing plants, Warner and BMG's outsourcing of their indie retail accounts to third parties, and the rationalisation at EMI Recorded Music.

It is a sign that everyone faces - or has recently faced - the same challenges that are precious little crowing from competitors at the impending changes.

It is not a subject to be score points over. We all know how tough it can be.

It is a traumatic process for anyone who goes through, but it is designed to create the future leaders for a more secure future.

We can only hope that the actions of today will make for a healthier business through 2003, 2004 and the rest of the decade.

You will probably have noticed a few changes to this week's Music Week (including, of course, the restyling of this very column). The modest changes form part of a spring clean ahead of the autumn period and represent our first efforts to react to some of the feedback we received as part of our reader research in the first half of the year.

It is not, however, the full redesign that we first promised at the end of last year. That will come later, early in 2003.

Our aim right now is to bring more music and voices into the magazine, bring the process of breaking hits and talent to the fore, to make it a more regular forum for the views of everyone in the music industry and to bring a more flexible, adaptable format to address the daily and weekly ebbs and flows of our business.

It is a long time since you will have noticed any significant changes to *Music Week*. And it is our intention continually to improve our service to you, our readers, over the coming days, weeks and months.

I hope you approve of what we've done. We would certainly like to hear what you think; my e-mail address is - as always - right below. Martin Talbot
martin@musicweek.com

'End of an era' as R1 axes Lamacq's Evening Session

The music industry is mourning Radio One's decision to axe one of its longest-standing institutions, Steve Lamacq's Evening Session, from the end of the year.

Radio One confirmed last week that the Evening Session, which was launched in 1991 under Mark Goodier and taken over by Lamacq in 1993 with Jo Whalley then co-hosting, is to finish at the end of December.

Further details of the output which will replace the Evening Session are still being finalised, a Radio One spokesman says its successor for the 8pm to 10pm weekday slot will still be devoted to new music.

Lamacq, who remains a contracted Radio One DJ after signing a two-year deal to continue hosting Lamacq Live every Monday after the end of the year, says he is saddened by the change.

"It is the end of an era," says Lamacq, who is one of the station's longest-serving DJs. "But as things are going out on a high. The



Lamacq going out on a high

figures are up and, given the current climate, that is a tribute to the listeners."

One plunger describes the Radio One move as "a disgrace". Alan James, of Alan James PR, adds, "It is a sad day. I am sure I talk for all pluggers when I say that, what we need to make sure is none of the hours are going to be decreased for this kind of music."

Meanwhile, Radio One breakfast show host Sara Cox last week signed a new three-year deal.

● **Off The Record**, p27

Street promotion set to boost new-format Mobos ceremony

Mobo Awards sponsor MasterCard and broadcaster Channel 4 are upping their promotional commitment this year with an extensive billboard and fly-posting campaign in the run-up to the October 1 event.

Co-hosted by Mis-Teeq's Alasha Dixon and an as-yet-unnamed US presenter, the awards show at London's Docklands Arena is set to feature a world exclusive performance of new material from Wildstar act Craig David's forthcoming album.

Polydor's Ms Dynamite and Universal Island's Sugababes have also been confirmed as part of the UK lineup for the event, while its international contingent will include Def Jam/Mercury's Ja Rule and Mercury signing Ashanti.

Mobo Awards founder and CEO Kanya King says the format of the show has slightly altered this year, with the introduction of separate that-ats-style seating and a banqueting hall in the auditorium so guests can dine before watching the ceremony. Guests will then be invited back to the hall for a post-show reception.



Craig David: exclusive Mobos show

She says, "This exciting new format will not only make for a more enjoyable entertaining album, live and for TV, it will also allow guests to enjoy performances from major stars without being disturbed by other guests moving around tables during the show."

Nominations for the awards are due to be announced tonight (Monday), while Channel 4 has scheduled a broadcast of the ceremony for 10pm on October 3.

King adds, "This line-up already makes for a very special evening but we have many more surprises in store. Last year was a memorable night for everyone, but this year we are going to take it to another level."

newsfile

MUSICIANS HEAD FOR THE MUSOS
The inaugural Musos Awards are to take place at Cooan in Hackney tomorrow (September 3). The event is billed as the first annual awards ceremony voted by musicians for musicians. The awards will feature surprise performances from a number of nominated acts, plus DJ sets from guests. The Musos, which are organised by the team responsible for Soccer Six, has also held a series of workshops for young people to meet and work with established musicians, including a seminar hosted by Damon Albarn.

VISIBLE NOISE REVIVES IMPRINT
UK rock label Visible Noise — home to the Lostprophets, Labrad and Kilikus, among others — is preparing to revive its Cacophonous imprint. The label famously discovered and released the first material from Cradle Of Filth, who are now signed to Epic Records. The first new signing to the label is UK act Scalapico, who will use these their debut disc. Spread The Germs Over The Human Worms on October 28. Other new signings to Cacophonous include Swedish act Unsaturated.

EVAN DANDO SIGNS NEW DEAL
Evan Dando has signed a UK and European record deal with Setanta. The former Lemonhead vocalist will begin work on a new album later this month in New York, with a release expected in January 2003. The album will be the artist's first full release since The Lemonheads' final album Car Button Cloth in 1998, although Dando has recently played a solo UK tour.

TOTP MAG LAUNCHES TALENT COMP
Top Of The Pops magazine is the first media outlet to launch its own pop talent search. Star Search 2003 is offering the winners a package that includes a track written and produced by Jant Productions (Five, Spice Girls) sessions for a four piece act will be held across the UK, culminating in a final in December.

ADAM F TO HOST SEMINAR
DJ and producer Adam F is taking part in a Performing Right Society (PRS) masterclass at the Urban Music Seminar, to encourage a better flow of information between DJs and the organisation. It will be held during the event at London's Royal Festival Hall on September 7 and 8. The masterclass is intended to encourage DJs to cooperate with PRS's continuous survey of clubs and festivals by providing track-list details of their sets.

THIS WEEK'S BPI AWARDS
 112+ Albums: Coldplay A
 Rush Of Blood To The Head (two times platinum)
 Aerosmith Oh Yeah — Ultimate Hits (gold)
 Vanessa Carlton Be Not Nobody (gold)
 Various The Best Club Anthems Summer 2002 (gold)
 Various The New Classic Chitout Album (gold)
 Queens Of The Stone Age Songs For The Deaf (silver)
 Various Holiday Hits — Non Stop Euro Pop (silver)
 Various Trance Masters (silver)
 Various The Ultimate Herbie Hancock Party (silver)
 Various Young Gifted And Black (silver)
 Singles: Atomic Kitten The Tide Is High (silver)

Source: BPI. Table shows latest new arrivals in the seven days to Friday August 30, 2002

ITC set to confirm the 54 acts on bill

Full details of the 54 bands selected to play at this year's *The City Unsigned* will be unveiled this Thursday, a week before the start of the Manchester-based conference. "We've put together an international line-up, with bands from Denmark, Finland, Australia and Georgia," says ITC A&R director Phil Saxe, who listened to more than 2,000 demos along with his panel to finalise the acts. Among the highlights at this year's event are The Needles, Redefine, The Panics and The Raveonettes. The gigs will take place at venues close to the conference headquarters at The Lowry Hotel, Salford, from Saturday September 14 to Monday September 16.



Smashing Pumpkins and Nine Inch Nails producer Alan Moyer, has finished mixing *ITZ2* second album at Eden Studios. The 12 tracks were produced by Flood at various Dublin studios over the course of 2002, with a release due in October. The album, to be titled *I To Sky*, also marks the trio's debut on Columbia Records, which has struck a deal with indie Lakota to market and distribute the album. *ITZ2*'s eponymous debut sold 200,000 copies in the UK. *I To Sky* will be preceded by a single, *Formulae*, on September 23 and followed by an extensive UK tour, which includes a gig at London's Forum on October 23.

679 links long-term UK deal with the Polyphonic Spree

by James Roberts
 The 23-piece Texan act Polyphonic Spree have become the latest little-known US act to score a big record deal in the UK. The group last week signed a long-term deal with 6025 Recordings, understood to be worth in the region of £400,000. They join the likes of The Streets, Ben Kweller and Stanton Warriors on the label, which was formed last year by former XL Recordings A&R man Nick Worthington.



Polyphonic Spree: the 23-piece act's 679 UK deal is said to be worth around £400,000

"The Polyphonic Spree are one of a kind," says A&R manager Tom Friend. "We are thrilled to be working with them and look forward to a long and successful future." Formed in 2000, the group have struck a chord with the UK industry with their choral symphonic pop. A showcase at Austin's SXSW this March sparked off the interest and is where Phil Chadwick — manager for the world ex-US — first heard the group. Polyphonic Spree were last week

in London shooting a video for their debut 679 single Hanging Around The Day, which is due for release in October. Pulp frontman Jarvis Cocker directed the shoot. "Jarvis loves the band and approached us about doing the video. He came up with the best treatment which is why he is doing it," says Chadwick, who also manages UK acts Elbow and Nylon Pylon. 679 will be releasing the group's album, *The Beginning Stages Of*, on

September 23. The release will be supported by a full UK tour in October, culminating in a show at London's Shepherd's Bush Empire. Meanwhile, Polyphonic Spree songwriter Tim Delaugher is currently the subject of publishing interest. "We have offers on the table but have been concentrating on the record deal," says Chadwick. The current trend for signing US alternative acts directly to UK deals

follows the success of The Strokes and The White Stripes, with the Yeah Yeah Yeah's next in line. While interest remains strong in uncovering such acts, evidence suggests that attention of UK A&R is now shifting to Antipodean artists. Following the UK breakthrough of Australian act The Vines, New Zealand rockers The Datsuns have secured a deal with V2, while the D4 have signed with Mushroom Records.

Mean Fiddler eyes more overseas festivals

Mean Fiddler Group is planning to follow its strongest ticket sales yet for the Bank Holiday weekend Reading and Leeds Festivals by extending its international expansion into Ireland. Managing director Melvin Benn says it aims to create a completely new festival in Ireland next year, while the group is expected to make an announcement at the end of this month about moving into the festival market in Spain. In July, it took a 25% stake in the key German festival Bizarre.



It planned international endeavours come as Benn points to "solid line-ups" led by headlineers Foo Fighters, The Strokes and Guns 'N Roses and a "strong brand" to the fastest sell-out yet of its Reading Festival. All 55,000 tickets were sold out in six weeks, while the sister Leeds event sold out for the first time this year. He is confident the future of the Leeds event will remain secure despite riots breaking out at the

Glastonbury festival, in which Mean Fiddler took a 20% stake ahead of this year's event. He says, "The whole vibe was back to where it started — a very peaceful atmosphere." Meanwhile, Metropolis director Bob Angus, whose company co-promoted V2002 with SJM, says the festival sustained audiences in excess of 100,000 over the Chelmsford and Staffordshire sites, with headlineers Stereophonics and the late addition of Manic Street Preachers to the bill proving a significant pull.

He welcomes this year's increased festival TV coverage as another positive boost for the buoyant festival market. "Some people say putting more live music on TV will discourage people from going out to watch it — I disagree," says Angus. "Whenever I see music on TV it makes me want to be there — it can only help."

Ocean Colour Scene sign Sanctuary deal

Ocean Colour Scene are in Paul Weller's Black Barn Studios laying down new tracks after signing a new recording deal with Sanctuary Records. The former MCA band expect to have an album ready for release in April with a couple of singles out early in 2003 and are planning a few live UK dates, including Brixton Academy this Friday. Sanctuary Records Group UK CEO Joe Cokell says the Birmingham band are a good signing for the label because they have a strong and loyal fan base and it demonstrates "that Sanctuary are attracting high calibre successful acts".

The group is understood to have already worked up around nine new tracks and Cokell adds the new material sounds "as good as anything released to date". The band's last chart action was in December when they released the best of albums *Songs For The Front Row*, through Universal/Island.

avril lavigne

The Single 'Complicated' 23rd September



'Complicated' The Single #1 US Top 40 radio ~~six~~ ^{Seven} weeks running

~~9~~ ^{3 Million} 'Let Go' The Album, ~~2 million~~ albums in US in under 3 months.
~~5~~ consecutive weeks of 100,000 over the counter sales.

ARISTA

BMG
BERLINER
GRAMMOPHON

US chartfile

THE CLIPSE CLINCH HIGHEST ENTRY

During a week in which no new disc-buster emerges, rap newcomers Malice and Pusha T—known as The Cipse—secure the week's highest US debut with their album *and Willin'* jumping into the chart at number four, after selling more than 120,000 copies, while Eminem and Nelly trade places at the top. Although Nelly enjoys his 11th straight week at number one on the Hot 100 singles chart, his Nellyville album suffered a 12% dip in sales last week. Rapidly escalating airplay for Eminem's new single *Without Me* (InterScope) up 9-7 on the Hot 100 and gaining radio support faster than any other record in the chart) and publicity for his film *M* helped his Eminem Sound album to keep its sales to 4%. It sold a further 172,000 copies to take its cumulative total to 5.2m in 34 weeks, six of them at number one.

Two women who are very popular in the UK saw their US fortunes improve this week. New Yorker *Norah Jones* (plated), whose *Come Away With Me*

album reached number three here a couple of weeks ago, finally enters the US Top 10 at number three exactly six months after its debut. It climbs 13-10 but does not get the idea that Americans have not been buying it; it will sell its millionth copy in the next few days. The late Eva Cassidy's new appearance in the US albums chart came last year, when *Time After Time* debuted and peaked at number 161. Imagine does a whole lot better this week, debuting 99 places higher at number 62.

Of 120 new entries to the chart, the only one by a British act is *Past Lives*, a selection of previously unreleased 1970s recordings of veteran metal band Bigg Sabathu, which debuts at number 114. For many of the rest, the decline continues. Dirty Vegas top the list, although their self-titled set dips 69-70, a declining tandem with their single *Days Go By*, a 55-64 faller on the Hot 100. Back in the top half of the chart for the first time in three months, The Beatles' 1 climbs 102-98. Increasing radio support for Coldplay's (pictured) single *In My Place*, the first from their new album *A Rush Of Blood To The Head*, secures it 25th place on the bubbling under chart and also triggers renewed sales of their debut album *Parachutes*, which returns to the chart at number 163. The fastest-growing single at retail is BBM's *Out of My Heart* (Into Your Head), but the Brit's 110 moves only 62-96 on the Hot 100, where *play is king*. Elsewhere on the Hot 100, Daniel Boone's *Gotta Get Thru This* Climbs 20-16, Kyle Minogue's *Love At First Sight* up 23-23 and Craig David's *Walking Away* drifts 84-79.

Mercury will focus on South Africa and New Zealand to launch Darius Danesh's (pictured) first international assault, but will wait until early next year before rolling out the campaign in other overseas markets. In South Africa, Intersect in debut single *Colourblind* has already been generated following the broadcast of the Pop Idol series, while the company's New Zealand affiliate has voiced its support following his recent appearances on *Top Of The Pops*. Danesh, who last month scored the label's first UK number one single since Elton John's *Candle In The Wind 1997*, is currently finishing recording work on his debut album which is due for a September launch domestically. "We are introducing him as a young singer songwriter from Glasgow rather than a quick pop fix," says Mercury international director Stan Thomas. Mercury's affiliates will be given their first official introduction to the singer at Universal's international conference which takes place between September 16 and 19 at London's Mayfair Intercontinental. "Darius has huge international potential - our companies in Europe and South East Asia and Australia have already seen the video, but we have to be very careful how we approach it," says Thomas.



Eminem and No Doubt drive Mercury to top at MTV VMAs

by Joanna Jones
US artists of universal labels dominated the field of winners at 2002's MTV Video Music Awards last week, with InterScope signing Eminem's *Without Me* helping the US rapper bag four prizes.

The lead-off single from the rapper's *The Eminem Show* claimed the highest tally of awards for an individual at last Thursday's event at New York's Radio City Music Hall, receiving honors for video of the year, male, rap and best direction for the promo which featured Eminem in the guise of Elvis and other characters.

Eminem's haul accounted for the lion's share of InterScope's wins on the night, with best pop and group awards for No Doubt's *Hey Baby* promo bringing the overall score for the label to six.

The only other Universal label to clinch a VMA was MCA, whose Mary



Minogue: best choreography
J Blige dominated the R&B category with her *No More Drama* promo.

Third Man/V2's The White Stripes bagged special effects, breakthrough and editing awards for their striking *Fall In Love With A Girl* video. Motley, who is signed to V2 in the US, saw his *We Are All Made Of Stars* clip recognized for cinematography.

But despite multiple nominations

MTV VMA MULTIPLE WINNERS

Artist	Video	Awards
Eminem (InterScope)	<i>Without Me</i> video of year; male; rap; direction	
No Doubt (InterScope)	<i>Hey Baby</i>	pop; group
Pink (Arista)	<i>Get The Party Started</i>	dance; female
White Stripes (Third Man/V2)	<i>Fall In Love...</i>	editing; special effects; breakthrough
J Blige (A&M)	<i>No More Drama</i>	R&B; direction
The White Stripes (Third Man/V2)	<i>Fall In Love...</i>	editing; special effects; breakthrough

Amsterdam event set

to establish live forum

Professionals from the live electronic, urban and dance music industry are being given a new forum with the launch of the Live Dance Music Conference (LDMC) at this year's Amsterdam Dance Event.

Taking place between October 17 and 19 at Amsterdam's Felix Meritis building, the LDMC aims to bring together festival organisers and other live industry professionals under one roof at the Connaux and Buma/Stemra-organised event.

The new "conference within a conference" plans to highlight new DJ and artist talent with an evening programme of showcases in clubs, while the day programme will focus on live event topics.

ADE general manager Richard Zijlma says, "LDMC can be the event where talent and creativity meet expertise and investment."

Trouble video was singled out for distinction in the art direction category.

Capitol UK's international director Kevin Brown says, "It is nice to get recognition for the quality of the videos we are making and the technical awards for both the Kylie and Coldplay videos reflect that."

Brown says a trailer for the MTV VMAs featuring a spoof version of fellow Philadelphia act Dirty Vegas's *Days Go By* video can only help drive forward the act's profile. "Kylie presented an award and all the exposure helps," he adds.

Artists awarded were strongly represented, with Pink's *Get The Party Started* twice rewarded in the female and dance categories and newest singer/songwriter Avril Lavigne won a best new artist award for *Complicated*. Warner's Linkin Park were the major's only winner, taking the rock video award.

US shipments down, piracy up

The twin problems of online and physical music piracy continued to drive a downward trend in US music sales in the first half of 2002, according to new research published by US trade body the RIAA.

Units of all music shipments in the US fell by 10.1% while sales of counterfeit product soared in the first six months of the year by nearly 70%. Legitimate CD shipments plummeted 7% in the half year while sales fell 6.1% to \$5.2bn in the period, according to figures by Pricewaterhouse Coopers LLP.

Further evidence of the rise of pirated music is provided by an RIAA-commissioned study by Peter D Hart Research Associates, which questioned 860 internet-connected music consumers aged between 12 and 54 years old and found 63% had acquired at least one burned CD in the past year.

Among those who said their downloading from file-sharing services had increased, 41% say they are purchasing less music now than six months ago, compared with 19% who said they were purchasing more.



Sherman: alarmed at piracy

Meanwhile, 35% of young music buyers say the first thing they do when they hear a new song they like is from an unfamiliar artist to download it for free from a file-sharing service. Only 10% say they buy the album.

Unit shipments of all product, including cassettes, vinyl and CDs, and singles, music videos and music DVDs fell 10.1% to 398.1m units, compared with 442.8m in the same period in 2001. The sharp fall in volume is coupled with a 6.7% year-on-year decrease in value from \$5.93bn in the first half of 2001 to \$5.53bn this year. Only 200 titles sold more than 1m units in the first six months of 2002, compared with 37 titles in 2001.

While RIAA president Cary Sherman acknowledges the impact of a decline in consumer spending, he cites illegal downloads as the primary cause for the drop in sales. He urges the music industry to continue to fight piracy in "new and innovative" ways. He says, "Cumulatively, this data should dispel any notion that illegal file-sharing helps the music industry."

EMI Recorded Music chief executive Alain Levy went on the offensive in his company's efforts to combat music piracy last week when he addressed FTI Greece and government officials, including the minister for culture and secretary of justice, about the issue.

In his second speech on piracy so far this year to the European industry, Levy highlighted a 15-20% decline in the market and noted physical piracy had doubled in the past 10 years in Greece to 50% in 2001.

Levy earlier identified Greece, Italy and Spain as territories where levels of physical piracy are particularly high. "The recent increase in piracy has taken all the growth out of the market," says Levy.

Bertelsmann stalled as Napster auction delayed

The fate of shuttered file-sharing service Napster was due to be decided at a postponed auction at the US Bankruptcy Court in Delaware last Friday, as *Musik Week* went to press.

The hearing to decide who will acquire the assets of the California-based company was earlier postponed from the previous day as the court's other business overran.

Bertelsmann was due to offer the largest bid for Napster, after no other contenders came forward before the deadline for bids came to a close the previous week.

The German media giant, which has already loaned Napster an estimated \$90m to fund its operations during its bankruptcy re-organisation, was expected to bid a further \$5m to bring what it says is a cumulative bid of more than \$100m.

The National Music Publishers Association and the RIAA were expected to contest the sale due in part to their litigation against Napster.

'Boring it won't be, trust me': Jamieson sweeps into BP

After Jamieson, the BPI's newly-appointed executive chairman, is certainly no stranger to a steep learning curve.

When he arrived in Greece 32 years ago to take up a position working for EMI's local company, he was told that there simply wasn't a position for him. "The local MD said I wasn't required and that he would pay for my accommodation, but not for my food, until they worked something out," he recalls.

And then there was the time he joined MTV to launch its Asian operation in 1985: within days of accepting the job, the satellite that was due to start beaming the relaunched channel's signal across the region exploded as it was being sent into orbit.

There should be no such fireworks when Jamieson officially starts his new role at the BPI at the start of October, but the task he faces will be just as big. Not only is he taking on a newly-created role, but he is joining the record industry trade organisation as it faces probably the biggest challenges in its 30-year history. Effectively his job is not only to work out a strategy for tackling challenges such as piracy and copyright issues, but also drawing up a new vision for the role of the BPI.

He is certainly looking forward to it. "I can't imagine anything I would like to do more than running the BPI on behalf of everyone," he says. "I've got no corporate allegiances and there's a huge amount to do."

That he is the man for the job is simply borne out by his extensive track record, according to his supporters. EMI UK chairman Tony Wardsworth says, "Peter is a great strategic thinker. But, more importantly, he has been around in different areas of the business across the world, so he has huge experience of the industry. And, for someone who has had that kind of experience, he is extremely idealistic and really enthusiastic."

And it is just the majors who support his appointment. "Jamieson is a good choice," says GURCOES founder and AIM council member Guy Holmes. "He spent a lot of time working with Telstar and has a good view of the issues that face the industry."

Jamieson has certainly had a packed career and one almost as colourful as some of the shirts he gained a reputation for wearing out in Asia. Highlights include incurring the wrath of the Colonels' dictatorship during his stint in Greece for releasing hit records that sought to get round their censorship laws (and which landed him a few nights in jail), or helping EMI to win a Queen's Award for Export for the overseas licence income it earned for Queen's Bohemian Rhapsody. Meanwhile, artists who have prospered at record labels under his



Jamieson: 'I can't imagine anything I would like to do more than running the BPI'

control have included Duran Duran, Pet Shop Boys, Rick Astley and Lisa Stansfield, one of his biggest contributions to the UK business was launching the Now compilation series with Virgin Records' Jon Webster.

EMI's Rupert Perry - himself a former BPI chairman - highlights a wider achievement. "Peter Jamieson was the first executive I came across who had this concept of creating a strategic marketing department and set major executives working on catalogue. That was a brilliant move. Today we all take it for granted, but in the early Eighties it was a revolutionary idea and the UK was the first territory to do it."

In addition to examining the internal workings of the BPI (see story below), Jamieson has a number of key external areas of activity ahead of him, among them the BPI's relationship with independent organisation Am, its role in lobbying government, and its influence within umbrella international organisation the IFPI.

There seems to be broad consensus on the part of senior figures within both Am and the BPI that there is a common desire for the relationship between the two bodies - which

has at times been fractious, but which has improved in recent months - to be closer. "We are going to take a pragmatic view," says a senior Am source. "The door is open - we are not going anywhere. We have no interest in being absorbed by the BPI, but we do want to work together with them."

"Am is very high on the agenda," agrees Telstar chairman and BPI council member Sean O'Brien. "There is a very heavy desire for a closer working relationship and the two bodies should be one in a lot of areas."

In addition to working more closely with Am, Jamieson suggests that he intends to seek closer links with other parts of the industry. "The common interest can be enormously served by increasing the legitimate market's size in a number of ways," he says. "There are constructive ways of moving forward other than just being a policeman with a big cudgel."

He also highlights the work that must be done to raise the music industry's profile with the Government and the Department of Trade and Industry - a profile which some insiders say has now fallen behind where it lagged during the mid-Nineties.

PETER JAMIESON CV

- born 1945
- 1964-66 Joins ad agency Grey
- 1966 Joins EMI Records UK as trainee, working in marketing, A&R, sales
- 1969 Moves to EMI Spain as executive assistant to the MD
- 1970 Moves to Greece as commercial director of EMI's Middle Eastern division
- 1972-75 Managing director of EMI Greece
- 1975-77 General manager of EMI UK's International division
- 1977-79 Managing director EMI New Zealand
- 1979-82 Managing director EMI Australia
- 1982-86 Managing director EMI UK; also serves as chairman of PPL from 1985-86
- 1987-89 Joins RCA/Atolla UK as chairman, then overseeing formation of BMG UK; also serves as chairman of BPI 1988-89
- 1989-95 Launches BMO Asia Pacific in Hong Kong; serves as president of IFPI Asia Pacific board
- 1995-97 President MTV Asia
- 1998 Returns to UK, taking stake in Linguaphone and becoming non-executive director of Telstar
- 2002 Named executive chairman of BPI

And there is also work to do within the BPI. "Whereas the BPI had been considered one of the stellar performers in the international arena, it has slipped quite a bit because they could never agree who was going to be the next chairman," says one senior major-label source. "Thank heavens we had someone like Rick Dickins to step up and serve another term, but that left a climate of uncertainty for a while."

While recognising the importance of "issues", Jamieson also says there is another fundamental part of his job: to help to promote UK music at home and abroad. With a classically-trained wife and three music-mad children, he says music is a central part of his life. "The very last thing I said when I stopped being chairman in 1989 was that I was going to continue to be an ambassador for the British music industry in Asia," he says. "Now I'm going to continue being an ambassador, whatever happens."

And he makes another promise: "This is the first time that the BPI secretariat will be run by a record industry executive. Boring it won't be, trust me."

Many within the UK record industry are counting on it. **Ajax Scott**

JAMIESON OPENS 'NEW CHAPTER' AT BPI

When the BPI moves into plush new offices overlooking the Houses of Parliament at the end of this month, it will represent a landmark moment.

For the move, from Savile Row in London's West End to the South Bank's City Hall, will also neatly coincide with the arrival of the BPI's first executive director. BPI director general Andrew Yeates views the move - due to take place on September 28 - and the arrival of Peter Jamieson three days later as "the beginning of a new chapter."

But the final appointment of someone to the job after years of discussion of creating such a role should be so quick has prompted a palpable sense of relief among BPI council members. And in retrospect it almost seems like an unavoidable development. This is partly because of the fact that the BPI's

workload has simply increased at the same time as the chairman of all the largest companies have had to spend more time than ever in their day jobs.

Another key issue is the organisation's struggle to replace the near-irreplaceable. "Former BPI director general John Deacon was a tough act to follow," says one senior record company source. "Jamieson is the nearest thing to a Deacon and who doesn't know he is prepared to get out there and wine and dine."

Such suggestions inevitably raise questions about the future role of Yeates, not least since he was only informed of Jamieson's imminent appointment a matter of days before it was announced. However, Yeates' expertise and background in the legal and TV fields would appear to act as a comfortable potential fit with Jamieson's

music experience. "Between the two of them, you have really complementary strengths. They could make a great team," says one major-label chairman.

Besides tackling immediate external priorities such as the BPI's relationship with Am, one of Jamieson's first tasks will be to take a tough look at every aspect of the day-to-day operations of the BPI secretariat itself. That means looking at the scale of its expenditure, including areas such as consultancy (consultancy and professional fees rose 20% last year to £444,449).

While there is no suggestion that the scale of the task is as large as that undertaken by Fran Nevkila at sister organisation PPL, which employs around 200 people compared with the BPI's 26, there are still parallels. "Non-profit-making bodies have always got to be very careful

they're not just using their money for the sake of it," says Jamieson.

As for the practical division of labour between Yeates and Jamieson, Yeates says this will be worked out through time. "We have just got to talk it through. There is an element of 'leave it and see'," he says, adding that he anticipates working alongside Jamieson in the same way that he did with former director general John Deacon.

"The fact that someone is going to be there full-time means it is going to be easier to persuade some of the members of the issues that are important and, perhaps, time-consuming," says Yeates.

"Because we have been here longer than almost and other institutions, people take for granted some of the work we do," adds Yeates. "This should help raise that profile." **Ajax Scott and Martin Talbot**

SINGLE of the week

EMINEM: *Cleanin' Out My Closet* (Intercope/Polydor 4973942). After the humour of the chart-topping *Without Me*, Eminem gets serious again on the second single from his *Eminem Show*. *Cleanin' Out My Closet* finds Eminem in a solemn mood, opening once more the longstanding war of words with his mother in the lucid lyrical style he has made his own. Co-production on this Radio One A-listed single comes not from Dre but long-time collaborator Jeff Bass.



ALBUM of the week

UNDERWORLD: *A Hundred Days Off* (JBO JB0120102). *Underworld* display impressive levels of regeneration after losing key member Darren Emerson. *A Hundred Days of Kicks* off where previous album *Beaucoups Fish* left off, with added emphasis on their aerodynamic, hook-laden techno stylings smothered in a multi-layered production. The duo prove they have lost little of their vitality, and this set looks destined to continue their success story.



SINGLE reviews

RECOMMEND **SUEDE:** *Positivity* (Epic 67294952). The first single from Suede's fifth album *A New Morning* is a heartfelt song which sounds catchy enough for mainstream radio. The return of Anderson's nasal vocals will be a comfort to many, as demand for the band's forthcoming October/November UK tour has shown.

THE D4: *Get Loose* (Infectious Intec170DS). A short but perfectly sweet slice of garage rock from the Auckland four piece currently being championed by John Peel. Get Loose follows the D4's debut album *6Twenty* released earlier this year. While echoes of The Hives are clear on this brutally brief track, their explosive style ensures they are no pale imitators.

BEENIE MAN FEAT. JANET JACKSON: *Feel It Boy* (Virgin 5467172CD). Beenie enlists the Neptunes and Janet Jackson on this, the most obviously commercial crossover out from his new album *Tropical Storm*. With support from Radio One (a B-listing) and The Box, its lightweight summer fluff will return

Jamaica's top entertainer to the UK charts. **KORN:** *Thoughtless* (Immortal/Epic 6727422). This is the second single from the Bakersfield five-piece's fifth album *Untouchables*, which recently achieved gold status in the UK. The track is a funk-rock juggernaut and, with the band currently boosted by rock's current profile and a four-date tour, it could easily reach the Top 20.

PINK: *Just Like A Pill* (Arista 74321 95965). Aided by ever-versatile co-writer Dallas Austin, Pink completes her progression from R&B into this strong third single from her album *Missundaztood*. Alisted at Radio One and enjoying growing ILR support, this should match the Top 10 placings of its two predecessors.

COLOURSOUND: *Fly With Me* (City Rockers ROCKERS20). The track that has been knocking dancefloors sideways since its first plays at the Miami Winter Conference finally gets a full release on the Ministry Of Sound-owned label. The elastic bass and soulful vocals of *Fly With Me* are now backed by a tight Ashley Beedle mix, which has helped secure a Radio One B-listing.



RYAN ADAMS: *Nuclear* (Lost Highway 1703332). A taster for forthcoming demo collection *Demolition*, *Nuclear* forsakes the classic rock of *Gold* for a yearning jangle in the *Replacements*/Misericordia Legion tradition of Eighties US indie-rock.

LUDACRIS: *Saturday* (Oohoo Ooh!) (Def Jam South SATURCD1). The Southern rapper returns with a boisterous *Organized Noise*-produced track that should make its mark in the Top 30. This is the third single from Ludacris's second album *Word Of Mouf*, which has sold 2m units worldwide.

AQUALUNG: *Strange And Beautiful* (B-Uneque BUN1). Aqualung is London singer-songwriter Matt Hales. This haunting, introspective ballad is the soundtrack to the current *W* Beattie TV and cinema ad, and should make him an instant star. C-listed at Radio One and Radio Two, *Aqualung* releases his debut album on September 30.

SUPERGRASS: *Grace* (Parlophone 5418902). Alisted by Radio One and with Radio Two also on the case, a Top 20 entry is likely for this, one of the Bolan-esque tunes from the threesome threesome's new album *Life On Other Planets*. While *Grace* is typically jolly, quidkire, life-enhancing fare, a Top Five smash is probably beyond it. **BON JOVI:** *Everyday* (Mercury 063937-2). Everyday is the first single from Bon Jovi's eighth studio album *Bounce*, due for release on September 23. While the lyrics are inspired by the all-American hunger for life after 9/11, the music will satisfy all fans of the previous multi-platinum album *Crush*.

THE STROKES: *Medy* (Rough Trade RTRADSCD063). Hardly the best track from *Is This It*, this upbeat, distorted number comes coupled with demo versions of *Alone Together* and *Is This It*, which should help secure a Top 20 chart entry, despite sparse radio support.

PUDDLE OF MUDD: *She Hates Me* (Intercope/Polydor 4977982). Comparisons to Nirvana's *Lithium* and the bassline to L7's *Pretend We're Dead* immediately spring to mind with this, POM's third single. This single has the potential to better the band's UK singles chart peak of seven for previous release *Blurry* and push their debut album, *Come Clean*, within striking distance of platinum status.

BUSTED: *What I Go To School For* (Universal Island MCSX040294). Brand new UK teen trio Busted's debut single

looks dangerously like giving the likes of US guitar-pop masters a run for their money with their madly catchy melody and lyrical cheekiness into the bargain. This incredibly radio-friendly track has already garnered solid support from The Box.

ALBUM reviews

RECOMMEND **ATOMIC KITTEN:** *Feels So Good* (Intenent CDSIN10). The pop trio's second album is sure to be one of autumn's biggest sellers, packed with

potential hits to keep up the interest well into next year. Highlights include possible festive single *The Last Goodbye* and *Love Won't Wait*, written by Rob Davis. **TWEEEMIES:** *Everybody Dance* (BBC Music WMSF 60602). The jelly bean-headed kids' quartet have received a bizarre disco-funk overhaul by BBC Music for this third album, with *Murphy and Waterfall* at the desk. Production values are high, but this sounds what adults think kids ought to like rather than a package to genuinely appeal to the pre-/primary school audience.

CHRIS REA: *Dancing Down The Stony Road* (Jazzee Blue JBULECD01X). This double-CD set released on Rea's own Jazzee Blue label was recorded during his lengthy recovery from a life-threatening illness. Largely a blues collection, the mood is downbeat, but nevertheless emotional.

RECOMMEND **MEDICINE:** *Iner Stylings* (Regal REG78CD). Medicine's potent brew of jacking beats and amphetamine has been raising a few eyebrows in clubland and beyond of late, and *Iner Stylings* looks set to further their glory.

RHIANNA: *Get On* (S2 5094942). Set up by the Top 20 performance of debut single *Oh Baby*, one-time *Bedlam A Go Go* backing vocalist Rhianna's album offers a neat mix of dreamy, chilled-out pop. With production from the likes of Jonny Rockstar and a voice that gets stronger with each release, she deserves to find a wider audience for her own brand of coffee-table soul.

JOHN SQUIRE: *Time Changes Everything* (North Country NCCD001). These are the first Squire recordings since 1996 and mark his debut as lead singer. Surprisingly he has a good voice — a sort of cross between Bowie and Dylan — which suits his grassroots songwriting.

This week's reviewers: Dugald Baird, Vanessa Bastian, David Barrington, Jimmy Brown, Chris Finan, Owen Lawrence, Phil Brooke, James Roberts, Ajax Scott and Simon Ward.



RECOMMEND **DEATH IN VEGAS:** *Scorpio Rising* (Concrete/Arista HARDS3CD1). Death In Vegas' third full-length outing shows the duo have honed their gothic rock/dance hybrid into something more appealing than on previous album *The Contino Sessions*. Spooky yet accessible, the album contains a mixed bag of guests with varying degrees of success — Liam Gallagher is outstanding on the title track, but Paul Weller's offering can only be described as ill-advised.

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Saturday 14th September - 6:30pm

Lyor Cohen CEO/Chairman Island Def Jam

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ITC Keynote Event

Sunday 15th September - 6pm

Young Turks

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Interactive City Celebrity Interview

Monday 16th September - 5:30pm

Bob Head Chief Executive smile internet bank

Started Egg, runs smile, 'because I hate banks...'

Dance Summit



Dance Summit Celebrity Interview

Saturday 14th September - 5pm

James Barton Cream

Ten years of the superbrand

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ALBUMS COMMENTARY

by ALAN JONES



Confirming their position as the most popular new British rock act to emerge this century, Coldplay sold nearly 274,000 copies of their second album, *A Rush of Blood to the Head*, last week. With help from some heavy discounting - £9.99 was fairly commonplace - it became the first album this year to sell more than 250,000 copies in a week, beating the previous high of 230,000 set by Oasis' *Heathen Chemistry* eight

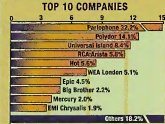
ALBUMS FACTFILE

weeks ago, and the 228,000 opening of *The Eminem Show* 13 weeks ago. The last album to open with a higher sale was Robbie Williams' *Swing When You're Winning*, which sold more than 295,000 on its November 2001 debut. Coldplay are the ninth act already this century to have two number one albums. Their introductory album *Parachutes* sold 70,000 to debut at number one in June 2000.

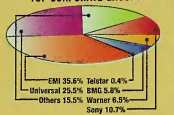
Selling as many copies as the rest of the Top 10 put together, Coldplay's second album, *A Rush of Blood to the Head*, was always on course for a convincing victory at the top of the chart this week, but spare a thought for the Sugababes, who also premiered their second album, *Angels With Dirty Faces*, and had to settle for second place, even though its first-week sales of nearly 65,000 would have earned them the number one position more often than not this year. Angels With Dirty Faces is home to the Sugababes' two number one hits, *Frak Me* and *Round Round*, and sold more copies in seven days than their debut album, *One Touch*, sold in its first seven weeks, as well as massively improving on that record's number 20 chart peak.

Coldplay overshadowed the rest, but the Top 50 albums chart welcomes numerous rock albums this week, with Queens Of The Stone Age debuting at number four (50 places above the opening position of their last album, *R*) with Songs For The Deaf, Bowling For Soup in at

MARKET REPORT



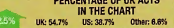
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



number 14 with Drunk Enough To Dance, Stone Sour (reformed side project of Slipknot's Corey Taylor and Jim Root) in at number 41

with their self-titled effort, Black Sabbath's Best Of arriving at number 42 and Spunge's similarly cherry-picking The Story So Far

debuting at number 48.

The combined effect of a bank holiday documentary, repackaging and a renewed TV advertising campaign resulted in the Carpenters' *Gold - Greatest Hits* making a dramatic 1.67-23 leap on the chart with sales up nearly 900% week-on-week. In the Top 75 for the first time in a year-and-a-half, the album comes within two places of its November 2000 peak and increases its sales total to 418,000.

The combination of a bank holiday, the release of Coldplay's new album and some deep discounting (chart albums as little as £8.48 in Tesco) gave the artist albums market a massive 30% boost last week. All told, some 2,105,000 artist albums were sold. Although the compilations market slipped by 4% to just more than 570,000, the combined tally of 2,675,000 was the highest for albums for 25 weeks, when the tally of 2,723,000 was attributable to Mother's Day gift buying. This week in 2000 saw 1,910,000 albums sold, while 2001 was lower still at 1,726,000.

COMPILATIONS

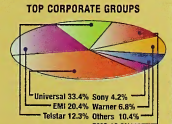
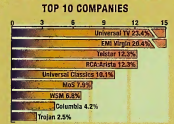
After five weeks at the top of the compilation chart, *Now That's What I Call Music! 52* is demoted to second place, allowing BMG/Teletar TV's *The Very Best Of P&B: The Summer Collection* to sneak a narrow victory at the fourth attempt. Mixed by the Finn Squad, the Very Best Of P&B: The Summer Collection has sold consistently well since its release, moving 3-2-3-1 while never selling less than 27,000 or more than 30,000 copies in a week. Its total sales so far are 114,000.

Among the 42 tracks featured on the double disc set are classic oldies like *You're Makin' Me High* by Toni Braxton and *Right Here* by SWV and more recent hits, among them *Liberty's* *Just A Little and Fallin'* by Alicia Keys. It's easily the most successful in the P&B series, which has previously

run to four releases of which the first (*Pure R&B*) was the highest-charting, reaching number six two years ago; the second (*Pure R&B 2*) was the biggest seller (114,000 sales since November 2000); and the most recent (*Pure R&B 4*) was the least successful both chartwise and saleswise, reaching number 35 last November and selling just 31,000 copies to date.

In a very quiet week on the chart, the only new entry to the Top 20 is *Chilled Jazz*, a collection of sophisticated chill-out tracks, many of them by artists not generally regarded as jazz musicians, including David Holmes, Lamb and the Style Council. The album, on Universal Classics Jazz, debuts at number 14, joining the same label's *The Very Best Of Smooth Jazz* in the Top 20. The latter disc has quietly amassed sales of 110,000 in the last five weeks.

MARKET REPORT



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.7%
Compilations: 21.3%

INDEPENDENT ALBUMS

This	Title	Artist	Label/ distributor
1	1 IMAGINE	Eva Cassidy	Blitz Street/Hot 0219075 (HOT)
2	2 DRUNK ENOUGH TO DANCE	Bowling For Soup	Music For Nations JY1418192 (P)
3	3 MELODY AM	Ruysopp	Wall Of Sound WALL0027 (V)
4	4 18	Moby	Mute COSTUMM02 (V)
5	5 BUNKA	Dakeloid	Perfecto PERFALB00CD (MMV/P)
6	6 FISH THE FEAT FOR THE JAM - THE SINGLES	Saxx	Shirley's Tapes Ltd UK 1017270 (V)
7	7 PERFORMANCE AND COCKTAILS	Stereophisics	V2 V2VR 10580 (3MV/P)
8	8 SONGS/RD	Eve Cassidy	Blitz Street/Hot 0219075 (HOT)
9	9 YOUR NEW FAVOURITE BAND	Hives	Poptones M05050 (CD)
10	10 WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
11	11 THINKING IT OVER	Liberty X	V2 V2VR18782 (3MV/P)
12	12 ROMANTIC	Alison Moyet	Sanctuary SANCD128 (P)
13	13 ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 8020 (3MV/P)
14	14 PLAY	Moby	V2 V2VR 10580 (3MV/P)
15	15 SHOWBIZ	Muse	Mushroom MUSH 9020 (3MV/P)
16	16 HULLABALOO	Muse	Mushroom MUSH0040 (3MV/P)
17	17 THE BEST OF	Black Sabbath	Metal Is RAW00145 (P)
18	18 JAZZ: ENOUGH EDUCATION TO PERFORM	Stereophisics	V2 V2VR 10580 (3MV/P)
19	19 YOU'VE COME A LONG WAY, BABY	Fabrizio Sten	Skint BRASSIC 11 (CD) (3MV/P)
20	20 CHITTY CHITTY BANG BANG	Original London Cast Recording	Cherry MBB9001 (P)

THE YEAR SO FAR... TOP 20 SINGLES

TW	UK	Single	Artist
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG
2	2	UNCHAINED MELODY	GARETH GATES
3	3	HERO	ENRIQUE IGLESIAS
4	4	A LITTLE LESS CONVERSION	ELVIS VS JXL
5	5	WHENEVER WHEREVER	SHAKIRA
6	6	ANYONE OF US (STUPID MISTAKE)	GARETH GATES
7	7	JUST A LITTLE	LIBERTY X
8	8	WITHOUT ME	INTERSCOPE
9	9	IF TOMORROW NEVER COMES	ROMAN KEATING
10	10	HOW YOU REMIND ME	NICKELBACK
11	11	KISS KISS	HOLLY VALANCE
12	12	THE LOGICAL SONG	SCOOTER
13	13	LIGHT MY FIRE	WILL YOUNG
14	14	ME JULIE	AL & AN SHAGGY
15	15	GET THE PARTY STARTED	PINK
16	16	ONE STEP CLOSER	SUGARLOAF
17	17	SOMETHING	LASSO
18	18	COLORBLIND	DARILS
19	19	FREAK LIKE ME	SUGARBABES
20	20	HOT IN HERRE	HELY

OFFICIAL CHARTS 07/09/2002

music week

SINGLES

1 THE TIDE IS HIGH (GET THE FEELING)

Atomic Kitten

Innocent

- 2 CROSSROADS Blazin' Squad East West
- 3 ROUND ROUND Sugababes Island/Uniklinik
- 4 ADDICTIVE Truth Hurts feat. Rakim Interscope/Polydor
- 5 DY-NA-MITE Ms Dynamite Polydor
- 6 COLOURBLIND Darius Mercury
- 7 WHAT YOU GOT AUS S
- 8 LIKE A PRAYER Mad House Serious/Mercury
- 9 TOO BAD Nickelback Roadrunner
- 10 STARRY EYED SURPRISE Dakenfield Perfecto



- 11 ROMEO DUNN Romeo Relentless
- 12 LOVE TO SEE YOU CRY Enrique Iglesias Interscope/Polydor
- 13 UNDERNEATH YOUR CLOTHES Shakira Epic
- 14 JUST THE WAY YOU ARE Willy Multiple
- 15 JAMES DEAN (I WANNA KNOW) Daniel Bedingfield Polydor
- 16 TOUCH ME TEASE ME 3SL Epic
- 17 ANYONE OF US (STUPID MISTAKE) Gareth Gates S
- 18 A THOUSAND MILES Vanessa Carlton A&M/Mercury
- 19 BLACK SITS DOWN (NOO YA HEBO) Will Smith feat. T-Boyz Columbia
- 20 SEXIEST MAN IN JAMAICA Mista Royale Faith & Hope



BBC RADIO 1
97.9FM



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"He dribbles a lot and the opposition don't like it - you can see it on their faces." - Ron Atkinson



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ALBUMS

1 A RUSH OF BLOOD TO THE HEAD

Coldplay

Parlophone

- 2 ANGELS WITH DIRTY FACES Sugababes Island/Uniklinik
- 3 IMAGINE Eva Cassidy Bix Street/Hot
- 4 SONGS FOR THE DEAF Queens Of The Stone Age Interscope/Polydor
- 5 BY THE WAY Fred Hot Chili Peppers Warner Bros
- 6 MISSUNDAZTODD Pink A&A
- 7 LAUNDRY SERVICE Shakira Epic
- 8 ESCAPE Enrique Iglesias Interscope/Polydor
- 9 HEATHEN CHEMISTRY Oasis Big Brother
- 10 THE EMINEM SHOW Eminem Interscope/Polydor



- 11 COME AWAY WITH ME Norah Jones Parlophone
- 12 MAGIC HOTEL Toploader S2
- 13 GOTTA GET THRU THIS Daniel Bedingfield Polydor
- 14 DRINK ENOUGH TO DANCE Bowling For Soup Mute/Fa Harms
- 15 SILVER SIDE UP Nickelback Roadrunner
- 16 BE NOT NOBODY Vanessa Carlton A&M/Mercury
- 17 GREATEST HITS I II & III Queen Parlophone
- 18 PUSH THE BEAT FOR THIS JAM - THE SINGLES SOVER Special Interest UK
- 19 MELODY AM Royksopp Wall Of Sound
- 20 A LITTLE DEEPER Ms Dynamite Polydor





- 21 ENVY** Ash Infectious
- 22 AUTOMATED** HIGH S Club Juniors Polydor
- 23 I NEED A GIRL (PART ONE)** P Diddy feat Usher & Ummi Puig (Baby/Arista)
- 24 GET UP AND MOVE** Harvey Go Beat
- 25 ALONE** Lasgo Positive
- 26 I'M ALIVE** Delina Dion Epic
- 27 THE LOGICAL SONG** Scooter Sheffield Tunes/Cad UK
- 28 GIRL ALL THE BAD BOYS WANT** Bowling for Soup Hustle for Healers
- 29 HOT IN HERRE** Nelly Universal
- 30 IN AND OUT** 3rd Edge Q Zone/Parlophone



- 31 IN MY PLACE** Cadeby Peritoneo
- 32 TAKE THE LONG ROAD AND WALK IT** The Music Hu/Virgin
- 33 OH BOY** Cam'ron feat. Juelz Santana Rock-A-Fella/Mercury
- 34 DO YOU SEE THE LIGHT?** Shaggy Vs Plaything Data
- 35 CALL ME** Tivert Elektra
- 36 PAINNY DANYZ** Mery J Blige feat. Ja Rule MCA/Universal
- 37 LOWIN' IS EASY** Heart'Sey Polydor
- 38 LIVIN' IT UP** Ja Rule feat. Case Def Jam
- 39 FOOTLOSI** Ashanti Murder Inc
- 40 CAN U DIG IT** Jamm & Delton Seniors/Mercury

KEY UPCOMING RELEASES

- APPLETON** Fantasy (Polydor) Sept 2
- EMINEM** Cleaning Out My Closet (Interscope/Polydor) Sept 16
- RONAN KEATING** I Love It When We Do (Polydor) Sept 9
- LIBERTY X** Got to Leave Your Love (V2) Sept 9
- KYLIE MINOUGE** Come Into My World (Parlophone) Oct 28
- S CLUB** Alive (Polydor) Nov 11
- BRTNEY SPEARS** I Love Rock n Roll (Live) Nov 4
- JUSTIN TIMBERLAKE** Like a Love You (Live) Oct 21
- HOLLY VALANCE** Down Boy (London) Sept 23
- WILL YOUNG & CASHIE** Gates The Long & Winding Road (S) Sept 23

COMPILATIONS

- 1 THE VERY BEST OF RICE BOY - THE SUMMER** Fisher TV/BMG
- 2 NOW THAT'S WHAT I CALL MUSIC: 52** Bak/Universal TV
- 3 KISS HITLIST SUMMER 2002** LWT/Sonos
- 4 THE ANNUAL BEB2A 2002** Masters of Sound
- 5 SONGS TO MAKE YOU FEEL GOOD** Bilder TV/BMG
- 6 TRANCE MASTERS** Vangelia
- 7 HITS 53** Bak/Sony/Universal
- 8 HOLDIN' HITS - NON STOP EURO POP** Vangelia
- 9 THE VERY BEST OF SMOOTH JAZZ** Universal Classics & Jazz
- 10 CLUBLAND** Universal TV/MTV/Sonos
- 11 BE2A BEMPHIA - MIXED BY DAVE FEARCE** Fisher TV/BMG
- 12 THE ULTIMATE BEST NIGHT PARTY ALBUM** V2
- 13 CLASSIC ADS** Dance
- 14 CHILLED JAZZ** Verve
- 15 THE NEW CLASSIC CHILLOUT ALBUM** Columbia
- 16 YOUNG GIFTED & BLACK** Tropix
- 17 THE ULTIMATE CHICK FICK SOUNDTRACK** WGS/Universal TV
- 18 THE BEST CLUB ANTHEMS SUMMER 2002** EMI/Virgin
- 19 ROCK MONSTERS** Universal TV
- 20 THE VERY BEST OF MTV UNPLUGGED** WGS/Universal TV

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- 21 NELLVILLE** Nelly Universal
- 22 A NEW DAY HAS COME** Celine Dion Epic
- 23 GOLD - GREATEST HITS** The Temptations A&M/Polydor
- 24 18 Mobly** Mute
- 25 THE RISING** Bruce Springsteen Columbia
- 26 WE INVENTED THE BEAT** P Diddy & The Bad Boy Family Baby/Dick/Arista
- 27 THINKING IT OVER** Liberty X V2
- 28 ASHANTI** Ashanti Mercury
- 29 REANIMATION** Linkin Park Warner Bros
- 30 SOME THINGS** Lasgo Positive



- 31 COME CLEAN** Puddle Of Nudd Interscope/Polydor
- 32 J10 THA L-O - THE REMIXES** Jennifer Lopez Epic
- 33 NO MORE DRAMA** Mary J Blige MCA/Universal
- 34 PAIN IS LOVE** Ja Rule Def Jam
- 35 CAMINO PALMERO** The Calling RCA
- 36 HOWEVER** Allison Moyet Sanctuary
- 37 HIT LADDER** David Gray Hit/Facet West
- 38 BUONKA** Oakenfold Perfecto
- 39 FEVER** Kylie Minogue Parlophone
- 40 ORIGINAL PRIVATE MATERIAL** The Streets (Island) Capitol/Island Recordings

KEY UPCOMING RELEASES

- BECK** Seachange (Geffen/Polydor) Sept 9
- ASH** Inevitable Some 7's (Infectious) Sept 9
- FOO FIGHTERS** One By One (Arista) Oct 21
- GARETH GATES** tha (S) Oct 28
- DAVID GRAY** A New Day At Midnight (HT/East West) Oct 28
- MAVIC STREET** PREACHERS Forever (Delayed) Oct 28
- ELVIS PRESLEY** Elvis 30 No. 1 Hits (Arista) Sept 23
- THE ROLLING STONES** 40 Licks (Virgin) Sept 30
- SANTANA** Shaman (Arista) Oct 14
- WILL YOUNG** tha (S) Oct 7



CLASSICAL ARTISTS

Title	Last	Title	Artist	Label/Distributor
1	1	ENCORE	Russell Watson	Decca 476282 (U)
2	3	THE VOICE	Russell Watson	Decca 9662732 (U)
3	2	BEYOND IMAGINATION	Operaballet	Sony Classical SOR8184 (UK)
4	4	GUITAR MUSIC	John Williams	Sony Classical 959282 (UK)
5	5	CHOSTAKOVICH: SYMPHONY NO 11	Rodriguez/LSO	LSO LSO003 (HM)
6	5	CLASSICAL GRAFTINI	The Networks	EMI/Demoniac CDSC52732 (E)
7	7	NOLTE: THE PLANETS/MYSTIC TRUMPETER	Rutter/RSNO/Uloyd-Jones	Nones 8655776 (S)
8	6	SACRED ARIAS	Andrea Bocelli	Philips 662602 (U)
9	8	TRANQUILITY	Lindsay Graham	RCA Victor 742276002 (UK)
10	8	ONCE IN A RED MOON	Andrew Galletti	Philly 4262332 (U)
11	15	THE GOLD COLLECTION	Lupino Pavarotti	Deja 2 02430402 (DHR)
12	10	IL ROSSO AMORE	Furio Giordano	EA 024745242 (U)
13	13	THE ROSE	Medieval Baebes	EMI Classics CDSC52732 (E)
14	14	VERDI	Andrea Bocelli	Philips 664602 (U)
15	15	HICKED ON CLASSICS	Royal Philharmonic Orchestra/Curk	Cosmos CRMO1241 (UK)
16	3	THE ART OF	Anna Sofie Von Otter	Deutsche Grammophon 425042 (U)
17	17	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 4262332 (U)
18	18	THE JOURNEY - BEST OF	Ademius	Venture CDV0346 (E)
19	14	THE ARMED MAN - A MASS FOR PEACE	Kurt Jenkins	Venture CDV0392 (E)
20	16	VAUGHAN WILLIAMS: SYMPHONY NO 3	Event/LSO/Wickor	Chandos CHAN1001 (CHD)

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COUNTRY

Title	Last	Title	Artist	Label/Distributor
1	1	COME ON OVER	Garth Brooks	Mercury 710812 (U)
2	1	HATS & HORNS	Dolly Parton	Sanctuary SANCD126 (P)
3	4	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANCD122 (P)
4	4	EASY	Kelly Willis	Rykodisc RCD10622 (3MM/P)
5	8	I NEED YOU	LeAnn Rimes	Curb/Warner 857387382 (TFW)
6	3	GOLD	Ryan Adams	Last Highway 170022 (U)
7	6	BEST HORSE	Be Good T4meys	Network 82042 (P)
8	6	TOO YOUNG	Faith Hill	Warner Bros 24732 (U)
9	7	BODY	Rial Malo	Gravity 342182222 (BMG)
10	11	NICKEL CREEK	Creek Mickel	Sugar Hill SHC0389 (PROP)
11	10	MISS FORTUNE	Alison Krauss	Universal South 018182 (U)
12	11	WIDE OPEN SPACE	Ozce Chicks	Epic 498422 (U)
13	12	ROSES	Kathy Mattea	Norfolk 7430174522 (U)
14	19	LONELY GRILL	Lonestar	Grapevine/BMG 743218622 (BMG)
15	15	NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUNC 045 (PROP)
16	17	LOVE SHELBY	Shelby Lynne	Mercury 980512 (U)
17	14	SCARECROW	Garth Brooks	Capitol 513382 (E)
18	14	FLY	Ozce Chicks	Epic 995152 (TEN)
19	17	I'M ALREADY THERE	Lonestar	Grapevine/BMG 743218622 (BMG)

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BUDGET

Title	Last	Title	Artist	Label/Distributor
1	1	THE BEST OF	Dusty Springfield	MCA/Uni-Ireland MCB0 1908 (U)
2	2	HITS COLLECTION	Dusty Springfield	Spectrum 525482 (UK)
3	3	THE BEST OF	The Mamas And The Papas	NCA MCB0 1619 (EUK)
4	4	MOTOWN CHARTBUSTERS - VOLUME 6	Various	Spectrum 54142 (U)
5	11	THE CARPENTERS	The Carpenters	Karnes/Kel 569632 (P)
6	202	2002 TECHNIQUES MERCURY MUSIC PRIZE	Various	Various MPD3011 (E)
7	5	THE BEAT SURRENDER	The Jam	Spectrum 58082 (U)
8	8	MEAT LOAF & FRIENDS	Various	Epic 506272 (U)
9	6	THE COLLECTION	The Style Council	Spectrum 546422 (U)
10	7	THE BEST OF	Stylistics	Spectrum 551142 (U)

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ROCK

Title	Last	Title	Artist	Label/Distributor
1	1	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 452446 (U)
2	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 8362402 (TEN)
3	3	BRING ENOUGH TO DANCE	Bowling For Soup	Music For Nations 450182 (P)
4	2	SILVER SIDE UP	Nickelback	Mercury 126042 (U)
5	5	STONE SOUR	Stone Sour	Roadrunner 894622 (U)
6	7	ONE STEP BEHIND	Puddle Of Nothing	Interscope/Polydor 453042 (U)
7	4	GREATEST HITS II & III	Parlayph 52822 (U)	
8	5	REANIMATION	Linkin Park	Warner Bros 8362402 (TEN)
9	16	IDEAS ABOVE OUR STATION	Hundred Reasons	Columbia 586482 (TEN)
10	3	BEYOND THE VALLEY OF THE MURDERKILLS	Murderdolls	Roadrunner 894622 (U)

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R&B SINGLES

Title	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	ADDICTIVE	Truth Hurts feat. Rakim	Interscope/Polydor 497782 (U)
2	2	DY NA-MI-TEE	Mis Dynamite	Polydor 575782 (U)
3	4	BLACK STYX COMIN' (NO DVA HEAD)	Wil Smith feat. Tre-Anchor	Columbia 525482 (TEN)
4	3	OH SON	Cash's feat. Juelz Santana	RCA-Faola/Mercury 053942 (U)
5	5	HOT IN HERE	Nelly	Universal MCST40289 (U)
6	6	CALL ME	Tweety	Elektra 672602 (TEN)
7	2	CHEEKY	Bananas	Columbia 672902 (TEN)
8	3	RINNY DAZZ	Messy J. Boye feat. Ja Rule	MCA/Uni-Ireland MCB00438 (U)
9	7	FLYIN' UP	JuJu feat. Case	Murder Inc 653942 (U)
10	8	LOUISIANA	Archie	Def Jam 653942 (U)
11	10	BOYS	Briyani Spears feat. P. Williams	Def Jam 653942 (U)
12	12	EASIER SAID THAN DONE	StarGate	Columbia 672902 (TEN)
13	12	WORK IT OUT	Jennifer Lopez	Epic 878442 (TEN)
14	11	I'M GONNA BE ALRIGHT	Ademius	Knox KA053003 (SRD)
15	9	SMASH SUMTHIN	Enim feat. Redman	Interscope/Polydor 497782 (U)
16	13	WITHOUT ME	BXK	Epic 672912 (TEN)
17	14	UH UHH	Doni Jones	Arista 743219982 (BMG)
18	15	YOU KNOW THAT I LOVE YOU	NERD	Virgin VJSC0253 (E)
19	16	ROCK STAR	Christina Milan	Def Soul 825801 (U)
20	17	WHEN YOU LOOK AT ME	Sugababes	Island/Uni-Ireland CD178 (U)
21	20	FREAK LIKE ME	Angie Stone	J 743218918 (BMG)
22	21	WISH I DIDN'T MISS YOU	Brandy	Atlantic AT13002 (TEN)
23	18	FULL MOON	Ja Rule	Def Jam 653942 (U)
24	23	DOWN ASS CHICK	Ludacris	Def Jam/Mercury 352632 (U)
25	22	ROLLOUT (MY BUSINESS)	Mis Dynamite	Polydor 575782 (U)
26	22	IT TAKES MORE	Jahneil	WEA VHSR101 (U)
27	21	JUST IN CASE	Jahneil	J 7432194122 (BMG)
28	25	HOW COME YOU DON'T CALL ME	Alia Keys	Atlantic 7567 835 452 (IMP)
29	26	WE THROGGIN'	Faiz Joe	Interscope/Polydor 497782 (U)
30	24	HELLA GOOD	No Ducte	Interscope/Polydor 497782 (U)

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DANCE SINGLES

Title	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	RIPPIN' KITTIN'	Golden Boy With Miss Ktm	Illusionz/Epic 1211007 (U)
2	2	THAT'S HOW GOOD YOUR LOVE IS	J'Padres feat. Jocelyn Brown/Def Soul	Def Soul 825801 (U)
3	3	CAN I KID U	Jam & DeLa	Sonic 5629122 (U)
4	4	NUKLEUS DJ'S	03 Nation	Nukleuz NUKP0640 (ADM)
5	5	DREAMING OF YOU	The1sheekers	Data DAT435FR (SMV/TEN)
6	6	CONTEMPLEATION	Just One	Proxima 12PR003 (U)
7	5	STARRY EYE SURPRISE	Oakenfold	Perfecto PER027 (3MM/P)
8	8	BEAUTIFUL CHILD (A DEEPER LOVE)	Madelyne	Xtravaganza XTRA32612 (3MM/TEN)
9	1	JUST THE WAY YOU ARE	Melty	Multiple TMLT015 (BMG)
10	10	HARD TRANCE EP VOL 1	Vicious	Nukleuz NUKP0651 (ADM)
11	8	TROY (THE PHOENIX FROM THE FLAME)	Shed 0'Connor	Devolution DEV000X (3MM/P)
12	26	STANDARD FLOW	Diazin' Squad	Weighty Plains PLAT001 (U)
13	10	UK HARD TRANCE - VOL 1	Various Artists	Honey Pot 12HP0710 (ADM)
14	9	DO YOU SEE THE LIGHT?	Snaq' Vs Playbitch	Data DAT435T (SMV/TEN)
15	15	HIDEAWAY	DeLacy	Simply 51212615 (BMG)
16	10	RELING	Spooky	Deviant DVT509R (U)
17	17	SHINY DISCO BALLS	Who Da Funk Ft. Jessica Eve	White Label (PM)
18	18	KNOW MY NAME	Nightmares On Wax	Warp WAP158R (U)
19	19	PACIFIC	808 State	Simply 51212602 (BMG)
20	12	SERIOUS SOUND/YOU'LL KNOW IT	Guwyer	Two Tye TICY70107 (ADM)

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DANCE ALBUMS

Title	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	ANGELS WITH DIRTY FACES	Sugababes	Island/Uni-Ireland CD0182 (U)
2	1	MELODY AM	Royksop	Walt Of London WLO227 (U)
3	1	TRANCE	Moby	Mercury CDSTUM022 (V)
4	3	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/19 Recordings 09245602 (TEN)
5	2	THE ANNUAL BRIZA 2002	Various Artists	Mission Of Sound MOC005 (BMG)
6	6	DO YOUR THING	Bassment Jaxx	XL JAXJ 003 (V)
7	5	KISS HITLER SUMMER 2002	Various	UMTV/Series 650182 (U)
8	8	OUTROSPECTIVE	Faithless	Cheeky/Arista 7432189282 (BMG)
9	9	GOTTA GET THRU THIS	Daniel Bedingfield	Polydor 851252 (U)
10	10	TRANCE MASTERS	Various Artists	Virgin/EMI V45C 495 (E)

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MUSIC VIDEO

Title	Last	Title	Label/Cat No.
1	1	EVIS PRESLEY/Definitive Hits	Universal 9509 392 (U)
2	2	BLACK SABBATH/The Black Sabbath Story - Vol 1	Sanctuary 52270 (U)
3	2	VARIOUS/Queen's Concerts - Party At The Palace	Opus Arts/BSC CD1638 (U)
4	3	ABBA/The Definitive Collection	Polydor 017449 (U)
5	4	GEORGE MICHAEL/Show The Dog	Polydor 578089 (U)
6	5	BLACK SABBATH/The Black Sabbath Story - Vol 2	Sanctuary 52270 (U)
7	6	VARIOUS/Wow - Live Decade - Vol 7	Avic 018223 (U)
8	4	EMINEM/The Eminem Show	Interscope/Polydor 453232 (U)
9	5	RED HOT CHILI PEPPERS/By The Way	Warner Music Video 79663572 (U)
10	20	U2/No One Knows	De Decca VHS0358 (U)

Title	Last	Title	Label/Cat No.
11	5	EMINEM/All Energy Europe	Polydor 453232 (U)
12	6	ROBBIE WILLIAMS/My Story	Chrysalis 623673 (U)
13	7	KORN/Down	SMV Columbia SA790 (U)
14	9	KYLE MINOGUE/Use In Safety	Warner Music Video 02762533 (U)
15	24	MUSE/Hillbabe - Live At The Zenith Paris	Mushroom 161305495 (U)
16	12	U2/Elevation 2001 - Live In Boston	Island/Uni-Ireland 955433 (U)
17	5	U2/SURVIVE THIS Club Party - Live	Polydor 588313 (U)
18	28	RED HOT CHILI PEPPERS/By The Way	Warner Music Video 79663572 (U)
19	17	OASIS/Fenimore vs Millane	Big Brother 90104135 (U)
20	15	SNAP/Doggystyle	Revolver Films REV101 (U)

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STORE OF THE WEEK

ADRIANS RECORDS

STORE DETAILS

Adrians Records was founded by Adrian Rondeau in 1971, later diversified into VHS and DVD and was named video retailer of the year for eight years running. Store size: 450 sq m. Music stocked: all music. Areas of specialisation: oldies, nostalgia, Sixties pop, rock from the Seventies and Eighties, as well as VHS and DVD. Units sold: 100,000 (estimate). Sales stocked: 30,000. Retail stores locally: Woolworths, WH Smith, Somerfield and Tesco in the town. Current promotions: three for £20 across the catalogue. Other stores: none.

Adrians Top 10:

1. **Eva Cassidy** - *Imagine* (Bliss St/Hot)
2. **Coldplay** - *(Parlophone)*
3. **Various** - *The Very Best Of Pure R&B: The Summer* (Fletch/EMI)
4. **Norah Jones** - *Come Away With Me* (Blue Note)
5. **Red Hot Chili Peppers** - *By The Way* (Warner Bros)
6. **Queen** - *Platinum* (Parlophone)
7. **Vanessa Carlton** - *Be Not Nobody* (A&M/Mercury)
8. **Riypsock** - *Melody AM* (Wall Of Sound)
9. **Shakira** - *Laundry Service* (Epic)
10. **Various** - *The Very Best Of Smooth Jazz* (Universal Classics & Jazz)

ADRIAN RONDEAU, OWNER & FOUNDER

"The summer has been a little quiet, but there is no point worrying about that. It is always quiet this time of the year, but there is no point standing behind the counter with a cup of coffee and moaning. We think it is a good time to plan for the future - you have to use the quiet times to prepare for the busy times. We have been generally having a July good spring clear. We have been rearranging the racks, renewing services and restocking the DVDs. I think the autumn schedule is shaping up quite well. We haven't had news of everything yet - the new Robbie Williams album will be very interesting, if it comes. But, yes, it has been a quiet summer. I think it is as much to do with the supermarkets taking more and more of the business as anything else. All the campaigns are becoming more difficult too. Mid-price has been done to death now - you can only sell the same things a certain amount of times without getting diminishing returns. The support for indie is declining too. The majors say they support the indies, but they don't really. I don't want to be too negative, because some of the companies behave very positively. EMI is an exception - they are very co-operative and Finnole and Sony are good. But, I do think that as an industry we should sort ourselves in the foot a little. Although the industry says they need the independents to break new acts, I don't feel that they work with the indies. The attitude of some companies towards independent



Adrians: looking to the future. Stores is very old fashioned - if you support them on a new project, that's fine, but if you get stuck with something, they don't want to help out.

Something like an *Eva Cassidy* is big for us. Because we are on the high street, and we have a big high-street profile, we have to compete directly with the multiples. There is a Tesco in the town and, on a chart staff, I have noticed a change in sales. At Christmas you notice the difference tremendously in the upper regions of the chart.

I wish I had a crystal ball which would show me what the business will be like in 20 years' time. I don't think it will be like this. Address: 36/38 High Street, Winkford, Essex SS12 9AZ. Tel: +44 (0)1268 733318/19/20 Fax: +44 (0)1268 764507/3261. E-mail: sales@adrians.co.uk Website: www.myrate.freeweave.com/adriansrecords

NEW RELEASE COUNTDOWN

ALBUMS

This week
Catalonia Greatest Hits (Blanco y Negro); Chris Coco Next Wave (Distinctive Breaks); David Guetta Just A Little Bit More (Virgin); Nightmares On Wax Mind Evolution (Warp)

September 9

Ash Intoxic (Sonix M7); Infectious; Atomic Kitten Feels So Good (Innocent/Virgin); Mint Royale Daneahel Places (Fath & Hope); Mr Scruff Trouser Jazz (Ninja Tune)

September 16

Death In Vegas Scorpia Rising (Anitra); Enrique Iglesias Quizes (Interscope/Polydor); N.O.R.E. Gimmy God's Favorite (Def Jam); The Twelves Everybody Done (BBC); Underworld A Hundred Days Out (V2); Paul Weller Illumination (Independents);

September 23

Ryan Adams Demolition (Lost Highway); Beck Seachange (Geffen/Polydor); Bon Jovi Bounce (Mercury); Peter Gabriel U (Virgin); Oxide & Neutrons 2 Steps Ahead (EastWest); Elvis Presley Elvis (RCA)

September 30

The Rolling Stones 40 Licks (Virgin); Saint Etienne Finisterre (Mantra); Squaresuper Do You Know Squaresuper? (Warp); Soe Under Morning (Epic); Supergrass Life On Other Planets (Parlophone)

October

Björk Greatest Hits: Family Tree (One Little Indian); The Carpenters The Essential Collection 1965-1977 (Polydor); Jurassic 5 Power In Numbers (Polydor); Holly Valance Footprints (WEA); Will Young The (X)

October 14

Lupine Howl The Bar At The End Of The World (Beggars Banquet); Operababes Beyond Imagination (Sony Classical); Reef together (52); Liam Nees Twisted Angel; Santana Shamen (Arista)

SINGLES

This week
Appleton Fantasy (Polydor); N-Trance Forever (All Around The World); The Twelves Have Fun, Go Out (BBC Music); Underworld 2 Months Off (V2); Paul Weller It's Written In The Stars (Independents); The White Stripes Dead Leaves And The Dirty Ground (XL)

September 9

Anastacia If You Lie To Me (Epic); Ronan Keating I Love It When You Do (Polydor); Liberty X Got To Have Your Love (V2); Kelly Osbourne Papa Don't Preach (Epic); Scooter Nessaja (Sheffield Films/Edel UK); X-Press 2 I Want You Back/Muzikam (Skint)

September 16

Eminem Cleaning Out My Closet (Interscope/Polydor); Pink Just Like A Pill (LaFace/Arista); Puddle Of Mudd She Hates Me (Interscope/Polydor); The Strakes Somebody (Rough Trade); Soe Supergrass Grace (Parlophone)

September 23

Ashanti & Ja Rule Down For You (Def Jam); Eve Garstagta Lovin' (Interscope/Polydor); Oasis Little By Little/She Is Love (Big Brother); Outkast the Love/Arrest; LeAnn Rimes Life Goes On (Curb/London); Holly Valance Down Low (London); Will Young & Gareth Gates The Long And Winding Road (S)

September 30

Aurore If You Could Read My Mind (EMI); Jennifer Lopez Nick Carter Help Me (A&M); No Doubt Underneath It All (Interscope/Polydor); Ian Van Dahl Try (NuLife)

October 7

Richard Ashcroft Check The Meaning (Hut); Daddy Drown Boy You Were Right (Twisted); N.O.R.E. Nick Carter Help Me (Live); Foo Fighters All My Life (RCA); S Club Juniors New Direction (Polydor); The Vines Out Of The World (Heavenly)

October 14

Whitney Houston What You Lookin' At (Arista); Markie Seal Preachers There By The Grace Of God (Epic); Samantha Mumba I'm Right Here (Polydor); Papa Roach Time And Time Again (Interscope/Polydor); The Streets Don't Mug yourself (Locked On/679)

IN-STORE NEXT WEEK: FROM 29/7/02



In-store - 4 Strings, The Music, Goldrush, The Music, Coldplay, Bowling For Soup, Gary Moore, Eva Cassidy, Chris Coco, Lasgo.

Toploader, The Music, Alison Moyet, UB40 Fathers of Reggae, Eva Cassidy, La Guns, Norah Jones, Hell Is For Heroes, Dirty Vegas, Malcolm & Butler, Beth Orton, Scooter, Now 52, Doves, DJ Tiesto, Pet Shop Boys, The Vines, Arthur Fuchs, Harris, Kelly Willis, The Boggs, Turmmy Touch, My Vinyl, four for £20 sale, two for £22 on single chart albums, 10 for £5 tape sale: **Press ads** - 4 Strings, Spanish Guitar, Kelly Willis, The Boggs, Turmmy Touch, My Vinyl, Arhys Bliss



Singles - Liberty X, Scooter, Ronan Keating, Sarah Wharton, Milk Inc, Kelly Osbourne, Hampdenberg, Anastacia, N.O.R.E. Albums - Atomic Kitten, Ash, Alternative 50, Kerrang! 4, While My Guitar Sits Alone, Judge Jules Presents Tried, The Reflection, Future Trance Ibiza: **In-store** - 4 Albums, Eva Cassidy, Moby, Rock Monsters, Now 52, Red Hot Chili Peppers



Listening posts - Coldplay, Chilled Jazz, Eva Cassidy, Mercury Prize sampler and nominees, Sound of the City Pites, Pimpal Scream, Harmites Lobby, Bush Orton, Ash, Atomic Kitten, Manu Chao: **In-store** - three for two and two for £10 on CDs; **Windows** - three CDs for two



In-store - ESG, Stain, Saint Alessio, The White Stripes, Barry Adamson, Mark Rae, Ice T. **Admission** Westside



Singles - Liberty X, Press ads - Atomic Kitten, Ash, Kelly Osbourne, Anastacia, N.O.R.E. - Scooter, Ronan Keating, Sarah Wharton: **Windows** - Campaigns, Ais - Catalonia, Muse



Main promotion - CDs From £6.99; **Listening posts** - Almee Mann, Nightmares On Wax, Gary Moore, The Bees; **Press ads** - Music soundtracks from A Night In The Woods - Fatal Attraction, Italian Job, Behind Enemy Lines



Selects listening posts - Underworld, Garlic, Thrill Jockey 10th Anniversary, Jamcap, Trucks, Danny Rampling; **Moby recommended retailers** - Montefiore Brothers, Puerto Muerto, Dando Shift, Junior Kimbrough, Duffy Power, Chris Lucy



In-store - CDs £5.99 or greater for £10; **Two Great Hits Albums** - £8.99 (singles) £12.99 (doubles); new releases £9.99 (single) £13.99 (double)



Single - Apollonia; Catalonia - Greatest Hits Albums; Reeky, Smosh Hits



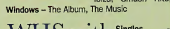
Windows - The Music; Mercury Music Prize; **In-store** - Mercury Music Prize, Ron



Press ads - Ash; **In-store** - Get Ur Freak On, Kistatory Ibiza, Smash Hits; **Windows** - The Album, Sugababes



Press ads - Atomic Kitten, Nightmares On Wax; **In-store** - Get Ur Freak On, Kistatory Ibiza, Smash Hits; **Windows** - The Album, The Music



Singles - Apollonia, N-Trance; Albums - Catalonia, Smash Hits, The Music; **In-store** - £5.99 or three for £12



Singles - Liberty X, Scooter; **In-store** - Alison Moyet, Ash, Kerrang! 4, Smash Hits Let's Party, N-Trance, Sarah Wharton, Atomic Kitten; **Press ads** - Alison Moyet, Oxide & Neutrons, Kelly Osbourne, Atomic Kitten, N-Trance, Sarah Wharton

MVC TOP 10

#	Title/Artist	Label
1	A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone	
2	SINGLES FROM THE BEST OF THE YEAR Alison Moyet Interscope/Polydor	
3	ANGELS WITH DIRTY FACES Sugababes Island	
4	IMAGINE Eva Cassidy Bliss Street/Hot	
5	BY THE WAY Red Hot Chili Peppers Warner Bros	
6	COME AWAY WITH Me Norah Jones Parlophone	
7	ESCAPE Enrique Iglesias Interscope/Polydor	
8	MAGIC HOTEL The Vines Epic	
9	PLATINUM COLLECTION Queen Parlophone	
10	MISUNDERSTOOD Pink Arista	

In-store chart, displayed w/ Sept 2

WH SMITH TOP 10

#	Title/Artist	Label
1	A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone	
2	ANGELS WITH DIRTY FACES Sugababes Island	
3	IMAGINE Eva Cassidy Bliss Street/Hot	
4	BY THE WAY Red Hot Chili Peppers Warner Bros	
5	THE ALBUM Red Hot Chili Peppers Warner Bros	
6	ESCAPE Enrique Iglesias Interscope/Polydor	
7	MAGIC HOTEL The Vines Epic	
8	KISS MYSTIC MORNINGS The Vines (Various) Epic	
9	A NEW KIND OF COME Let's Party Epic	
10	TO STAY CHART, DISPLAYED W/ SEPT 2	

WOOLWORTHS TOP 10

#	Title/Artist	Label
1	A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone	
2	ANGELS WITH DIRTY FACES Sugababes Island	
3	IMAGINE Eva Cassidy Bliss Street/Hot	
4	THE MUSIC The Music Virgin	
5	LAUREY SERVICE Shakira Epic	
6	BY THE WAY Red Hot Chili Peppers Warner Bros	
7	GREATEST HITS Catalonia WEA	
8	ESCAPE Enrique Iglesias Interscope/Polydor	
9	MISUNDERSTOOD Pink Arista	
10	COME AWAY WITH Me Norah Jones Parlophone	

In-store chart, displayed w/ Sept 2

LABELS LOOK TO AUTUMN AS DELIVERIES DIP

Classical trade deliveries declined sharply in the first half of 2002, according to the BPI's most recent figures, producing a consequent increase in the level of returns to companies. The volume of shipments dropped by 12% in the first six months of the year, despite the release of high-profile titles such as Classical Graffiti from Mike Bott's *The Pianets* and the Operabots' debut album, *Beyond Imagination*.

Despite the downturn in the volume of titles shipped, the value of annual classical deliveries has dipped by less than 2%. In June 2001 the classical market yielded a trade value of £66.1m, a significant rise on the figure for June 2000 of £58.7m.

During the 12 months from June 2001 to June 2002, classical sales amounted to £65.5m, an annual dip of 0.9%. In the same period the number of units sold fell by 1.6% from 15.3m to 15.1m, still considerably ahead of the 13.1m units sold in the year to June 2000.

"In order for the classical market to record anything better than zero growth in 2002 as a whole," says the BPI's August 22 *Market Information Bulletin*, "sales value will need to rise by more than 10% in the second half of 2002." Poor summer trading conditions mean that classical business will have to brisk in the essential autumn and Christmas retail periods. Key releases from the majors, aggressively marketed, should help boost the classical market's calendar year performance.

Universal Classics is banking on the resurgence of Aled Jones, an album of sacred songs from Plácido Domingo with Sissel (both pictured), and new discs from Bond, Russell Watson and Andrea Bocelli. Meanwhile, EMI Classics is gearing up for the October release of Kennedy's *Greatest Hits*, a solo recital disc from Maxim Vengerov, and Mahler's *Fifth Symphony* from the Berlin Philharmonic and Simon Rattle, launched to coincide with their UK tour.

Sony Classical has a new Operabots album on the stocks, together with songs by Antonio Carlos Jobim and a crossover disc from Greek tenor Mario Frangoulis, while Warner Classics is looking to an eclectic mix of mainstream titles, including Wagner's *The Flying Dutchman* conducted by Daniel Barenboim, Michael Nyman's music drama *The Face of Goya*, Rameau's *Zoroastro* from William Christie and Les Arts Florissants and a Mozart also featuring Cecilia Bartoli and Nikolaus Harnoncourt. Other autumn priorities include a Lesley Garrett compilation from BMG and John Rutter discs on Universal Classics and the composer's own label, Colloquium.

While classical's market share dropped 5% in the year's first two quarters, the annualised figure remains steady at 6% of total record sales. The Ministry of Sound's *Pure Classical* Chillout proved the best selling title of the second quarter, highlighting the market's current taste for chilled classics.

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



ALBUM of the week



ADAMS: Naive and Sentimental Music. Los Angeles Philharmonic/Salonen (Nonesuch 7559-79636-2). Described by *The New Yorker* as the man who "takes the agony out of modern music", John Adams has successfully preserved a distinct individuality in his work. *Naive and Sentimental Music* was completed in 1999 and



deals with the contrast of artless and self-aware creativity. The 45-minute, three-movement score starts with a deceptively simple tune floated above a strumming backing of guitar, piano and harp. Adams introduces a succession of vivid musical ideas, getting to the heart of the matter in the work's slow middle movement, a deeply moving expression of grief on the death of a mother. This world premiere recording is supported by ads in the specialist classical press.

REVIEWS

For records released up to 16 September 2002

ALCESTE

GLUCK: *Alceste*. Von Otter, Groves, D Henschel, Beuron etc. Monteverdi Choir; English Baroque Soloists/Gardiner (Philips 470 203-2 (3CD)). On the *Alceste* deserves to be a staple of the operatic repertoire rather than a historical rarity. John Eliot Gardiner's meticulously-prepared interpretation, based on the work's 1776 Paris version, reveals the tense drama and overriding sense of tragedy created by Gluck. His vision is fully supported by Anne Sofie von Otter, on terrific form in the title role, and Paul Groves as King Admetus. Marketing for this key Philips autumn release includes advertising in *Gramophone*. MAHLER: *Symphony No. 6*. Philharmonia/Zander (Telarc 3CD-80586 (3CD)). Ben Zander's Mahler recordings have attracted critical acclaim, not least from *Gramophone*, for their perceptive individuality and

attention to detail. There is no want of individual insight or clear detail in his latest Mahler exploration, which includes a disc devoted to the conductor's ideas on interpreting the monumental Sixth Symphony. The most captivating music making here comes in Zander's heart-moving account of the *Andante*.



VIVALDI: *Farnace*. Zanesi, Fernández, Mingado etc. Le Concert des Nations/Savall (Alia Vox AV9822 (3CD)). The 1731 version of *Farnace*, enhanced by extra material from the work's 1739 Madrid production, receives its first complete recording in this stunning new release from Alia Vox. Jordi Savall's interpretation was cut together from two performances of Vivaldi's music drama given as part of a production run at Madrid's Teatro de la Zarzuela last October. The results are consistency fine, while the quality of sound production and presentation are in the luxury bracket. Four-colour illustrations, a multi-lingual libretto and book-style packaging bear out the care taken by Savall and his independent Catalan label.

GREAT RECORDINGS OF THE CENTURY
10 NEW RELEASES FROM EMI CLASSICS



WAGNER
Die Walküre
667 8892 (3CD)

MAHLER
Symphony No. 1
667 8852 (2CD)

BEETHOVEN
Symphony Nos. 5 & 7
Philharmonia / Klemperer

STRAUSS
Ein Heldenleben etc
Staatskapelle Dresden / Kempe

DUTILLEUX & LUTOSLAWSKI
Cello Concertos
Mstislav Rostropovich

WAGNER
Orchestral Music from the Operas
Philharmonia / Klemperer

MAHLER
Symphony No. 1
667 9252

MAHLER
Symphony No. 1
667 9252

MAHLER
Symphony No. 1
667 9252

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BEFORE YOU BUY: ANALOGUE MAKES WAY FOR DIGITAL SETS

Digital systems allow retailers to offer consumers more choice on in-store listening posts. And now, with new, more affordable solutions available for UK retailers, the digital option is becoming more tempting than ever. Adam Webb reports

Some 20 years ago, the retail notion of "try before you buy" meant taking vinyl from the racks and having an assistant remove the shrinkwrap and put it on a turntable for the waiting customer (and the rest of the store). With the advent of CD, and the subsequent installation of listening posts, such customer service has become increasingly redundant. Most analogue posts have a limited number of titles for the shopper to sample. But, in the age of MP3 and digital downloads, there are signs that such facilities are about to undergo another change?

A recent *New York Times* article profiling Amoeba Music in Los Angeles – which describes itself as "the largest indie record store on the planet" – certainly offers one glimpse of a possible future. At a cost of over \$200,000, the 31,000 sq foot store has installed 17 MP3 listening stations that allow customers access to over 12,000 tracks. Each week more than 200 tracks are uploaded in what co-owner Mark Weinstein sees as a return to "old-school retail": giving back to the customer the option to listen to whatever he or she wants.

This move is similar to refits undertaken by key Virgin Megastores in the US last year. By scanning a barcode at a web-enabled kiosk, customers now have access to more than 250,000 CDs, 11,000 DVDs and 7,000 console games. For Glen Ward, CEO, Virgin Entertainment Group, North America, this is merely "giving customers what they want, whenever and wherever they want it."

While the cost of such a refit is beyond the reach of all but the largest multiple retailers, there are signs that similar technology – with a more enticing price tag – is already on its way – and it is already being put to work by a growing number of UK outlets.

Indeed, for many listening post manufacturers, the technology has already arrived for them to deliver wireless digital systems, capable of storing on a single server thousands of tracks or samples, which can then be accessed at listening stations via a barcode or touch-screen.

Of these, Lift (UK)'s LiftScan is a typical model, as described by marketing and service coordinator, Sharif Hassam. "The LiftScan stations have a hard drive which can store up to 12,000 high quality sample tracks which are compressed and stored as MP3 files, via radio waves. LiftScan communicates with a central server – based back office, for example – on which thousands upon thousands of tracks can then be stored, giving the customer the opportunity to try before they buy, whether it be the latest number one in the chart or the most obscure of classical albums. It is very

simple – a single sample can be loaded and stored on the server within a minute, making the system one that is extremely low maintenance."

For Graham Henderson at Chrysalis Retail Entertainment, such advances have opened up the market. It is now viable to roll to individual retailers, in addition to bigger clients such as Woolworths and Asda, whose systems are also pre-programmed by CRE. Their soon-to-be-launched Plexus 64 system will enable clients to update listening post content themselves.

According to Henderson these will be "no more expensive than conventional six-disc listening posts and will hold 1,200 albums on the base model", allowing smaller businesses to compete with the multiple chains.

For David Franklin, development manager at Micro Video Services, the other advantages of a PC-based system using a wide area network is

the flexibility, along with the hit data that allows you to log what customers are actually listening to – what he terms "real time retail".

"If you are using analogue and you have a head office in London and 15 stores over Birmingham to Scotland to Plymouth and you want to change the content of what's being played, you have to send out separate CDs by post," says Franklin. "With a wide area network you can use an IP address and update systems via the Internet. It's as easy as clicking and sending. You can also retrieve information back to central office and analyse what customers are listening to in-store and compare that against sales of a particular product. So it is a really useful tool."

For MVS and others, however, the widespread use of digital systems remain a development of the future, whatever their benefits. "It is a slow uphill climb, as a lot of retailers are already committed to analogue systems," says Henderson. "We have installed six digital systems and we are very much at the bottom of the hill."

However, some UK retail outlets have already taken the plunge and begun switching to digital.

Only half of Borders stores have analogue systems and they are gradually being phased out in favour of digital systems provided by ACC. "It is quite an unwieldy thing because there is a lot of hardware there and CD players in continual use can go wrong quite often," says promotions executive Finn Lawrence of the analogue systems. "So all of our stores that opened from last year onwards have digital capability. That means customers can listen to 20 seconds of any song from any album in-store and there is also a list of 700 titles in-store which can be listened to full CD. In practice, it is much smoother." > p20



V.Shop: equipped with Black Box-AV's Mini-Hydra digital system

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'All our stores that opened from last year onwards have digital capability. That means customers can listen to 20 seconds of any song from any album in-store' – Finn Lawrence, Borders

'LiftScan stations have a hard drive which can store up to 12,000 MP3 files... giving the customer the opportunity to try before they buy' – Sharif Hassam, Lift UK

To Lawrence, the opportunity for customers to browse through a range of tracks makes sense given the unique nature of Borders' business. "Borders is a book shop as well. We've got sofas so customers can sit down and have a coffee and read a book. They can do the same thing with music. It is all about creating the right atmosphere and a really good shopping environment."

Virgin too has begun transferring to digital systems in both its Megastores, while its V-Shops launched with all-digital hardware. In the past year, four Megastores (Oxford Street, Camden, Newcastle and Birmingham) have been fitted with Hydra systems, developed by Port Talbot-based Black Box-IV, with more to follow. "We wanted to move with the times, rather than being stuck with banks and banks of analogue CD players," says in-store media manager Derek Dunlop. "By going digital, we could have more tracks for less space, really. At the moment we have the capacity for 4,000 CDs, but we can move that up to 10,000 at the blink of an eye. And then we can move that up to 100,000, but that would cost more money."

V-Shop has had Black Box-IV's Mini Hydra system in all of its 97 shops since launch, and the same set-up has recently been trialled by WH Smith in a small number of stores. The system allows a store to feed five "head-ends" from an in-store server containing up to 1,000 CDs worth of content. "The client fills a hard drive with new music and sends it out to the stores every week," says Black Box-IV marketing manager Tom Short. "They will do that on the Thursday, for instance, so come the Monday when the new releases come out, they are updated with new music."

Hydra operates on a similar basis, except with the basic capacity for and 100 head-ends. Music can be loaded up in-store and the server offers capacity for up to 100,000 CDs.



Borders: transferring from analogue to digital

But, as with Borders, the option remains for Virgin Megastores shoppers to use analogue systems. "No matter which way we go, we will always have a CD player and headphones," says Dunlop. "Because, until we are able to capture every single album available to the customer, there will still be a need for it." Megastores also offers turntables among the dance singles for customers to preview the latest 12".

Other retailers remain more cautious of the need for conversion from analogue to digital. An HMV spokesman suggests that there are other considerations when changing systems. "Obviously in an ideal world, and as a specialist retailer committed to promoting music and breaking new

bands, you would want to install as many posts as possible as they allow you to maximise the way you give people access to music and try out new releases," he says.

"However, the number of posts that we can install is ultimately governed by the amount of available space in-store, installation costs etc, and the need to balance this with other merchandising requirements and store needs within the overall operations remit."

HMV will be looking closely at realistic options as they become available, with the proviso that any listening facility proves durable, reliable and cost effective – particularly if it is to be installed on a massive scale. "Ultimately, there's little point having any sophisticated technology in-

store, however great it looks or sounds, if it is prone to breaking down or may not be as user-friendly as you would like," says the spokesman.

In addition to considerations such as these, there are also ongoing discussions between retailers, manufacturers and PPL/PRS about how digital systems should be licensed. Currently all listening posts are covered by a blanket licence through Bard. For digital systems, an additional dubbing licence is required for whoever is changing the sound into digital format, although this may change in the future.

Now, with over 1,000 EMP listening posts installed, HMV focuses not only on new releases, but also around magazine content



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UK retailers' listening post systems



MVS system: popular analogue system

of titles such as *Mojo* or *Metal Hammer* and their featured CDs — a key strategy in the chain's aim to introduce emerging artists to a new audience.

MVC, Andys, Pinnacle and Tower remain committed to analogue systems, although Andys, for instance, still encourage customers to listen to CDs from the rack before they buy. The only multiple retailer without any listening posts is Fopp (although it does have decks) which, for reasons of store space, operates a "Suck it & See" policy whereby customers can return any CD in perfect condition within two weeks.

Ultimately, there are still valid reasons of space, finance and licensing to justify why some stores have resisted the switch to digital listening facilities. However, if the capital investment becomes more affordable, as manufacturers are sure it will, there is little doubt more retailers will follow the route of Virgin and Borders.

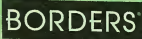


ANDYS
Listening posts: Approximately 150 analogue
Details: The

majority of listening posts are devoted to albums and are programmed on a promotional basis, paid for by record companies. Singles are occasionally featured. Listening posts are programmed store-by-store

Updated: Weekly, although some albums are kept up for longer

Listening post supplier: n/a



BORDERS

Listening posts: "Hundreds", both analogue and digital
Details: New "digital" stores have fewer actual posts than the older "analogue" ones. Analogue stores have 30-40 posts. The digital stores have 20 or so posts. There will be 17 digital stores by this autumn. Content is decided by central office, but they also offer managers some choice in each individual store

Updated: n/a

Listening post supplier: ACD (digital), AEI and Lift (analogue)



OHMV
Listening posts: 1,050 analogue. The 1,000th was recently installed at Oxford Circus and there have been a number of

new stores since then, including Islington, Edinburgh Fort Retail Park and Ocean Terminal

Details: All stores have listening facilities for singles, although most listening posts will be dedicated to recommended new album titles. Many stores have vinyl decks as well. Posts are programmed from the product department at head office. However, in many cases stores also have an additional post with which they can highlight local artists or albums that sell well in their region

Updated: Generally fortnightly
Listening posts supplier: EMP



Still running analogue systems with no immediate intention to switch to digital. Stores have an unspecified number of analogue posts, each containing six CD albums.



PINNACLE
Listening posts: 107 analogue
Details: Posts generally devoted to albums, with occasional singles. Content is chosen on a store-by-store basis. Pinnacle sales reps ensure listening posts are up-to-date and supplied with POS.
Updated: Fortnightly
Listening post supplier: n/a



TOWER
Listening posts: 170 analogue
Details: The chain is currently restructuring its listening post allocation. Singles account for 20% of head-ends and albums 80%. Content is determined between Tower and record companies, with input from product managers
Updated: Weekly
Listening post supplier: n/a



VIRGIN MEGASTORES
Listening posts: 1,200 digital
Details: All big new album releases. Old style Megastores still have two posts dedicated to singles. Programmed centrally, although digital posts are updated via hard disk drive
Updated: Weekly
Listening post supplier: Black Box



V.SHOPS
Listening posts: 294 digital
Details: Singles and all big album new releases. Programmed centrally, but digital posts updated via hard disk drive
Updated: Weekly
Listening post supplier: Black Box

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