

FOR EVERYONE IN THE BUSINESS OF MUSIC 16 NOVEMBER 2002 £3.80



WW

music week

BMG
have the best albums
this Christmas...

OH NO THEY DON'T!

OH YES THEY DO!



PINK MISSUNDAZTOOD



WESTLIFE GREATEST HITS



ELVIS PRESLEY 30 #1 HITS



WILL YOUNG FROM NOW ON



FOO FIGHTERS ONE BY ONE



SANTANA SHAMAN



AVRIL LAVIGNE LET GO



GARETH GATES WHAT MY HEART WANTS TO SAY



CHRISTINA AGUILERA STRIPPED



ROD STEWART IT HAD TO BE YOU



DEATH IN VEGAS SCORPIO RISING



TLC 3D

Thank you and Merry Christmas from all at

BMG
UK & IRELAND



CMP
United Business Media

**NEWS: SIR ELTON JOHN
and BERNIE TAUPIN**
honoured at star-
studded Music Industry
Trusts' Dinner



**NEWS: Writer/producer
MARK HILL** launches
scheme to develop
young unknown
songwriters



**NEWS: Worldwide push
for artists such as JUSTIN
TIMBERLAKE** benefits
from Jive/Zomba's new
media restructuring



**MANUFACTURERS
RESPOND TO CHANGE
- FEATURE, PT 19-23**

FOR EVERYONE IN THE BUSINESS OF MUSIC 16 NOVEMBER 2007 £3.80

Music Week

Shipments buck global downturn

by Joanna Jones

UK music sales bounced back into the black in quarter three, as album shipments floated downward globally trends by rising year-on-year by nearly 9% in volume.

The market, which in the previous period had suffered only its second three-month fall in 14 quarters, accelerated by 3.5% in value across all sectors during the period, following the release of key albums by the likes of Coldplay, Oasis and Red Hot Chili Peppers.

However, the improved BPI-completed figures are accompanied by continuing concerns about the level of discounted product in the market, reflected by a more modest 5% year-on-year rise in the value of album shipments in the quarter to £217.8m compared with the 9% volume increase.

There was also another sharp fall

in the singles sector, which experienced its worst third quarter since the BPI started quarterly surveys in 1976.

EMI Recorded Music sales director Mike McMahon believes the disparity on albums is explained by the ongoing trend in discounting and a greater focus on campaigns and promotions.

The figures reflect the impact of HMV and Woolworths holding massive sales on the value of the albums market," he says. "Everyone was shipping massive amounts of catalogue in September and there was a lighter release schedule over the summer."

There also appears to be a growing gap between what is being sold into stores and sales over the counter: the third-quarter 9% albums shipments rise compared to 4%-5% for the year to date, accord-

HOW SHIPMENTS COMPARE

	Q3 2007	Q3 2002 Change
Units		
Singles	13.4m	12.08m (-9%)
Albums	43.1m	46.8m (+8.6%)
Value		
Singles	£24.5m	£22.27m -9.3%
Albums	£207.4m	£217.8m +5.0%
Total	£231.9m	£240.1m +3.5%
Source: BPI		

ing and that is reflected in the figures.
With the busiest quarter still to come, labels and retailers voice confidence that releases from artists including Robbie Williams, Shania Twain and U2 can deliver the 4.3% increase the market needs to register positive growth for the year.
In contrast to increasing albums business, singles sales further plummeted in the third quarter and represented only 9.3% of total revenue for the quarter, or £22.2m. This was the first time singles sales have slipped below the 10% marker in any quarter outside the fourth quarter, traditionally the time of year dominated by album sales.

"We need to wake up and think about how we are to invigorate the singles market for next year," says HMV product director Steve Gallant.

"Although we have had some big-selling individual titles, the overall perception is that singles are pretty expensive at £3.99, as album prices have come down at the same time."

He believes that, whether the industry looks at options such as a two-track single for £2.99, it is important record companies and retailers ensure the UK retains the 'healthiest' singles market in the world.

But, while retailers have urged a re-think of the market, they remain positive that the overall rate of decline in singles is slowing, compared with the second quarter. More singles are being sold by record companies now at £3.99 (than previously so, although the market continues to decline, the rate of that decline in real terms appears to be slowing, says Gallant.

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Rob Dickins went to the Palace to meet the Queen last Tuesday morning, picking up his CBE accompanied by his mother Sylvia, brother Barry and wife Cherry. The award - which was made to the former BPI and Warner Music chairman in the Queen's Jubilee Birthday honours - was followed by a celebration with music industry colleagues at the offices of his Instant Karma label in London's Mayfair. The honour for Dickins (pictured), in recognition of his work for the music industry, comes almost precisely 50 years after Dickins' late father, Percy, made a piece of his own history, compiling the very first singles chart. In picking up his medal, Dickins became the latest in a series of recent music industry honourees, following John Deacon and Rupert Perry's CBEs and John Kennedy's OBE.



ed by Richard Allinson.

The listing - voting for which was promoted via Radio Two, The Sun, regional press and through flyposting and a Friendsreunited.com promo campaign - was compiled to help celebrate the 50th anniversary of the official UK singles chart, which is marked by next Sunday's chart.

Evis Presley claims the most recent hit within the Top 100, with the JXL mix of A Little Less Conversation which topped the UK charts in the summer. The other big

singles of recent times to figure in the Top 100 are Kylie Minogue's Can't Get You Out Of My Head and U2's Beautiful Day.

The most popular decade of all, however, the Sixties which accounts for 40% of the Top 100, including 14 Beatles titles. The Seventies follows closely with 27% and the Eighties with 20%. The Nineties accounts for 7% of entries, with both the Fifties and the new Millennium represented by three releases.

● See Singles Chart 50th Anniversary supplement

Join in the festive fun with MW's Xmas chart contest

Fantasy XMAS 2007
As the music market begins to gather pace in the lead-up to Christmas, *Music Week* this week launches an industry-wide prediction competition for the festive season, titled *Fantasy Xmas 2007*.

With albums by acts including David Gray, Gareth Gates, U2 and Blue vying for album sales last week, *MW* readers are being invited to predict the Top 20 biggest-selling artist albums for the week immediately prior to Christmas - the chart which will be published in *MW* on Monday, December 23.

As a tie-breaker, entrants should also name the artist who they believe will score the number one single on the same day's chart. The winner will be announced in the first *MW* of the new year.

The entrant who comes closest to the official chart will scoop a state-of-the-art SACD player and 25 SACD discs, kindly provided by Sony Music. The competition is open to all executives working in the music business.

The launch of the competition comes as the market prepares for the launch of albums by Craig David, Missy Elliott and TLC this

WEEK'S KEY SHIPS

- Westlife - Unbreakable - Greatest Hits (S) 500,000
- Elton John - Greatest Hits 1970-2002 (Rocket/Mercury) 450,000
- Craig David - Slicker Than Your Average (Wildstar) 300,000
- Missy Elliott - Under Construction (East West) 80,000
- Romeo - Solid Love (Relentless) 75,000
- TLC - 3D (LaFace/Arista) 75,000

Source: record companies
week, along with greatest hits from Elton John and Westlife. Leading the way is Westlife's Unbreakable greatest hits album, which shipped 500,000 in advance of its release today (Monday).

The biggest ship of the Christmas period, however, looks set to be Robbie Williams' Escapology, which had shipped double platinum (600,000) by the end of last week, in advance of release next Monday.

● To enter MW's Fantasy Xmas competition, e-mail your Top 20 and Xmas number one selection to MWFantasyXmas@musicweek.com, along with your name and a contact phone number. The closing date is Friday, November 29. Employees of MW/publisher CMP are not eligible for entry.

Queen hit wins all-time number one crown

Queen's Bohemian Rhapsody has been named as the public's favourite number one single of all time in one of the biggest music polls to date.

Some 188,357 voters were cast in the survey, which was staged by the Official UK Charts Company and drew to a close at midnight last Tuesday.

Bohemian Rhapsody finished well ahead of John Lennon's Imagine in second place, with The Beatles' Hey Jude in third. The Top 50 was unveiled by Radio Two in a countdown last Saturday afternoon, host-

newsfile

ANTI-PIRACY TEAM NAIL BIRMINGHAM COUNTERFEITER

The BPI is celebrating a victory in its ongoing assault against Asian music piracy, after a leading counterfeiters was last week handed an 18-month prison sentence by Birmingham Crown Court. Hockley man Mohammed Waqar – aka Shaheed Parwez – was the subject of three raids over two years, in which thousands of illegally copied videos, CDs and DVDs were seized. Meanwhile, four people were arrested last Wednesday following a series of raids in Bolton on what the MCPS anti-piracy unit says is one of Britain's biggest counterfeit rings.

DEVELOPMENT HELP PROMOTES BARRON FROM EMAP

Independent magazine company Development Help, formed earlier this year by one-time Emap stalwarts David Hepworth and Jerry Perkins, has again turned to their former employer by poaching Emap Performance editorial director Andrew Harrison to become associate editor of its first launch Project Satisfaction. Harrison (pictured third from left) will join a team which also includes editor Mark Ellen, art director Keith Drummond and contributing editor Paul Du Noier, with a first launch planned for the new year.



MESSIER-ERRA VIVENDI UNDER INVESTIGATION FROM US ATTORNEY'S OFFICE

The US attorney's office has begun a criminal investigation into Vivendi Universal, following allegations that the French media conglomerate issued misleading financial information during the reign of former chairman and chief executive Jean-Marie Messier.

FEEDER LINED-UP FOR UP CLOSE DISCS IN SCOTLAND

ODE signs Feeder are lined up as the latest act to take part in Up Close, a series of intimate gigs which Scottish Radio Holdings are recording for broadcast across its nine radio stations. The band's gig, which will take place on November 19 in a secret Scottish location, follows performances from artists including Manic Street Preachers' James Dean Bradfield and Mushroom's Garbage.

NEW REPORT SAYS 97% OF HOUSEHOLDS SURVEYED COPY AUDIO CDS

Research by Undercurrent & Solutions on home taping indicates that 97% of the 4,002 UK households surveyed are locations where copies of audio CDs are made. The research showed UK sales of recordable formats were yet to outstrip pre-recorded music, with 177m units of recordable formats sold last year compared with 285m units of all pre-recorded music.

SHAZAM LAUNCHES 'NAME THAT TUNE' PROMOTION

Shazam is starting its first national advertising campaign this week with a Name That Tune promotion on the Galaxy network. Shazam marketing director Vijay Solanki says the move is a way of introducing the mobile phone music tagging operation to a wider audience, by asking the radio network's audience to use the tagging service to call in the station and name the song that is being played.

UNIVERSAL APPOINTS HEWITWOOD

Paul Heywood (pictured), previously managing consultant for Washington-based PA Consulting, has been appointed as Universal Music International's IT service vice president. Based in London, he will oversee the company's technology infrastructure services for the European, Latin American and Asia Pacific regions.

m w playlist

JUNKIE XL FEAT SAFFRON – Beauty Never Fades (Roadrunner) Having already reached number one on the indie charts and Buzz charts, this Dutch import is sure to find a UK home soon (white label)

THE RAVEONETTES – Attack Of The Ghost Riders (Columbia) Our favourite new band of the year are now a worldwide priority for Sony in 2003 (limited single, December 2)

DANIEL BEDINGFIELD – If You're Not The One (Polydor) Now shaping up to be monster hit, this is the worldwide smash George Garden never made (single, November 18)

ODEON BEAT CLUB (unreleased) Disarmingly great live, these Scottish newcomers show early promise (demo)

EMINEM – *News You Sift* (Interscope) With over 700,000 first-week sales for the 8th studio track, this is Eminem's Christmas is on the way for the UK as the film premieres here this week (single, December 2)

SMOTHER – Square Wheels (Yogabog) Dave Bringa produced ramshackle brilliance, oozing with attitude (single, out now)

ELTON JOHN – *Tiny Timmer* (Rocket/Mercury) Fresh from the MIs, Elton dusts off his classics for the latest best of, which is sure to bring his appeal to a new generation (from Greatest Hits 1970-2002, out now)

DI DOWNFALL – *The Curse* (Where It's At Is Where You Are) Genre-fusing debut of dysfunctional electronics (album, out now)

JOE GIBB AND THE PRODIGEES – *No Bones For The Dogs* (Pressure Sounds) Focusing Joe Gibb's prolific output from the late Seventies, this is a cd classic which should send a shiver down the spine ex-punk or roots aficionados (album, November 25)

DARIUS – *Dive In* (Mercury) Having contributed the best track to the recent *NME* Warchild album, Darius delivers an album which could appeal beyond 14-year-old females (album, December 2)

Star-studded Mits gala

celebrates Elton & Bernie

by Paul Williams
Sir Elton dedicated a performance of his debut hit *Your Song* to long-time collaborator Bernie Taupin as the pair celebrated this year's Music Industry Trust award.

"Taupin, what a journey, and we've still got so much to do," the singer told the lyricist from London's Grosvenor House Hotel stage last Monday, as he concluded a six-song, closing-night set that included *Philadelphia Freedom*, *Rocket Man* and a duet with Blue on *Sorry Seems to Be the Hardest Word*.

The performance followed the screening of a star-studded tribute video to the two songwriters, with contributions from the likes of Burt Bacharach, Neil Diamond, Carole King, Sir George Martin and Sting. Kevin Spacey was on hand to present their awards, describing the duo as "one of the most celebrated composer-lyricist pairs in the world".

"These two men have been popular music's longest-serving, prolific song-



Mutual praise: Taupin (l), Sir Elton

John (r) dedicated a performance of his debut hit *Your Song* to long-time collaborator Bernie Taupin as the pair celebrated this year's Music Industry Trust award.

"It's always been about the music. It's been what's kept us going all these years," he said, as he turned his attention to Sir Elton. "I can only say one thing about this man: how

much I love him, how much he means to me, how much I respect him for his tenacity and how he's conducted himself these last three decades."

Awarded host Paul Gambaccini observed that one obvious person missing from the tribute night was Sir Elton's long-time producer Gus Dudgeon, who was killed in a car crash with his wife Sheila in July.

Sir Elton took the opportunity of the event to give his encouragement to Brit School students attending. "There's a lot of young people in the room, a lot of peers and a lot of great ability in the room. You should never give up; you've been given one opportunity to do the thing you love and one phone call could change your life," he told them.

The event, which was sponsored by Ingenious Media, raised around £400,000 in total for the Brits School and its other supporting charity Nufford/Robbins Music Therapy, taking the total raised over 11 annual events beyond £2m.

Lonnie video airs hours after news of death

Last week's Music Industry Trusts dinner was momentarily stopped in its tracks, as Lonnie Donegan showed up in an all-star video tribute only hours after his death had been announced.

The 71-year-old skiffle king, who had passed away a day before last Monday's ceremony, had been captured on film just four days earlier, giving his own salute to "kits winners" Brian May and Sir Elton John (see above).

The screening of the interview at London's Grosvenor House was made all the more poignant as Donegan turned his attention to Taupin and suggested they should meet. "Bernie, I haven't spent enough time with you," he said. "Do pop rock and say hello."

While on the Grosvenor stage, Sir Elton recalled the effect Donegan had had on him as he saw him for the first time on BBC TV's *Six-Five Special*. "He was the first person I ever saw on British TV who played something different," said Sir Elton, who had featured on an album with



Donegan: died on November 3

Donegan issued by Chrysalis Records in 1978 alongside the likes of Brian May and Ringo Starr.

Ray Eldridge, working then with Chrysalis, recalls the album – *Putting On The Style* – had come about through the company's connection with Sam Faith, who managed its signing Leo Sayer. "I remember Adam talking to us, saying 'You've got to do this album with Lonnie. He's the godfather of rock-'n-roll in Britain' and he was the main inspiration for it," he says.

The album was a chance for a series of superstars to try to pay back their debt to Donegan, who stands as the UK's first rockera star. His first hit *Rock Island Line* in

1956 was the catalyst for groups of would-be musicians around the country – among them the future Beatles – to follow in his wake and form bands. Not only did the single reach the UK Top 10, but it did the same in the US, nearly eight years before the Fab Four led the "first" British Invasion Stateside.

Musician Joe Brown, who was due to play a concert with Donegan this week, notes that it was his influence that in 1957 a staggering one in nine teenagers was in a skiffle group. "1957 was a great year – it was a cultural revolution and it started the bloody thing," he says. "Everybody was a skiffle group." Brown adds that the music industry owes Donegan "the most incredibly enormous debt".

Paul Conroy, who was president of Virgin Records when it released the Skiffle Sessions album by Donegan, Van Morrison and Chris Barber in 2000, says, "It's really sad loss. He was the first British artist that I took notice of and who got me going."

Totals ad spend down 3% in Q3

TV ADVERTISING SPEND FOR Q3 OF 2002

Album/Artist	TV Spend	Start month
Now! 52 Various (Universal/EMI/Virgin)	£500,000	July
The Best Club Anthems Summer... Various (Virgin/EMI)	£450,000	July
The Very Best Of Smooth Jazz Various (Universal/Classics)	£400,000	June
Smooth Hits – Let's Party Various (Universal/EMI)	£280,000	Sep
Come Away With Me Various (Universal/EMI)	£250,000	May
Hits 53 Various (BMG/Sony/Warner)	£245,000	Aug
Songs To Make You Feel Good Various (Telstar)	£205,000	Aug
EVAs – 30 #1 Hits Elvis Presley (RCA)	£200,000	Sep
The Very Best Of Five R&B Summer Various (Telstar)	£180,000	Aug
The New Classic Chillout Album Various (Sony)	£170,000	July

Note: based on top 100 spots on TV from July to September 2002. Source: Radio Research

in the rankings being North Jones' *Come Away With Me* and Elvis Presley's *EVAs*. Swannell says, "The nature of the releases [in the quarter] led to a growth in the share of record money on TV, 5 and Sky across the period at the expense of Channel 4, which saw brand court fall by 10%."

Colplay (pictured) have become the latest act to embrace DVD as a singles format, with the release today (Monday) of *A Rush Of Blood To The Head* cut The Scientist as a DVD single. The appearance of the band's first DVD single has been prompted by interest in the track's Jamie Threaves-directed video, according to their record company Parlophone. "It's becoming more the norm for singles to be released as DVDs, as it gives fans access to exclusive content they can't get elsewhere," says Parlophone marketing director Terry Felgate. The DVD single features the video edit, another version of the promo featuring Chris Martin performing the track in reverse, as well as a live performance of Lips Like Sugar and additional footage including an interview and photo gallery. Although bands including Oasis have been releasing DVD singles some time, the widespread adoption of the format is being seen as a way of encouraging renewed interest in the singles market.



Music industry worth £3.6bn to UK, says National Music Council

by Robert Ashton

MUSIC'S importance to the UK economy has been further underlined by a new report calculating it is now worth around £3.6bn annually to the nation. The National Music Council's third report, *Counting The Notes*, which follows 1996's *The Value Of Music* and 1999's *A Sound Performance*, estimates that the amount of money generated across everything from music publishing to live performance, is around 15% up on the £3.2bn recorded in its last study.

The 74-page report, which was commissioned by the umbrella body that represents every sector of the music industry and, for the first time, funded by the Department for Culture, Media and Sport, also shows that total domestic spending on music was up by more than 25% on the previous report. With consumer spending worth £4.07bn and supplied

mented by spending by private corporations, worth £5.62bn, the public sector (£233m) and public corporations (£100m), domestic expenditure on music was worth £4.93bn in 2000 compared with just £3.5bn in 1997/98.

At its launch last Thursday, Kim Howells, the minister responsible for music at the DCMS, said the report will be a "very useful tool" for the industry and Government. He adds, "We know that music, in whatever form, has a significant cultural impact on our everyday lives. But its value to the UK economy is less well known."

Cliff Dane, who researched and wrote the report with Kate Manton, suggests it will be invaluable for the industry's lobbying efforts. "No-one else puts figures together in this way," he says. "It's an aggregation of stuff and will give anyone arriving from Mars a complete picture of the

INCOME BY SECTOR

Composition of musical works and music publishing	£m
Musical instruments	328
Live performance (non-classical)	656
Live performance (classical and music theatre)	165
Music recording	1,024
Retailing and distribution of recordings	456
Education and training	407
Others including other artist earnings	140
Total	3,624

Table shows estimated income for each sector. Source: National Music Council

music industry in this country."

Dane also points to new research and figures in the live performance and music publishing sectors, which

Head-to-head set to decide top MU post

The Musicians' Union is set to hold a run-off between two of the four candidates for the vacant general secretary's post, after the ballot – which saw a 22% turnout – failed last Friday to find a clear majority winner.

Four nominees had gone for the job: Chris Hodgkins, Bob Wearn, John Smith and Derek Kay, who had last held the post before he was controversially removed in early 2001, following a clash with the union's executive committee.

With so many candidates in the running, none garnered more than 50% of the whole vote and Electoral Reform, which is running the ballot for the union, will now run a new ballot between Chris Hodgkins and John Smith.

mw comment PRICING CLOUDS SHIPMENT UPTURN



The achievement I underlined by the new trade delivery figures – with album sales up 9% – is hard to overstate, given

the international context in which they must be viewed.

Sure, the continued sales improvement may be partly driven by a competitive, cut-price market. And the discrepancy between the deliveries and over-the-counter sales – up around 2% – suggests that there may be a degree of over-shipping in advance of Christmas.

Be in no doubt, though, those self-same conditions are being experienced elsewhere too. The UK is no island, in this respect. But other markets are struggling to post even fat sales, while British shipments continue to soar.

The price issue is certainly of concern, however. Six full weeks before Christmas, market conditions appear to be pointing alarmingly towards a priced-led festive season – a stunning lineup of big-name albums, combined with modest initial sales, and massive competition led by a super-sect sector which is sure to use price as its battleground. These are, perhaps, perfect conditions for a fundamentally damaging final quarter.

Now is certainly not the time for complacency.

Just week was a week of tributes. First there was the event which will linger long in the memory for those who were lucky enough to be there – the Music Industry Trusts Dinner, in honour of Sir Elton John and Bernie Taupin.

From an amazing tribute video – including messages read from Bacharach and David, Leiber and Stoller, Carole King and Yoko Ono – through to Elton and Bernie's emotional acceptance speeches and Elton's extraordinary performance, it was a reminder of two of the greatest talents the UK has yet produced.

Your Song, Candle In The Wind, Border Song, Daniel, Someone Saved My Life Tonight and, my own favourite, Captain Fantastic & The Brown Dirt Cowboy, are some of the greatest songs ever written and committed to vinyl.

As well as further congratulating Elton and Bernie, tributes should also be paid to "Mr Fix-It" himself. Without a certain Mr Gary Farrow, the night would never have happened and £400,000-plus might never have been raised for charity.

And, of course, last week also saw former BPI chairman Bob Dickinson pick up his CBE. Following hot on the heels of identical honours for Peter Dinkley, John Deacon, and John Kennedy's CBE, not to mention the peerage for Lord Love, it further underlines the elevated status of the UK music industry.

Just 20 years ago, such awards were beyond the industry's wildest dreams. They say a lot about how far it has come.

Martin Talbot
martin@musicweek.com

Classical world set to gain from hike in PRS live tariff

Classical composers will be more than doubly compensated for their labours in five years' time, if a planned increase of the PRS tariff on live classical concerts wins approval next year.

The Tariff L0 (live classical), which is paid by promoters and event organisers staging live classical concerts containing copyright material controlled by PRS, currently runs at 4.8% of box office receipts for ticketed events costing £5 or more.

After lobbying from musicians, PRS has been steadily increasing the tariff by 0.5% each year, from 3.3% in 1999, and after eight incremental rises went to establish a 7.3% tariff by July 2007.

The projected rise would bring the tariff more in line with the current rates charged on the continent; in France, concert promoters pay 8.6% of the box office and in Spain and Italy they pay 10%. It would represent a 5p per year rise on a £10 ticket.

However, the Association of



Axon: responding to market changes

British Concert Promoters Association (BCPP) has referred the proposed tariff rises to the Copyright Tribunal, which will sit in the first few months of 2003 to decide whether PRS can increase the tariff in line with its proposals.

PRS executive director John Axon says, "A key role of PRS is to ensure that an appropriate value is applied to the use of our members' music. Be it in response to market changes or where our members perceive that the correct value is not being applied, PRS will act to improve the situation on their behalf."

Managers opt for experience as Glover elected MMF chair

Artist managers have turned to an experienced hand to lead them through the next three years, after electing John Glover as the Music Managers Forum's (MMF) new chairman.

Glover, who last held the post four years ago, takes over from the outgoing Keith Harris and will be assisted by First Column Management's Phil Nelson, who remains as vice-chairman, and Yello Cello's Charlie Carne, who remains as treasurer of the body.

The reappointment of the Blueprint Management boss, at MMF's AGM last Thursday, is likely to prompt renewed calls for VPL to pay artists. In his previous spell in the post, Glover – who has been involved in management for more than 30 years, steering the careers of bands and artists such as Free, Mott The Hoople and Beverly Craven – was instrumental in helping progress the MMF's role in certain issues and to take a lead role in organisations such as the Music Industry Forum.

He says, "The last time I was elected



Glover: focusing on VPL

ed chairman of the MMF, I devoted a great deal of effort and energy to many of the important issues that needed addressing on behalf of managers and artists. One of these was VPL and the fact that artists didn't receive payment from this fund. Seven years later, we still haven't achieved parity for artists on this issue and therefore it is going to be right at the top of my agenda."

MMF general manager James Sellar adds, "John is very focused on issues affecting the management community and is galvanising the Forum to tackle some of them head-on in the near future."

newsfile

MERCURY SIGNS STEPS STAR

Lisa Scott-Lee is the third former member of Steps to accept a deal, having signed a solo deal with Mercury Records. After Steps split at the end of 2002, Scott-Lee spent time managing the boy band 35L, comprising her three brothers. 35L released two singles with Epile before parting company with the label in the summer. Meanwhile, fellow former Steps members H & Claire release their debut album *Another You, Another Me* via WEA London next Monday (November 18).

CHEMS INTERACT WITH ORANGE

Virgin Records has signed a deal with mobile phone service Orange to promote The Chemical Brothers ahead of the release of a retrospective box set early in 2003. An information service will be available across Orange's WAP portal and website and will feature images, tour information, exclusive competitions and ringtones.

CRUISING TO THE CHAIRS?

TV series *Cruise Ship* is the latest reality TV show to spawn a musical spin-off. Penny Taylor, who is featured in the series, is currently recording her debut album with Ben Robbins, from *Rive Droite Music* and *The Mack Brothers*. Taylor's first single, a cover of Christopher Cross's *Sailing*, is due for release in January followed by an album. A deal is expected to be confirmed within the next few weeks. The Sunday night series attracts around 8m viewers per week.

RAMMSTEIN GET TAGGED

Current hit movie *xxx* is providing German rockers Rammstein with a fresh wave of interest from film fans in the UK. Their track *Four Freil* has become the sixth most "tagged" track on Shazam, the interactive service which identifies songs via mobile phones. The popularity of the track has been taken to its inclusion in the opening sequence of the film.

MAN TO SUPPORT NEW MUSIC

The new not-for-profit organisation National Music Network — a collective of UK promoters and organisations supported by the MU, PRS and AIM — has organised the Underground Sound Festival, featuring more than 50 events, 100 bands and gigs across the UK. Bands will perform at a showcase for the initiative at London's Marquee on Monday November 25.

THIS WEEK'S BPI AWARDS

ALBUMS: U2 *The Best of 1980-1990* (five-times platinum) U2 *The Best of 1990-2000* Nirvana *Nirvana* (platinum) Sugababes *Angels With Dirty Faces* (platinum) Various *Pepsi Chart 2003* (gold) David Bowie *The Best of David* (gold) *Badly Drawn Boy Have You Got The First?* (gold) *Various Capital Gold 50's Legends* (silver) *Various Country Legends* (silver) *The Stone Roses The Very Best Of* (silver) Justin Timberlake *Justified* (silver) *Various Classical Legends* (silver) *Various* *Nelly feat. Kelly Rowland Diemna* (platinum) *Blue One Love* (silver) Justin Timberlake *Like I Love You* (silver)

Source: BPI. Sales above listed new awards on the seven days to Friday November 6, 2002

Writer and producer Mark Hill (pictured) has set up a new initiative to develop unknown songwriters. Hill has acquired a country house outside Southampton for the project, which is to be called *Stop, Drop and Roll*. Through the venture, young writers and producers will be invited to work on new material with a view to placing it with known artists. Hill will be executive producer of all the projects. "I envisage this as my own little Brill Building in Southampton," says Hill, referring to the Manhattan's Brill Building, a breeding ground for writers between the Forties and Sixties which produced talent including Gerry Goffin, Carole King, Neil Diamond and Neil Sedaka. *Stop, Drop and Roll* kicks off this week with a series of talent searches in conjunction with Capital group's *Power FM*. Hill, who this week scores a chart success with Craig David's second album *Slicker Than Your Average*, has also been working with Jennifer Lopez, as well as developing a number of acts for his Universal-Island imprint *Soundproof*.



Warner Chappell inks Peanut deal

Warner Chappell has won the long-running battle to sign one of the key unpublished members of the Cheeky Records family.

Peanut was last week signed by the publisher, as the writer and producer prepares to release his first solo material through BMG. Peanut has been the long-time engineer of Cheeky founder Rollo Armstrong, but this year released his highest profile collaboration — date as part of Santana's follow-up to *Supernatural*, titled *Shaman*. Peanut coproduced *Feels Like Fire* with Rolo, the track featuring vocals from Dido, who is also signed to Warner Chappell.

A limited single titled *The Don* will mark Peanut's debut solo release at the end of 2002, followed by a single, called *Hey Hey Hey*, in the new year.

Meanwhile, Warner Chappell has also signed Pauline Taylor, a former Cheeky Records singer.

Chambers' label creates buzz as majors eye licensing deal

by James Roberts

Robbie Williams' former songwriter Guy Chambers, is at the centre of interest from a number of major labels — but not for his signature as an artist. The subject of interest is Chambers' new record label, Organmatron, which is expected to tie up a licensing deal in the coming weeks.

The negotiations follow a deal for Chambers' publishing company Organmatron Songs with EMI Music Publishing, also home to his solo deal. The first signing to Organmatron is his guitar band The Licks, who are preparing to release an independent single in January, distributed by Vival. The Licks are the first in what the writer expects to be a wide-ranging roster of acts, with no particular genre affiliation.

Other projects being developed by Chambers for the label include a French language album, a Sunday morning



Chambers (left), The Licks: Organmatron Songs planning diverse roster

feel," he says. As his new business empire unfolds around him, Chambers is confident he can retain his creative focus. "It's not the money side of things that drives me," says Chambers, who is managed by his brother, Dylan. "It's about the buzz of being creative."

Aside from his new Organmatron projects, Chambers is keen to



begin working with a range of artists. "Pink, Gemma Hayes, Ms Dynamite and U2 are all on my wish list of artists I'd like to work with in the future," he says. Last month, Chambers worked on a handful of tracks with Britney Spears, as part of pre-production for the singer's fourth album.

He is yet to confirm whether they are set to continue their fledgling

partnership. "Working with superstar artists presents a very different set of pressures than those of working with new artists, but it's all part of the mix," he says.

While the surprise parting of Williams and Chambers in September raised concerns regarding the long-term sustainability of Williams' career without his long-time writer, producer and musical director at his side, Chambers dismisses such suggestions. "Tobbe will be fine, he has the drive and ambition to find new people to work with," he says.

However, Chambers remains reluctant to air his dirty laundry regarding the apparently bitter split between himself and Williams and Williams' management company IE Music. "I can't really say what I feel about the whole thing," he says. "I tend to be too honest about these kind of things and don't want to see that in print."

LABEL FOCUS

As co-founder of Food Records, a string of acts — from Blur and Idlewild to Shampoo — helped

Andy Ross become one of the most established A&R names of the UK music industry in the Nineties.

When Food and EMI's relationship came to a natural conclusion last August — "I think we felt all round that it had run out of steam," says Ross of the final days of the imprint — he could have easily retired to a very big house in the country. But instead he chose to go back to his roots.

He quickly formed Boss Music, a label and publishing venture funded entirely independently. "It's 100% mine, which could be daunting at any time but it's what you need to do if you totally believe in something," he says.

Without the backing of EMI, Boss Music's business set-up may be new territory for Ross, but there are similarities to his former imprint. "The philosophy is the same as Food — it's



Ross: launched Boss Music

all about finding new, unheard-of bands with good tunes," he says. Ross also says a "changing atmosphere" within the music business was partly responsible for his decision to go alone.

Boss Music has released a string of singles this year, but last week marked its first full album signing, *Bournemouth* rock act The Clams. Ross hopes that the band will catch a wave of anti-corporate rock, which he says is growing in the underground. "A lot of the rock bands the majors have signed are not entirely



The Clams: anti-corporate rock

believable at the moment," says Ross.

The scouting process at Boss centers largely around continually sifting through demo tapes, which is how The Clams were unearthed. It may be simple, but Ross's track record in the face of many A&R executives' policies — and confirmed to Ross by many of the bands he signs to — that unsolicited demos are simply not listened to.

"It's an advantage that we, and other independents, have over other companies that we actually spend

the time going through everything we get sent," he says. "All the bands I have ever signed, including Blur, Dusty and Idlewild, were signed from demos."

The message must be getting through, judging by the volume of new acts now contacting Boss. "At the start we were getting through lots of demos still addressed to Food, but now we are being approached in our own right," says Ross.

The new company has also allowed Ross to flex his creative muscles in new ways. "A fundamental part of what we have been doing has been making videos for all of the singles," he says. "Channels such as MTV2 and Kerrang!, which weren't previously available as tools for promotion, have opened up lots of opportunities."

Along with The Clams, releases from London four-piece Sally Strang and French artist Barth are planned for the new year, giving Ross's team of four plenty to work on.

"The main thing for us is to concentrate putting good records together," says Ross.

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US chartfile

FIVE ALBUMS ENTER TOP 10

Retail sales picked up last week, with five new entries to the Top 10 helping sales of the Top 200 to a 34% increase week-on-week. This year's biggest-selling album by far is The Eminem Show, which has sold 6.438m (runner-up Nelly's *Nellyville* is a second with 3.979m in sales) so it comes as no surprise that the soundtrack to Eminem's (pictured) film about 8 Mile enters at number one. It can't match the year's best 1.3m first-week tally of The Eminem Show, but nevertheless sets off with an excellent 702,000 sale.

There are also Top 10 debuts for Christina Aguilera's *Stripped* (number two, 330,000), Nirvana's self-titled "hits and more" set (number three, 224,000), country trio Rascal Flatts' *Melt* (number five, 169,000) and Scarlett's *Walk* by Tori Amos (number seven, 107,000). Aguilera's album is her fifth if you count her Spanish-language Christmas *En Vivo* discs, or the following by her self-titled, chart topping 1999 debut if you do not. It finds her moving more in an R&B direction.

Among the albums shuffling down to accommodate the 50% turnover in the Top 10 are the Rolling Stones' *Forty Licks*, which dips 9-14 with sales of 72,000, and it has to go. *You...The Great American Songbook* by Rod Stewart, which slides 4-16 on sales of 70,000. After nine weeks in the Top 50, *Coltrane's A Rush of Blood to the Head* drops 42-52, but achieves the 500,000th sale. All other UK, Irish and associated acts go down: *Floetry* (51-78), Peter Gabriel (63-91), David Bowie (70-121), *Band* (67-139), *The Beatles* (120-133, compiling two whole years in only other UK artist in the chart, Daniel Bedingfield, continues his slow decline with *Gotta Get Thru This* down 23-26. Singles sales chart champion for the second straight week is Madonna with *Die Another Day*. The disc, which holds at number eight on the Hot 100, sold fewer than 21,000 copies, while retail run-up and American idol winner Kelly Clarkson's *A Moment Like This* sold just more than 14,000 to take its total sales to 541,000. Alan Jones

Midem 2003 person of the year goes to Roedy

MTV Networks International president and Europe chairman Bill Roedy is being honoured as person of the year at next year's Midem conference.

Roedy, described by the event's outgoing chief executive Xavier Roy as "a true leader, a visionary pioneer of music television", will receive the Nesuhi Ertegün Person Of The Year trophy at the Cannes conference which takes place between January 19 and 23.

Meanwhile, new media event MidemTV 2003, set to begin the day before the main conference on January 18 at the Palais des Festivals, will focus on protection of copyrighted works on the internet, online subscription services, mobile music and retail alternatives.



International campaigns for the likes of Justin Timberlake (pictured), Aaron Carter and Groove Armada are being given an extra push online following a move by *ivo/Zomba* to re-position its new media team closer to its international marketing operation. Originally set-up as a stand-alone division within the company in 1999, the revamped new media team, headed by manager Mark Krendel, aims to integrate greater online and wireless marketing activity for global campaigns outside the US for its major artists and regional roll-outs of new and developing acts. The new division, still based at Zomba's London offices, will step up wireless marketing for the UK release of the second single from Timberlake's debut *Justified*, while also targeting the "teen" demographic for the international launch of Aaron Carter in the new year. Krendel says, "We were always part of the marketing mix, but now we will be fully integrated among the international marketing managers and all our international companies will benefit from that."

EM leads charge of UK-signed artists winning overseas gigs

by Paul Williams

EMI is further dominating the roll of honour of UK-signed acts winning gold and platinum awards across Europe and the US. Ahead of the two most lucrative months of the year, the major has matched the rest of the UK industry put together in terms of current albums which won RIAA awards in January and October. It has also taken the greatest share this year of UK artists winning IFPI Platinum Europe Awards.

In the US, five UK-signed EMI projects reached gold or platinum status during the first 10 months of the year from a total of 10 which were awarded overall to UK albums released either in 2001 or 2002. These include Kylie Minogue's *Fever*, which in the round of awards for October added a platinum disc to the gold one it received back in March.

The other four of EMI's successes are neatly divided between development and heritage acts, with

UK-SIGNED RIAA WINNERS

Bob Goss: Their Greatest Hits - The Record (Polydor)

Cheer: Living Proof (WEA)

Coltrane: A Rush of Blood to the Head (Parlophone)

Craig David: Born to Do It (Wildstar)

Dirty Vegas: Dirty Vegas (Creedence)

Paul McCartney: Driving Rain (Parlophone)

Kylie Minogue: Fever (Parlophone)

Van Morrison: Days Like These (Polydor)

Pink Floyd: Echoes - The Best Of (EMI)

Sade: Lovers Live (Epic)

UK-sourced albums issued in the US in 2001 or 2002 winning RIAA awards between January and October this year. Source: RIAA

awards for Coltrane, Dirty Vegas, Paul McCartney and Pink Floyd. Coltrane's *A Rush of Blood to the Head*, Dirty Vegas's self-titled debut and Macca's *Driving Rain* have all become gold albums, while Floyd's *Echoes* best of is certified triple platinum.

Despite the continuing uphill struggle of breaking UK acts in the US, Capitol UK international director Kevin Brown says his company's success shows that if you have the

right artists and work with them in the right way success can happen.

"First and foremost, it's the quality of repertoire and, secondly, it's a three-way commitment between repertoire owner, artist and management and the release company in the US, as well as a commitment of time and money and resources," he says.

Brown will face the tough challenge in the first part of next year of trying to establish Robbie Williams

in the US, while the year he also brings another Radiohead album and an album from Blur which he hopes will benefit from Damon Albarn's platinum success there with Gorillaz.

It has been a tough year for most of the other majors trying to set UK repertoire in the US, with Universal claiming gold for Van Morrison's *Days Like These* and platinum for The Bee Gees' *Their Greatest Hits - The Record*. Soryn hit gold with Sade's *Lovers Live* and Warner scored gold with Cher's *Living Proof*, while Wildstar act Craig David's *Born To Do It* - issued Stateside through Warner - became a platinum album there in January.

Within Europe, the October IFPI Platinum Awards announced last week brought EMI more success, with the Rolling Stones' *Forty Licks* reaching the 1m mark. Duran Duran's 1998-issued *Greatest Hits* also reached the same mark for the major, while the rest of the awards went to overseas acts.

Macrovision moves to acquire Midbra group

Copy protection leader Macrovision has unveiled plans to acquire Israeli competitor Midbra Technologies in a deal worth \$17m.

In a parallel move - which was announced to the US Nasdaq market last Tuesday - Macrovision will also take over the music copy protection and digital rights management (DRM) assets of TIRE Technologies.

The deals will enable Macrovision to offer music companies one-stop solutions for copy protection and DRM systems, says Brian McPhail, vice president of Macrovision's music and consumer software division.

Following the deal, music companies will be able to license a single range of safeguarding technologies from one company, so reducing integration difficulties, he adds.

Macrovision is a world leader of yellow book technology - which cov-

ers data discs - while Midbra's expertise is in red book technology, which covers music discs. Midbra have previously had deals to supply copy protection technology to companies including BMG, EMI and Universal, amounting to some 45m audio CDs.

McPhail says the key for the future of copy protection technology is a shift of emphasis from prevention to enforcement.

"We realised about a year ago, that copy protection is just one side of the story," he says. "Consumers want to be able to export their music to portable devices and burn their own CDs. The labels are happy to have you do that, providing there is a degree of control."

Macrovision's new solution, SafeSubentico, allows such accessibility for consumers, under a controlled environment, he adds.

● Manufacturing feature, p21

Massive internet hit-rate in US bodes well for Harrison album

AOL was besieged by more than 800,000 hits in the US after it streamed the first radio single from George Harrison's new album.

The US-only promotion gave fans access to *Stuck Inside A Cloud* as part of the campaign for album *Brahmswade*, which is released worldwide by Dark Horse/EMI around November 28.

The track, which attracted 583,000 hits on the site, was delivered to radio globally just over a week ago, with Radio Two in the UK instantly adding it to its list.

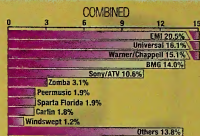
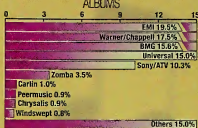
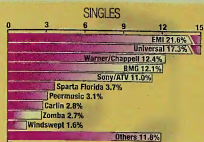
EMI Records International catalogue vice president Mike Heatley says the major is working closely with Harrison's family on the campaign for the album, which will be supported globally by TV advertising around release. "They obviously want to ensure this album is treated in the same way it would have been treated had George been here to



Harrison: posthumous release
overseas personally," he says. Media and retail are being given priority in a series of play-backs, including six sessions taking place at "garden settings" in Canada, to reflect Harrison's love of gardening. A Harrison tribute concert, including fellow Beatles Sir Paul McCartney and Ringo Starr at London's Royal Albert Hall on November 29, is expected to bring additional focus to the album.

The album will be followed a week later by Back In The US, a live CD commemorating McCartney's 50-date North America tour.

THIRD QUARTER 2002 PERFORMANCE

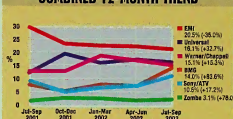


Source: Compiled by MWI from Millward Brown data

TOP 10 SINGLES FOR Q3 2002

Title/Artist	Publisher
1 ANYONE OF US Gareth Gates	BMG 50%/Warner-Chappell 25%/Peermusic 25%
2 THE TIDE IS HIGH Atomic Kitten Sparta Florida	85%/Universal 15%
3 COLOUR BLIND Darius Copyright Control	33.33%/Zomba 33.33%
4 THE LOGICAL SONG Scooter	Warner-Chappell 30%/Universal 100%
5 ROUND ROUND Sugababes	EMI 16.66%/Universal 53.33%
6 UNDERNEATH YOUR CLOTHES Shakira	EMI 25%/Sony 75%
7 A LITTLE LESS CONVERSATION Elvis Presley	Carlin 100%
8 HOT IN HERRE Nelly	EMI 37%/BMG 22.5%/Others 40.5%
9 AUTOMATIC HIGH S Club Juniors	BMG 50%/Universal 50%
10 I'M GONNA BE ALRIGHT Jennifer Lopez	Sony 60%/EMI 40%

COMBINED 12-MONTH TREND



Figures refer to 3rd quarter. Bracketed figures represent year-on-year change

WRITERS OF Q3 2002'S TOP SINGLES

Writer/Artist	Publisher
1 MAGNUSSON/KREUDER/ELFSSON Gareth Gates	BMG/Warner-Chappell/Peermusic
2 HOLLY/BARRETT/JEVANS Atomic Kitten	Sparta Florida/Universal
3 DARIUS/GLEISTER/LEW Darius	Copyright Control/BMG/Zomba
4 DAVIES/HODGSON Scooter	Warner-Chappell/Universal
5 HIGGINS/COOPER/SHAWKIN/POWELL Sugababes	EMI/Universal
6 LESTER MENDOZA/DAVIDA Shakira	EMI/Sony
7 STRANGE/DAVIS Elvis Presley	Carlin
8 BROWN/NEELY/WILLIAMS/NUGO Nelly	EMI/BMG/Others
9 JEWELS & STONE/RONALDI/MADNOO S Club Juniors	BMG/Universal
10 Lopez/Oliver/Raney Jennifer Lopez	Sony/EMI

BMG HITS NEW HIGH BUT EMI IS STILL TOP

BMG made impressive gains in quarter three, but they were not enough to halt EMI's continuing domination, writes Paul Williams

If success really does breed success, then Paul Curran owes Hasse Breitholtz at least a couple of glasses of champagne. In a year in which BMG Records UK and Ireland has hit new market share highs on the back of Pop Idol, its sister publishing company followed suit in quarter three with a best-year share across singles and albums of 14.0%. That is an 83.6% improvement on where it stood during the same period a year ago.

BMG's gain was largely at the expense of the top three, as all lost share on the previous quarter to leave Curran's company trailing them by just 1.1 percentage points. But, despite BMG mounting an historic new high and Sony achieving its best showing since the end of 2000, it was still business as usual. It is a tribute to the domination of EMI Music Publishing in recent years that it is the growth of a company claiming fourth place which offers the freshest news in a largely unchanging sector. Indeed, EMI is again placed first, with Universal second and Warner/Chappell in third.

Between them the five majors controlled more than 75% of the market, with EMI setting for just 20.2%, a slightly disappointing share by its own exalted standards and its lowest since quarter three 2000, as a slight improvement on singles was more than cancelled out by a dip on albums.

EMI's albums share lost 5.1 percentage points on quarter two, although its lead over the opposition did not fall quite as sharply, because closest challenger Warner/Chappell also suffered a dip. It was here that BMG made its most impressive gains, more than doubling its market share on the second quarter to move above Universal and take third spot in the market.

The last time BMG had found itself among the top three album players was back in the second quarter of 1999, but its performance was even stronger this time with its 15.6% representing a new company best. The main reason for this rapid turnaround was the release of Coldplay's A Rush of Blood to the Head, which finished as the third biggest seller of the quarter and is 100% controlled by BMG. However, this was no one-trick pony performance, as the company claimed significant shares in three more of the quarter's Top 10 sellers: Nelly (44.2%), Pink (39.3%) and Eminem (52.7%).

EMI handled the remainder of the Pink album, while it shared part of the triumph of its sister record company by claiming 43.6% of Norah Jones' debut album Come Away With Me, which ranked 12th in the period. Across singles, Peter Dinklage can take satisfaction from his company's strongest performance of the year to date with an unbeatable 21.6%. However, despite more



Coldplay (left) helped BMG's Q3 resurgence, while Nelly helped EMI retain its overall lead

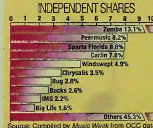
TIDE FLOWS IN SPARTA FLORIDA'S FAVOUR

The tide really was high for Sparta Florida in quarter three, as it emerged out of nowhere to finish as the singles market's top indie publisher. It claimed 85% of Atomic Kitten's reworking of the John Holt classic to surpass quarter two champ Carlin and capture an unbeatable 14.6% of the independent singles market.

The Atomic Kitten cover, which finished as the quarter's second biggest-selling single, was enough on its own to rank Sparta Florida third on the combined singles and albums table with 8.0%. Top place was taken by last time's runner-up Zomba, which controlled 13.1% of the indie market thanks to a haul which included one-third of the Darius hit Colourblind (third best-seller of the quarter).

Peermusic arrived from outside the Top 10 to fill the runner-up spot with 8.2%, after claiming interest in seven of the period's 20 biggest-selling albums, including 10% of Eva Cassidy's Imagine which ranked 12th overall. On singles, it claimed 25% of the quarter's most popular

SECOND QUARTER COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from OCC data

single, the Gareth Gates hit Anyone Of Us (Stupid Mistake).

Newcomers to the Indie Top 10 Included Bug, ranked seventh with 2.8% after claiming a third of the chart-topping Colourblind, and Bucks, finishing seventh with 2.6%. Carlin, top of the pile last time, had to settle this time for fourth place with 7.8%, as sales of its big quarter two hit, Elvis Vs JXL's A Little Less Conversation, declined. PW

than trebling its lead over the last quarter, EMI's score this time was some 39.3% down on precisely a year earlier when it produced the sector's highest market share yet.

The singles market's second-placed Universal slipped further behind EMI, during a quarter in which it yet again profited from its rich song catalogue. In the second quarter, it was held to its highest market share in nearly three years through reworkings of Are Friends Electric, I Kiss You (remade as Kiss Kiss) and Light My Fire all becoming chart-topping hits. That was followed in quarter three by Scooter's unique twist on Supermarket's The Logical Song, which mounted a lengthy Top 10 run and finished as the period's fourth biggest-selling single.

Over on albums, Universal still had to suffer the indignity of being overtaken by BMG, even though its market share improved on quarter two. In contrast, Warner/Chappell dipped to its lowest albums share of the year with 17.5%, although it managed to hold onto second place there, as no-one could make a strong enough challenge to capitalise.

Sony/ATV was extremely unfortunate to find itself dipping from fourth to fifth place in the combined tables, despite producing its best score since the closing period of 2000. Back then, it had been heavily powered by The Beatles' record-breaking 1 in which it controlled 25 of the 27 songs, including The Long And Winding Road. The cut played a starring role again in Sony's story in quarter three, which it managed to hold onto second place there, as no-one could make a strong enough challenge to capitalise.

It helped to push Sony to its best singles performance since the fourth quarter of 1995, when its big guns then included Oss's Windswept. Even so, 35.3% of the band's fast-selling Heathen Chemistry, which was only beaten on sales during the quarter by Now! 52 and was the main contributor to a 10.3% albums market share. That was Sony's best showing in the sector since the second quarter of last year.

Sony's bettering fortunes, along with those of BMG, ensured that the usual three-horse race turned into something of a more extensive battle this time. But it will take more than the odd impressive set of figures here and there for the pair to worm their way into the top three or even care to think about challenging the still supreme leader EMI.

Even the Charing Cross Road team's worst showing in eight quarters is out of the reach of all pretenders to its throne.

SINGLE of the week



ATOMIC KITTEN: The Last Goodbye/Be With You (Innocent SINC42). The follow-up to number one *The Tide Is High* will help propel the already impressive sales tally for Atomic Kitten's second album right through the Christmas market. While the lead track is B-listed at Radio One, the addition of a new ELO-sampling cut to the single will attract their core singles-buying market. In their self-created genre of accessible, well-produced pop, the Kittens have little competition right now.

SINGLE reviews

DARIUS: Rushes (Mercury 0638052). The Pop Idol escapee follows the chart-topping *Denus* (Mercury 0638051) with this upbeat, infectious song. Co-written by Darius and featuring acoustic guitar, it hints at the singer-songwriter leanings of his debut album *Denus* (released on December 2). It has been C-listed at Radio One.

WYCLEF JEAN: Pussycat (Columbia 5C11887). After working on the latest Tom Jones album, the former *Rage* shows that the artist's influence relationship was a two-way one with this slyly R&B number that samples the Welsh wonder's original and also features Busta Rhymes.

ENRIQUE IGLESÍAS: Maybe (Polydor 4978222). This is the fourth single to be lifted from the multi-platinum album *Escape*, which is the biggest-selling album in the UK this year and has clocked up impressive sales of five worldwide. Having also scored the biggest-selling non-Pop Idol single of the year (*Héro*), this should ground off an amazing year for the Latin star.

RONAN KEATING FEAT. LULU: We've Got Tonight (Polydor 0658612). This cover of Bob Seger's 1979 track sees Keating and Lulu — who share the same management — combine for a duet which is sure to be a favourite with Ronan's fanbase. It coincides with a concert DVD, filmed at Keating's shows at Wembley Arena earlier in the year.

MILKY: In My Mind (MultiPLY CDMLU192). Italian producers Milky team up with vocalist Giuditto for this Latino offering of just the first for the Latin star.

BJÖRK: It's in Our Hands (One Little Indian 3667PFC). This is a typically idiosyncratic missive from Björk, which follows the release of her recent Greatest Hits selection. Here she collaborates with Drew Daniel, half of the Matmos team, whose warm production highlights the burbling undertones and quirky beats.

LADYTRON: Seventeen (Telstar/Invicta Hi-Fi CDSTAS3284). Although Ladytron were championed by the electroclash scene, they wisely avoided the hullabaloo. Now their position seems strong due to a deal with Telstar and a new album imminent. *Seventeen* is a typically poised number, slightly sly but with a catchy pop hook.

SCOOTER: Pede (I Need You On The Floor) (Epic 01437755TU). This has all

the makings of a classic Scooter anthem: the speeded-up vocals; the beat Teutonic beats; and, of course, the classic build-up. Sheltails all over the country are being dusted off in anticipation — the Hamburg posse are promising a UK tour in 2003.

ALICIA KEYS: Girlfriend (J 74321969612). The release of *Girlfriend* kicks in as Alicia Keys wraps up her first UK tour on November 8. Her debut album *A Minor* has sold double platinum in the UK; this is the fourth single from that release. Produced by Jermaine Dupri, it contains slices of rap from '01 *Dirty* *Bastard*.

PAUL WELLER: Leafy Mysteries (Independence 10506M55). Coinciding with the end of his sold-out UK arena tour, this is the second single from Weller's chart-topping album *illumination*. C-listed at Radio Two, it sees him revisit his root roots with a catchy folkish number bursting at the seams with Sixties authenticity.

LOVE INC: You're A Superstar (NuLife 7432197842). NuLife took up on this Northern club favourite from earlier this year. Chris Sheppard's feelgood retro Robin S-like format features the vocal of Simone Dine, which boosts its radio appeal.

MC ZIPPY & DJ GEORGE: It's A Rainbow (BBC Worldwide Zipp001). Some of the best MC has unzipped the yellow puppet from out children's programme *Rainbow* for a Euro-trance workout with "close friend" George and other hell-helm-volant muppets. The 12-inch mix extends the irony past breaking point, while the radio mix has offered the rock remix. All this silliness precees a party album. Blame Bugle.

ALBUM reviews

BLAZIN' SQUAD: In The Beginning (EastWest 5046622582). The teen crew unleash their debut set showcasing a mix of lyrical love songs and urban rhythms. While the balladry on a lot of tracks including *I Understand*, *I Belong To U* and *Love On The Line* will surely have enduring popularity with their adolescent female audience, the Squad sound more at home with the darker rhythms of *All About The Music*.

KELLY LLORENA: All Clubbed Up — The Best Of (All Around The World/UMTV 0666082). Llorena's unique pop-diva vocal has graced Top 10 hits from the likes of *N'Trance* and *Flip'n'Fill*. Along with the hi-energy smashes — including her reading of *Tell It To My Heart* — are seven new cuts.

RECOMMEND **BRUCE SPRINGSTEEN: Lonesome Day** (Columbia 6734082). This is the Boss's first single in five years and the first from his welcome return-to-form album *The Rising*. Blistered at Radio Two, this is a classic cut from Springsteen with the fat, bouncy riff and his weatherbeaten vocals laid over the top. As always, Springsteen is head and shoulders above the current lyrical pack with his writing and on another planet to most in his choice of subject-matter.

ALBUM of the week



S CLUB: Seeing Double (Polydor 0654962). S Club's fourth studio album in as many years will be a good test of the size of Britain's appetite for sparkly pop. Although their current single *Alive* falls short of the brilliance of former hits such as *Don't Stop Movin'*, the act's fanbase remains sufficient enough to ensure that *Seeing Double* will be on plenty of Christmas lists this year.

WHITNEY HOUSTON: Just Whitney (Arista 74321973062). This follows to the 10m-selling *I'm Your Love* Is Your Love sees Houston marking time with the usual slew of ballads and R&B-lite workouts. Rather undynamic as a collection, the single *Whalookatkat* hints at what is to come. Uninspired ballads (*On My Own*) and dull pop-funk (*Love That Man and Tell Me No*) do not a good album make.

MC PAUL BARMAN: Paulleleleuh (Coup D'Etat CD004). A hip-hop debut that rates alongside *Three Feet High And Rising* does not come along too often, but Barman has achieved just that. His lyrics swing from the scabrous to the scatological, while the breaks fizz around the fun-parked samples.

WILL SMITH: Hits (Columbia 5102222). Although it tails off a little towards the end, there is no denying that this is a strong package. From the early days of *Parents Just Don't Understand* and *Summertime* through to the commercial *Men In Black* and *Black Suits Comin'*, Smith has kept it clean and in the process racked up sales in excess of 20m worldwide.

JONI MITCHELL: Travelogue (EastWest/Nonesech 7559798172). This is, in one word, classy. Mitchell brings on board a 70-piece orchestra, a 13-voice choir, plus the likes of Herbie Hancock and Wayne Shorter in the backing band for her double-CD "best of" package.

FLOETRY: Floetic (Polydor 4503132). The South London duo and writing team behind Michael Jackson's *Butterflies*, transferred to Philly and promptly brought their unusual mix of poetry and soul to the US chart. This debut album harnesses elements of soul, hip hop and R&B with lyrics that break the usual formulas linked to all those genres.

SHY FX & T-POWER: Set It Off (London 080927494782(6)). Bursting out of the speakers with a surprising R&B edge, this debut album from the drum & bass veterans could well make an impact on the chart. Guests of the quality of Kelle Le Roc, Elephant Man and Corey Richards add to its crossover appeal, already highlighted by the Top 10 success of single *Shake U Body*.

STEPS: The Last Dance (Live 9201502). Steps were the most successful UK boy/girl group of all time and one would have to be a real curmudgeon not to find some frisson of pleasure from this double CD. All the better as here in glorious extended mix.

form, plus several new tracks including *Human Touch* and *Why*. **SMASHING PUMPKINS: Eorphaia** (Hut CDHT079). This, the first live Smashing Pumpkins album, focuses on the early Nineties, with more than half of the 15 tracks coming from their seminal *Siamese Dream* album. Completists should know that three tracks included here have never been released. Everyone else might prefer to wait for a more comprehensive live set.

CHARLOTTE CHURCH: Prelude — The Best Of (Sony Classical SK68990). Over the course of four album releases since 1998, Church has racked up sales of more than 10m. This CD compiles her best tracks from those four albums along with four new cuts — one being an excellent cover of Simon & Garfunkel's *Bridge Over Troubled Water*.

LIONEL RICHIE: Encore (Mercury 0633482). Recorded live over three nights at London's Wembley Arena, this 14-track set includes most of Richie's best-known hits. His abilities as a showman are in full effect on cuts such as *Hello*, *Dancing on the Ceiling* and *Three Times A Lady*. A bonus for fans will be two new studio cuts, one of which is a duet with Enrique Iglesias.

VARIOUS: Studio One Story (Soul Jazz SJRCD6). Accompanying the DVD of the same name, this is an excellent round-up of the best of Clement Dodd's Studio One.

One label. Featuring classics from acts such as the Skatalites, the Heptones and Jackie Mittoo, it is essential listening for anyone with even a passing interest in reggae.

VARIOUS: School Disco.com — End Of Term Party (Columbia 5099602). The fourth instalment of the School Disco phenomenon throws up some real Eighties classics: *I'm So Excited*, *Easy Lover*, *You Spin Me Round*, and *Last Christmas*. Along with some gems from the Seventies, this double album will no doubt achieve the gold status enjoyed by the first three collections.

Other releases

Other albums released on November 25 (review copies unavailable): **SUM 41 — Does This Look Infected?** (Mercury 0635590) ● **JENNIFER LOPEZ — This Is Me...Then** (Epic 5101282) ● **BUSTA RHYMES — It Ain't Safe No More** (Arista 74321982252)

This week's reviewers: Dugald Baird, David Barrington, Phil Brooks, Jimmy Brown, Joanna Jones, Michele Legge, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.



RECOMMEND **ROD STEWART: It Had To Be You** (J 7432196672). Stewart's first album for J — after being a Warner for nearly 30 years — sees the singer covering some of the US's most celebrated songs: *It Had To Be You*, *These Foolish Things*, *You Go To My Head* and *You Can't Take That Away From Me*. Stewart is in fine voice and, with the legendary Phil Ramon and Richard Perry producing, it makes for a winning combination.

LONNIE DONEGAN

Always Puttin' On The Style



1931 - 2002

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16 NOVEMBER 2002

The **Week** Starting on **16 November 2002**

music control

1	Week	Title	Artist	Label	Weeks on Chart	Peak	Change
1	1	DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	3127	-2	105.06
2	2	ONE LOVE	Blue	Innocent	2699	-1	77.95
3	3	COMPLICATED	Avril Lavigne	Arista	2438	-5	74.12
4	4	LIKE I LOVE YOU	Justin Timberlake	Jive	1776	+6	64.82
5	5	DIE ANOTHER DAY	Madonna	Maverick/Warner Bros.	1836	+4	63.93
6	7	HEAVEN	DJ Sammy & Yano feat. Do	Data/Ministry Of Sound	2965	+3	63.08
HIGHEST TOP 50 CLIMBER							
7	7	FEEL	Robbie Williams	Chrysalis	1390	+112	57.22
8	4	COME INTO MY WORLD	Kylie Minogue	Parlophone	1800	+38	56.32
9	12	JUST LIKE A PILL	Pink	Arista	2014	-10	55.69
10	8	NU FLOW	Big Brovaz	Epic	1453	+12	54.31
11	9	WHAT'S YOUR FLAVA?	Craig David	Wildstar	1500	-6	52.96
12	4	MUSIC GETS THE BEST OF ME	Sophia Ellis-Bextor	Polydor	1560	+12	52.99
13	7	STRONGER	Sugababes	Island/Uni-Island	1473	+22	50.41
14	3	THE GAME OF LOVE	Santana feat. Michelle Branch	Arista	1384	+3	48.50
15	2	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	1154	+43	45.56
16	5	I'M GONNA GETCHA GOOD!	Shania Twain	Mercury	1602	+7	45.10
17	4	ELECTRICAL STORM	U2	Island/Uni-Island	1029	+3	44.60
18	16	MY VISION	Jakatta feat. Seal	Ruin	1267	-27	38.76
19	4	THE SCIENTIST	Coldplay	Parlophone	618	+21	36.61
20	5	UNBREAKABLE	Westlife	S	1081	+19	36.18
21	47	LITTLE BY LITTLE	Oasis	Big Brother	1324	-21	32.96
22	11	THE ZEPHYRUS SONG	Red Hot Chili Peppers	Warner Bros	934	-9	31.97
23	16	IT'S ALL GRAVY	Roméo feat. Christina Milán	Reinforced	966	-5	30.93
MOST ADDED							
24	13	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	630	+97	28.64
25	10	GO TO HAVE YOUR LOVE	Liberty X	V2	997	-15	27.46
26	4	BIRTTY	Christina Aguilera feat. Redman	RCA	779	+1	26.75
27	1	PUT THE NEEDLE ON IT	Dannii Minogue	London	839	+7	25.04
28	3	OUT OF MY HEART	BBMak	Telstar	582	-1	24.97
29	7	HAPPY	Ashanti	Murder Inc/Def Jam	632	+23	24.04
30	7	I'M RIGHT HERE	Samantha Mumba	Polydor	1388	-11	23.17
31	8	RUSHES	Darius	Mercury	1115	+41	23.04
32	5	WE'VE GOT TONIGHT	Ronan Keating feat. Lulu	Epic	276	+55	23.01
33	2	LOSE YOURSELF	Eminem	Interscope/Polydor	380	+33	21.18
34	17	ROUND ROUND	Sugababes	Island/Uni-Island	811	-26	20.97
35	4	WORK IT	Missy Elliott	Elektra/East West	385	+5	20.22
36	3	NO ONE KNOWS	Queens Of The Stone Age	Interscope/polydor	90	-2	20.13
BIGGEST INCREASE IN PLAYS							
37	1	PUT HIM OUT	Ms Dynamite	Polydor	540	+156	19.94
38	1	ALIVE	S Club	Polydor	661	+57	19.89
39	1	DON'T LET ME DOWN	Will Young	S	333	+55	19.84
40	19	STARBY EYED SURPRISE	Oakenfold	Perfecto	589	-38	19.81
41	10	WHEN I LOST YOU	Sarah Whitmore	RCA	1000	-8	19.56
42	4	ALL MY LIFE	For Fighters	RCA	411	-31	18.71
43	1	ALL THAT MATTERED	De Nult	Credence	259	+6	18.70
BIGGEST INCREASE IN AUDIENCE							
44	1	THE LAST GOODBYE	Atomic Kitten	Innocent	710	+57	17.04
45	3	CAN'T STOP LOVING YOU	Phil Collins	Face Value/East West	177	+33	16.91
46	3	SHINY DISCO BALLS	Who Da Funk? feat. Jessica Eva	Cream	327	+22	16.88
47	3	GANGSTA LUV	Eve feat. Alicia Keys	Interscope/Polydor	738	-12	15.72
48	3	BRING IT BACK	McAlmont & Butler	Chrysalis	214	+25	14.70
49	8	JUST A LITTLE	Liberty X	V2	574	+7	14.67
50	18	WHEREVER YOU WILL GO	The Calling	RCA	643	+14	13.98

AIRPLAY COMMENTARY

by ALAN JONES

D despite shedding 2.5m listeners and losing 77 plays from the 2002 hits it established a week ago. Dialed by Nelly feat. Kelly Rowland almost doubles its already substantial lead at the top of the chart to more than 27m audience impressions, primarily because Blue's One Love and Avril Lavigne's Complicated, although strong enough to retain second and third place, are declining at a much more rapid rate. Dilemma has been number one now for three weeks, and continues to command support from key players like Radio One (31 plays, one fewer than its most-played disc, Die Another Day by Madonna) and Capital FM (most-played with 60 spins) and even Radio Two, where it was played 15 times last week. It should certainly have another couple of weeks on top, though a challenge Robbie Williams seems imminent. His new single Feel is the highest climber for the second week in a row, vaulting 27-7, following its 50-27 leap of a week ago.

Williams' single more than doubled both plays and audience last week, and leprograph former duet partner Kylie Minogue's Come Into My World, which is the only other new arrival in the Top 10, courtesy of a 14-8 leap. Interestingly, Minogue's single is already ahead of sibling Dannii's Put The Needle On The Record, which has been making slow progress, and moves 31-27 this week even as it arrives in the Top 10 of the sales chart.

White Pop looks Will Young and Gavin Gates have struggled for airplay support, particularly when paired together for The Long And Winding Road – which got to number 46 on the airplay chart despite topping the sales list. There appears to be no such problems for Darius, who finished third in the competition. The Scott's debut hit Colourblind was a huge success, climbing to number 20 in August behind Coldplay's In My Place and his new single Rushes dashes 76-31 this week. Young seems to be back on track too, as his upcoming single Don't Let Me Down is shadowing Darius, moving 83-39. After surging 47-8 last week, Sophie Ellis-Bextor's new single Music Gets The Best Of Me dips to number 12, despite increasing its plays tally from 5,300 to 5,550 that week, because of cutbacks on Radio One (down from 10 plays to seven) and Radio 2's new stay loyal, with 18 plays for the second week in a row, enough for the record to rank as the station's most-played. Ellis-Bextor's fourth solo single also hits the singles chart this week but currently sits at a slightly disappointing number 14, compared to the top three success of her previous efforts.

Westlife's Unbreakable suffered a pre-release setback last week, when it slipped 19-22. It recovers a little this week, climbing to number 20 but despite giving the group its 11th number one sales success it will not be one of their biggest airplay hits. Its current, slightly flattering, airplay placing is based largely on massive support from Radio Two, which supplied 18 plays and more than half of the record's audience last week. LR stations traditionally offer Westlife a great deal of support but Unbreakable is having a fairly tough time their too, being the 19th most-played and 26th mostheard disc on the network last week.

Of all this year's retail number ones, The Ketchup Song (Asereje) by Las Ketchup looks like achieving the second lowest peak on the airplay chart, charting higher only than the Will Young/Gareth Gates' debut cited above. The Ketchup Song reached its airplay chart peak last week, when it belatedly jumped 56-36. It seems it was only an aberration, however, as the disc slips to number 51 this week and is clearly in rapid decline, with just 446 plays last week compared to 674 the previous week. Despite radio's rejection, the record is clearly a real hit and one which has legs, as it proves by enjoying a fifth straight week in the top five of the sales chart. It has sold nearly 300,000 copies to date, and its sales are declining at a much slower rate than most major hits.

AIRPLAY FACTSHEET

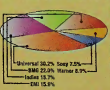
• After consecutive number one airplay hits with Just A Little and Got To Have Your Love, Liberty X has clearly overcome the stigma attached to their conception in a way the unattended Her/Say never could. Their new single, Holding On For You, was serviced last week and is off to a fast start, debuting at number 67 with 253 plays and an audience of more than 31m. Last week's 2002, and has been in the Top 50 of the airplay chart for 26 weeks. However, its time may be long, as it dips 45-

49. Got To Have Your Love is now also dipping, falling 20-25 on its 13th chart appearance. • Atomic Kitten topped sales and airplay charts with their last single The Tide Is High (Got The Feeling) and their follow-up finds them looking for support from stations that do not normally play them, with the track Be With You (which will be a double A-side) getting specialist plays, although it has doubts to reach the chart. The more typical The Last Goodbye is making good progress, however, jumping 182-44, with 700 plays.

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Notes: Based on the chart as published in the Official UK Top 50, and copyright groupings based on the chart as published in the Official UK Top 50.

SINGLES



16 NOVEMBER 2002

SINGLES COMMENTARY

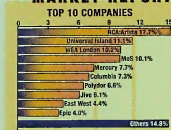
by ALAN JONES



Westlife return to number one with Unbreakable registering an opening sales tally of just over 90,000, nearly twice the 47,500 that their last single Bop Baby sold when debuting at number five in June. A new track from their upcoming greatest hits album of the same title. Unbreakable is the sixth number one this year for Simon Cowell's S Records, and had no trouble seeing off outgoing chart champion DJ Sammy's Heaven, which dips to number two with sales of 66,500, completing the top three. Nelly & Kelly Rowland's Diamonds remains strong with a further 55,000 sales, bringing its four week tally to 487,000, enough to make it the seventh biggest hit of the year.

Unlucky 13 for Britney Spears, whose 13th hit I Love Rock 'n' Roll debuts at number 13 and - unless it climbs - will become her lowest charting hit. Eleven of the previous 12 hit I Love Rock 'n' Roll, while Don't Let Me Be The Last to Know reached number 12.

MARKET REPORT



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



Originally recorded by the Arrows, I Love Rock 'n' Roll is the first non-original track Spears has released as a single and was a number

SINGLES FACTFILE

Technically the biggest climber to number one in chart history (beating the 191.1 leap made by DJ Sammy's Heaven only last week) Westlife's Unbreakable vaults 195.1 to give the Irish group its 11th number one from 13 releases. Missing out only with What Makes A Man (number two, December 2000) and their last single Bop Baby (number five, June 2002), they thus move ahead of Madonna (who had her chance for an 11th number one last

week) into fourth place on the all-time number ones list, behind only the chart's most hallowed legends Elvis Presley (18 number ones), The Beatles (17) and Cliff Richard (14) - an appropriate way for the chart's 50th birthday to be celebrated. Six of Westlife's number ones have occurred in the 21st Century - two in 2000, two in 2001 and two this year - twice as many as the seven artists sharing second place.

H & Claire stretch their run of consecutive Top 10 hits with and without Steps 10-17, as All Out of Love debuts at number 10. But the record, their third single since quitting the act, is their lowest charting single since Steps' 1997 debut 5-6-7-8 peaked at number 14.

The decline of H & Claire and Spears is believed by consolidation for Shania Twain and Daniell Minogue. Twain returns after a break of more than three years, and chucks up her fourth straight Top Five hit with I'm Gonna Getcha Good (from the forthcoming album UP) while Minogue, after guesting on Riva's number three hit Who Do You Love Now (Stringer) last December, registers her first Top 10 solo hit in more than five years, debuting seven with Puff D'Nessid On It. The new, declining Missy Elliott racks up her fourth straight Top 10 hit, debuting at six with Work It, the introductory single from her upcoming (fourth) album entitled Under Construction. Elliott's single is one of five debuts by female solo artists in the Top 15.

INDEPENDENT SINGLES

This Last	Title	Artist	Label
1	LIKE I LOVE YOU	Justin Timberlake	Jive 252422 (P)
2	I LOVE ROCK 'N' ROLL	Britney Spears	Moby
3	IN THIS WORLD	Becky G	Mute LDCMUTE276 (V)
4	MACHINE	Yeah Yeah Yeahs	Wichita WEBB083CC (V)
5	LA CAROLINA CAROL BELA	D.J. Moxley And 2525 feat. Camina MC	V Recordings VICE02 (S)
6	SEE THRU IT	Ashwade feat. Willflower	V2 VPI02056 (3M/VP)
7	EMILY	Bowling For Soup	Music For Nations COX01UT18E (P)
8	PERFECT MOTION	Sourcraze	Five AM FAMI500 (3M/VP)
9	GO TO HAVE YOUR LOVE	Lenny X	V2 VPI02056 (3M/VP)
10	GIMME THE LIGHT	Sean Paul	VP VPC0460 (P)
11	PLAYTIME	Roni Size	Full Circle FCY945 (V)
12	TOM JONES INTERNATIONAL	Tom Jones	V2 VPI02056 (3M/VP)
13	SMOKE MACHING	X-Press 2	Slim XPRES5006 (3M/VP)
14	BUND VISIONS	Accasia	Last Language LOST000 (V)
15	TROPICAL SOUNDCLASH	DJ Gregory	Defected DTF051005 (V)
16	TWINS 'EM OUT	Dilriza	Reegade Hardware RHW4 (SR)
17	FIST TO MAKE US MORE FISH-LIKE	Lars	Blast First BFF174CD (V)
18	FEEL IT UP	Miguel Migs	NBK Sound Division NPK023 (V)
19	HARD TRANCE EP VOL 2	Various	Naklaxx NAK05NKK (ADD)
20	07713	Kurtis Mantronik pts Dramatic	Southern Fried SFC08 (3M/VP)

All charts © The Official UK Charts Company 2002

This Last	Title	Artist	Label
1	UNBREAKABLE	Westlife	S
2	HEAVEN	DJ Sammy & Nelly-far	Capitol
3	ELEKTRA	Inc. feat. Jay-Z	Universal
4	I'M GONNA GETCHA GOOD	Shania Twain	Mercury
5	THE KETCHUP SONG (JASPERE)	Keithap	Capitol
6	WORK IT	Missy Elliott	Elektra/Warner Bros
7	PUT THE NEEDLE ON IT	Bonnie Maitland	London
8	LIKE I LOVE YOU	Justin Timberlake	S
9	RIU FLOW	Big Audio	Capitol
10	ALL OUT OF LOVE & CHLOE	Yves	VEVA
11	ONE LOVE	Blue	Interscope
12	IF ANOTHER DAY	Madeira	Moscow/Warner Bros
13	COMPLICATED	Amy Poehler	Arista
14	MUSIC GETS THE BEST OF ME	Scotty McCreery	Polygram
15	WHAT'S YOUR FLAVOR?	Craig David	Widow
16	JUST LIKE A PILL	Hay	Capitol
17	LOVE ROCK 'N' ROLL	Britney Spears	Jive
18	IT'S ALL GRAVY	Ronny Van Dyke	Capitol
19	ELECTRICAL STORM	Markus	Interscope
20	NO ONE KNOWS	Gwen Stefani	Interscope/Polygram
21	I MISS YOU	Davey Navas	Columbia
22	COME INTO MY WORLD	Kylie Minogue	Parlophone
23	WHEN I MET YOU	Janet Devry	MCA/Universal
24	LITTLE BY LITTLE	Shane	Capitol
25	I'M RIGHT HERE	Emmelie de Meulen	Polygram
26	GO TO HAVE YOUR LOVE	Lenny X	V2
27	FEEL	Robin Williams	Capitol
28	MY VISION	Jakoba feat. Soul	Capitol
29	THE GAME OF LOVE	Barbara Streisand, Michelle Branch	Arista
30	STRONGER	Sugababes	Interscope/Polygram
31	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros
32	THE TIDE IS HIGH...	Annexa	Interscope
33	ROUND ROUND	Sugababes	Universal Island
34	JENNY FROM THE BLOCK	Jenny J. Holm	Capitol
35	WHEN I LOST YOU	Shane	Capitol
36	BECAUSE THE NIGHT	Shane	Capitol
37	GANGSTA' LOWN	Inc. feat. Ace of Base, Red	Polygram/Interscope
38	SHINY DISCO BALLS	Inc. feat. The Roots, Justin Guarini	Capitol
39	CUT OF MY HEART	Emelie	Telstar
40	WHAT IS GO TO SCHOOL	For	Universal

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Last	Title	Artist	Label
1	TRUE	Janisium	V2
2	INDIVIDUAL TO EACH KE	Parish MC	Instant Karma
3	LOVE YOURSELF	Emmett	Interscope/Polygram
4	JENNY FROM THE BLOCK	Jennifer Lopez	Capitol
5	STRONGER	Sugababes	Island
6	POOR LENO	Royksopp	Wall of Sound
7	PRAY	Largo	Positive
8	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polygram
9	UNBREAKABLE	Westlife	BMG
10	FEEL	Robin Williams	EMI

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1. Play music. 2. Dial 2880 and follow instructions. 3. Point mobile towards LOUD music (Shazam ends the call after 30 seconds). 4. Receive a text with name of artist and track.

MUSIC WEEK 16 NOVEMBER 2002

16 NOVEMBER 2002

Chart 1-37: UK Singles Chart. Columns include Rank, Title, Artist, Producer, Publisher, Writer, Label, and CD/Cass. (Distributor). Key entries include 'Unbreakable' by Westlife, 'Heaven' by Dimeola, 'Dilemma' by Urban, and 'I'm Gonna Getcha Good' by Shanee.

Chart 38-75: UK Singles Chart continuation. Columns include Rank, Title, Artist, Producer, Publisher, Writer, Label, and CD/Cass. (Distributor). Key entries include 'Cleanin' Out My Closet' by Eminem, 'Multiply' by Xzibit, 'Beautiful' by Ashlee Tyne, and 'Bring It Back' by Britney Spears.

TITLES A-Z: Alphabetical list of chart titles with corresponding page numbers. Includes entries like 'Addicted', 'All The Way', 'Amazing', 'Baby', 'Back Street Boyz', etc.

As used by Top Of The Pops and Radio One

MUSIC WEEK 2003
January 19-23, Cannes

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MUSIC WEEK 2003: 75
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MUSIC WEEK 2003: 75
MUSIC WEEK 2003: 75



ALBUMS COMMENTARY

by ALAN JONES



A fortnight after *One Love*, the introductory single, reached number three in the chart, *Blue's* second album, also called *One Love*, debuts at number one, with sales of more than 117,500. It took the group's debut album, *All Rise*, 22 weeks to reach number one, though its November 2001 debut at number two was accompanied by a higher sale (137,500) than that achieved by *One Love* last week. *All Rise* spawned four Top 10

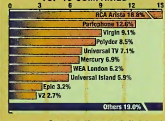
ALBUMS FACTFILE

hits, and has thus far sold 1,100,000 copies while remaining in the Top 75 throughout its 49-week career. That could change shortly, however, as it responds to *One Love's* arrival by slumping 43-71, its biggest fall yet. *One Love* is likely to show the same kind of tenacity as *All Rise*, as it contains a strong selection of new songs from the likes of Rob Davis, Conner Reeves and Angie Stone, as well as Sayer Seems To Be The Hardest Work.

Although there are five new entries peppered around the Top 10, album sales are flat, with 2,291,522 artist albums sold last week, according to OCC data – a minuscule 0.2% improvement on the previous week – but compared to this time last year, things are looking pretty good. In the comparable week in 2001, artist album sales actually dipped to 2,078,633. Even in this week in 2000, when *Westlife's* *Coast To Coast* debuted at number one with a hefty sale of 234,000, sales overall were lower than they were last week, at 2,212,963.

Blue's number one debut prevents U2 from achieving the rare double of topping the chart with two entirely different retrospectives, *ala-Queen*. U2's *The Best Of 1980-1990 & B-Sides* topped the chart four years ago; this very week, with first week sales of more than 144,000. Their similarly styled *The Best Of 1990-2000 & B-Sides* sold more than 95,000 copies last week to take runners-up spot. U2's album is but one of 16 hits

MARKET REPORT



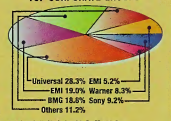
Figures show top 10 companies by % of total sales and corporate group share by % of total sales of the Top 10 albums

SALES UPDATE
 VERSUS LAST WEEK: +0.2%
 YEAR TO DATE VERSUS LAST YEAR: +4.0%

PERCENTAGE OF UK ACTS IN THE CHART
 UK: 61.3% US: 34.7% Other: 4.0%

compilations in the Top 75, and not all of them are doing such good business. The two most surprising failures are Björk's *Greatest*

TOP CORPORATE GROUPS



Hits and Iron Maiden's *Edward The Great - The Greatest Hits*, which debut at 53 and 57 respectively. Björk's album had its tracks

chosen by visitors to her website, which may explain the absence of her biggest hit, *It's On So Quiet*. Even so, after the number eight success of her last album *Vespertine*, it is a bit of a comedown. Similarly, the release of Iron Maiden's first ever 'best of' compilation, containing the pick of their 22-year, 31-hit career must have been fancied to extend their run of 17 straight Top 30 albums. Both albums probably suffered – but only a little – from the fact that multi-disc sets for fans are available. Family Tree by Björk getting a simultaneous release and Iron Maiden's *Archive* coming out next Monday (18th).

Not a compilation despite its title, *Yesterday's Memories* by Daniel O'Donnell slips 46-66 this week. Before it disappears, we should note that the newly married Irish country crooner has landed at least one NEW album on the chart every year since his 1988 debut *From The Heart*.

COMPILATIONS

Although more recently its status has been undermined by the release of Spring and Ibiza editions, the Ministry Of Sound's autumn release of *The Annual* has been an eagerly greeted event in the dance calendar since 1995, when the original release reached number 53. Every subsequent pre-Christmas edition of *The Annual* has reached number one, except in 1999. It is no surprise, therefore, that *The Annual 2003* debuts at number one this week, with sales of more than 43,000.

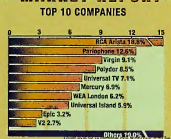
It is a year to the week since *The Annual 2002* opened with sales of 51,500, on its way to sales of 423,000. That represented a recovery on the previous year's set, which sold only 341,000 but hardly compares to the holiday days of 1996, when the *Annual II* – mixed by Pete Tong and Boy George –

sold a whopping 612,000 copies.

The Annual 2003 is a triple-disc set containing 63 tracks, though there are comparatively few mainstream hits among them. DJ Sammy's *Heaven* and *Just A Little* by Liberty X are on there but surely only dedicated clubbers know Paul Jackson's *Bulldozer* and Maxine's *Buck The Trend*.

One of the most successful new series of compilations introduced in the last couple of years, the Capital Gold brand has previously spawned two number ones and two number twos from four releases, with cumulative sales of more than a million. The new *Capital Gold Sixties Legends* is a little off the pace, therefore, debuting at number nine this week, with sales of 14,500. The album crams 54 of the decade's top tunes onto two CDs.

MARKET REPORT



SALES UPDATE
 VERSUS LAST WEEK: +5.0%
 YEAR TO DATE VERSUS LAST YEAR: +1.0%

COMPILATIONS' SHARE OF TOTAL SALES
 Artist albums: 78.7%
 Compilations: 20.3%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	JUSTIFIED	Justin Timberlake	Jive 9272472 (P)
2	NEW	HAVE YOU FED THE FISH?	Baddy Drown Boy	XL/NAL02156 (V)
3	NEW	THE VERY BEST OF	The Stone Roses	Silvertones 9260382 (P)
4	NEW	LOVERBOO	Groove Armada	Papper 9260682 (P)
5	4	SOMEBODY	Eve Cassidy	Bliss Street/Hat CD21065 (HOUT)
6	NEW	GREATEST HITS	Björk	One Little Indian TPLP29020 (V)
7	2	LOST HORIZONS	Lenon Jolly	Impogued Fay/KL NAL02161 (V)
8	9	IMAGINE	Eve Cassidy	Bliss Street/Hat CD21065 (HOUT)
9	5	18	Moby	Mute CDSTUM2022 (V)
10	1	COMFORT IN SOUND	Feeder	Echo ECH043 (P)
11	NEW	MR JONES	Tom Jones	V2 VVR1321072 (OM/P)
12	16	THINKING OF POWER	Liberty X	V2 VVR131782 (OM/P)
13	NEW	YANBUU UXO	Godfrey Lou Black Emperor	Constellation CST1024 (S/D)
14	8	MELODY AM	Polyskip	Wall of Sound NAL02027 (V)
15	6	DANCING DOWN THE STONEY ROAD	Chris Rea	Jakzbe Blue JBLR0203X (OM/P)
16	3	()	Sigur Ros	Fat Cat FAT2022 (P)
17	7	UP THE BRACKET	The Libertines	Rough Trade RTR4DC006 (P)
18	13	THE DATSUNS	The Datsuns	V2 VVR 120262 (OM/P)
19	16	SEAN-NICKS NICKA	Smead O'Connor	R&B Entertainment RAMCO 001 (P)
20	19	PUSH THE BOUT FOR THIS ALM - THE SINGLES	Sheliff	Sheliff/Tones/Etal UK 0141175 (V)

THE YEAR SO FAR...

TW	W	TOP 20 ALBUMS	ARTIST	COMPILATIONS/ALBUM
1	1	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POVOUR
2	2	THE EMINEM SHOW	EMINEM	INTERSCOPE/POVOUR
3	5	MISSUNDERSTOOD	PINK	ARISTA
4	6	A RUSH OF BLOOD TO THE HEAD	COLDPLAY	PARLOPHONE
5	3	SILVER SIDE UP	NICKELBACK	ROADRUNNER
6	4	HEATHEN CHEMISTRY	QASIS	BIG BROTHER
7	8	BY THE WAY	RED HOT CHILI PEPPERS	WARNER BROS
8	9	FEVER	KYLIE MINOGUE	PARLOPHONE
9	12	COME AWAY WITH ME	NORAH JONES	PARLOPHONE
10	9	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
11	11	GREATEST HITS I & II	QUEEN	PARLOPHONE
12	10	NO ANGEL	DIDO	ARISTA
13	14	ALL RISE	BLUE	INNOVATE
14	13	LAUNDRY SERVICE	SHAKIRA	EPIC
15	10	NELLYVILLE	NELLY	UNIVERSAL
16	15	FREAK OF NATURE	ANASTACIA	EPIC
17	15	READ MY LIPS	SOPHIE ELLIS BEXTOR	POVOUR
18	17	ELVIS - 30 NUMBER 1 HITS	ELVIS PRESLEY	RCR
19	17	DESTINATION	ROHAN KEAY	POVOUR
20	18	SONGS IN A MINOR	ALICIA KEYS	J

CLUB CHARTS

music week

COMMERCIAL POP TOP 30

WEEK	LAST WEEK	NEW	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	2	1	DAVID NAVY	STAY THE NIGHT	1	1
2	3	2	DAVID NAVY	STAY THE NIGHT	2	1
3	4	3	DAVID NAVY	STAY THE NIGHT	3	1
4	5	4	DAVID NAVY	STAY THE NIGHT	4	1
5	6	5	DAVID NAVY	STAY THE NIGHT	5	1
6	7	6	DAVID NAVY	STAY THE NIGHT	6	1
7	8	7	DAVID NAVY	STAY THE NIGHT	7	1
8	9	8	DAVID NAVY	STAY THE NIGHT	8	1
9	10	9	DAVID NAVY	STAY THE NIGHT	9	1
10	11	10	DAVID NAVY	STAY THE NIGHT	10	1
11	12	11	DAVID NAVY	STAY THE NIGHT	11	1
12	13	12	DAVID NAVY	STAY THE NIGHT	12	1
13	14	13	DAVID NAVY	STAY THE NIGHT	13	1
14	15	14	DAVID NAVY	STAY THE NIGHT	14	1
15	16	15	DAVID NAVY	STAY THE NIGHT	15	1
16	17	16	DAVID NAVY	STAY THE NIGHT	16	1
17	18	17	DAVID NAVY	STAY THE NIGHT	17	1
18	19	18	DAVID NAVY	STAY THE NIGHT	18	1
19	20	19	DAVID NAVY	STAY THE NIGHT	19	1
20	21	20	DAVID NAVY	STAY THE NIGHT	20	1
21	22	21	DAVID NAVY	STAY THE NIGHT	21	1
22	23	22	DAVID NAVY	STAY THE NIGHT	22	1
23	24	23	DAVID NAVY	STAY THE NIGHT	23	1
24	25	24	DAVID NAVY	STAY THE NIGHT	24	1
25	26	25	DAVID NAVY	STAY THE NIGHT	25	1
26	27	26	DAVID NAVY	STAY THE NIGHT	26	1
27	28	27	DAVID NAVY	STAY THE NIGHT	27	1
28	29	28	DAVID NAVY	STAY THE NIGHT	28	1
29	30	29	DAVID NAVY	STAY THE NIGHT	29	1
30	31	30	DAVID NAVY	STAY THE NIGHT	30	1

UPFRONT CLUB CHART TOP 40

WEEK	LAST WEEK	NEW	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	2	1	DAVID NAVY	STAY THE NIGHT	1	1
2	3	2	DAVID NAVY	STAY THE NIGHT	2	1
3	4	3	DAVID NAVY	STAY THE NIGHT	3	1
4	5	4	DAVID NAVY	STAY THE NIGHT	4	1
5	6	5	DAVID NAVY	STAY THE NIGHT	5	1
6	7	6	DAVID NAVY	STAY THE NIGHT	6	1
7	8	7	DAVID NAVY	STAY THE NIGHT	7	1
8	9	8	DAVID NAVY	STAY THE NIGHT	8	1
9	10	9	DAVID NAVY	STAY THE NIGHT	9	1
10	11	10	DAVID NAVY	STAY THE NIGHT	10	1
11	12	11	DAVID NAVY	STAY THE NIGHT	11	1
12	13	12	DAVID NAVY	STAY THE NIGHT	12	1
13	14	13	DAVID NAVY	STAY THE NIGHT	13	1
14	15	14	DAVID NAVY	STAY THE NIGHT	14	1
15	16	15	DAVID NAVY	STAY THE NIGHT	15	1
16	17	16	DAVID NAVY	STAY THE NIGHT	16	1
17	18	17	DAVID NAVY	STAY THE NIGHT	17	1
18	19	18	DAVID NAVY	STAY THE NIGHT	18	1
19	20	19	DAVID NAVY	STAY THE NIGHT	19	1
20	21	20	DAVID NAVY	STAY THE NIGHT	20	1
21	22	21	DAVID NAVY	STAY THE NIGHT	21	1
22	23	22	DAVID NAVY	STAY THE NIGHT	22	1
23	24	23	DAVID NAVY	STAY THE NIGHT	23	1
24	25	24	DAVID NAVY	STAY THE NIGHT	24	1
25	26	25	DAVID NAVY	STAY THE NIGHT	25	1
26	27	26	DAVID NAVY	STAY THE NIGHT	26	1
27	28	27	DAVID NAVY	STAY THE NIGHT	27	1
28	29	28	DAVID NAVY	STAY THE NIGHT	28	1
29	30	29	DAVID NAVY	STAY THE NIGHT	29	1
30	31	30	DAVID NAVY	STAY THE NIGHT	30	1

URBAN TOP 30

WEEK	LAST WEEK	NEW	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	2	1	DAVID NAVY	STAY THE NIGHT	1	1
2	3	2	DAVID NAVY	STAY THE NIGHT	2	1
3	4	3	DAVID NAVY	STAY THE NIGHT	3	1
4	5	4	DAVID NAVY	STAY THE NIGHT	4	1
5	6	5	DAVID NAVY	STAY THE NIGHT	5	1
6	7	6	DAVID NAVY	STAY THE NIGHT	6	1
7	8	7	DAVID NAVY	STAY THE NIGHT	7	1
8	9	8	DAVID NAVY	STAY THE NIGHT	8	1
9	10	9	DAVID NAVY	STAY THE NIGHT	9	1
10	11	10	DAVID NAVY	STAY THE NIGHT	10	1
11	12	11	DAVID NAVY	STAY THE NIGHT	11	1
12	13	12	DAVID NAVY	STAY THE NIGHT	12	1
13	14	13	DAVID NAVY	STAY THE NIGHT	13	1
14	15	14	DAVID NAVY	STAY THE NIGHT	14	1
15	16	15	DAVID NAVY	STAY THE NIGHT	15	1
16	17	16	DAVID NAVY	STAY THE NIGHT	16	1
17	18	17	DAVID NAVY	STAY THE NIGHT	17	1
18	19	18	DAVID NAVY	STAY THE NIGHT	18	1
19	20	19	DAVID NAVY	STAY THE NIGHT	19	1
20	21	20	DAVID NAVY	STAY THE NIGHT	20	1
21	22	21	DAVID NAVY	STAY THE NIGHT	21	1
22	23	22	DAVID NAVY	STAY THE NIGHT	22	1
23	24	23	DAVID NAVY	STAY THE NIGHT	23	1
24	25	24	DAVID NAVY	STAY THE NIGHT	24	1
25	26	25	DAVID NAVY	STAY THE NIGHT	25	1
26	27	26	DAVID NAVY	STAY THE NIGHT	26	1
27	28	27	DAVID NAVY	STAY THE NIGHT	27	1
28	29	28	DAVID NAVY	STAY THE NIGHT	28	1
29	30	29	DAVID NAVY	STAY THE NIGHT	29	1
30	31	30	DAVID NAVY	STAY THE NIGHT	30	1

PRE-RELEASE AIRPLAY TOP 20

WEEK	LAST WEEK	NEW	ARTIST	SON	WEEKS ON CHART	PEAK POSITION
1	2	1	DAVID NAVY	STAY THE NIGHT	1	1
2	3	2	DAVID NAVY	STAY THE NIGHT	2	1
3	4	3	DAVID NAVY	STAY THE NIGHT	3	1
4	5	4	DAVID NAVY	STAY THE NIGHT	4	1
5	6	5	DAVID NAVY	STAY THE NIGHT	5	1
6	7	6	DAVID NAVY	STAY THE NIGHT	6	1
7	8	7	DAVID NAVY	STAY THE NIGHT	7	1
8	9	8	DAVID NAVY	STAY THE NIGHT	8	1
9	10	9	DAVID NAVY	STAY THE NIGHT	9	1
10	11	10	DAVID NAVY	STAY THE NIGHT	10	1
11	12	11	DAVID NAVY	STAY THE NIGHT	11	1
12	13	12	DAVID NAVY	STAY THE NIGHT	12	1
13	14	13	DAVID NAVY	STAY THE NIGHT	13	1
14	15	14	DAVID NAVY	STAY THE NIGHT	14	1
15	16	15	DAVID NAVY	STAY THE NIGHT	15	1
16	17	16	DAVID NAVY	STAY THE NIGHT	16	1
17	18	17	DAVID NAVY	STAY THE NIGHT	17	1
18	19	18	DAVID NAVY	STAY THE NIGHT	18	1
19	20	19	DAVID NAVY	STAY THE NIGHT	19	1
20	21	20	DAVID NAVY	STAY THE NIGHT	20	1

SCOOTER

© MARIO WINK

Compiled from pre-release airplay of dance records on Capital FM, the Galaxy Network, Kiss FM, Radio One and the Vibe © Music Connect

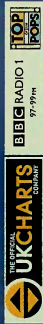
OFFICIAL CHARTS 16/11/2002

NEW **music week**

SINGLES

1 UNBREAKABLE

- | | | |
|---|--|------------------------|
| 1 | HEAVEN DJ Sammy & Yanou feat. Do | Data/Ministry Of Sound |
| 2 | DILEMMA Nelly feat. Kelly Rowland | Universal/Uni-Island |
| 3 | I'M GONNA GETCHA GOOD! Shania Twain | Mercury |
| 4 | THE KETCHUP SONG (ASEREJE) Las Ketchup | Columbia |
| 5 | WORK IT Missy Elliott | Elektra |
| 6 | PUT THE NEEDLE ON IT Danni Minogue | London |
| 7 | LIKE I LOVE YOU Justin Timberlake | Jive |
| 8 | NU FLOW Big Brovaz | Epic |
| 9 | ALL OUT OF LOVE H & Claire | WEA |



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Lasgo Pray

The new single
Released November 18 on 2x CDs and TC
Formats include the video, remixes and
previously unreleased mix of "Something"



"Pray", "Something", & "Alone"
are taken from the album
"Some Things" - out now!

www.postwarrecords.com
www.lasgo.be

Distribution:
Universal Music Group
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the property of their respective
owners.



ALBUMS

1 ONE LOVE

- | | | |
|----|-------------------------------------|-----------------------|
| 1 | THE BEST OF 1990-2000 & B-SIDES 1/2 | Island/Uni-Island |
| 2 | A NEW DAY AT MIDNIGHT | David Gray |
| 3 | WHAT MY HEART WANTS TO SAY | Gareth Gates |
| 4 | NIRVANA | Nirvana |
| 5 | JUSTIFIED | Justin Timberlake |
| 6 | SENTIMENTO | Andrea Bocelli |
| 7 | FOREVER DELAYED - THE GREATEST HITS | Manc Street Preachers |
| 8 | MISSUNDAZTOOD | Pink |
| 9 | HAVE YOU FED THE FISH? | Badly Drawn Boy |
| 10 | BEST OF BOWIE | David Bowie |
| 11 | FROM NOW ON | Will Young |
| 12 | BY THE WAY | Red Hot Chili Peppers |
| 13 | A RUSH OF BLOOD TO THE HEAD | Coldplay |
| 14 | ELVIS - 30 #1 HITS | Elvis Presley |
| 15 | FORTY LUCKS | The Rolling Stones |
| 16 | NELLYVILLE | Nelly |
| 17 | LET GO | Avril Lavigne |
| 18 | THE VERY BEST OF THE STONE ROSES | The Stone Roses |
| 19 | THE DEFINITIVE COLLECTION | Stevie Wonder |
| 20 | | Universal TV |



COMPILATIONS



- 1421 **BECAUSE THE NIGHT** Jan Wayne Product/Incentive
- 1522 **JUST LIKE A PILL PINK** Arista
- 1723 **ELECTRICAL STORM U2** Island/Unl-Island
- 2024 **THE TIDE IS HIGH (GET THE FEELING)** Atomic Kitten Innocent
- 1725 **NEW DIRECTION** S Club Juniors Polydor
- 1826 **THE LONG AND WINDING ROAD/SUSPICIOUS MINDS** Will Young & Gareth Gates S
- 1627 **TAKE MY BREATH AWAY** Soda Club feat. Hannah Alethea Concept
- 2128 **CAN'T STOP LOVING YOU** Phil Collins Foca Value
- 2129 **LUV U BETTER LL Cool J** Def Jam
- 1930 **I'M RIGHT HERE** Samantha Mumba Wild Card/Polydor

- 2231 **WHAT I GO TO SCHOOL FOR** Busted Universal
- 1332 **WHATLOOKINAT?** Whitney Houston Arista
- 2333 **SHINY DISCO BALLS** Who De Funk feat. Jessica Eve Dream
- 2534 **THE ZEPHYR SONG** Red Hot Chili Peppers Warner Bros
- 3335 **IN THIS WORLD** Moby Intune
- 3336 **OUT OF MY HEART** BB/Mak Telstar
- 3337 **MACHINE** Yeah Yeah Yeahs Wichita
- 3038 **CLEANIN' UP MY CLOSET** Eminem Interscope/Polydor
- 3339 **MULTIPLY** Xzibit Epic
- 2840 **MY VISION** Jai-Kenta feat. Seal Rufin

KEY UPCOMING RELEASES

BLIVA FEAT. ELTON JOHN: *Johnny Steaks to Be* (The Word) (Innocent) Dec 9

EVA CASSIDY: *Imagine* (Blix Street/Hot) Nov 11

GARETH GATES: *What My Heart Wants to Say* (S) Dec 9

POPSTARS RIVALS (MALE): *ba (Ebu/Jiwe)* Dec 16

POPSTARS RIVALS (FEMALE): *ba (Polydor)* Dec 16

S CLUB: *Alive* (Polydor) Nov 11

S CLUB JUNIORS: *Puppy Love/Sleigh Ride* (Polydor) Dec 9

WESTLIFE: *Miss You Nights* (S) Dec 16

WILL YOUNG: *You & I/Don't Let Me Down* (S) Nov 18

ROBBIE WILLIAMS: *Feel* (EMI/Chrysalis) Dec 9

- 1521 **THE VERY BEST OF Fleetwood Mac** WSM
- 522 **ONE BY ONE** Foo Fighters RCA
- 1823 **COME AWAY WITH ME** Norah Jones Parlophone
- 1724 **TOGETHER** S Club Juniors Polydor
- 2225 **FEELS SO GOOD** Atomic Kitten Innocent
- 2626 **SHINE** Bond Decca
- 1227 **HEATHEN CHEMISTRY** Oasis Big Brother
- 2428 **ANGELS WITH DIRTY FACES** Sugababes/Island/Unl-Island
- 1929 **STRIPPED** Christina Aguilera RCA
- 4730 **IMAGINE** Eva Cassidy Blix Street/Hot

- 2131 **SHAMAN** Santana RCA
- 2332 **THE ULTIMATE COLLECTION** The Who Polydor/Universal TV
- 3433 **SONGS FOR THE DEAF** Queens Of The Stone Age Interscope/Polydor
- 3034 **THE EMINEM SHOW** Eminem Interscope/Polydor
- 3335 **GREATEST HITS I II & III** Queen Parlophone
- 3636 **MR. JONES** Tom Jones VZ
- 5037 **SONGBIRD** Eva Cassidy Blix Street/Hot
- 4138 **WHITE LADDER** David Gray IHT/Feat West
- 2039 **HUMAN CONDITIONS** Richard Ashcroft Hut/Virgin
- 4040 **AT HIS VERY BEST** Robert Palmer Universal TV

KEY UPCOMING RELEASES

MARIAH CAREY: *Charm Bracelet* (Def Jam) Dec 2

CHARLOTTE CHURCH: *Prelude - The Very Best Of* (Sony Classical) Nov 25

DARIUS: *Dive In* (Mercury) Dec 2

CRAIG DAVID: *Slicker Than Your Average* (Wildstar) Nov 11

ELTON JOHN: *Greatest Hits 1970-2002* (Rocket/Mercury) Nov 11

JENNIFER LOPEZ: *This Is Me...Then* (Epic) Nov 25

S CLUB: *Seeing Double* (Polydor) Nov 25

SHAMIA TWINN: *Up! (Mercury)* Nov 18

WESTLIFE: *Unbreakable - Greatest Hits* (S) Nov 11

ROBBIE WILLIAMS: *Escapology* (EMI/Chrysalis) Nov 18

1 THE ANNUAL 2003

Ministry Of Sound

- 1 **HITS 54** Classic FM - Smooth Classics
- 2 **8 MILE (OST)** BMG/Sony/Intune/WSM
- 3 **WHILE MY GUITAR GENTLY WEEPS** Top Of The Pops 2003
- 4 **NEW DANCE 2003** Virgin/EMI
- 5 **COUNTRY LEGENDS** Virgin/EMI
- 6 **VERY BEST EPIC/OLD SKOOL BREAKDOWN** Virgin/EMI
- 7 **CAPITAL GOLD SIXTIES LEGENDS** Virgin/EMI
- 8 **THE BEST BANDS EVER** Virgin/EMI
- 9 **PEPSI CHART 2003** Virgin/EMI
- 10 **SMASH HITS - LET'S PARTY** EMI/Virgin/Universal
- 11 **CLASSICAL CHILLOUT GOLD** Decca
- 12 **CLASSIC FM - SMOOTH CLASSICS** Classic FM
- 13 **THE CELTIC CHILLOUT ALBUM** Decca
- 14 **A WOMAN'S TOUCH** Universal TV
- 15 **CHOOSE 80'S DANCE** Release TV/EMG
- 16 **THE VERY BEST OF SMOOTH JAZZ** Libby Classics & Jazz
- 17 **CLASSICAL LEGENDS** Virgin/EMI
- 18 **NEW WOMAN - THE AUTUMN COLLECTION** Virgin/EMI
- 19 **SMASH HITS - LET'S PARTY** EMI/Virgin/Universal

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as listed in our Every Saturday night show in the UK and Euro Hit TV Network

Rank	Artist	Track	Genre
1	YOU KNOW I REGRET	It's Not Me	Pop/R&B
2	DRIP	It's Not Me	Pop/R&B
3	GRIN	It's Not Me	Pop/R&B
4	LAST NIGHT I SAID MY GOODBYE	It's Not Me	Pop/R&B
5	ONCE UPON A TIME	It's Not Me	Pop/R&B
6	COOL	It's Not Me	Pop/R&B
7	MONSIEUR	It's Not Me	Pop/R&B
8	THE WAY	It's Not Me	Pop/R&B
9	DISCOVER	It's Not Me	Pop/R&B
10	ELECTRICAL	It's Not Me	Pop/R&B
11	BEHOLD	It's Not Me	Pop/R&B
12	LET THE DRUMS SPEAK	It's Not Me	Pop/R&B
13	SUMMER CALLED	It's Not Me	Pop/R&B
14	ROCK	It's Not Me	Pop/R&B
15	GO ON	It's Not Me	Pop/R&B
16	NEVER	It's Not Me	Pop/R&B
17	ICE	It's Not Me	Pop/R&B
18	REOLUTION	It's Not Me	Pop/R&B
19	EMERGENCY	It's Not Me	Pop/R&B
20	EVERYONE	It's Not Me	Pop/R&B



27 weeks at no.1 on the pop tip chart this year... and counting

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Any DJ's wishing to apply for the mailing lists, please contact either Chris Jones - EuroGoldcom or Matt Rickard - Topper active



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TOP 10 BREAKERS

1. CLUBLAND II: THE FIDE OF YOUR LIFE Various
2. VICTORY FOR THE UNDERDOG/NEW NEW ROOSTER/FLUENT/NEEDS WITH KISS/STAMP
3. SEE ME HERE (LUTHER BENT JAMES) Dion
4. FIVE SIX SEVEN EIGHT NINE TEN ELEVEN TWELVE THIRTEEN FOURTEEN FIFTEEN SIXTEEN SEVENTEEN EIGHTEEN NINETEEN TWENTY
5. LADIES FIRST (ORIGINAL) VINTAGE SOUND/CLASSIC JACKSON MESSIAH BY RINDER
6. SEVENTEEN LADIES
7. TEMPTATION HOUR (EP) Dalia
8. BEAT GOES ON BOA SATCHER
9. 1,000 KISSES SWI SWI SWI
10. MESSING YOU (KERRY HANES/CURTIS/IAN WICKS) Lutz Car

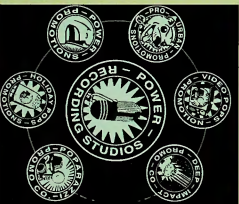


CHART COMMENTARY
by ALAN JONES

The consecutive number one sales hits with Frank, Luke and Round Round, *Sugababes* could not have wished for a better conclusion to the club promotion for their new single which pairs Stronger and Angels With Dirty Faces. The single - out today (Monday) - tops to the top of the Uppity Chart, finishing up more than 100 points. It's shaded of nearest challengers MRC. Elsewhere in the chart, things are very quiet, but it is still surprising to find the highest new entry to this inner sanctum of cool is the upcoming single from...*Atomic Kitten*. Their latest belated hit with 'You' - which sequenced ELO's Last Train to London - is also number five on the Commercial Pop chart but that is only to be expected. Its Uppity Chart success will be news to many who are aware that it - it was serviced on white label with the permission of Atlantic (then although it featured a prominent credit for Atlantic's marketing department) was very heavily pushed by the doctored, finishing two points behind *Atomic Kitten*. *Atomic Kitten* had to say 'I'm Sorry' and the same number ahead of Madonna's 'The Number One' in a very lengthy fight; three-way battle for supremacy on the Commercial Pop chart.

We have frequently been moved to comment on how dominant Amigby mixes have been on the Commercial Pop chart but even they must doff their hats to the new remix kings, namely *All Around The World* reworking, act **Big & Fill**, who mixed a phenomenal, unprecedented 11 of the records in this week's top 30. Their work can be traced on this by *Avantage*, *Milk Inc.*, *Largo*, *Sophie Ellis-Bextor*, *Pascal*, *DJ Sammy*, *S Club*, *Kelly Rowland*, *Aurora*, *Soreya* and their very own new single 'Wanna Dance With Somebody, Amigby', meanwhile, are having one of their quieter periods, being represented only on one record - although it is the number one by the *Sugababes*. As is often the case, the only number one to retain its position on the Uppity Chart, where *Missy Elliott* snags out her reign to three weeks, with *Work It*. The record is finally beginning to lose ground, however, and struggled to defeat nearest challengers *Amelie Lopez* (*Demmy Romo*) from the Block and *Craig David* (*When's Your Work?*) while *BMG's* re-arrangement of *Caron* rids brings it the week's fastest mover (*Tom Braxton*) and highest new entry (*Donell Jones*) among the new discs it has in the top 30.

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16 NOVEMBER 2002

1	NEW	ONE LOVE	Innocent COSIN 8 (E)	
2	NEW	THE BEST OF 1950-2000 & 8 SIDES ★	Island/EMI VCD024 (E)	
3	1	A NEW DAY AT MIDNIGHT	East West 504061632 (TENO)	
4	2	WHAT MY HEART WANTS TO SAY	3 742313751 (E) (BMG)	
5	3	NIRVANA	Gaffney/PolyGram 6932522 (U)	
6	NEW	JUSTIFIED ○	Jive 8224772 (PI)	
7	NEW	SENTIMENTAL	Philly 4734102 (U)	
8	4	FOREVER DELAYED - THE GREATEST HITS	Epic 5065519 (TENO)	
9	4	MISUNDZATOOD ★ 2	1	Arista 0282147182 (BMG)
10	NEW	HAVE YOU YET FED THE FISH? ○	XL/NAL/IMP 156 (V)	
11	NEW	BEST OF BOWIE ○	EMI 9382172 (E)	
12	5	FROM NOW ON ★	3 7429195592 (BMG)	
13	10	BY THE WAY	Warner Bros 6932481 423 (TENO)	
14	1	A RUSH OF PLEASURES (Rutin)	Capitol 5440424 (E)	
15	14	ELVIS - 30 HIT HITS ★ 2	1	Capitol 5440424 (E)
16	14	DARTY LICKS ★ 1	1	Virgin/Decca CDVXD236 (E)
17	18	NELLYVILLE ★ 1	1	Universal 0186832 (U)
18	13	LET GO ○	1	Arista 7432194332 (E) (BMG)
19	NEW	THE VERY BEST OF ○	1	Silverstone 9263382 (E)
20	2	THE DEFINITIVE COLLECTION	1	Virgin/Decca CDVXD236 (E)
21	4	THE VERY BEST OF	1	Virgin/Decca CDVXD236 (E)
22	3	ONE BY ONE	1	Virgin/Decca CDVXD236 (E)
23	28	COME AWAY WITH ME ★ 2	1	Parrphone 528022 (E)
24	7	TOGETHER	1	Polygram 0652952 (U)
25	9	FEELS SO GOOD ○	1	Innocent COSIN 8 (E)

26	NEW	SHINE	1	Decca 4749302 (U)
27	10	HEATHEN CHEMISTRY ★ 2	1	Big Brother 800023 CD/DMC22 (E)
28	24	ANGELS WITH DIRTY FACES ★	1	Island/EMI VCD024 (E)
29	2	STRIPPED	1	Christina Aguilera (Starch/Parlophone/Galaxy) 743219125 (E)
30	17	IMAGINE ★	1	Bia StrassHot 8210075 (U)
31	21	SHAMAN	1	RCA 743219383 (E) (BMG)
32	3	THE ULTIMATE COLLECTION	1	Philly/Universal TV 20303 (U)
33	11	SONGS FOR THE DEAF ●	1	Interscope/PolyGram 458440 (U)
34	24	THE EMINEM SHOW ★ 2	1	Interscope/PolyGram 458252 (U)
35	31	GREATEST HITS II ●	1	Queen (Queen/Parlophone/Virgin) 4522044/825025 (U)
36	NEW	JON JONES	1	V2/VNR021022 CD/DMV (V)
37	50	SONGBIRD ★ 4	1	814 StreetHot 0210045 (U)
38	11	WHITE LADDER ★ 2	1	107 East West 6878360 (TENO)
39	20	HUMAN CONDITIONS ●	1	Hal/HitWorld CDH0175 (E)
40	NEW	AT HIS VERY BEST	1	Robert Palmer (Parlophone/Virgin) 458712 (U)
41	NEW	LOVEBOX	1	Pepper 232982 (P)
42	3	ASHANTI ★	1	Mercury 588502 (U)
43	47	ESCAPE ★ 3	1	Interscope/PolyGram 457552 (U)
44	17	TENACIOUS ○	1	Epic/Jive/50 Cent/Motown/Def Jam 5097352 (TENO)
45	24	THINKING IT OVER ★	1	V2/VH101782 CD/DMV (P)
46	21	SONGS IN A MINOR ★ 3	1	1 J 808120000 CD/DMV (P)
47	15	THE CORAL	1	Decca/Island DOL2006 (E)
48	24	A LITTLE DEEPER ●	1	Polygram 5099552 (E)
49	14	ALÉD	1	UICI 664192 (U)
50	1	VISIONS ○	1	Rufin RUN/Clonix CD/MTV (E)
51	NEW	NU FLOW	1	Epic 5095404 (E)

52	48	GREATEST HITS	1	Chryslis 5431052 (E)
53	NEW	GREATEST HITS	1	One Little Indian TPLP2950 CD (E)
54	NEW	LUCKY DAVE	1	McA/Island 1131192 (U)
55	35	COMFORT IN SOUND ●	1	Echo ECM143 (E)
56	35	FOOTPRINTS ●	1	London 0027483722 (TENO)
57	NEW	EDWARD THE GREAT - THE GREATEST HITS	1	1 (E)
58	56	SILVER SLIDE UP ★ 2	1	Roundrunner 1226452 (U)
59	RE	THE BEST OF 1980-1990 & 8 SIDES ★	1	Island CD02111 88 (U)
60	22	ORIGINAL PIRATE MATERIAL ●	1	Us2 (A&R/Island/Universal) 0224362 (TENO)
61	29	CITY	1	Warner Bros 93246382 (TENO)
62	NEW	SWINGING WITH THE BIG BAND	1	Columbia 57CD017 (U)
63	45	CAMINO PALMERO ●	1	RCA 743219151 (E) (BMG)
64	30	LABOUR SERVICE ★ 2	1	Epic 498724 (U)
65	60	18 ★ 1	1	Mute CD/SONY MUSIC (V)
66	45	YESTERDAY'S MEMORIES	1	88284580/02274560 (U)
67	30	ADRIAN OLIVER	1	8 (U)
68	24	OUT OF SEASON	1	Go Beat/PolyGram 605742 (U)
69	NEW	ONE MORE CAR ONE MORE RIDER	1	Reprise 882843037 (TENO)
70	51	10	1	Def Jam 0632192 (U)
71	45	ALL RISE ★ 2	1	Innocent COSIN 8 (E)
72	48	FEVER ★ 2	1	Parlophone 528042 (E)
73	18	LOST HORIZONS	1	Impostant Funk!/XLCD102 (V)
74	12	SONGBOK - A LIFETIME OF MUSIC ○	1	Jive 927494402 (P)
75	21	DESTINATION ★	1	Polygram 5097892 (U)

TOP COMPILATIONS

1 THE ANNUAL 2003
Ministry Of Sound ANCD2K3 (E) - DMV/TEN

2 HITS 54 ○
BMG/Sony/Telmar/WMSM HIT SD2414 (E) - (BMG)

3 8 MILE
Interscope/PolyGram 693322 (U)

4 WHILE MY GUITAR GENTLY WEEPS
Universal TV 5034423 (U) - (E)

5 A NEW DANCE 2003 ●
Virgin/EMI VTCDD429 (E) - (E)

6 COUNTRY LEGENDS ○
Virgin/EMI VTCDD409 (E) - (E)

7 3 VERY BEST EUPHORIC OLD SKOOL BREAKDOWN
Telmar TVBMG VTCDD302 (E) - (BMG)

8 CAPITAL GOLD SIXTIES LEGENDS ○
Virgin/EMI VTCDD489 (E) - (E)

9 THE BEST BANDS EVER
Virgin/EMI VTCDD508 (E) - (E)

CLASSICAL CHILLOUT GOLD

11 CLASSICAL CHILLOUT GOLD
Decca/Delcivisions (E) - DMV/TEN

12 CLASSIC FM - SMOOTH CLASSICS
Classic FM CFMCD27 (E) - (BMG)

13 THE CELTIC CHILLOUT ALBUM
Decca/Delcivisions (E) - (TENO)

14 TOP OF THE POPS 2003
Universal TV 698322 (U)

15 A WOMAN'S TOUCH
Universal TV 933323 (E) - (E)

16 CHOOSE 80'S DANCE
Telmar TVBMG VTCDD227 (E) - (BMG)

17 THE VERY BEST OF SMOOTH JAZZ
Univ Classics & Jazz 504394 (U) - (U)

18 CLASSICAL LEGENDS ○
Virgin/EMI VTCDD489 (E) - (E)

19 NEW WOMAN - THE AUTUMN COLLECTION
Virgin/EMI VTCDD459 (E) - (E)

20 SMASH HITS - LET'S PARTY
EMI/Universal VTCDD 535 (E) - (E)

ARTISTS A-Z

Artist	Rank	Label
AGNETHA ONSKA	31	MCA/Universal
AKON/PT	24	MCA/Universal
AKON/PT	23	MCA/Universal
AKON/PT	22	MCA/Universal
AKON/PT	21	MCA/Universal
AKON/PT	20	MCA/Universal
AKON/PT	19	MCA/Universal
AKON/PT	18	MCA/Universal
AKON/PT	17	MCA/Universal
AKON/PT	16	MCA/Universal
AKON/PT	15	MCA/Universal
AKON/PT	14	MCA/Universal
AKON/PT	13	MCA/Universal
AKON/PT	12	MCA/Universal
AKON/PT	11	MCA/Universal
AKON/PT	10	MCA/Universal
AKON/PT	9	MCA/Universal
AKON/PT	8	MCA/Universal
AKON/PT	7	MCA/Universal
AKON/PT	6	MCA/Universal
AKON/PT	5	MCA/Universal
AKON/PT	4	MCA/Universal
AKON/PT	3	MCA/Universal
AKON/PT	2	MCA/Universal
AKON/PT	1	MCA/Universal

STORE OF THE WEEK

ATOMIC SOUNDS

STORE DETAILS

Opened in February 1983 by Tony Grist, who was 22 years old at the time, Atomic Sounds has not moved from its original location. The shop is the only independent retailer in Shoreham By Sea and has discovered a new market in DVDs, which now account for 10% of shop space.

Store size: 35 sq m
Music stocked: Rock, pop, indie and mainstream dance
Area of specialisation: DVD, seven-inch vinyl and other singles, online collectibles
Rivals: Woolworths (locally), Tesco (out of town)

Atomic Sounds Top 10:

1. Forever Delayed Manic Street Preachers (Walk)
2. Scarlet's Walk Tori Amos (Epic)
3. The Best of 1990-2000 U2 (Universal-Island)
4. A New Day At Midnight David Gray (East West)
5. Power In The Blood Alabama 3 (One Little Indian)
6. One By One Fo Fighters (RCA)
7. What My Heart Wants To Say Gareth Gates (5)
8. Nirvana Nirvana (Geffen/Polydor)
9. Fortys Licks The Rolling Stones (Virgin/Decca)
10. Edward The Great Iron Maiden (EMI)

TONY GRIST, OWNER

"At the moment business is okay. The release schedule is picking up so, compared with last year, things are improving week on week. That's why I do have a worse over singles. In the past six months, I've seen a decline in singles sales which I feel can be put down to the decreasing price differential between singles and albums. If a song is a sure-fire hit then the labels aren't going to put any kind of a deal, so it becomes harder to make any realistic profit when we're competing with major retailers.

I think the chart rules need to be relaxed so that singles start to be value for money again. Before they changed the chart rules, you could have four tracks on a single, or up to 40 minutes of mixes if it was a dance track. This gave the public real value for money and I think the rules should be changed. The two-CD format is a waste of time for retailers and buyers alike, as people tend to buy one or the other. For instance, one of the Westlife CDs has two tracks and an interactive track that works on CD-ROM. So if it had costs a little more, it would be worth it. I don't think it's exactly great value for £3.99.

I started our website three years ago and, although it hasn't made a huge difference to business, I'm very grateful for what it does do. It's a great vehicle for clearing old stock and collectibles. I had a collectors' edition of a Moonpig catalogue called Fat Lot of Good which I'd had sitting on the shelf since 1997 and someone from Singapore bought it from me. I'm getting orders from County Durham and



Atomic Sounds: offering local service

Germany, particularly for seven-inch vinyl, and people keep coming back. I've also got a special Bioride page, since I'm a huge fan where I've got such rarities as an Australian single, Summertime Blues, which was only as available over there.

The website also helps with my local customers as I've built up a good mailing list for new releases. I put the e-mail together over the weekend and send it out to all those people who want the information. My customers really seem to react well to it, as it is a service that they're just not getting to from a major retailer. Indie retailers need to work on things like this. The website is something I developed by myself and it helps fight for a market share in this town. We need to educate people that the independent retailer should be their first port of call when they're looking for a record, as we're the ones who can usually find what they need.

Address: 26 Brunswick Road, Shoreham By Sea, Sussex BN43 5WB
Tel/Fax: 01273 642211
Website: www.atomicsounds.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Craig David *Sticker Than Your Average* (Wichita) • **Melanie Elliott** *Under Construction* (East West) • **Iron Maiden** *Edward The Great - 1970-2002* (EMI) • **Elton John** *Greatest Hits 1970-2002* (Rocket/Mercury) • **TLC** 33 (LaFace/Arista) • **Westlife** *Unbreakable - Greatest Hits* (5)

November 18

H & Claire *Another You, Another Me* (WEA); **George Harrison** *Braintwashed* (Dark Horse/Parlophone); **Ja Rule** *The Last* (Def Jam/Mercury); **Jay-Z** *Black Album 2: The Gift & The Curse* (Roc-A-Fella/Def Jam); **Alanis Morissette** *Supernatural* (Epic); **Kylie Minogue** *Fever - Special Edition* (Mercury); **Pulp** *Hits* (Island/Unidisc); **Shania Twain** *Up!* (Mercury); **Robbie Williams** *Escapology* (EMI/Chrysalis)

November 25

Blazin' Squad *In The Beginning* (EastWest); **Charlotte Church** *Prelude - The Very Best Of* (Sony Classical); **Crazy Town** *Darkest Hour* (Columbia); **Busta Rhymes** *It Ain't Safe No More* (Arista); **Whitney Houston** *Just Whitney* (Arista); **Jill Scott** *When Love Takes Over* (The Epic); **5 Club** *Seeing Double* (Polygram); **Will Smith** *Greatest Hits* (Columbia); **Snoop Dogg** *Paid Tha Cost To Be The Boss* (Priority); **Sum 41** *Does This Look Infected?* (Mercury)

December

Charli Baltimore *Debut* (Mercury); **Mariah Carey** *Charm Bracelet* (Def Jam); **Darius D** *Live* (Mercury); **Robson Green** *Music In Time* (T2); **Martine McCutchen** *Musically* (EMI/Liberty); **New Order** *Revisited* (London)

December 9

Isley Brothers *The* (Polygram); **Swiz Steel** *Swiz Steel Presents* (Polygram)

December 16

Sum 41 *God's Son* (Columbia)

SINGLES

This week

Christina Aguilera *Dirty* (RCA); **Mariah Carey** *Through The Rain* (Def Jam); **Eva Cassidy** *Imagine* (Six Street/Hot); **Coldplay** *The Scientist* (Parlophone); **Alma Martineza** *If I Fall* (Mercury); **Nirvana** *Come As You Are* (Polygram); **5 Club** *Ave* (Polygram); **Sugababes** *Stronger* (Island/Unidisc)

November 18

Daniel Bedingfield *If You're Not The One* (Polygram); **Nanessa Carbon** *Ordinary Day* (A&M/Polygram); **Jennifer Lopez** *Jenny From The Block* (Epic); **Sum 41** *Still Waiting* (Mercury); **Will Young** *You & I* (Don't Let Me Down) (5)

November 25

Ke\$ha *Young 'n' Reckless* (Arista); **Atomic Kitten** *The Last Goodbye* (Be/With You) (Innocent); **Darius Rucker** (Mercury); **Enrique Iglesias** *Maybe* (Interscope/Polygram); **Wyclef Jean** *Russcayt* (Columbia); **Ronan Keating** *feat. Lulu* (The Island); **Tinlight** (Polygram); **Shafiq Tany** (Postiva); **Scotter Pops** (Sheffield Tunes/Def UK)

December 2

Aqualung *Good Times Gonna Come* (B-Unisc); **Bon Jovi** *Understand* (Mercury); **The Cheeky Girls** *Cheeky Song* (Mute); **Emmin Love Yourself (Interscope/Polygram); **Liberty X** *Holding On For You* (V2); **Ms Dynamite** *Put Him Out* (Interscope/Polygram); **Will Smith** *1000 Kisses* (Columbia); **TLC** *Girl Talk* (LaFace/Arista)**

December 9

Blue *feat. Elton John* *Sorry Seems To Be The Hardest Word* (Innocent); **Gareth Gates** *What My Heart Wants To Say* (5); **David Gray** *The Other Side* (HT/East West); **Pink** *Family Portrait* (Arista); **the 1975** (Jive); **Poopstars** *Rivals* (fermo); **Rising** (Polygram); **Holly Valance** *Nighty Girl* (London); **Robbie Williams** *Feat* (EMI/Chrysalis)

December 16

Death In Vegas *Scorpions* (Concrete); **Peasants** *River* (Image); **the 1975** (Jive); **Peopstars** *Rivals* (fermo); **Rising** (Polygram); **The Rolling Stones** *Don't Stop* (Virgin/Decca); **Westlife** *Miss You Nights* (5)

IN-STORE NEXT WEEK: FROM 18/11/02

Andys RECORDS
 Windows - Blue, Star Wars:
In-store - Robbie Williams, George Harrison, Now 53, The Music Mingle, Kylie Minogue, Knights, De Nut, David Bowie, Blue, Athlete, Gig 'D' Agostino, Marilyn Manson, Paul Carrack, Iron Maiden, Kerry Ball, Finzi, Manic Street Preachers, John Osborna, Nigel Kennedy, Lesley Garrett, Richard Ashcroft, Feeder, Icedive, Who Da Funk, Madness, Everything But The Girl, Blondie, Julia Fordham, Bert Jansch, Stereolab, Supersgrass, Rolling Stones, Marilyn Manson DVD, **Press ads** - Lasgo, Kylie Minogue, Fmz, Nigel Kennedy, Lesley Garrett, Bernstein, Jaz, Classics For Pleasure

HMV
 In-store display boards - Radio 4, Boards Of Canada, Of Myths, Gemma Hayes, Tim Brakes, Millonaire, Studio One Story
Single - Will Young, **In-store** - A, Lasgo, Sum 41, Will Young, **Press ads** - Kylie Minogue, H & Claire, Toni Braxton; **Sum CD promotion** - Catatonia

TOWER RECORDS
 Windows - Shania Twain, Elton John, Bady Drawn Boy, David Gray, **In-store** - Audio Slave, Shania Twain, Robbie Williams, Elton John, Pearl Jam
Single - Atomic Soul, Bon Jovi, Oasis, David Gray, David Bowie, Stone Roses, Groove Armada, Bady Drawn Boy, Pink, Eva Cassidy, Robbie Williams, Sugababes, Shakira, Enrique Iglesias, 5 Club Juniors, Lokon Rimes, Holly Valance, Justin Timberlake, Ashanti

MVC
In-store - The 100 Greatest Albums, Best Of 2002; **Listening posts** - Tom Petty, Sophie Ellis Bextor, Phil Collins

PINKOOLE MEDIA
 Selects listening posts - A1 People, Hi! SK Soul, ATR, Renzo, Mojo recommended retailers - Catherine Irwin, Jesse Mallins, The Contract, Billy Bragg & Wilco, White Birch, The Church, Alabama 3

Sainsbury's
In-store - Rod Stewart, George Harrison, Natalie Cole, Kylie Minogue, Robbie Williams, Now 53, Ja Rule, Shania Twain, Enrique Iglesias, H & Claire; **Albums** - Robbie Williams, Now 53

TESCO
Single - Blazing Squad; **Artist** - Andrea Bocelli; **In-store** - two for £20 or £11.99 each

WHSmith
Singles - S Club, Will Young, **Albums** - Barbra Streisand, Sugababes, Enrique Iglesias; **In-store** - Now 53, Kylie Minogue, Pulp

WOOLWORTHS
Singles - D a n i e l Bedingfield, Jennifer Lopez, **Albums** - Shania Twain, Lighthouse Family, **In-store** - Shania Twain, Lighthouse Family, H & Claire, Enrique Iglesias, George Harrison, S Club, Sugababes Now 53, Robbie Williams; **Press ads** - Shania Twain, Lighthouse Family, Daniel Bedingfield, S Club, Sugababes, H & Claire; **Windows** - Shania Twain, Robbie Williams, Now 53; **In-store** - Westlife, 50 Years Of Hit Singles, Annual 2003, The Tweenies, Shania Twain

ASDA
Singles - Will Young, S Club, Jennifer Lopez, Daniel Bedingfield, Kelly U'rena, Lasgo, Mariah Carey, Sum 41, Vanessa Carlton; **Albums** - Robbie Williams, Shania Twain, Kylie Minogue, Jossie Hollander, Lighthouse Family, Enrique Iglesias, Russell Watson, Ja Rule, Pulp, H & Claire, Barbra Streisand, Marti Pellow, Rod Stewart, Frank Sinatra, George Harrison, Now 53, Hugs Hits 2003, CBeebies, Alice Martineza, Natalie Cole

BORDERS
Windows - Xmas campaign; **Listening posts** - Robbie Williams, Shania Twain, U2, Brady Drawn Boy; **In-store** - Christmas campaign, two for £22, three for two and two for £10 on CDs

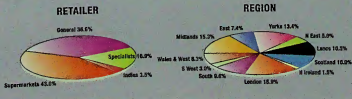
SALES WATCH: GARETH GATES

GARETH GATES: WHAT MY HEART WANTS TO SAY (5)
 LW Chart position: 2.

Pie charts show sales by retailer type and week to the end of November 2, 2002.

Geographical region respectively.

Source: Official Charts Company.



CLASSICAL NEWS

by Andrew Stewart

NEW DEAL PAVES WAY FOR CURA RELEASES



A new deal between Avie and Cubar Phono Video (CPV), the recording label of Cubar Productions SL, has created a platform for two forthcoming releases respectively featuring the tenor voice and conducting skills of José Cura (pictured).

The versatile Argentine musician, whose Royal Opera House performance in *Il Trovatore* was recently issued on DVD by BBC/Opus Arte, established CPV as his own recording label in September. "I am very pleased that, after long negotiations, Cubar Phono Video has found in Avie Records a perfect partner for the international marketing and distribution of its first CD releases," says Cura. "I look forward to an exciting joint venture, which I firmly believe will create a dynamic and pioneering way forward for the sale of classical CDs."

Cura's previous solo albums appeared on Warner's Erato label, while his career progress has also benefited from high-profile complete opera recordings for Decca and Deutsche Grammophon. The first CPV release, *Aurora*, presents Cura with works that he has never recorded before, including arias from *Norma*, *Il Corsaro*, *Luisa Miller*, *L'Africana*, *La Gioconda*, *L'amico Fritz* and *Giordano's Siberia*. Its companion presents Cura's symphonic conducting debut with a performance of *Rachmaninov's Second Symphony*. Both albums feature the Warsaw-based *Sinfonia Varsovia*, which last year appointed Cura as its principal guest conductor.

The Argentinean musician is set to perform the title-role in three concert performances of *Saint-Saëns's Samson et Dalila* with the London Symphony Orchestra at the Barbican Centre on December 15, 17 and 19, providing strong PR opportunities for Avie. The

December release of *Aurora* and the *Rachmaninov* disc are to be backed by retail and media campaigns that target the classical and popular markets.

According to Melanne Mueller, managing director of Avie's sister company Music Company (London) Ltd, "José is a thrilling artist and we are delighted to be working with him and Cubar. It is a sign of the times that an artist of José's stature and his company embrace the ideals of Avie, which will result in a true partnership in the marketing and promotion of José's superb recordings worldwide."

BARTOLI EXTENDS DECCA CONTRACT

The long-term relationship between Cecilia Bartoli and Decca, established when the Italian mezzo-soprano made her youthful debut on the label in 1988, has been secured following the artist's decision to extend her exclusive contract with Decca Music Group for a further four years. To date, the partnership between Bartoli and Decca has yielded almost 30 discs, including 10 complete opera sets, generating seven-figure worldwide sales and earning 17 prestigious international record prizes, a Grammy and Gramophone Award among them. In recognition of the artistic and commercial success of her recordings, Bartoli was recently rewarded with the IFPI's Platinum Europe Award.

Recent personal appearances in this country, including her long-awaited Royal Opera House debut and acclaimed concerts with the Orchestra of the Age of Enlightenment in London and Birmingham, have helped widen the artist's UK market. "With her distinctive vocal pyrotechnics, her charismatic demeanour and her convincing performances, Bartoli has become one of classical music's greatest communicators," says Costa Pflavachi, president of Decca Music Group.

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

ALBUM of the week



PERGOLES: Marian Vespers. Daneman, Kiss; Academy of Ancient Music; Choir of New College, Oxford/Higginbottom. (Erato 0927-46684-2 (2CD)). Pergolesi

enjoyed the 18th-century equivalent of pop star status thanks to his comic operas. He died at the age of 26 and achieved lasting posthumous fame thanks to the success of his *Stabat Mater*. Malcolm Bruno has painstakingly pieced together a complete Vespers service based on previously neglected Pergolesi works, most of which receive their world premiere recordings on this outstanding double-disc Erato set. Edward Higginbottom's New College Choir revel in the energy and joy of this music, while soloists Susan Daneman and Noemi Kiss highlight the melodic richness of Pergolesi's writing.

REVIEWS

For records released up to 25 November 2002



TRAILS OF CREATIVITY – MUSIC FROM BETWEEN THE WARS: Works by Gál, Rathaus, Rosse, Kargeld, Walton, A. Busch, Wellesz, Welli, Gurney, Frühwirth, Sigfridsson. (Avie AV 0009). Superlatives are likely to flow towards this stunning Avie release, not least thanks to the eloquent, emotionally-insightful playing of Austrian violinist David Frühwirth and his Finnish accompanist Henri Sigfridsson. The artistic strengths of *Trails of Creativity* are based on a compelling programme of pieces composed in Vienna, Berlin and London between 1918 and 1938. Seven world premiere recordings add to the title's value, with Hans Gál's Violin Sonata and Wellesz's Suite for violin and piano outstanding among them. Rarities by Walton and Ivor Gurney will doubtless strengthen the market appeal of this admirable release. WOLF: Italianisches Liederbuch. Isokowski, Skovhus, Vitisalo. (Ondine ODE 998-20)

(2CD). Finnish soprano Soile Isokowski follows her Gramophone Award-winning disc of Strauss orchestral songs with a mature, romantic reading of Hugo Wolf's Italian Songbook. She is partnered by Danish baritone Bo Skovhus, jointly revealing the ups and downs of love as portrayed in the composer's shrewd choice of poetry. Fine playing from Marita Vitisalo and warm recorded sound contribute to the album's success. Advertising in the specialist classical press backs this release.

BRUCKNER: Symphony No. 9. LSO/Davis. (LSO Live LS00023). Sir Colin Davis turned to Bruckner's final symphony with the London Symphony Orchestra for two concerts given at the Barbican last February. This disc derives from those hugely atmospheric performances, offering a top-dollar interpretation at a bargain-basement price. The power of the playing and the intensity of Davis's vision of the work place it among the finest modern recordings of Bruckner's majestic unfinished symphony.

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RESPONDING TO CHANGE: IN THEIR OWN WORDS

Three years ago, online visionaries were predicting the imminent death of physical formats, but between copyright-protected CDs and new DVD-based formats, manufacturers contend that there is more than a little life left in the optical disc. In this final manufacturing special of 2002, replicators, packaging specialists and anti-piracy technologists address the issues which have coloured their year

FORMATS

MANUFACTURERS BEST-PLACED TO SERVE CHANGING MARKET



"There is currently a great deal of discussion about issues such as the growth of DVD, the decline of CD-Rom and VHS, the prospects for SACD and DVD-Audio, the future of the CD, and so on. As far as the leading manufacturers are concerned, though, we've all been here before.

Historically, there have always been at least two competing formats: vinyl and tape, CD and music cassette, VHS and Laser Disc, VHS and DVD and now SACD and DVD-Audio. Living with the advent of new technology and the continual evolution of new formats is all part of being in the business of manufacturing pre-recorded home entertainment media.

Since 1969, Cinram has continuously had to evolve with shifts in technology, consumer preferences and our clients' ever-changing requirements – and I'm sure this will continue into 2003 and beyond.

However, the ongoing expansion of our facilities and services demonstrates that we remain confident that the industry will continue to see physical media as the preferred method of delivering entertainment products to consumers.

That is why we are the only company in Europe that manufactures and distributes all current formats – including audio CD, CD-Rom, DVD, VHS video cassette and music cassette.

Although we are projecting flat CD sales over the next couple of years, we believe that the CD will continue to be a cost-effective music carrier for some years to come. We will remain committed to providing CD replication in the same way that we still support the audio cassette.

Similarly, we expect DVD and VHS to

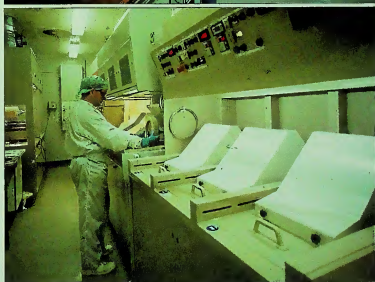
continue harmoniously for a number of years, with DVD becoming the dominant home video carrier within the next couple of years. So far, DVD has not had an impact on the volume of video cassettes we are duplicating. Our customers have become much more aggressive with their retail pricing – including major back-catalogue campaigns – and this has actually increased our VHS volumes over the past year.

With the growth of new means of delivering content, such as the Internet, repertoire owners are becoming much more aggressive when it comes to protecting their interests. This may mean that they will eventually want copy-protection technology to be a standard part of CD production, if that is the case, then that is what we will provide. We already apply several different protection techniques during the mastering process, if requested by a client.

New formats such as SACD or DVD-Audio are not likely to provide strong competition for standard CDs until the price of SACD or DVD-A players becomes competitive with today's CD players. Until the cost comes down, these formats will tend to appeal to audiophiles with high-end home entertainment systems, rather than the broad-based consumer marketplace.

As history shows, pre-recorded home entertainment media is an ever-changing marketplace. The best we can do is keep close to our customers, fully understand their needs and the demands of retail and the ultimate consumer and then produce what they want, when they want it and at the right price.

Jonathan Beddows, Cinram UK commercial director



CD and DVD pressing machines: evolving alongside musico-buying trends

MULTI-CHANNEL DVD-BASED FORMATS ARE THE FUTURE



"At least for the next couple of years, the CD will be the dominant music carrier. And Sonopress believes the CD will remain the significant carrier for a long period, eventually – and gradually – being replaced partly by official and licensed downloading and also by other carriers such as DVD. We feel that multi-channel DVD-based formats are the future. Their quality is

superior and brings in a new level of excellence to home theatre environments. Recordable DVD players are likely to start replacing recordable CD players in 2003. The penetration of recordable CD players is very high already, especially within the younger generation.

Although recordable DVD players are still not significant in the market, label companies would be well advised to start using the DVD format within the next couple of years. This not only has the

advantage of higher quality (SACD, DVD-Audio) but also of limited risks for copying. For newer formats, label companies will hopefully be interested in

The trend for the younger generation to prefer downloading music rather than buy it on disc will continue – as long as downloading is free. This trend can only

'The CD will gradually be replaced by official and licensed downloading, and other formats, such as DVD'

applying copy protection right from the beginning, as they have had some bad experiences in the past through not doing so. In the meantime, it is likely that copy protection technology will become a standard part of CD production.

be stopped either if downloading is not free anymore, or label companies modify their business model towards more competitive sales pricing of discs." Dr Hermann Heemeyer, Sonopress Europe senior VP, sales & marketing



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ANTI-PIRACY

LEARNING FROM THE PLAYBACK PROBLEM...



"The problems with copy protection technology so far were not with our technologies, they were caused by implementation decisions. They came from the technology being young and the decision makers being early on their learning curves. Some labels were saying, 'we don't care if it's not playable in 10% of cases.' Our view is that, if you have more than 0.5% to 1% non-playability, it is not worth doing. We have delivered 4bn VHS units, and more than 1bn DVDs and 200m computer games. We know what the percentages are and how they work. In some cases, the labels didn't understand the issues and were overly aggressive, because they did not have the past experience and expertise that we have from other industries.

The systems worked as the labels intended, but the consumer thought, 'This is preventing me from using my music in the ways that I have become accustomed to enjoying it.' But the labels have no interest in preventing people from enjoying their music.

We discovered that just bringing out a copy-protection solution that was playable was not enough.

Since then, about a year ago, we have gone through a major change in our thinking. It's a shift from stopping people from copying, to enabling them to enjoy their music in many different ways. We realised that for the music business, there needed to be an element of rights management technology to make it more convenient for consumers, and not just copy protection.

We have developed a solution called SafeAuthenticate, which allows labels to add additional music tracks (and videos, lyrics, web links, etc) which are protected and can be easily transferred to PCs. The new version will enable easy export onto portable devices and will support CD burning. Then the consumer will feel that if he buys a new Robbie Williams album, he can play it on his PC and can also make his own custom compilation and export it to his portable device. He can do more than he could before. The idea is to enable the consumer to have flexible enjoyment of the music that they have purchased, in a way which protects the artists and the labels. The key emphasis

for the future is enablement, not prevention.

We have formal test programmes in which we release our solutions to 1,000 to 2,000 people to test their hackability and playability. Because of our history, we know who many of the world's leading hackers are and they know who we are and I think we have the best software engineers and computer scientists in the world in our area of work.

Any technology can be hacked or cracked in different ways. We are continuously bringing out new versions of technology and new systems to eliminate breaches. You can get around some of our techniques with the right tools, but with some of our newer, underlying computer science, you actually can't get through. I don't think we are going to absolutely stop people getting songs onto Mephus and other similar websites, because that only requires one person in the world to produce a compressed file. But we are ensuring that, for most people, it is not going to be worth trying. Our technologies will deliver so much added value that most consumers will want to own the original CD."

Brian McPhill, Macrovision vice president of consumer software division

GETTING THE LAW ON-SIDE



"One of the things that Macrovision is asking of the Government is that the providers of copy protection technologies be given the opportunity without any special legislation to take civil action against companies that damage our business by producing illegal circumvention products to get around our safeguarding technologies. For example, companies which import DVD players and chip them to get around Macrovision technology. The DMCA in the US has that. The EU Copyright Directive called for technological measures to be observed and we have spent a lot of time working with various Government agencies and industry bodies to make sure all these rights are respected.

Our business is providing technology to the labels to allow them to manage copying of their products. It is then the opportunity to increase their revenues and their profits and make sure that they are providing what the consumer wants."

David Simmons, Macrovision managing director, Europe

NEW FORMATS WILL NEED INNOVATIVE PACKAGING



"According to some commentators, the music industry is in crisis. The trusty music consumer is now spending more of his money on video games and subscription TV and less on the latest batch of music CDs. Indeed, why should he spend anything when he can download the latest release for free?"

However, AGI Media is not so pessimistic. As the leading creative packaging company in the industry, we have always been one step ahead. Our research shows that the music industry, and in particular the optical disc, does have a future.

Our research points to the fact that the European music market will resume growth by 2004 and, in particular, will be driven by new formats including music

DVD, DVD-Audio and SACD. As new disc formats emerge, so will the need for packaging that clearly differentiates them. Traditional plastic jewel cases are flimsy, brittle and lack creative impact – not at all suitable for new formats competing for shelf space.

We have responded to this need for creative impact by producing a series of eye-catching packs for The Rolling Stones. The group's Aboko band catalogue of 22 individual album releases has been re-issued on SACD and has been packaged in AGI's Digipak.

Thanks to the creative versatility of the board-based Digipak, it was possible to replicate the original vinyl sleeve artwork. Each album really stands out and the

visual impact goes far beyond what can be achieved with a plastic jewel case and paper inlay.

The music industry has always appreciated creative packaging solutions, and understands the value that they can add to a product. However, there is a perception that such solutions are expensive and time consuming. With lowering price points, overcapacity and ever-tightening margins, replicators and content companies have been forced to cut costs and are now looking for more automated packaging solutions due to cost-saving benefits. AGI had foreseen this trend and has implemented a number of initiatives to meet market needs.

These initiatives include the development and installation of new machinery. Our factory in Birmingham has

recently installed a tray-packing machine, which automates the process of attaching the plastic Digipak tray to the cardboard panel – a process previously carried out by hand. The company is also developing (in conjunction with specialist manufacturer GIMA) a disc-packing machine, which will again lead to significant cost-saving benefits.

AGI's investment in the future of the music market is not a gamble, but rather a demonstration of the company's confidence in the ability of the market to grow. Recent figures show that over the counter album sales are rising and this trend looks set to continue, especially with the introduction of new disc formats. Improved anti-piracy measures and the talk of reduced VAT on recorded music could drive the market still further, so we have every reason to believe that our investment is well-placed."

Paul Little, AGI business development director

GOOD PACKAGING PROVIDES MUCH-NEEDED ADDED VALUE



The state of the packaging world is more buoyant than ever, especially within the music industry. People are now looking at special packaging as a "value-added" feature more than in the past – something which will enhance the finished product, even though this may mean higher costs. In the current market, people are expecting more for their money and record companies must respond to this.

Innovative design options within packaging are almost unlimited, so it will continue to boll down to budgets. New designs and materials need high print numbers to make them viable. Plastics incur high tooling costs, but cardboard – rigid and Digipak-style box designs, for instance – allow a lot of innovation and offer robust, long-lasting designs. They are also flexible, cost-effective and easy to work with. For the next 12 months, clients are expected to continue developing this type of packaging. However, we still try to encourage the use of non-cardboard materials if the numbers justify it.

While creative innovation is important, it is also vital not to lose sight of practicality – for instance, the need to understand the problems labels have with packing at retail. If the packaging is too cumbersome, the challenge is always to find economic, retail-friendly solutions which still make the product explode off the shelf.

There are usually three elements to the creation of successful new packaging: the record company's initial concept, the printer's ability to

convert this into a finished form and the packaging design company's creativity, experience and supplier knowledge. When these three elements come together, you can still come up with an exciting solution which may look more expensive than it actually is. For instance, we recently made a plastic slip case with print and die cut for Sigur Rós' new album. Knowing the

right manufacturing methods – and the people who could do it – as well as the right sort of material, meant we could produce the job within a very reasonable budget.

There are now many ways of making a

package more exciting and eye-catching without spending the earth doing it, such as varnishing, hot-folling and embossing. Indies are perhaps more open to this as they do not tend to be tied to specific suppliers in the same way that many of the majors are, which gives them more scope to look into different and new ideas. However, because small runs – promos or very low "limited edition" runs for instance – mean higher production costs, innovation is usually still left for the larger runs where special packaging makes economic sense.

One area that has never been shy of special packaging is the classical market. This may be due to slightly different budgetary structures or it may be argued that people buying classical music have more to spend or expect a higher quality product.

There is also the issue of piracy. Record companies can see that packing has the potential to be a very strong anti-piracy tool. Anyone can copy a booklet and inlay, but if you use unique styles of paper and board or plastics, this is going to make things a lot harder for pirates."

Tim Bowen, Modas Productions director

PACKAGING

'As new disc formats emerge, so will the need for packaging that clearly differentiates them'

'There are many ways of making packaging exciting and eye-catching without spending the earth'



Cost-effective and eye-catching: Modas packaging solutions for Sigur Rós, Unkle and Lulu

ANTI-PIRACY

TACKLING THE PROBLEM OF CD COPYING



it is double.

In Germany, it is a major problem, and it has been a major contributory factor to the decline in sales. At the moment, the UK is fortunate in that respect, but, of course, we should not get complacent because things can change.

The music industry, particularly small labels, needs technical advice and help to understand what copy protection can and can't do. Discreetness is doing what we can to help them.

First of all, we are trying to get companies to understand that nothing is perfect. Initially, we were unsure whether CD-Audio could be effectively protected at all, but companies such as Midbar and Macrovision have developed various tricks to fool a PC drive into thinking there is no audio there. While it is possible to circumvent these protection technologies, they are intended to make an impact on casual copiers.

You do not want to alienate the consumer, the type who says, "I don't want to buy CDs with copy protection". Fortunately, there are very few of those, although they are a vociferous minority. It is

easier in the UK because copying CDs is illegal, whereas in other countries, particularly the US, you are allowed to make backup copies.

Universal Music has probably taken the lead in protecting CDs and it seems they have had no major problems. Sony has done quite a lot, but they have their own system, Key2Audio, and they have probably protected about as many CDs as Midbar - a couple of months ago they had about 20m to 30m copy-protected CDs, and now it is probably running at about 40m or more for each system in use, ie Midbar's Cactus Data Shield and Sony's Key2Audio.

Another possibility is to uniquely watermark promotional CDs. The cases of Eminem and Robbie Williams and others have demonstrated that counterfeit product can hit the street before the official release. The technology to watermark discs individually exists now and that would enable the record company to identify from which CD the illegal copy came from.

Games companies go to enormous lengths to make sure there are no leaks before the games hit the street - they need to delay any cracking of the games until at least two weeks after they have been released. In the music industry, it appears that nobody is doing it yet, although some of them have looked at it. It is a far less risky approach because if these discs do not play too well, it is not a major problem - you have not got to worry about the consumer backlash if it does not play in 1% of players.

Dr Graham Sharpless, Discreet's general manager, innovation and technology

OUTSOURCING TREND FAVOURS BIG PLAYERS



"The replication market in 2002 has been volatile and aggressive. Price pressure remains the dominant feature despite some companies having failed and others having pulled out of manufacturing.

Reflecting a general trend across all industries, outsourcing of non-core activities such as fulfilment and distribution continues to increase and DOCdata believes that only those manufacturers with sufficient resources to offer the full range of services on a swift response basis will survive.

Having invested heavily Europe-wide in the latest systems and equipment, the DOCdata Group includes strategically-located local manufacturing plants in Germany, France, the Netherlands and the UK, plus a centrally-located e-commerce fulfilment and distribution facility serving the entire region on a 24/7 basis.

In addition, we have retained our full manufacturing capability for music and software CDs, cassettes and floppy diskettes while installing new technology in the form of DVD authoring and manufacturing lines. We can therefore offer an all-embracing, pan-European e-commerce capability from initial concept through to final delivery of single or multiple product orders, including invoicing, credit control and

Inventory control.

Traditionally, it made sense for the smaller companies, small software houses in particular, to avail themselves of an all-embracing service and thus do away with the headaches of stock inventories, credit chasing and all the associated admin problems.

Over the past year or so, however, some of our much larger customers have begun looking at our e-commerce fulfilment and distribution facilities and we are currently in advanced negotiations for a number of pilot systems. We believe this trend is here to stay and we have made sure we are ready to meet the expected demand, wherever in Europe it may be.

'We can offer an all-embracing, pan-European e-commerce capability from initial concept through to final delivery'

Security remains one of the industry's big problems, but we have reacted by implementing systems and software to enable us to offer all current modes of anti-piracy and copy protection.

Having responded positively to rapidly-changing conditions, DOCdata believes it is well placed to withstand the current pressure. However, we are conscious of the dangers inherent in a price-dominated atmosphere. The market cannot keep driving down prices without eventually compromising service levels. This is particularly so with smaller manufacturers. We are in the happy position of being part of a major European group and have tried to remain competitive while maintaining quality and service levels."

Steve Toms, DOCdata managing director

Up, up and away

Capacity

Warner Music Manufacturing Europe (WMMME) is a world-leading producer of optical discs. Mastering, replication, offset and silkscreen on-body label print, paper part printing, packaging and worldwide distribution. That's what we do. Speed, quality, convenience, value for money, and the highest standards of service and security. That's what we promise. What's more, unlike other optical disc manufacturers, our production facilities are so extensive that even during the busiest times or at the shortest notice, we are still able to meet all your needs. It's this 360°, total service approach that makes WMMME not so much a one-stop shop as a one-stop supermarket. So, whether you need to replicate one thousand or one million DVDs, CD-ROMs or audio CDs, and have them delivered anywhere in the world, you know where to check out.

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RECOMMENDED CATALOGUE NEW RELEASES

CARPENTERS: The Essential Collection (A&M/Chrysalis) 0694393426. The Carpenters catalogue has provided rich pickings for Universal since it acquired A&M and the latest overhaul provides with the quintessential MOR duo's fans with a four CD set comprising all of their hits and a fair number of previously unreleased tracks, as well as a 72 page booklet. Alongside timeless classics such as Close To You, Yesterday Once More and We've Only Just Begun are rarities such as Looking For Love (which 1966 boot single) and a previously unreleased six-minute medley from a TV special, featuring Karan in duet with Ella Fitzgerald, with both women on top of their form.

VARIOUS: A Little Help From Our Friends (WMNF) etc. Ten years after Rhino Records' *A Little Help From Our Friends* (WMNF) etc. we have their unique tribute to the Beatles, performing each of the songs from Sgt. Pepper's Lonely Hearts Club Band in parodies of Fifties stars, comes this equally reworked take on said album, this time formed by a selection of Florida's finest. The album serves both as a 35th birthday celebration of Pepper and as a fundraiser for community radio station WMNF and is stuffed to the brim with creative interpretations. The Handsake Squad's version of A Day In The Life includes some excellent harmonies; Jennifer & The Ventures put a lively rockabilly spin on Where The Bandstand Is; and Lovely Rita is transformed via Maloney's acoustic guitar, vocal harmonies and even a kazoo.

VARIOUS: Stargazer (Hemlock/HurtCO) 047. With the reputation that Harmless has built up for quality compilations, many will buy this blind and few will be disappointed as in the times present here are some superlative examples of "cosmic fusion and interstellar jazz" to quote from the sleeve. The artists involved - Donald Gray, Herbie Love, Frank Tat, and Alan Ray, to name just four - are at the highest pedigree and the music is never less than compelling.

THE BLADES OF GRASS...Not For Smoking (Rev-Ola/CRVEE), THE SUNSHINE COMPANY: The Sunshine Company (CRVEE). These are the "pop" records of the Summer of Love, of which the better by a short head is the Blades Of Grass' only album, expanded, here to 118 tracks by the addition of rare singles, the Singles Of Grass were masters of the economic pop song, recording nothing over three minutes four seconds, and filling their songs with baroque harmonies, complex musical arrangements and a lush, lush sound. The Sunshine Company were not far behind, though perhaps a little more whimsical and less original. Their folksy take on the Beatles' Rain and Cover Masters' Let's Get Together slip down a trout.

NEW/FP	Rock/Folk	41	MILLER, GLEN (THE GREEN LEGS) Live Embarr. CD EMBRD 501	NEW	Music
NEW	Rock	42	MINTER, BENNY (THE BUREAU) Brother's Airmail & Pleasant Land	M&W	Jazz
NEW	R&B	43	OLIVER, BENNY CD BNA 516	NEW	Jazz
NEW	Rock	44	OTKROWIMAN FOLKSONGERS/Revisited CD 79 995CD	W	Household
NEW	Rock	45	MORRISAN, MARY (MORRISAN) Live From Perthshire CD 07420	W	Household
NEW	Rock	46	MORTON, JIMMY (LIVE KING OF NEW ORLEANS) Bluebird CD 0902633992	EMC	Jazz
NEW	Rock	47	MULLIGAN, GERRY AND THE COLLECTIVE JAZZ DANCE Lighthouse CD 36148	DUBM&G	Jazz
NEW	Rock	48	MURPHY, ANGEL (ART OF THE MURPHY) Live CD MUSH 0110CD	W	Music
NEW	Rock	49	NAZZ (ONION) Live CD Sanctuary CD CME9 93	W	Music
NEW	Rock	50	NELSON, BILL (DAMON) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	51	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	52	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	53	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	54	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	55	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	56	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	57	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	58	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	59	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz
NEW	Rock	60	NELSON, RICHARD (THE BELL) Live CD Sanctuary CD 15R 1002D	NEW/FP	Jazz

RELEASES THIS WEEK 148 EAR TO DATE: 6,748

NEW/FP	Rock/Folk	12	6732578	NEW	Pop/R&B
NEW	Rock	13	LOUGHEAD SCOT (PROFANOUS) Live CD 17 THE SHIP	NEW	Pop/R&B
NEW	Rock	14	M&C CANTON (THE MARKETS) THE ALL THE TIME (SINGAPORE) Palm Pictures	NEW	Pop/R&B
NEW	Rock	15	77 P700A-1	NEW	Pop/R&B
NEW	Rock	16	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	17	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	18	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	19	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	20	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	21	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	22	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	23	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	24	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	25	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	26	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	27	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	28	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	29	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B
NEW	Rock	30	MADRID, PAUL (TERRAZZO) The Truth CD 170Y 1007	NEW	Pop/R&B

NEW/FP	Rock/Folk	41	MILLER, GLEN (THE GREEN LEGS) Live Embarr. CD EMBRD 501
NEW	Rock	42	MINTER, BENNY (THE BUREAU) Brother's Airmail & Pleasant Land
NEW	R&B	43	OLIVER, BENNY CD BNA 516
NEW	Rock	44	OTKROWIMAN FOLKSONGERS/Revisited CD 79 995CD
NEW	Rock	45	MORRISAN, MARY (MORRISAN) Live From Perthshire CD 07420
NEW	Rock	46	MORTON, JIMMY (LIVE KING OF NEW ORLEANS) Bluebird CD 0902633992
NEW	Rock	47	MULLIGAN, GERRY AND THE COLLECTIVE JAZZ DANCE Lighthouse CD 36148
NEW	Rock	48	MURPHY, ANGEL (ART OF THE MURPHY) Live CD MUSH 0110CD
NEW	Rock	49	NAZZ (ONION) Live CD Sanctuary CD CME9 93
NEW	Rock	50	NELSON, BILL (DAMON) Live CD Sanctuary CD 15R 1002D
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Mute International has a vacancy for an International Marketing and Promotions Manager reporting to the Director of International.

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Press Officer. Entertainment Co. Innovative, successful PR to market new entertainment co. Strong contacts within consumer/trade press and established media, particularly TV essential. £21K.

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Copyright. We are currently recruiting at all levels within the copyright departments of major entertainment co's. Positions range from assistant through to senior management. Experience within or knowledge of royalty negotiation, copyright law. Excellent interpersonal skills. Ability to build strong relationships. Eneg.

• In music market unit • 4, 6, 8, 10, 12, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000

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More information on Sanctuary Group and other vacancies can be found at www.sanctuarygroup.com
CV with a covering letter and salary details should be sent to jobs@sanctuarygroup.com
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For more information, please email natasha@welshmusicfoundation.com

To apply, please send a CV and covering letter by Friday 29 November to: Natasha Hale, Welsh Music Foundation, Tŷ Cefn, Rectory Road, Canton, Cardiff, CF5 1QL

www.welshmusicfoundation.com

Cardiff



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MUSIC WEEK YEAR PLANNER 2003

Put your company on the Year Planner 2003 and receive unrivalled year round promotion to the music industry.

The Year Planner details award shows, exhibitions, conferences and other key events in 2003, making it a vital source of information throughout the year - make sure your company is on it! Music Week Year Planner 2003 will be inserted into Music Week's 21st December Issue.

Booking/copy deadline: 25th November 2002 - contact Music Week sales department on 020 7579 4150

OFF THE RECORD

POP IDOL IS GOOD FOR EXTREME GENRES

"I am one of the lucky few who have come to work in the industry from standing on the perimeters as a music fan and have ended up making my living from something I love; an idealistic outlook, many may say. In the past two years, the more rock- and metal-oriented side of the industry has benefited from a resurgence in the popularity of the live music scene, which has, in turn, meant that independent labels have also grown and the smaller ones have made profits. We have galloped our way from the sales of Lostprophets' debut album, which is still selling worldwide, and we are in the process of re-launching our extreme label Cacophonous. Earache are going strong on both sides of the Atlantic and groundbreaking labels such as Rage Of Achilles are emerging slowly. The new popularity of rock and metal and a growth in interest in extreme genres can be attributed in part to the homogenisation of the mainstream, through the invasion of reality TV programmes such as Pop Idol, Pop Stars and now Fame Academy. The younger end of the record buying fan base are searching for more substance in their chosen bands rather than backing faceless pop clones who have nothing to say. I am not saying all these kids go out and buy alternative genres, but they have definitely contributed to the success of six labels from Pontypridd.

Lostprophets, however, do seem to be one of the few bands from the UK who have become successful in their own territory, as there does seem to be a lack of support for home-grown talent, despite there being a great deal of it out there. UK acts are continually facing adversity in the form of dominance from US acts. So, indie labels (and the more savvy majors) have turned their backs to help support and nurture smaller acts. The boys are the ones to speak to as they know more than any marketing company, are enthusiastic and shamelessly promote their championed bands beyond the call of duty. The repercussions of a pop, not just kids, looking for more musical substance and persistence can also be seen in alternative clubland with the growth of nights such as Death Disco, Trash and Insomnia. So, Popstars et al have been good for the pop industry, but they have also kick-started a musical revolution or rebellion. Idealistic or realistic?

Jodie Weir is A&R director of rock label Visible Noise

● *Off The Record is a personal view*

THE BIG QUESTION

YOUR FAVOURITE ELTON & BERNIE SONG?

Paul Connolly, managing director and Europe executive vice president, Universal Music Publishing

"It would be a choice between Sorry Seems To Be The Hardest Word or Your Song, but, on reflection, I probably pick 'Your Song' – not Elton's version but Billy Paul's. It's just an unbelievably soulful vocal combined with a great melody and lyric which makes for a thing of beauty."

Gary Farrow, Sony Music communications vice president and close friend of Sir Elton

"My favourite Elton and Bernie song is 'Tiny Dancer' off *Mad Man Across The Water*. Every time I used to go to America, for some bizarre reason it was the record I always heard when arriving at LA airport, so I have fond memories of America whenever I hear this."

Rob Dickens CBE, Instant Karma founder

"Your Song, but Rocket Man runs it close. I remember the first time I heard it. It was like hearing our own James Taylor."

Jeremy Marsh, managing director, Telstar Music Group

"Your Song, it's fabulous. I heard it under the desk at my new school. Elton John and Hurley Cory were both new albums around the time I was in school. I had High Goldsmith, managing director of Innocent which also did Blue performed with Sir Elton at this year's Music Industry Trusts event

"Although I'm very tempted to go for some of the classics from the Seventies, such as Goodbye Yellow Brick Road, I'm going to plump for 'I Guess That's Why They Call It The Blues'. When they played it the other night, it reminded me how much I love the song."

Paul Carey, senior account manager, Outdoor Organisation which handles Sir Elton John's PR

"My favourite Elton track is *Benny And The Jets* as it reminds me of the Goodbye Yellow Brick Road album which was played every Sunday afternoon without fail in my house when I was growing up. To be working with Elton now is an honour."

Brian McLaughlin, chief operating officer, HMV Media Group

"I Guess That's Why They Call It The Blues. The reason why I was going to both where Bristol

Rovers were playing against Portsmouth a few years ago and we were playing the Elton John CD on the way. Portsmouth unexpectedly won 2-0 and I do recall that was a great song to have on as we drove back home."

Elton John and Bernie Taupin were honoured last Monday at this year's Music Industry Trusts dinner. Elton John Greatest Hits 1970-2002 is released today (Monday).

Remember where you heard it: Sir Elton John's bladder really did play something of a starring role at last Monday's MIs dinner. In an opening gambit, host **Paul Gambaccini** revealed the first time he had met the star was back in the early Seventies when he confronted him "while he was in full flow" and asked if he could interview him for *Rolling Stone*. Fast forward three decades and Sir Elton was hanging around the **genets toilet** again. Only this time he led **Kevin Spacey** (pictured, centre right, with sponsor Insignia Media's Patrick McKenna, Sir Elton and Bernie) across the Grosvenor House stage as he waited to hand Elton and Bern their songs, only to be told they were relieving themselves. "Let me know when they're back," begged the **Hollywood** tum. "I don't want them to miss one priceless word..." Naturally, Sir Elton's one-time **teaboy Gary Farrow** got in on the act. According to the star, the first two people Farrow met in the industry were his good self and one Jonathan King. "Boy, could he fuckin' run," testified Sir Elton. The star also offered his own take on just how different he and **Taupin** are, "I've never been on a horse and he's never been to Carter..." The guestlist was of similarly high calibre as **Rob Dickins** celebrated his CBE last Tuesday. Drawn in by the splendour – but extremely delicate – bacon samies were all the top names, including former culture secretary **Chris Smith** and **EMI's** very own Trevor Whymark fan **Eric Nicoll**...

The, er, countdown continues to find Radio One's new Top 40 show presenter, with two of its current DJs and two outsiders doing pilots last week. Dooley's smart money is on comeback king **Topi Blackbottom**... Music House co-founder **Bob James** has left the company after 10 years to pursue new management opportunities... Up-and-coming punksters and Kerrang! favourites **Envis** were all excited last week by the release of their debut single. But their excitement turned sour when they got hundreds of e-mails from **angry fans** unable to purchase their release. It seems a distribution error meant that no copies actually made the shops... **EMI** is back at the top of the chart – the chart of the UK's top compensation earners, that is. **Ken Berry's** reported **£7.448m** payout places him at the end of the compensation league, compiled as part of *Sunday Times'* top 500 British earners list, with one-time colleague **Tony Bates** (£1.93m) sixth... Time to redouble an old rumour: sprightly **Viacom** boss **Summer Redstone** left no room for doubt at a Royal Television Society dinner last week when asked whether his company would ever be interested in buying **EMI**. "No," he said. "We believe it would be a mistake for MTV to compete with record labels," he said. "I have felt for a long time that there are more risks than rewards on the internet for music companies." So now you know... Some people really do have staying power in this industry. **Take Waver's** senior national accounts manager **Jimmy Mahony** who clocked up a staggering **30 years** with the major last week... The owners of Glasgow's **Barrowlands** music venue – **David and Anne Dick** – were last week honoured with the **Scotland Music Industry Award** as **Nordoff-Robbins Music Therapy** celebrated its fourth annual **Tartan Ciel Awards**, raising **£100,000**...

'Growth in extreme genres can be attributed, in part, to the invasion of reality TV'



Jody Lei, Neil Richardson, general manager Nina Frykberg, Jody Lei, A&R executive Charlie Zakif and head of marketing Antony McGee.

Nifty ninja-style dancing was the order of the day at London's Sway venue last week, as independents unveiled its new pop artist Jody Lei. Lei, who performed her new single Showdown at the event, has been in development with the label for what seems like aeons, but will finally see a release in January. Top knob twiddlers, including So Solid's AC Burrell and Wyclef, have worked on Jody's album which will follow Showdown in the new year. Pictured, left to right, are independent manager Director Mark Richardson, general manager Nina Frykberg, Jody Lei, A&R executive Charlie Zakif and head of marketing Antony McGee.

music week

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