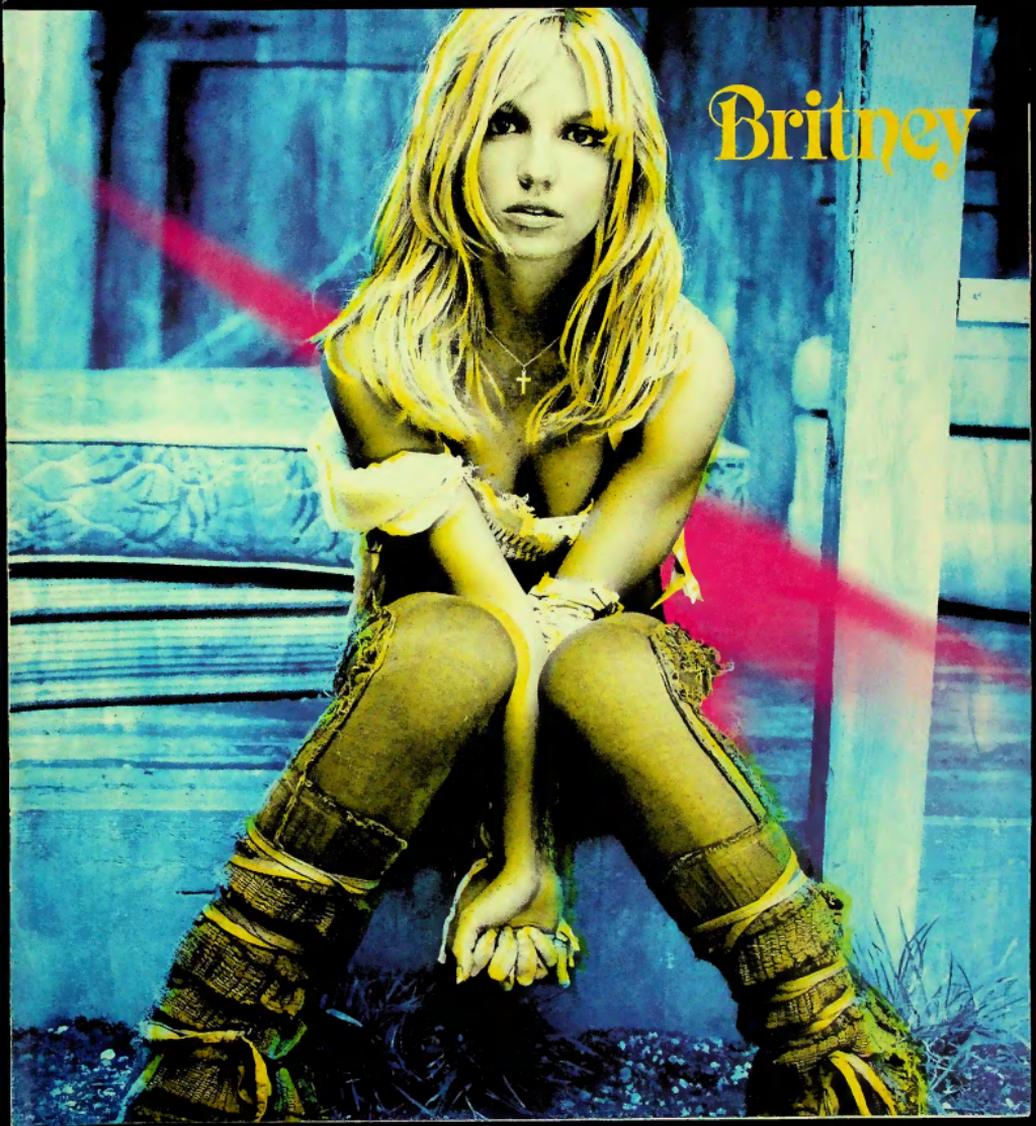


FOR EVERYONE IN THE BUSINESS OF MUSIC 3 NOVEMBER 2001 £3.60



mw  
**music week**

**Britney**



britney spears

# Britney

RELEASED 5TH NOVEMBER 2001

**I**N A RELATIVELY SHORT CAREER, BRITNEY SPEARS HAS BECOME AN INTERNATIONAL ICON, A POP PHENOMENON THAT LEAVES ALL OTHERS IN HER SHADOW. HER EVERY MOVE CREATES A BUZZ AROUND THE WORLD.

**T**HE MULTI-FACETED SUCCESS STORY THAT IS BRITNEY SPEARS HAS SEEN HER SELL MORE THAN 37 MILLION ALBUMS WORLDWIDE, SELL OUT A 90 DATE WORLD TOUR, AND WIN COUNTLESS PRESTIGIOUS MUSIC INDUSTRY AWARDS AND CERTIFICATIONS. AND STILL SHE IS ONLY 19.

**O**NE OF THE MOST HYPED ALBUMS OF 2001, 'BRITNEY' FEATURES COLLABORATIONS WITH SOME OF THE HOTTEST WRITERS AND PRODUCERS OF THE MOMENT SUCH AS THE NEPTUNES, RODNEY JERKINS AND BT, AND FEATURES THE SINGLES "I'M A SLAVE 4 U" AND THE FORTHCOMING "OVERPROTECTED".

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News 3



**NEWS: WEA London is putting EtM behind the ad campaign to promote MADONNA's new greatest hits LP**  
Marketing 5



**NEWS: Fitting into a tight schedule, work begins on CRAIG DAVID's crucial follow-up album**  
A&R 8



**COUNTRY MUSIC: A LONE STAR STATE OF MIND? P22**

FOR EVERYONE IN THE BUSINESS OF MUSIC 3 NOVEMBER 2001 £3.60

# music week

## Capital aims to retune London radio

by Robert Ashton

Capital Radio has set its sights on snatching up another London competitor after kick-starting its strategy to change the face of London radio by buying a 19% stake in urban station Choice.

Capital chief executive David Mansfield is gambling that recent regulatory recommendations – allowing no fewer than three commercial rivals in each market – will eventually be given the green light by new Government legislation. Its ambitious plans come, however, as the commercial radio industry faces a bleak short-term future as its theroomages advertising revenue.

In anticipation of regulatory changes, Mansfield structured a deal last Thursday to acquire the remaining 81% in Choice sometime from 2005. Its initial minority share-

holding was purchased from parent company Ynside for £3.3m and the final cost of acquiring the rest of the company is linked directly to audience performance targets.

But Mansfield suggests that this is not the end of Capital's empire-building in London because he calculates that if culture secretary Tessa Jowell goes along with recent Radio Authority and Commercial Radio Companies Association's proposals to loosen up media ownership, then Capital will be eligible to operate 6.75 FM licences in London.

"We've now got five licences (FM, QX, Xfm and the 96.9FM and 107.1FM Choice licences) and obviously we can't have 0.75 of a licence, so we will be in a position to acquire one more," he says.

Virgin, for which Capital made an unsuccessful bid for in 1997, would



**Mansfield: going for more stations** be an obvious target under revised media ownership rules expected in the draft Communications Bill next year. However, Mansfield will not reveal if it would be his prime target if legislation permitted. "We want to strengthen our position and there are a lot of very attractive licences.

There are Jazz, Virgin and Heart, which are all good franchises," he adds.

Mansfield's decision to act ahead of the new legislation – and before rival groups have revealed their strategies under new relaxed laws – is supported by one media analyst, who suggests that Capital's abilities to scoop up a rival station will largely depend on "who exists and whether they are up for sale". He notes that Virgin's recent success in the Rovers would make it a more expensive target.

A spokesman for GWR agrees that current ownership rules are "too restrictive", but is not willing to make public the group's strategy in a deregulated market until after its interim results are announced on November 20.

Meanwhile, the East Midlands FM

regional licences, which was advertised by the Radio Authority last Friday, is provoking one of the biggest responses for a new licence yet. Around 18 applications are expected to be submitted ahead of the February 5 closing date for the licence, which will serve a population of around 1.6m adults. GWR is preparing three applications, to include rock brand Storm in which it is bidding with Channel5. Chrysalis Radio is submitting a bid for the licence, which will serve with new concept Radio, which will target "young people" although specifics will be decided after a series of public meetings. Applications are also being prepared by Jazz, Ministry of Sound and the Wireless Group. Saga, SMG, Scottish Radio Holdings and recently-formed Absolute Radio International.

Kate Bush and John Lydon are among the artists expected to be honoured at the *Q Awards Today* (Monday), winning the classic songwriter and inspiration awards respectively. Joining Bush and Lydon in attendance at the event, which is being held at London's Park Lane Hotel, will be acts such as Gorillaz, Alicia Keys, the Manic Street Preachers, Oasis, Travis and US superstar Dave Matthews, who is currently in the UK on a promotional visit in support of his forthcoming single *The Space Between*. The RCA-Arista act was last week making the most of his trip with a packed promotional schedule, including acoustic performances for CD:UK, TOTP, T4, Popworld and Virgin Radio, and a Q Awards-sponsored acoustic gig at London's Union Chapel. Pictured with Matthews (left) at the gig last Thursday is David Gray, who is released in North America through ATO, the US label founded by Matthews.



RAY: DAVID MATTHEWS

## Cash backing gives 19 new route into TV

A whole raft of prime-time TV music shows is being developed by the makers of Pop Idol after Simon Fuller's 19 group received a venture capital injection running into "tens of millions" of pounds.

The investment, which is thought to secure a stake of not more than 20% in the 19 group, comes via a partnership deal between equity specialist JBS Capital and ingenious Ventures. The latter is part of the ingenious media and entertainment investment group run by former Reality Useful Group chairman and CEO Patrick McKenna. Fuller, whose company is behind

ITV's Pop Idol programme, wants the media to extend 19's portfolio further into TV, film and merchandising. He and former LWT head of light entertainment Nigel Lythgoe, who joined 19 earlier this year to head its TV arm, are already progressing several television programmes, which they are aiming to peak into TV schedules early next spring. One is based around a big band concept.

"Three years ago I made the decision to expand beyond artist management," says Fuller. "The funding from ingenious further strengthens our position in the market."

## Rajars spot new radio generation

The number of children tuning into the radio has increased by almost 500,000 since Rajar changed its listening methodology more than two years ago.

Figures released for the three months to September 16 reveal that 7.2m four- to 14-year-olds are now tuning in – an increase of 403,000 (5.5%) since March 1999.

Children are also listening for longer, up more than three hours (28.4%) a week to 13.1 hours, putting increased pressure on radio stations to reflect the tastes of their youngest listeners by adding big-selling acts such as Bob The Builder and Tweenies to their playlists.

"This is a difficult area for radio stations especially in the commer-

cial sector because the music tastes of a four-year-old will differ greatly from that of a young teenager. Also many are listening with other members of the family or in the car with mum or dad," says Rajar managing director Jane O'Hara.

Among the stations with a large child audience are Radio One with 2.2m, 95.8 Capital FM in London with almost 900,000 and Classic FM with 400,000.

The 7m children join the 44.0m adults currently listening to radio in the UK. This is down from a year ago, although the medium is now reaching 91% of the population compared with 90% in September 2000.

● Rajar analysis, pp10-11

## Madonna to set pre-release shipment record

Warner Music UK is on course to break its own pre-release shipment record with orders for Madonna's *GHV2* best of already hitting 750,000 units.

The album, which is released on November 12, overlooks the major's previous pre-release high of 650,000 achieved by Simply Red's *Greatest Hits* in 1996. Madonna's album is also believed to have recorded the highest ship of any album to date, beating releases such as *The Beatles' 1* (Apple/Parlophone), which initially shipped 674,000 units last year, and Hear-Say's *Polydor-Issued Postcards* album with 675,000.

WEA London's senior marketing manager Richard Marshall says, "If

### SHIPOUTS FOR FORTHCOMING RELEASES

**OCTOBER 29:** Michael Jackson – *Invisible* (Epic) 350,000; Backstreet Boys –  *Greatest Hits – Chapter 1* (Jive) 250,000; Various OST – *Harry Potter (East West)* 200,000; Milt Tee – *Lockin' On Both Sides (Inferno/Real)* 130,000; **NOVEMBER 5:** The Corn – *Best Of (Lava/Atlantic)* 400,000; **All Saints** – *All Hills (London)* 210,000; **Britney Spears** – *Britney (Jive)* 200,000; **NOVEMBER 12:** Madonna – *GHV2 (Warner)* 750,000; **Westlife** – *World of Our Own (RCA)* 600,000; **Red Stewart** – *The Story So Far: The Very Best Of (WEA)* 200,000; **The Bee Gees** – *The Record – Their Greatest Hits (Polydor)* 250,000; **NOVEMBER 19:** Robbie Williams – *Swing When You're Winning (Chrysalis)* 600,000; **Five** – *Greatest Hits (RCA)* 300,000; **So Solid Crew** – *You Don't Know (Independent)* 250,000 (units manufactured); **One** – *Living Proof (WEA)* 200,000. *Sources: MID research.*

the news [that this is the highest shipment for an album] is confirmed, this is a fantastic start to what we hope will be a record-breaking campaign."

Madonna's best of is among an elite group of albums this autumn topping the half-million shipment figure ahead of release with

RCA-Arista's *Westlife* album. World of Our Own on 600,000 and EMI expecting to ship around the same amount for Robbie Williams' *Swing When You're Winning*.

Initial shipment figures are not directly comparable with each other because of the number of weeks between different release dates.

# best of DVD



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# Specialists voice concerns over flood of best-of albums

by Sarah Davis

Supermarkets are expecting to cash in as the expense of traditional music retailers on a record number of best-of albums flooding the autumn market.

Around double the number of high-profile greatest hits sets are being released during the fourth quarter compared with the same period last year, prompting concerns from Virgin Megastores head of music product Jim Batchelor that the specialists are now playing second fiddle to the grocers. "My biggest concern is that as supermarkets become more powerful in the industry so major record labels are beginning to make albums that are easy to shift for supermarkets," he says.

However, Asda's music buying manager Becky Oram believes the

high number of best of's is only good news for the generalist consumer. "They fit well with us," she says. "I wouldn't prefer them to new artist albums, but nor would I prefer it the other way round. Quite a lot of our customers might not be Green Day fans but might see a TV ad and come in and buy the best of and then come back and buy the artist album."

Dan Stern, who manages Watford Independent CD Warehouse, says greatest hits albums are always guaranteed sellers but do nothing to encourage new artists. "It would be nice to have some more original artists like Alicia Keys. The majors don't seem to be doing much about it. It was the same last year and will be the same next year," he says.

While the autumn release schedule includes frequently reissued



Gabrielle: best of release

acts such as Polydor's Abba and Warner's Rod Stewart, there is an unusually high number of acts this year receiving the greatest hits treatment for the first time. Among them are WEA London's Al Sanits, Jive's Backstreet Boys, East West's The Corrs, Interscope/Polydor's Dr Dre, RCA/Arista's Five, Go Beat/Polydor's Gabrielle, Columbia's Ricky Martin, Universal Island's Ocean Colour

Scene, Hut/Virgin Records' Smashing Pumpkins and Jive's Steps.

Some retailers question the legitimacy of albums by some of the newer acts. "When people like Steps put out a greatest hits album they only buy two or three albums it's taking the piss," says Adam Cresser who manages Aberdeen independent One Up. "It's different for someone like U2 who have 12 or 13 albums or Madonna, who has been a star for ages and only put out one compilation before."

Despite the concerns, HMV head of music Jonathan Rees is convinced the year's strong album sales will continue in the run up to Christmas. "Product this autumn does look excellent. People like greatest hits and I think we are going to have a good Christmas," he says.

Warp's Aphex Twin (aka Richard James) has scored one of the biggest UK success stories of the year in Japan with his current album *Drukqs* debuting at six on the domestic-dominated all-comers chart. The album, which debuted (Sunday) was set for a UK chart entry around the Top 20, sold 42,000 units in its first week on sale in Japan and is also performing well around Europe. Warp head of international Simon Halliday says, "We expect to double that figure. He's got a huge fanbase in Japan and we got no less than four magazine covers including the big one, *Snoozler*." In London, the Rough Trade shop dedicated the whole shop to *Drukqs* last Monday. "The response was fantastic and the store re-ordered that same day," says Halliday. James (pictured) is currently performing at the Brazilian jazz festival and he will DJ, under a pseudonym, at the Warp rave on November 9 at Ocean in London.



## Relentless recruits Hill as part of expansion

Relentless/Outcaste Records has recruited Anglo Pluggin's Roland Hill as head of promotion and marketing as part of an expansion of the indie operation.

Alongside Hill, who was the national radio pluggin' at Inglo for Relentless acts including *So Solid Crew* and *DJ Fred Piper*, and the Masters Of Ceremonies, Martin Morales joins as Outcaste's A&R manager from Union Square music. Both appointments are with effect from this Monday (November 5). "We've had a real couple of years but now it's time to take it to the next level," says label founder Shabs. "These key appointments are very important as they will enable us to convert our success in the singles market into breaking artists."

Priority acts for the label next year include Romeo, the So Solid Crew member who is expected to release his debut solo single in February. Meanwhile, Relentless is understood to be considering a number of long-term licensing options for when its current deal with Ministry of Sound expires next year.

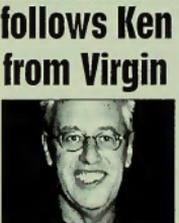
MUSIC WEEK 3 NOVEMBER 2001

## Nancy Berry follows Ken in departure from Virgin

The future of Virgin Records America is again the subject of intense speculation after Nancy Berry followed her estranged husband out of the company's door last week.

In a brief press statement issued last Tuesday EMI confirmed the vice chairman of Virgin Music Group would be leaving "effective immediately". Berry, who joined Virgin as a secretary in 1979 and subsequently rose through the ranks with husband Ken, was most recently responsible for working on the company's global artists. However, the recent arrival of top global marketing brain David Munnis as vice chairman to partner EMI Recorded Music CEO Alan Levy apparently undermined that position.

The rapid move by Levy and Munnis left company insiders and external media analysts conjuring up a number of scenarios about the uncertain future facing Virgin's US operation and its co-presidents Ray Cooper and Ashley Newton, as well as Virgin in the UK. Munnis was last week visiting and reviewing the US company. Many observers now expect the back office



Cooper: possible effect on Virgin US functions of Virgin, Capitol and EMI to be merged in the US.

Meanwhile, EMI itself has also been the subject of speculation that it may take itself private. One media report last week suggested the major has been meeting Accenture (formerly Andersen Consulting) and other business consultants to investigate strategies for taking itself private. However, the report was dismissed categorically by an EMI spokeswoman, who says the only advice EMI has sought from consultants is how to dispose of its manufacturing and distribution interests. "This story about going private is totally unfounded," she says.

## Webb expands role to whole of Universal UK

Universal Music UK has promoted Polydor's director of press Selina Webb to a newly-created role of director of communications for Polydor and the UK Group.

In her new position, which is effective immediately, Webb will handle corporate PR for the entire UK group in conjunction with Universal Music International's corporate communications department. However, she will also continue in her current Polydor role where for the past three years she has headed the Polydor press team with responsibility for running national, regional and online PR campaigns for Polydor's artists.

"Selina has built an incredible team in the Polydor press department and the results for their artists are testament to that," says Universal chairman/CEO Lucian Grainge.

## BPI scores coup as pirate is convicted

The clampdown on music piracy scored a significant victory last week when Europe's "most notorious" music pirate was sent down for nearly two years.

Tim Smith, a leading target of the BPI for the past decade, was sentenced to 21 months in prison after pleading guilty to conspiracy to defraud charges in the first BPI private prosecution at Chelmsford Crown Court.

Smith, who was finally arrested in Liverpool in April, had been on the run after being named as the co-conspirator of Alan Williams at his trial in February last year.

Smith had been operating from a chicken shed in Essex, where 60,000 CDs and 200,000 inlay cards were seized. BPI anti-piracy unit director David Martin says he and his team have been after him since the late Eighties. He believes he was the biggest pirate operating in the UK.

Smith, who last month announced a record number of prosecutions against pirates in just three weeks, adds the custodial sentence demonstrates the new "get tough" message being adopted by courts.

## R1 REJECTS UK 'QUOTAS' BID

Radio One ruled out the idea of "quota systems" to support UK talent at a meeting between the station's management and several hundred representatives from labels. Last Monday's BPI-organised meeting heard controller Andy Parfitt and editor of music policy Alex Jones-Donnelly say that Radio One aims for around 50% of music to be UK or UK-produced. However, they argued that any form of British-only playlist policy was unworkable.

## DETAILED MOVES UP AT EMI

Stefan Demetrio has been appointed to the newly-created position of video and DVD product manager at EMI Records, effective November 1. Demetrio joined EMI in 1998, most recently holding the position of track marketing manager. Meanwhile, Stuart Kirkham joins from Coalition PR as EMI-Chrysalis senior press officer.

## BPI UNVEILS DVD GUIDELINES

The BPI has produced new guidelines for potentially offensive content in audio and video recordings, with specific reference to DVD, which can contain possible offensive material in both the audio and video content. The new stickers, which read "Parental Guidance: Explicit Content", are to be used from this month.

## BPI UNVEILS DVD GUIDELINES

Culture secretary Tessa Jowell has announced that the Government will shortly publish a consultation paper asking for two months of comment on its proposals on media ownership, which will be provided for in the draft Communications Bill due early next year. Jowell said she was "determined" UK companies should be able to take advantage of the new opportunities afforded by technology.

## BTOPENWORLD TESTS SUBSCRIPTIONS

BTopenworld is to use Microsoft's Windows Media to deliver the UK's first secure music subscription service. BTopenworld is building a customised player which will provide its 1.5m customer base with a player for Windows Media Audio, MP3 and CDs. BTopenworld is running trials on the subscription service and is working with On Demand Distribution to provide music from UK record companies including BMG, V2 and Warner.

## SONY POSTS SURPRISE LOSS

Japanese electronic giant Sony shocked world markets on October 25 by posting a second quarter profit of \$1.2 billion (\$760m), compared with a profit of \$1.8, 7bn (£106m) in the same quarter last year. The losses stem from its electronics division (£25bn) and music division, although the latter was able to deliver the UK's first secure music subscription service. Sony's losses were offset by a 4.7% sales increase to \$140bn (£794m), partially thanks to albums by Macy Gray, Jamiroquai and Maxwell.

## PR & PUBLISHING SUPPLEMENT

The Mary J Blige cover of *Blues & Soul* should have been attributed to Universal Island in last week's PR & Publishing supplement, rather than Epic. In addition, East West's total should have come to three instead of two, with covers for Bush, Portera and Stone Temple Pilots.

## MUSIC COMMENT

## JACKO: LET THE MUSIC TALK

Any doubts as to whether Michael Jackson's still a global icon have been well and truly put to rest during the past two weeks. Unfortunately, to judge by most of the UK media coverage, he is rather a tarnished one.

It was always inevitable that his latest album, *Invincible*, would generate huge publicity, firstly because Jackson was once the King of Pop, and secondly because of all his well-chronicled personal problems. And much of it was likely to be negative. But the extent to which it has been demolished is perhaps surprising even by Fleet Street standards. The whole set-up obviously posed a big problem for Sony. The soft-sell approach was never an option, but given Jackson's own absence from promotional duties – an absence that may well be a plus – it has so far had few marketing tools at its disposal except for an album sleeve that doesn't actually look like the artist.

In the absence of any music, fans have had to rely on the press. And nearly every journalist writing about *Invincible* has taken great delight in rehashing stories about Bubbles and plastic surgery. What almost no one has done is to focus on the music itself.

And, lo and behold some of it is actually pretty good. Yes, *Invincible* is not *Off The Wall*, it is too long, and it contains a couple of saccharine ballads too many. It was never going to be epoch-defining. But high points such as *Unbreakable*, *Butterflies and Whatever Happens* are higher than the levels achieved by most pop albums in the charts at the moment. Jackson's old fanbase has definitely moved on, and capturing a new one is by no means a given. If it were down to the music alone it would not be a problem – there are tracks that radio would murder if they were by other artists.

It is a sad statement about the UK media (and music) business today if those potential fans never actually get so far as to judge the music rather than the man. **Ajax Scott**

## TILLY

## MUNNS AND LEVY: A TONIC FOR EMI

Good to see my old mate Munny back at the top on the worldwide record industry. I believe he, together with the main man Alan Levy, has the knowledge and ability to make EMI what it always should be – Britain's only major record company great again. I see from the photos in last week's *MW* that he is already working on HMV's Brian Augustin to get the retailer to start stocking extra units – it's good to see real faces back at the top of our industry.

I can't wait to see what changes the dynamic duo make over the next few months. And it's certainly a good time, with what my chum Kyle breaking around the world with her recent number one single and album and an absolutely wonderful back catalogue to keep exploring.

Why do they do it? I refer to Chris "Motormouth" Moyles, who has more than his Christian name in common with Chris Evans. He is obviously going the same way as his old adversary – probably out of the door with Radio One.

However great their egos are, and of very little talent, they will never beat the system. You can't go on knocking your bosses and the powers-that-be and expect to get away with it forever. Of course this country prides itself on freedom of speech and no one should be held back from expressing their most opinions. However, Radio One and Andy Parfitt are a lot bigger than either of these overblown egomaniacs. Talk about hitting the hard that feeds you. Unfortunately, I'm sure there are other loud-mouthed DJs waiting in the wings to take their place.

There's enough unpalatable viewing at the moment – I talk, I course, of Pop Idol. This format has been stretched to breaking point now – it looks exploitative, unpleasant and does no favours for either the poor suckers who are waiting for their moment of "glory" (more often humiliation) nor my old pals Pete, Simon, and Foxy. Of course, the real beneficiary – never to be publicly judged by being seen on screen – is Simon Fuller, who has the rights to catapult the final winner to fame.

Tilly Rutherford's column is a personal view

4

International cuts see  
four staff exit Famous

US publisher Famous Music is the latest company to streamline its international operations, resulting in four redundancies across the company, including UK managing director Dominic Walker.

Following Walker's departure, A&R manager Luke McGrellis has been promoted to A&R director and heads the UK company with immediate effect. McGrellis' signings include Minutemen, whose debut album will be released in November through Ignition Records.

Famous Music president Ira Jaffe says, "The UK market continues to hold great potential for us, therefore we intend to continue to make substantial investments in talent there."

UK acts including Bush and Placebo are among the writing teams on the Famous Music roster.



## Brazil snaps up Our Price for a song

Brazil managing director Ian Duffell has revealed for the first time the financial details surrounding his company's take over of the troubled Our Price chain.

Duffell says the Australian retail group undertook two separate deals with the Virgin Entertainment Group, the first of which had Brazil paying Virgin just £2 for the 77 Our Price stores and receiving £7.7m from Virgin towards restructuring the business.

"Under the other deal, Virgin received share options in the Australian business," says Duffell. Brazil in Australia and New Zealand to open stores and rebrand some stores. In consideration, Virgin receives 1% of sales and a 1.5m stock option."

Brazil, which will operate its UK stores under its Australian trading

name of Sanity, is targeting Our Price's railway station outlets as the first stores to be rebranded after Christmas. "They are much smaller and they are high profile. We'll roll out the other stores during the next six months," he says.

"We expect them to be all rebranded by the middle of the year. Until then we expect the business to continue the way it's been running and we are not expecting any uplift in sales until the stores are rebranded."

Sanity is retaining most head office shop staff, although some left to work for V Shops. The chain is currently advertising for replacements.

Duffell, who has previously worked at both HMV and Virgin, began discussions about the purchase of the Our Price stores with Richard Brandon in July.

Record report confirms gloom  
as profits suffer further

by Paul Williams

Profits declared by the UK's major record companies last year plummeted to their lowest level since the mid-Nineties and are expected to decline even further this year, according to a new report.

The depressing picture is highlighted in Cliff Dane's newly published *The UK Record Industry Annual Survey 2001*, which estimates the majors' UK operations last year made a combined profit of £75.0m, compared with a record £140.5m in 1999 and £100.5m the year before. Their decline is the biggest among any sector within the record industry, although others, including retailers and distributors, have also seen their profits hit.

Dane, who notes combined profits across all sectors of the business hit a peak of £252.3m in 1999, says the UK industry is facing a series of pressures that is affecting how much money it makes. "If you look at retail there is huge competition from the supermarkets with a downward pressure on prices. Generally, the strength of the pound is a strong factor with the record labels along with parent reports, who make them used to export to are just not there any more," he says.

Direct comparisons between different companies' performances are impossible because of individual accounting practices and structures, not to mention different accounting periods. Thus the 480-

## MUSIC INDUSTRY OPERATING PROFIT

	1996	1997	1998	1999	2000
Majors	127,541	104,019	100,476	140,856	75,000
Indies	(5,622)	(3,943)	(2,258)	(2,258)	8,000
Retailers	54,412	59,316	41,297	56,789	45,000
All sectors	215,468	207,480	177,214	252,261	177,000

Figures in £000s. "All sectors" comprises majors, indie record companies, retailers, manufacturers and distributors. 2000 figures are estimates. Source: The UK Record Industry Annual Survey 2001.

page publication listed at BMG Entertainment UK & Ireland Ltd posted an operating loss of £10.3m for the year to June 30, 2000, although this included £5.1m of inter-company debts, and once concerns such as Astra's UK holding company, Global and Conifer are added in, the loss fell to under £5.3m. Virgin Retail declared a loss of £10.3m before other exceptional costs of £15m for the 12 months to the end of January 2000, in sharp contrast to HMV, which recorded the highest operating profit with £38.5m up to May 25, 2000. Healthy profits were also posted by Virgin Records (£33.3m), GUK (£22.7m), Warner UK (£21.5m) and Zomba (£13.4m), while the companies making up EMI UK made a combined profit of under £16.3m.

With Sony's UK operation also declaring a loss in 2000 – of £775,000, compared with £11.4m profit in 1999 – EMI was the only major to improve its operating profit. (Universal companies' results had not been published at the time the report went to press.) The EMI Records vice turned a loss of £17.9m in 1999 to a profit of £4.0m

the following year.

Within the independent record sector, Dane estimates a £5.0m profit for 2000 following four consecutive years of losses, although he notes any trend here tends to be distorted by just a few companies performing extremely strongly or badly. Zomba claimed the biggest operating profit within the sector in 2000, followed by World Circuit (£4.2m). Ministry Of Sound Recordings (£3.3m) and Mute (£2.8m). The Craig David-enhanced Wildstar takes fifth spot with £1.8m, although conversely its joint owner Telstar Records suffered the sector's biggest loss with £3.8m.

With a global downturn in sales and the majors looking to trim their costs further, Dane – who is himself group finance director at Snapper Music – believes the industry must look to an independent sector for growth. "If an independent company does develop hit acts you can make a lot of money. That's always been the way of the industry," he says.

● *The UK Record Industry Annual Survey 2001 costing £295, is now on sale. Ring 01934 644300 ([www.musicresearchpublishing.com](http://www.musicresearchpublishing.com))*

## 'Dinosaur' acts lose their grip among best sellers

The shelf-life of superstar acts is continuing to shorten as increasing competition threatens their place among the album market's biggest sellers.

Just over half the 50 top-selling artist studio albums in the UK last year were recorded by acts with a chart career dating back five years or more compared with 82% in 1991. Established acts' declining dominance in the charts is marked throughout the Nineties as artists in either their first or second year of their career moved in to replace them.

The figures are revealed in the newly-published *The UK Record Industry Annual Survey 2001*, which



Jones, flying the flag for older acts author Cliff Dane suggests the trend that has developed is worrying for record companies. "You can no longer predict the longevity of your artists," says Dane, who adds the data brings into question the current huge advances paid to long-estab-

lished acts.

However, the so-called dinosaur acts are not facing total extinction as a number of them figured among the biggest-selling albums of the past few years, including Cher, Tom Jones and Santana.

UK acts in general are also being squeezed, with homegrown talent last year accounting for just 48% of the 50 biggest artist albums compared with at least 60% between 1995 and 1998. This trend here is in line with BPI's statistics of total album sales showing UK artists' share of the market dropped from a recent peak of 58.3% in 1997 to 47.5% last year.

## Emap TV channels to appear soon on Telewest digital TV

Emap Performance's six digital music channels will reach 600,000 more homes after the group signed a distribution deal with communications and media company Telewest.

Telewest's analogue cable customers can already access The Box, but from December 1 digital subscribers will be able to watch Kiss TV, Q Television, Smash Hits and The Box. Magic TV and Kerrang! TV will be added in the new year when Telewest increases its station capacity.

Viacom's music channels, which include MTV and VH1, are already available to Telewest's digital customers as well as to subscribers of the NTL Digital service.

Telewest is keen to use music alongside film and sport to grow its subscriber base and meetings are planned with Emap TV in the next few weeks to discuss how the two sides can work together on joint marketing activity.

Emap TV managing director Shirley Rennick says she is also in negotiations with other digital media groups NTL and Digital about similar carriage deals.

# WEA London commits £1m to Madonna's best of campaign

by Steve Hemsley

WEA London hopes the cryptic title of Madonna's forthcoming greatest hits album GHV2 will generate extra media interest and go some way to compensate for the artist's unavailability to promote the release.

The 15-track sequel to 1990's 3.5m-selling *The Immaculate Collection* is out on November 12 and is backed by a marketing strategy worth more than £1m as the company attempts to generate excitement in the album without the support of media interviews or TV performances. Madonna is currently in Europe filming a movie directed by her husband Guy Ritchie.

"There will be no Top Of The Pops appearance or interview on Radio One or Q magazine this time so we want the unusual name to get people thinking about the association between Madonna and GHV2 and create some intrigue. Only later will it become obvious as Greatest Hits Volume 2", says WEA London senior marketing manager Richard Marshall.

Attempts to raise media and industry interest in the album have



Madonna: currently unavailable

included servicing a promotional video to TV last week featuring clips of Madonna's career set to the track *Music*, while from the start of November all mail sent from WEA London will include special Madonna GHV2 postage stamps.

Pre-awareness activity will also include five-second blip adverts and lengthy three-minute commercials for satellite and terrestrial TV breaking next week, while an extensive national outdoor campaign begins on November 1.

The week of release will see more than £250,000 spent on national TV advertising and commercials will appear every week during peak pro-

gramming up until Christmas. The artist's profile has also received a boost from the use of Ray Of Light in the current TV advertising campaign for Microsoft's new product Windows XP.

"Madonna will always be in the papers when she is in this country and spotted at a restaurant or event, but what actually helps to sell albums is when her music is heard on the radio or videos are on TV. This will be even more important with this album," says Marshall. GHV2 spans the singer's chart success since 1991 and features hits including *Don't Cry For Me Argentina*, *Ray Of Light* and *Beautiful Stranger*, but there are no new tracks.

Online promotion includes a localised UK desktop application which can be downloaded by fans from a special URL, [www.ghv2.co.uk](http://www.ghv2.co.uk), it will be updated daily with Madonna content and fans will be informed of new content via an SMS text messaging campaign.

A DVD/VHS of Madonna's *Drowned World Tour* is also released on November 12.



Decca releases Russell Watson's (pictured) second album *Encore* today (Monday) with a promotional campaign aimed at achieving a million-seller in the UK and increasing the artist's male fanbase. TV and radio appearances begin today on ITV's *This Morning* where the winners will be revealed at a competition to find his chair to sing with Watson on November 15 when he turns on the Christmas lights in London's Regents Street. On Tuesday, he joins Johnnie Walker on Radio Two and Johnnie Walker on Channel 5, while a week of local TV interviews begins on November 19 with a guest slot on Jonathan Ross's *Radio 2* programme pencilled in for December 8. A Russell Watson Christmas Day Special has been recorded for ITV. The 16-track album includes duets with Lulu and Lionel Richie, while one of the tracks, *Where My Heart Will Take Me*, is the theme to the new *Star Trek* series Enterprise which will be shown in the UK in the New Year. "Watson's debut release *The Voice* and his TV persona have established him as an entertainer as well as a recording artist," says the album's concept producer Rick Blasky.

## Solanki leaves IPC Ignite! to launch marketing consultancy

Vijay Solanki has quit as marketing director of IPC Ignite! and formed a consultancy to help labels construct and plan their marketing campaigns.

Solanki, who joined IPC more than a year ago from Capital Radio, where he was head of marketing, has yet to name his strategic marketing and media business which will focus on youth brands. He expects to announce at least two business partners in the next few weeks.

"I am offering record companies a consultancy service run by marketers rather than agency people. It will help labels plan their release schedules and will use research to test music before release to ensure a more effective album or single launch," he says. He is urging label marketing teams to recruit him between four months and a year before product is released.

One of Solanki's first projects since leaving IPC has been to devise a marketing and communications strategy for Absolute Radio



Solanki: focusing on youth brands

International where his former colleague and Capital Radio head of programmes Clive Dickens is programme and operations director overseeing Absolute's bid for UK radio licences.

Solanki left IPC Ignite! claiming he was spending too much time on promotional activity rather than developing brands such as *AME* and *Muzk*. One of his last projects was a survey of how men consume music magazines.

Solanki's role at IPC has been partly filled by Niall McKinney, who has been promoted from marketing manager to head of marketing.

## Somethin' Else commissioned for broadcast of MTV's EMAs

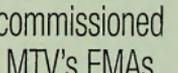
Commercial radio stations in more than 20 countries including the UK will broadcast radio packages covering the 2001 MTV Europe Music Awards.

MTV Radio Productions has commissioned independent radio production company Somethin' Else to create four separate packages around the EMAs, which take place in Frankfurt on November 8.

There will be a 54-minute preview show called *Countdown To Frankfurt* featuring interview clips with nominees and, at 9pm Central European Time on the night of the event, Somethin' Else will broadcast the awards live via satellite.

At the same time in London, a two-hour highlights show will be compiled and distributed to stations via CD to be used on air on November 9. Pre- and post-event interviews will also be made available using a secure website which commercial radio can access.

Among the UK radio stations that



All G: presenter at the EMAs

have confirmed they will take the Somethin' Else programmes are Clyde 1 FM in Glasgow and Forth FM in Edinburgh. Broadcasters in countries including Bulgaria, Albania, Denmark, Greece, Switzerland and Italy have also signed up.

Meanwhile, Chrysalis Radio's Galaxy Network has been named as the official UK radio partner for the EMAs for the second year and will broadcast live from the event and use Somethin' Else's content. On-air promotions will include competitions on one of the five Galaxy stations while visitors to [www.galaxyfm.co.uk](http://www.galaxyfm.co.uk) can cast their vote for the awards.

## news file

**PINE EMBARKS ON WORKSHOP TOUR**  
Universal Jazz artist Courtney Pine is embarking on a national education project travelling to schools across the UK to perform workshops with DJs Pogo and Sparks. The tour begins on November 12 in London and runs through to February.

**VIRGIN TO SELL CHART RINGTONES**  
Virgin Megastores is to make the Top 40 singles available as ringtones in a new service that will be updated in-store every Tuesday. The ringtones will be activated via a hotline number which will be carried on special vouchers costing £3 each.

**ZOMBA AND MUSTASP SIGN DEAL**  
Zomba has signed a deal with European mobile music provider Mustasp to make available clips of the label's recent catalogue's repertoire through wireless mobile services. The two companies' say the deal paves the way for them working together in the future for the launch of relevant 2.5 and 3G mobile services.

**JACKO WEBSITE RECOMMENDS HMV**  
HMV.co.uk has been selected as the preferred online retailer on Michael Jackson's official website from which to purchase his new album *Invisible*, released today (Monday). "Buy It" button, directly linking visitors from [www.michaeljackson.com](http://www.michaeljackson.com) was activated last Friday when the site started to stream all of the album's 16 tracks.

**BMG PUSHES COMBO ON SAGA RADIO**  
BMG Commercial Division's attempt to reach an over-25s market for Perry Como Gold: Greatest Hits – released on November 5 – will include a two-week radio advertising campaign on the Saga Radio Network, which has launched its West Midlands 105.7FM station. Promotion will also focus on BBC local stations.

**V SHOP CREATES STAFF WEBSITES**  
V Shop has devised a staff community website which will complement the chain's existing intranet service. Called *V Town*, the website will encourage employees to post reviews on new releases, comment on company issues and follow new ideas for in-store promotions. A feature called *Arcade* will host competitions to reward and motivate staff.

## THIS WEEK'S BPI AWARDS

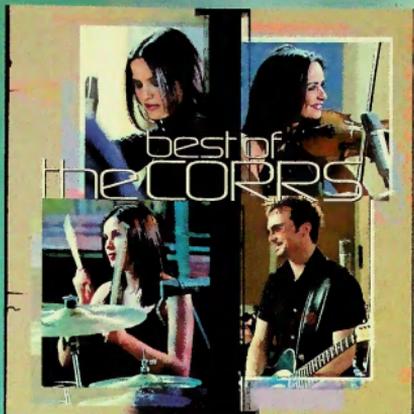
Albums which have gone gold include the Harry Potter OST, David Cassidy's *Back to Now*, Andrea Bocelli's *Clive D'Amico*, Mary J Blige's *No More Drama* plus the following compilations: *Back To The Old School*, *No Dance 2002*, *It's A Girl*, *The Pepsi Chart 2002*, *Classical Chillout* and *Close To You*. Silver awards go to Michael Ball's *Centre Stage* album and the following compilations: *Gateschler Digital*, *Kiss Biz* 2001, and *DJ Lusk & MC Neat Present... III*.

## HOW TV SHOWS' RATINGS COMPARE

Programme	This week's share (000s)	Change vs 2000
Top Of The Pops 1	744	77.0
Top Of The Pops 2	2,428	n/a
CDUK	1,826	-8.8
SMTV	1,820	9.5
The Pepsi Chart	1,155	-29.1
The Saturday Show	867	n/a
Popworld (Sun)	585	n/a
Exclusive (Sun)	228	-7.7
Flava	109	n/a

Source: Nielsen Media Research. MCA Music Group data for w/e 10 October 2001.





**The Best of the Corrs** is released on November 5th following astounding worldwide album sales of 2.6 million including platinum sales in more than 20 countries.

The brand new single **Would You Be Happier?**  
Released October 29th.

### **Radio:**

Playlisted at Radio 2, Capital, BRMB, Heart, GWR, Clyde and Forth. 120 IRLs

### **TV:**

GMTV 3 part special w/c 29th October  
So Graham Norton 2nd November  
interviews on Popworld, Planet Pop and The Base

### **TV Performances:**

CDUK, 20th October  
The Saturday Show, 27th October  
Pepsi Chart Show, 1st November  
FOTP 2, 7th November  
Children In Need, 16th November  
TOTP Awards Ceremony, 30th November  
Smash Hits Awards, 9th December

Incredible video for *Would You Be Happier?* playlisted at The Box, VH1, QTV, Smash Hits and Magic TV

### **Marketing:**

Massive national TV advertising campaign from launch all the way through to Christmas.  
Press advertising across the nationals.  
Incredible retail support.

## The Best of the Corrs

- 1 **WOULD YOU BE HAPPIER?** *Previously Unreleased*
- 2 **SO YOUNG**
- 3 **RUNAWAY**
- 4 **BREATHLESS**
- 5 **RADIO**
- 6 **WHAT CAN I DO**
- 7 **THE RIGHT TIME**
- 8 **I NEVER LOVED YOU ANYWAY**
- 9 **IRRESISTIBLE**
- 10 **FORGIVEN, NOT FORGOTTEN**
- 11 **LOUGH ERIN SHORE**
- 12 **ONLY WHEN I SLEEP**
- 13 **LOVE TO LOVE YOU**
- 14 **ALL THE LOVE IN THE WORLD**
- 15 **EVERYBODY HURTS**
- 16 **GIVE ME A REASON**
- 17 **DREAMS**
- 18 **MAKE YOU MINE** *Previously Unreleased*



**FORGIVEN, NOT FORGOTTEN** (1995) Worldwide sales to date: 6 million

- 13 x platinum: Ireland
- 8 x platinum: Australia
- 4 x platinum: Spain
- 3 x platinum: New Zealand
- 2 x platinum: Denmark, UK
- Gold: U.S.A., France, Norway, Canada, Japan, Sweden, Singapore



**TALK ON CORNERS** (1997) Worldwide sales to date: 9 million  
a #1 album in Ireland, UK, Singapore, Malaysia and New Zealand

- 20 x platinum: Ireland
- 10 x platinum: UK
- 6 x platinum: Spain
- 5 x platinum: New Zealand
- 4 x platinum: Malaysia, Australia, Singapore, Philippines
- 3 x platinum: Denmark, Indonesia
- 2 x platinum: France, Sweden
- Platinum: Germany, Norway, Hong Kong, Switzerland, Thailand
- Gold: Canada, Japan, Italy, Holland, Belgium, Finland, Portugal, South Africa



**UNPLUGGED** (1999) Worldwide sales to date: 3.5 million  
a #1 album in Ireland, Belgium and Austria

- 8 x platinum: Ireland
- 4 x platinum: Indonesia
- 2 x platinum: Spain, Holland
- Platinum: UK, France, Singapore, Denmark, Australia, Malaysia, Philippines, Austria, Germany, Switzerland, Belgium, Italy, New Zealand; Holland, Portugal
- Gold: Norway, Hong Kong, Sweden, Thailand



**IN BLUE** (2000) Worldwide sales to date: over 6.5 million  
a #1 album in UK, Ireland, Germany, Austria, Switzerland, Spain, Portugal, Belgium, Norway, Sweden, Slovenia, Australia, South Africa, Taiwan, Thailand, Philippines, Malaysia, Singapore

- 9 x Platinum: Ireland
- 4 x Platinum: Australia, New Zealand, Indonesia
- 3 x Platinum: UK, Spain, Singapore, Denmark
- 2 x Platinum: Italy, Portugal, Holland, Switzerland
- Platinum: U.S.A., Canada, Japan, Belgium, South Africa, France, Germany, Norway, Holland, Sweden, Austria, Philippines, Taiwan, Thailand, Malaysia, Hong Kong
- Gold: Brazil, Chile, Czech Republic, Slovenia



# the CORRS



## newsfile

## WORTHINGTON HIRES FRIEND

Tom Friend, who has spent the last three years working at A&R Records, has joined Nick Worthington's new WEA imprint 679 Recordings as A&R manager. At 48, Friend signed up-and-coming Brighton-based guitar act The Electric Soft Parade, and was also involved with Tom McRae. "This is an exciting opportunity to be groundbreaking new artists and bands," he says.

## TYLER CALLS ON ATOMIC WRITERS

Simon Fuller-managed unsigned singer Tyler has recorded four tracks with Wise Bush Music writer/producers Bill Bradley and Jim Godfrey, Padley and Godfrey, who cowrote and produced Atomic Kitten's *Whole Again*, have also recently written tracks for Blue, Ronan Keating and Universal Music's South African artist Danny K.

## GUESTS QUEUE UP FOR MAAS ABUM

Kelis and Finley Quaye are among the first artists to be confirmed as guest vocalists on Timo Maas's forthcoming solo artist album. The dance producer is understood to be pursuing a rockier sound on the album than the progressive beats for which he is known. The album will be released through Perfecto in April.

## KEATING GETS FILM BREAK

Ronan Keating's international profile is set for a boost as a new track, entitled 'Caught', has been selected as the lead song in Adrian Lyne's new film *Unfaithful*, starring Richard Gere. The track is taken from Keating's second solo album, which will appear in the spring.

## MARTIN ENJOYS A&amp;R INTEREST

A&R interest is growing in 18-year-old London-based R&B vocalist CC Martin, who has been showcasing for a number of labels. Martin, along with co-writer and manager OD Hunte, are also currently unpublished.

## UNSIGNED ACTS GET ITV AIRPLAY

Carlton TV has launched a new initiative to encourage and promote unsigned talent on its Thursday night ITV music programme *The Base*. Unsigned acts can upload music, blogs and photos to [www.2d5scored.com](http://www.2d5scored.com), where an online audience will vote the best artists.

## VC SCOPES JUNIOR JACK TRACK

Virgin's dance imprint VC Recordings has signed Junior Jack's Thrill Me and has hired Erick Morillo to rework the buzz track, which will feature a female vocal line. The track will get a full commercial release in January.

## WME TO CHOOSE MIDEM ACTS

The WME is to help choose the acts for next year's British At Midem showcase as part of an overhaul of the annual fixture. It will work alongside the Midem organisation and Metropolis Music to organise the event which is taking place on January 21, at the Martinez Ballroom and is presented in association with the British at Midem group comprising the BPI, PPL and British Music Rights.

## NEW PLAYLIST

**Masters At Work — Work (Tommy Boy)**  
This track finally gets a commercial release on November 5.

**19): Dave Matthews Band — Crash (RCA)**  
Highlight of last week's impressive acoustic show, *Berries Hopped — Rock Away (Harmoney House)* Sweet reggae music (JA single, out now), *Angle Stone — Mahogany Soul (R Records)* Classy, timeless soul (album, November 5)

## David writes with guitarist as second LP takes shape

by James Roberts

Guitarist Fraser Smith is emerging as a key co-writing partner for Craig David as the crucial artist develops material for the wild follow-up to his hit-platinum debut *Born To Do It*. David is midway through recording the as-yet-untilled album, a process that is proving to be very different from the Southampton sessions with writer/producer Mark Hill that produced his predecessor.

"It's not being done in the typical sense because Craig's literary doesn't allow that — he's spent virtually the whole of this year in America," says Wildstar founder and A&R director Colin Lester. "Fraser is Craig's constant companion on guitar. Most of the promotional work in the US is acoustic and they continually write songs together. They have written a couple of absolutely amazing tracks." Fraser is currently unsigned as a writer.

Lester says he has turned down many offers from premier league US writers and producers to work with David, instead continuing the artist's long-standing partnership with Hill, who has since branched out to work with artists such as Christina Milian and is expected to be working with Whitney Houston in the near future. "I do not think it will benefit Craig going into the studio with a big name producer. They would probably make great records, but not necessarily great Craig David records. There have been opportunities for Craig to work with other producers but he really wants to continue the collaboration with Mark Hill because of their success, but more importantly because of the spark and freshness," says Lester.

Typically, David (who is published by Windswept Music) and Hill (Warner/Chappell)



David: rejecting big name producers

will spend a few days together recording — Jacco's Studio in Surrey was home to one recent session — and follow up by sending work-progress MP3s to each other wherever they are around the globe. "They have again found a magic which is new without trying to be different. There is a massive spark," claims Lester.

With the album already half-complete and delivery expected by March, Telstar is expecting a release in July 2002, almost two years since the release of *Born To Do It*. "We want to exceed the results, both from a qualitative and commercial aspect with regards to the first album," says Telstar managing director Jeremy Marsh. "Everything we've heard is just a further development of Craig. He seems to cover everything from grunge, R&B to crossover AC, and all of that is present in the second album," he says. Meanwhile, David this week releases a live DVD.

Epic has signed Welsh pop trio 351 comprising the brothers of Steps singer Lisa Scott-Lee. The trio are already working on their debut album for the label with Andy Wedgde, the producer behind B\*Witched. Epic managing director Nick Raphael says, "We think they're brilliant and will make an outstanding record." The trio, who hail from Bodelwyddan near Bangor, were introduced to him by Andy Scott-Lee performed a version of Father And Son on a BBC pilot show, with the producer later suggesting they continue as a trio. Jonathan Shallit subsequently took up management duties, though he has not long involved, with Lisa Scott-Lee now credited with managing her siblings. Pictured (L-R) are Andy, Lisa, Steve and Ant Scott-Lee.

## LABEL COUS

As a management company, Ignition records little introduction. With a roster including Oasis, Mercury Rev and Neil Finn, it is one of the powerhouse houses of UK management. Less high profile is the organisation's record label arm, Ignition Records, on which it has been increasingly focusing its energies during the last two years. Armed with a clutch of new names — Kid Gallahad, Minuteman and Psychodelia Smith — Ignition is now preparing a busy release schedule for 2002.

To date Ignition Records, which is distributed by Pinnacle, is perhaps best known for the 2000 release of the Fire & Skill album, a tribute to the Jam featuring Oasis, The Beastie Boys and Garbage, which has since sold its way back further. "We actually started the label back in 1995, although we did slide-track," admits Alec McKinlay, speaking of Pusherman, the first act signed to the label.

The distraction of Oasis' international success pushed the attention elsewhere, but now the eight-strong team is actively spending time looking for new talent. One of their subsequent



Shawn Crahan (aka Clown): drumming A&R

## Slipknot sign first act to new label

Chart-topping hard rockers Slipknot have struck a label deal with London/Sire in the US for the development of a number of new artist projects.

Maggot Corps Recordings has already signed its first act, Kansas-based six-piece downthrust, which it plans to launch in Europe in the spring ahead of a US release next June. New York-based London/Sire general manager Barbara Seltzer says, "They're really looking for things that are a little left of centre, that really come from grassroots and that they can work with and add to in terms of visuals, artwork and production."

Downthrust — who combine rock intensity with a wider range of influences including techno — are fronted by Sa Tom Stevens, formerly a drum tech for Slipknot drummer Shawn Crahan (aka Clown), who signed them to the label. "They were actually signed without us hearing them. We trusted Clown. When this came out of the studio we were so excited," says Seltzer. The band will support Slipknot on their rescheduled UK arena tour in the New Year.

Meanwhile, Slipknot guitarists Mick Thomson and James Root have signed solo deals with London Records. Slipknot remain signed to Roadrunner/Island-Def Jam.



Kid Gallahad: "tape through post"

finds, Kid Gallahad — who were discovered through the friend-and-son "tape in the post" method — are already enjoying acclaim and release their second EP *Runway Train* on November 12.

The company is small enough to be able to adopt a flexible approach to what it does. McKinlay cites as an example its recent release of the back catalogue of indie favourites The Ride, who approached the label earlier this year with the idea of repackaging their cata-

logue. "It's one of those rare cases where the band came up with an idea and we instantly jumped at the chance," says McKinlay.

With heavyweight management credentials, neither Ignition founder Marcus Russell nor McKinlay are short of contacts in the international music industry. It also comes as no surprise to learn they were not short of offers from major companies for establishing an imprint, although they chose to go it alone. "There are some brilliant people and great resources at major record companies, which we have found are best used in different teams for different projects," says Russell.

McKinlay sees both sides to the major label issue. "In one case it actually worked in our favour that we are totally independent as we were able to complete a deal within five days of offering," he says. However, the team is under no illusions. "Many of the independent labels we have worked with over the years — Factory, Rough Trade, Creation — haven't stood the distance. I think that proves what a tough business it is to be in," says Russell. "Ideally we can take the inspiration of classic labels from the Sixties — take a really cheap and plug it into what's happening now."

# SXSW

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**JIM BEAM**



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## Events of September 11 cloud figures, but

It is probably nothing to worry about, but the absence of any accurate data in the latest Rajar audience survey to measure the effect on radio listening immediately after the atrocities in the US on September 11 leaves a few questions unanswered.

The terrorist attacks on New York and Washington took place on the first Tuesday in the latest research period, but just how many people switched from their radios to the TV news, or from music stations to speech-based broadcasters as events unfolded is unclear.

This means any comparison between the results for the three months to September 16 and a year ago are not 100% reliable. It is a problem acknowledged by Rajar.

The organisation confirms that talks have now taken place between the commercial sector and the BBC to see whether listener trends for shorter periods, such as a single day or week rather than simply for the last quarter, could be published in future. In the meanwhile there is only anecdotal evidence of how listening habits were altered by what happened across the Atlantic.

Music stations adapted their playlists to fit the sombre mood of the nation, of course, and judging by the strong set of audience figures published last Thursday their audiences were not too badly affected.

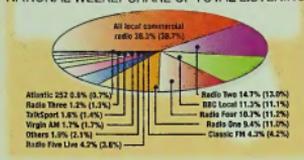
Radio One controller Andy Parfitt believes listeners tend to stay loyal to what they trust at a time of crisis. "There is no hard evidence that some of our listeners deserted us. If you are 19 and used to getting your news from Newsbeat then that is where you will stay," he says.

Radio One's performance is virtually unchanged on the previous quarter, but its audience has fallen by almost 250,000 in the year to 11.2m (13.7m when children are added). However, the number of 15- to 24-year olds that Parfitt's network is attracting is a record. Rajar credits its methodology two years ago, with 57% (4m) of this age group tuning in each week.

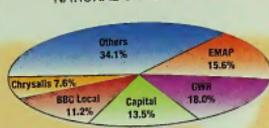
Parfitt estimates that around 750,000 people attended Radio One's live schedule of

## RADIO 2001: THIRD QUARTER PERFORMANCE

## NATIONAL WEEKLY SHARE OF TOTAL LISTENING



## NATIONAL GROUP SHARE



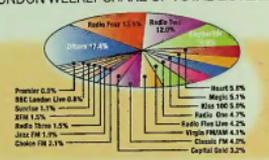
Percentages represent share of total national audience.

## NATIONAL WEEKLY AUDIENCE REACH



Source: Rajar. Figures in brackets are for Q3 2000.

## LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total London audience. Source: Rajar.

more than 25 large events during the summer and this helped raise awareness among its target audience.

"The summer events, such as the Dance Parties and One Big Sunday shows, were designed to come into contact with people who may not be regular Radio One listeners. We may see a drift away in the final three months because we do share our audiences with other stations, but plans are already in place for an even more innovative live programme in 2002,"

he says.

What has been noticeable in recent Rajar surveys is how Radio One's overall market share has fallen behind Radio Two's. A year ago Radio One's audience share was 11.0% with Radio Two on 13.0%. In the past 12 months the networks have moved in opposite directions, with Radio One now capturing 9.4% of all listening and Radio Two 14.7%, which is a new record.

In fact, Radio Two's audience has increased

by a staggering 2m since last summer to stand at 12.2m - another record - with head of programmes Lesley Douglas believing that to achieve such a good result at this time of year is a bonus.

"Most stations expect to lose audience in the summer when people are on holiday and new releases are not as strong as in the autumn. We are gaining listeners across all age groups because we have become braver with our playlist while our back catalogue database

## THE SCORES ON THE DOORS: HOW TO MAKE THE RAJARS WORK FOR YOUR STATION

Minutes after the new Rajar figures were officially released last week, the fax machines once again whirled into life at the corporate HQs of all the large radio groups as they issued upbeat statements about their latest performances.

After many months of painstaking research by independent research company RSL on behalf of the entire radio industry, the results were known - and almost everyone declared themselves a winner.

Rajar is widely regarded as one of the most significant media usage studies in Europe, annually measuring the radio habits of 45n adults and sampling 140,000. With a total annual cost to the radio industry of £4.5m, it provides a truly accurate indication of listener preference and radio usage. So if it is so accurate and thorough, why does every station always manage to claim its figures have risen?

This quarterly trumpeting of the "scores on the doors" has become a radio ritual, but it actually has surprisingly little to do with the Rajar figures. In fact, it is all about PR and spin. What follows is a user-friendly guide as to how to make those claims.

● "More listeners to radio!": The last Rajar survey recorded a significant increase in

the size of the UK radio market. Quarter-on-quarter, more consumers listen to radio and for longer, producing a 5% uplift in the size of the overall cake. In other words every station in theory could have increased by 5%.

● "We increased our audience again!": The two key metrics for radio are reach - the actual percentage or absolute number of adult listeners - and share, that is a station's share of its radio market in total hours expressed as a percentage. Each other both can rise or fall every time. If both have decreased the station's press release will talk about its listeners "listening for longer" - referring to the average hours per week adults listen to station. Of course, average hours can be up even when actual listening declines, because the remaining audience is often more loyal to a brand and listens for longer.

● "We are up in our target market!": The most commonly-made claim is that a station has increased its audience. If so, the question is whether this increase is its target age market. Thus a youth-targeted station might flip from gaining an increase in its overall listening to an increase in its target market of, say, 15- to 24-year-olds.

● "Listening trends are up!": Look out for quarter-on-quarter increase claims versus year-on-year. A station can use any figure of comparison to highlight a positive trend.

● "Percentage reach is up!": Each station sets its own Total Survey Area (TSA) for

marketing purposes. Sometimes a station may decide to decrease its TSA to strengthen its percentage reach performance, in turn prompting a claim that 25% of the market now listens to a station compared with 23% last time. But this can be achieved while losing absolute listeners. A stronger station may choose to increase its TSA to gather more listeners; the net effect, then, is a decrease in percentage reach, so percentage reach disappears off the press release to be replaced by numbers of listeners in thousands.

● "Victory at breakfast time!": Breakfast is the key radio battleground - so it is not surprising that claims about the size of respective breakfast shows' audiences are rife. The simple rule is that the longer a breakfast show is on-air each day the larger its overall reach and audience.

Different shows start and finish any time between 6am and 10am. The real challenge for audience (and test for the potency of your on-air talent) is between 7am and 9am when shows are competing head-to-head.

● "More listeners than ever!": Radio advertising only targets a 15-plus adult audience, so most stations' figures refer to these adults. But when a station is trying to hide a decline or sell a different story it will refer to "listeners" rather adults, with listeners defined as four-plus diary holders, that is adults and children. Their radio listening habits are accurate, but they are not sold against - so the "real" competitive

market is for 15-plus adults.

● "More Regular Listeners!": Although the overriding reach measurement in continental Europe is daily reach, UK radio uses a weekly-reach scale. More people listen to radio in a week than in a single day, so when a station is looking to stress its dominance it might refer to its audience as "regular" listeners. This is in fact a "monthly" audience so the net result is always a higher number.

● "Combining Scores!": Stations with similar brands on AM/FM or two stations in one geographic market may decide to publish combined/joint results to show a larger figure.

● "Number one in the market!": When a station claims to be number one in a market, the first questions should be "what market?" and "what demo?". A station may trumpet itself as the top commercial station in a market when in fact it is the only commercial station in that market.

All of these possible claims have no bearing on the accuracy of Rajar; rather they reflect the ability of UK media companies to spin a great story. Why do I know these techniques? Because I have used all of them myself and can honestly say that I intend to use all of them again in future. It is not that the statistics are inaccurate - they should just be taken with a pinch of salt. As a wise man once said, the devil is in the detail.

Clive Dickens is programme & operations director at Absolute Radio International

# out 'brave' R2 continues to win listeners

appears to be right," she says.

Classic FM was another national station to enjoy best-yet figures, attracting 6.4m people a week. This is usually the toughest period of the year for Classic as it must compete against the Proms on Radio Three, which can normally expect a large jump in its audience. It added only 70,000 to remain above 2.0m a week.

Classic FM programme controller Roger Lewis changed his evening schedule during the Proms. He replaced the usual Evening Concert with Great Composers in Concert and the result was a rise in reach of 13% for the slot.

There was further good news for Classic last week when its TAdvertised Time To Relax entered the compilation chart at number nine. "Getting listeners to buy into the Classic brand is at the heart of what we do," says Lewis. "As well as the albums, we have the magazine, a credit card and even a dating agency. We are seeing a classical music phenomenon in the UK, as suddenly it's cool to be classical."

Virgin Radio's new programme director Paul Jackson celebrated his first Rajar since taking over in June by seeing the combined FM and AM stations attract 3.7m listeners, which is a 12-month high. Steve Penk who joined Virgin from Capital FM and replaced Chris Evans at breakfast is heard by more than 2m adults a week - 300,000 more than Evans managed in his first quarter with the station.

In London, Heart 106.2's managing director Steve Parkinson held a strategic market review six months ago to decide how to take the station forward. Among the actions he took was to appoint Francis Currie as programme director two weeks into this latest Rajar period. Currie has had a dramatic effect as Heart recorded a record reach of more than 1.8m. Currie says the music, marketing and PR

## DIGITAL RADIO REMAINS ON HOLD AS AM STATIONS SURGE ON

As the debate continues over how to convince the public to switch to higher quality digital radio, the latest Rajar results demonstrate that listeners are not yet ready to desert crackly AM.

The top three performing ILR stations in quarter three all broadcast on AM and, although each of their audiences are relatively small, the percentage increases they enjoyed are significant.

Big AM in Bradford, Halifax and Huddersfield stormed ahead with a rise in reach of almost 80%, while Classic Gold Plymouth and Valleys Radio in Ebbw Vale also celebrated large rises.

Valleys Radio programme manager, Tony Peters, says his station operates a playlist similar to most FM broadcasters and record companies as well as the local population have begun to notice.

"We are not your typical AM oldies station and our A-list at the moment includes Kylie Minogue, Michael Jackson and Travis," he says.

BBC Jersey and BBC Guernsey again lead the way for the corporation, but it is the performances of its other three top performing stations that stand out.

BBC Ulster recorded its highest yet percentage rise. As well as carrying news regarding the political developments in the Province, its music shows attract an audience broader than most BBC regional

teams are working together and the station is more focused on its core market of 30 to 39-year-old women, while the music is more lifestyle led.

"Music is no longer chosen by era because research has told us that our audience have a broad knowledge of music and like contemporary tracks. We are making Heart female-friendly but male-credible," says Currie. Heart is now second in London behind 95.8 Capital FM among commercial stations.

Capital itself had a good survey, adding 100,000 listeners in the year to achieve its



### TOP 10 GAINERS OF SECOND QUARTER 2001

Top five performing BBC stations	Reach	% rise
BBC JERSEY	37,000	+52%
BBC GUERNSEY	22,000	+43%
BBC ULSTER	541,000	+41%
BBC STONE	229,000	+38%
BBC CUMBRIA	135,000	+36%

Source: BBC

### Top five performing ILR stations

Big AM	Reach	% rise
CLASSIC GOLD PLYMOUTH	32,000	+78%
VALLEYS RADIO	87,000	+42%
CHOICE FM	24,000	+33%
VICTORY 107.4	356,000	+29%
	27,000	+25%

Source: CRAI. The BBC only supplies year-on-year comparison figures, while the data for the ILR stations are improvements in audience in the last quarter

and local stations.

Two key programmes targeting youth listeners are Across The Line, which showcases new bands and plays pre- and new releases, and The Session presented by Donna Legge and Collin Murray.

Earlier this month (October) BBC Cumbria won The Frank Gillard Award, an internal BBC honour for the best local station named after the founding father of BBC local radio. The tone of its playlist had to reflect the mood of its listeners during the foot and mouth crisis, which devastated the county.

highest adult audience since 1999 of more than 2.9m. Programme controller Jeff Smith says the music policy is evolving, while the audience is getting used to new presenters such as Margherita Taylor, who took over mid-mornings from Penk and added 176,000 listeners to the slot.

There was not such good news for Capital-owned 104.9 Xfm London, which slipped back from 494,000 listeners in quarter two to 443,000.

Star performer for Enap was Kiss 100, which was already celebrating being named

media brand of the year by Media Week last Wednesday when it heard that its total audience, including children, had risen from 2.0m to 2.2m and that 25- to 24-year-olds were listening for 32% longer than a year ago.

The BBC continues to lead commercial radio in terms of reach and share. Some 32.3m people tune into a BBC station each week, which is 300,000 more than choose a commercial station, while the corporation's market share is 51.6%, five percentage points ahead of the independent sector on 46.6%.

Steve Hemsley

FX

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# TOP 75



Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
1	<b>BECAUSE I GOT HIGH</b>	U2 (The Edge, Adam Clayton, Larry Mullen Jr., Bono) Island Music Group (Island) (Polygram) (MCA) (A&M)	42956/MCA (Island)	38	<b>YOU'RE MY MATE</b>	Richard Sandrakoff (Richard Sandrakoff) Universal (Fairfax) (Mercury)	7432185932/7432185934 (BMG)
2	<b>CAN'T GET YOU OUT OF MY HEAD</b>	Kylie Minogue (Denniz PoP) EMI (Universal) (Columbia) (Sire)	854207/EMI	39	<b>I WANT LOVE</b>	Donna Summer (Warner-Chappell) (Jehli) (Zouk)	Rocked/Mercury 58872/58870A (V2)
3	<b>HEY BABY</b>	Destiny Farris (Destiny Farris) EMI (Universal) (Columbia) (Sire)	854207/EMI	40	<b>LOVING YOU (OLE OLE OLE)</b>	Ron Kraybill And The Refugee Coven (Lester) (Saw) Atlantic/Chesna/EMI (Atlantic) (Mercury)	Blacklist 0133045 ER01/32299 ER1 (BMG)
4	<b>CLOSER TO ME</b>	Paul Simon (Simon) Warner-Chappell (Jehli) (Zouk)	RCA 74232007/4274232130704 (BMG)	41	<b>WHERE THE PARTY AT?</b>	Jagged Edge (Jagged Edge) MMW/Marques/Chappell/BMG/Jive/From (Jive) (Mercury) (Mercury)	Blacklist 0133045 ER01/32299 ER1 (BMG)
5	<b>WHAT WOULD YOU DO</b>	InterScope/Polydor (INC) 97517 (INC) 97617 (J) (J)	InterScope/Polydor (INC) 97517 (INC) 97617 (J) (J)	42	<b>TOO CLOSE</b>	Shayne (Shayne) Pure Pleasure (Epic)	Innocent SINC 3053C/30 (E)
6	<b>ONE NIGHT STAND</b>	Informa/Telstar CD/AS 3003/CD/AS 3006 (BMG)	Informa/Telstar CD/AS 3003/CD/AS 3006 (BMG)	43	<b>21 SECONDS</b>	Reinette/RELUZ (Reinette) 16/MC (CMA/EMI)	Reinette/RELUZ 16/MC (CMA/EMI)
7	<b>I'M A SLAVE 4 U</b>	Brandy Norwood (The Notepirates) EMI (Harmony) (Mercury)	Virgin 525292/525298 (V)	44	<b>LET ME BLOW YA MIND</b>	InterScope/Polydor 4975202/4975203 (J)	InterScope/Polydor 4975202/4975203 (J)
8	<b>YOU ROCK MY WORLD</b>	Epic 672022/672024 (E)	Epic 672022/672024 (E)	45	<b>HAS IT COME TO THIS?</b>	Shayne (Shayne) Pure Pleasure (Epic)	Shayne (Shayne) Pure Pleasure (Epic)
9	<b>DONT NEED THE SUN TO SHINE TO MAKE ME SMILE</b>	Cherise (Cherise) Universal/Parade (Universal) (Mercury)	Cherise (Cherise) Universal/Parade (Universal) (Mercury)	46	<b>BOUNCING FLOOR</b>	Reinette/RELUZ 22C/D/RELUZ 22/MC (CMA/EMI)	Reinette/RELUZ 22C/D/RELUZ 22/MC (CMA/EMI)
10	<b>SMOOTH CRIMINAL</b>	Warner-Chappell/DMM/DMA 5088/DMCS 5089 (J)	Warner-Chappell/DMM/DMA 5088/DMCS 5089 (J)	47	<b>ETERNAL FLAME</b>	Innocent SINC 2753C/27 (E)	Innocent SINC 2753C/27 (E)
11	<b>U GOT IT BAD</b>	LaFace/Arista 743218597/743218597A (BMG)	LaFace/Arista 743218597/743218597A (BMG)	48	<b>LET'S GET BACK TO BED...BOY</b>	Epic 671862/671864 (E)	Epic 671862/671864 (E)
12	<b>FAMILY AFFAIR</b>	MCA/Infa/Infa MCSD 240263/MCSD 4067 (J)	MCA/Infa/Infa MCSD 240263/MCSD 4067 (J)	49	<b>HALFWAY AROUND THE WORLD</b>	Stockholm/Polydor 015361/015361A (J)	Stockholm/Polydor 015361/015361A (J)
13	<b>IN THE END</b>	Warner Bros W 569C/D (TEN)	Warner Bros W 569C/D (TEN)	50	<b>SIDE</b>	Independence SINC 545MS/50M 34C5 (TEN)	Independence SINC 545MS/50M 34C5 (TEN)
14	<b>CHAIN REACTION/ONE FOR SORROW (REMIX)</b>	6ixty/Inc 501448/501449 (J)	6ixty/Inc 501448/501449 (J)	51	<b>TAKE ME HOME</b>	Polydor 587231/587231A (J)	Polydor 587231/587231A (J)
15	<b>FLAWLESS</b>	Positive CDDM 154/TD1 164 (E)	Positive CDDM 154/TD1 164 (E)	52	<b>MUHAMMADI</b>	Cherry/Arts 743218584/743218584 (J)	Cherry/Arts 743218584/743218584 (J)
16	<b>FOLLOW ME</b>	Atlantic AT 0180C/AT 0180C (TEN)	Atlantic AT 0180C/AT 0180C (TEN)	53	<b>LES FLEURS</b>	Taliskin TLLD 662 (J)	Taliskin TLLD 662 (J)
17	<b>CHOP SUEY</b>	Columbia 672034C/D (TEN)	Columbia 672034C/D (TEN)	54	<b>POSSESSION</b>	Multiple CD/MCA/76/CAM/LLY 76 (BMG)	Multiple CD/MCA/76/CAM/LLY 76 (BMG)
18	<b>THE HOUSE</b>	Paraphone CDMS 6565/74 555A (E)	Paraphone CDMS 6565/74 555A (E)	55	<b>BABY COME ON OVER</b>	Wile Card/Polydor 4975206/4975207 (J)	Wile Card/Polydor 4975206/4975207 (J)
19	<b>I'M SO CRAZY</b>	Credence CD/RED 018/CD/RED 018 (E)	Credence CD/RED 018/CD/RED 018 (E)	56	<b>TAKE MY BREATH AWAY</b>	Virgin VCS20 1814VCS 1814 (E)	Virgin VCS20 1814VCS 1814 (E)
20	<b>WE FIT TOGETHER</b>	743218595/743218596 (BMG)	743218595/743218596 (BMG)	57	<b>IT BEGAN IN AFRICA</b>	Victor/MCA 12C/CHMS 2 (E)	Victor/MCA 12C/CHMS 2 (E)
21	<b>FAT IP</b>	Def Jam/Mercury 588801/588801A (J)	Def Jam/Mercury 588801/588801A (J)	58	<b>COURSE BRUV</b>	Incentive CENT 28CDS (E)	Incentive CENT 28CDS (E)
22	<b>THE LEGACY</b>	Infimo CD/CFN 43 (CMA/VI)	Infimo CD/CFN 43 (CMA/VI)	59	<b>ALCOHOLIC</b>	Chrysalis CD/CHS 9300/CD/CHS 9300 (E)	Chrysalis CD/CHS 9300/CD/CHS 9300 (E)
23	<b>MAMBO NO 5</b>	89C Music/Warner Bros 60042/60043 (J)	89C Music/Warner Bros 60042/60043 (J)	60	<b>THE WAY TO YOUR LOVE</b>	Polydor 5871432/587144 (J)	Polydor 5871432/587144 (J)
24	<b>SAMBUCA</b>	Locked Groove Recordings 6791_0002/6791_0002 (TEN)	Locked Groove Recordings 6791_0002/6791_0002 (TEN)	61	<b>LITTLE L</b>	SZ 071182/071188 (J)	SZ 071182/071188 (J)
25	<b>THINKING IT OVER</b>	Virgin Public Domain/Virgin 501773/VIR 501773 (BMG)	Virgin Public Domain/Virgin 501773/VIR 501773 (BMG)	62	<b>LAILA</b>	Wizart WD 015W/015 (E)	Wizart WD 015W/015 (E)
26	<b>SVEN SVEN SVEN</b>	Erpenal WSA 280C/D/WSA 280C (TEN)	Erpenal WSA 280C/D/WSA 280C (TEN)	63	<b>SHORT SKIRT LONG JACKET</b>	Columbia 6720402/6720404 (TEN)	Columbia 6720402/6720404 (TEN)
27	<b>STAIRLIFT</b>	Independence SINC 53MS/50M 53C5 (TEN)	Independence SINC 53MS/50M 53C5 (TEN)	64	<b>SCREAM IF YOU WANT TO GO FASTER</b>	EMI CD/EMS 525/TEN 595 (E)	EMI CD/EMS 525/TEN 595 (E)
28	<b>LUV ME LUV ME</b>	MCA/Infa/Infa MCSD 240263/MCSD 4068 (J)	MCA/Infa/Infa MCSD 240263/MCSD 4068 (J)	65	<b>LET'S DANCE</b>	RCA 7432187596/7432187596A (BMG)	RCA 7432187596/7432187596A (BMG)
29	<b>THE BLOCK PARTY</b>	LaFace/Arista 743218591/743218591A (BMG)	LaFace/Arista 743218591/743218591A (BMG)	66	<b>JUS 15 KISS</b>	XL Recordings XLS 1602 (E)	XL Recordings XLS 1602 (E)
30	<b>2 PEOPLE</b>	Echo CD/CS 112/CS/CS 112 (P)	Echo CD/CS 112/CS/CS 112 (P)	67	<b>TURN OFF THE LIGHT</b>	Warner-Chappell/DMM/DMA 5089/DMCS 5089 (J)	Warner-Chappell/DMM/DMA 5089/DMCS 5089 (J)
31	<b>ISLAND IN THE SUN</b>	GetBen/Polydor 4976162 (J)	GetBen/Polydor 4976162 (J)	68	<b>COME WHAT MAY</b>	InterScope/Polydor 4975203/4975204 (J)	InterScope/Polydor 4975203/4975204 (J)
32	<b>NEW FRESH N' NEW</b>	Virgin VUSC 212 (E)	Virgin VUSC 212 (E)	69	<b>STEP ON MY OLD SIZE NINES</b>	V2 VIR 507625/VIR 507625S (BMG)	V2 VIR 507625/VIR 507625S (BMG)
33	<b>SET YOU FREE</b>	Atlantic Around The World CD/CLD 402 (E)	Atlantic Around The World CD/CLD 402 (E)	70	<b>CASTLES IN THE SKY</b>	Nuffie 743218671/4274321867144 (BMG)	Nuffie 743218671/4274321867144 (BMG)
34	<b>WHY CAN'T YOU FREE SOME TIME</b>	London/FD 402/FD 402 (TEN)	London/FD 402/FD 402 (TEN)	71	<b>STUCK IN THE MIDDLE WITH YOU</b>	1st Avenue/EMI CD/EM 5037EM 500 (E)	1st Avenue/EMI CD/EM 5037EM 500 (E)
35	<b>IZZO (HOLD ON)</b>	Roc-A-Fella/Def Jam 58861/58861A (J)	Roc-A-Fella/Def Jam 58861/58861A (J)	72	<b>ETERNITY THE ROAD TO MANDALAY</b>	Chrysalis CD/CHS 9300/CD/CHS 9300 (E)	Chrysalis CD/CHS 9300/CD/CHS 9300 (E)
36	<b>BAD BOY FOR LIFE</b>	Foxy/Daddy/Arista 743218696/743218696A (BMG)	Foxy/Daddy/Arista 743218696/743218696A (BMG)	73	<b>21 DATE</b>	MCA/Infa/Infa MCSD 240264 (J)	MCA/Infa/Infa MCSD 240264 (J)
37	<b>HUNTER</b>	Cherry/Arista 743218552/743218552A (BMG)	Cherry/Arista 743218552/743218552A (BMG)	74	<b>RE 17</b>	MCA/Infa/Infa MCSD 240265 (J)	MCA/Infa/Infa MCSD 240265 (J)
38	<b>DO YOU WANT TO RUN AWAY WITH ME</b>	Warner-Chappell/BMG (Armstrong) (Cherry)	Warner-Chappell/BMG (Armstrong) (Cherry)	75	<b>TWENTYFOUR</b>	Mercury Public Domain FCDP 4025C/404 (TEN)	Mercury Public Domain FCDP 4025C/404 (TEN)

As used by Top Of The Pops and Radio One

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3 NOVEMBER 2001

# CHART COMMENTARY

by ALAN JONES

There is no change in the top three for the first time since April 2000, with Afroman's Because I Got High, Kylie Minogue's Can't Get You Out Of My Head and DJ Otzi's Hey Baby all holding their positions. They are all in decline - Afroman by 16%, Minogue by 25% and DJ Otzi by a mere 3% - but prove too strong for any of this week's new entries. While the Afroman record has yet to achieve a particularly massive sale, Minogue and Otzi's singles are both well into the year-to-date Top 10 - Can't Get You Out Of My Head being fourth with sales of £322,000, and Hey Baby being placed seventh with 253,000 sales.

Meanwhile, R&B/rap trio City High's What Would You Do is the only climber in the Top 40, having meandered 4-3-4-7-5 in its chart career. It topped 250,000 sales on Saturday, becoming only the 26th single to reach that milestone this year - a significant downturn on 2000, when 42 records reached the figure, and 1999, when there were 72 records in that bracket.



A month after splitting up, Five register their 11th and presumably final hit. Closer To Me preserves the group's proud boast of having reached the Top-10 with each and every one of their singles, becoming this week's highest new entry at number four. But that position, and the 44,500 copies the single last week are both major declines on the 85,000-selling number one debut made by their last single Let's Dance in August. Both

singles are taken from the group's new album Kingsize, which holds at number 38 this week. Kingsize debuted at number three in September, and has been in decline ever since, only improving its chart position once, jumping 37-27 after the group announced their disintegration. It will remain their current album for only a very short time - a Greatest Hits album has already been lined-up for release in three weeks time.

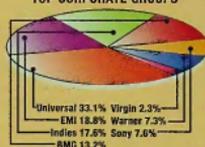
### MARKET REPORT

#### TOP 10 COMPANIES



Figures show 100 albums by % of total sales of the Top 75 and corporate group sales by % of total sales of the Top 70

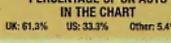
#### TOP CORPORATE GROUPS



#### SALES UPDATE



#### PERCENTAGE OF UK ACTS IN THE CHART



Five aside, the only artist to have a single debut in the Top 10 this week is **Gabriele**. She follows-up April's number four hit *Out Of*

Reach with *Don't Need The Sun To Shine*, a brand new track recorded for her forthcoming Greatest Hits album. Debuting at nine with

sales of more than 23,000 copies, it is her tenth Top 10 hit, and her 15th Top 40 entry. After consecutive Top 10 hits with their first two singles Clint Eastwood (number four) and 1/2000 (number six), Gonlaz settle for a number 18 debut for *Rock The House*, the third single from their self-titled album. And *O-Town* suffer a similar slip, debuting at number 23 with *We Fit Together*, having reached number three with *Liquid Dreams* and number four with *All Or Nothing* earlier this year.

The *Backstreet Boys* have reached the Top 75 on import only once, hitting number 66 with *Show Me The Meaning Of Being Lonely* last year. They could do it again with *Drowning*, the US CD of which sold enough copies towards the end of the week to earn a number 96 debut.

Despite a dearth of new entries at the top of the chart, sales last week remained above the million mark, actually increasing by 13k thanks to increased traffic from schoolkids on half term break.

## INDEPENDENT SINGLES

This	Last	Title	Artist	Label	International
1	1	I'M A SLAVE 4 U	Britny Spears	Jive	320292 (P)
2	NEW	THE LEGACY	Push	Inferno COFERN 43 (MNV)	
3	2	CHAIN REACTION/ONE FOR SORROW (REMIX)	Steps	Epic/Jive	201442 (P)
4	3	2 PEOPLE	Jean Jacques Smoothie	Echo	ECSD0 112 (P)
5	5	5 THINKING IT OVER	Liberty	V2/Public Demand	VWR 501773 (MNV)
6	7	MEMBO NO 5	Bob The Builder	BBC Music	WMS5 9042 (P)
7	4	LOVING YOU (OLE OLE OLE)	Brian Harvey And The Refugee Core	Blacklist	033465 ERE (V)
8	NEW	IT'S GONNA BE ALRIGHT	Pussy 2000	Isle	NBME SCD (P)
9	NEW	WHY CAN'T YOU FREE SOME TIME	Armand Van Helden	London	FC0 402 (TEN)
10	9	CANDY	Ash	Infectious	INFE0 106D5 (MNV)
11	8	IT'S OVER	Kurupt	Pink Recordings	PIAS0 024CX (V)
12	NEW	ONE DIMENSION	Nylon	Source	SOURC0 042 (V)
13	NEW	IF YOU LOVE ME	Nylon	Y&K	Y&K02CDD (V)
14	6	EMERGENCY 21	Turn Brakes	Source	SOURC0 041 (V)
15	11	PLEASE SAVE ME	Sunscreen Vs Push	Inferno/Infame	AM FAFEMR1 1CD (MNV)
16	14	SO THINJA QUE SER COM VOCE	DJ Marky/DJ Paula/Esrom/Paul	Movement	MOV0902 3(SD)
17	NEW	END TIME	Zero 7	Ultimate	DILMMA 103942 (MNV)
18	16	SMOKE MACHINE	X-Press 2	Skit	SKIT 081 (MNV)
19	19	JUS 1 KISS	Basement Jaxx	XL Recordings	XLS136CDD (V)
20	NEW	KEEP ON MOVING	Frankie Krackles Met N Richards	Junior	BRO203 (ADD)

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This	Last	Title	Artist	Label	International
21	1	BECAUSE I GOT HIGH	Afroman	Universal/Island	
22	NEW	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue	Polygram	
23	3	HEY BABY	DJ Otzi	Epic	
24	NEW	CLOSER TO ME	Five	RCA	
25	NEW	WHAT WOULD YOU DO?	City High	Infectious/Polygram	
26	NEW	ONE NIGHT	Mia Farrow	Inferno/Polygram	
27	7	I'M A SLAVE 4 U	Britny Spears	Jive	
28	4	YOU ROCK MY WORLD	Michael Jackson	Epic	
29	NEW	DON'T NEED THE SUN	Gabriele	Go Beat/Polygram	
30	NEW	SMOOTH CRIMINAL	Wu Clan Feat. Dr Dre	Dr Dre/Warner/Interscope	
31	NEW	FAMILY AFFAIR	Way 2 Deep	MCA/Island	
32	NEW	STARLIGHT	Supernova	Independent	
33	NEW	FOLLOW ME	Unks Exotic	Lava/Atlantic	
34	NEW	FLAWLESS	One Two	Passive	
35	NEW	LET ME BLOW...	Two Hot Green Stars	Independent/Polygram	
36	NEW	RAPTURE	Go	Demo/Ministry Of Sound	
37	NEW	I GOT IT BAD	Usher	LaFace/Warner	
38	NEW	SIDE LINE	Independent		
39	NEW	BOHEMIAN LUV	Usher	Capitol	
40	NEW	LUV ME	LUV Me	Mercury/Island	
41	NEW	THINKING IT OVER	Liberty		
42	NEW	CASTLES IN THE SKY	Van Driel		
43	NEW	FRONTIER	Go		
44	NEW	TURN OFF THE LIGHT	Wu Clan Feat. Dr Dre	Dre/Interscope/Polygram	
45	NEW	THE REAL	Jennifer Lopez		
46	NEW	CHAIN REACTION	Steps		
47	NEW	TOO CLOSE	Ellen		
48	NEW	EMOTION	Dre/Don's CD4		
49	NEW	ANOTHER CHANCE	Reggie Gooden		
50	NEW	2 PEOPLE	Jean Jacques Smoothie		
51	NEW	WOULD YOU BE HAPPIER	Ray Davies		
52	NEW	TAKE ME HOME	Supine	Epic/Berger	
53	NEW	LITTLE L	Amigo		
54	NEW	ETERNITY	Robin Williams		
55	NEW	IN THE END	Oliver Park		
56	NEW	LET'S DANCE	Go		
57	NEW	PERFECT GENTLEMAN	Michael J. Jackson		
58	NEW	BABY COME ON OVER	Sassanova	Mercury	
59	NEW	SAMBUCA	Wendy Lewis	Dave	

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3 NOVEMBER 2001

### CHART COMMENTARY

by ALAN JONES



There is no change in the top three of either the singles or albums chart this week. The latter list is still led by Steps' *Gold - The Greatest Hits*. *Kylie Minogue's Fever* and *Andrea Bocelli's Ciel Di Toscana*, in that order, with sales off by anywhere between a third and a fifth. Steps suffer the biggest decline but the 98,000 copies achieved by *Gold - The Greatest Hits* are more than 30,000 ahead of Minogue's *Fever*, which also has a large lead over *Ciel Di Toscana*.

Having achieved their first ever Top 10 single at the fourth attempt with the current hit in *The End* (which reached number eight and rests at number 13 this week) *Linkin Park* reach another new high with their album *Hybrid Theory* climbing 8-4 on its 42nd appearance in the chart. The album first started selling on import exactly a year ago, and had already sold nearly 10,000 copies by the time it entered the album chart at number 41 in January. It originally peaked at number nine in May, but topped that last



week and rises again after a 38% increase in sales week-on-week. With 481,000 copies this year (491,000 in total) including 28,000 last

#### ALBUMS FACTFILE

For their third album in a row, *Pulp* secure highest new entry honours on the chart, but while that meant number one debuts for 1995's *Different Class* and 1998's *This Is Hardcore*, their new album *We Love Life* has to settle for a number six debut. Although *Different Class* and *This Is Hardcore* both topped the chart, they did so in very different styles. *Different Class* was home to a trio of very popular Top 10 hits - *Common*

*People*, *Disco 2000* and *Mis-Shapes/Sorted For E's And Whizz* - and sold 103,000 copies on its first week, and 1,132,000 in total. *This Is Hardcore* included their only other Top 10 hit, *The Aged*, and the title track (number 12) which managed to turn first week sales of 50,000, building to 188,000. Following the latest number 23 placing of the first single *Sunrise/The Trees*, *We Love Life* sold just 24,000 last week.



week, it will pass *Linkin Park's* *Chocolate Starfish...* to become the biggest selling 'nu metal' album of the year this week.

simultaneously entering the Top 10 albums for the year to date.  
12 years after it was established, and just a couple of weeks after co-founder Rob Mitchell's death from cancer, Sheffield-based *Warp* has its second highest charting album with the *Apex Twin's Drunks*, which debuts at number 22. *Warp's* only higher charting album was 1994's *Selected Ambient Works - Volume II*, also by *Apex Twin*. That album debuted and peaked at number 11 - but its first week sales were just 9,500, compared to *Dunks's* 11,500. The latter tally, includes 813 copies on a quadsong vinyl set (retail price £15) which is housed in a 12"x17" sleeve - the largest for a chart album, although the *Fabulous Poodles* issued an uncharted album in limited 24"x24" sleeve in the late seventies.  
While *Andrea Bocelli* remains at number three, two more classical artists, both Welsh, enter the chart - *Charlotte Church* debuting at number 24 and *Bryn Terfel* at number 49.

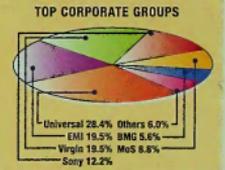
### COMPILATIONS

Virgin/EMI take the compilations throne for the third week in a row but their *Pepsi Chart 2002* album - champion for the last two weeks - slips to second place, ceding pole position to *Now Dance 2002*. The latter album - featuring "dance" acts *Atomic Kitten*, *Five*, *Geri Halliwell* and *Blue* - sold more than 57,500 copies, and is the 13th *Now Dance* title to top the chart.

Its opening week's sales compare favourably to last year's equivalent (*Now Dance 2001*) which opened in the same week last year with 53,500, and the 1999 set (*Now Dance 2000*), which attracted 44,000 buyers when it arrived two years ago. Having released only *Now Dance* titles a year for the previous four years, Virgin/EMI sneaked an extra one in this year, *Now Dance 2001 - Part 2*, which was released in March. It settled for a number two peak, despite first

week sales of nearly 38,000.  
Although *Now Dance* albums' sales are dwarfed by those of the main *Now That's What I Call Music* series, they sell increasingly well, with the biggest to date being the aforementioned *Now Dance 2001*, which has sold more than 347,000 copies, beating the previous best set by the 297,000 sales of *Now Dance 2000*.  
Aside from *Now Dance 2002*, there are three other new entries to the Top 10, helping the compilation sector to a 17% increase week-on-week. *Top Of The Pops - Autumn 2001* is the leader, debuting at number eight with sales of more than 20,000. That equals the first week sale of July's *Top Of The Pops - Summer 2001*, and beats by 5,000 the first week sale of February's *Top Of The Pops 2001 - Volume 1*, although both opened higher at number four.

### MARKET REPORT



##### COMPILATIONS' SHARE OF TOTAL SALES

Artist sales: 75.1%  
Compilations: 24.9%

### INDEPENDENT ALBUMS

This Week	Top	Title	Artist	Label (Weeks on Chart)
1	1	GOLD - THE GREATEST HITS	Steps	Jive 501412 (P)
2	2	DRUGS	Apex Twin	Warp WARP02 (V)
3	4	IS THIS IT	The Strokes	Rough Trade RTROA020 (V)
4	2	SIMPLE THINGS	Zer7	Ultimate Dilemma UDCR015 (M/MP)
5	3	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101568 (M/MP)
6	NEW	MY FATHER MY KING	Mogwai	Rock Action ROCKACT020 (V)
7	6	GODBOY COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Paper 52040 (V)
8	5	THE ALBUM	Bob The Builder	BBC Music: WM5F BK42 (P)
9	10	ROOTY	Swarmen Jazz	X1 Recordings: XLCD 143 (V)
10	5	BEAUTIFUL GARBAGE	Garbage	Mushroom MUSH 9502C (M/MP)
11	7	THE OPTIMIST	Tavin Braz	Source SOUR CD02 (V)
12	13	(WHAT'S THE STORY) MORNING GLORY? Ash	Big Brother BROC00 (M/MP)	
13	8	FREE ALL ANGELS	Infectious INFECT1000 (M/MP)	
14	12	SONGBIRD	Eva Cassidy	Big Street/Hot CD2995 (R07)
15	11	WHITE BLOOD CELLS	White Stripes	Sympathy For The Devil SYMPT01 (V)
16	11	SNEAK LEFT YOU	Aqualanes	X1 Recordings: XLCD 104 (V)
17	19	ORIGIN OF SYMMETRY	Musa	Mushroom MUSH 510C (M/MP)
18	20	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100483 (M/MP)
19	15	FELT MOUNTAIN	Goldtop	Mute CDSTUMM108 (V)
20	NEW	WORD GETS AROUND	Stereophonics	V2 VVR 100483 (M/MP)

### THE YEAR SO FAR... TOP 20 ALBUMS

UK	US	Title	Artist	Label
1	1	NO ANGEL	DIDD	CHEEKY/ARISTA
2	2	WHITE LAODER	DADO GRAY	WEA
3	3	SONGBIRD	EVA CASSIDY	ELK STREET/ROK
4	4	POPSTARS	HEARSAY	POLYDOR
5	5	HOT SHOT	SHANICE	MCA/IN-ISLAND
6	6	NOT THAT KIND	ANASTASIA	EPIC
7	8	THE INVISIBLE BAND	TRAVIS	INDEPENDENT
8	7	SURVIVOR	DESTINY'S CHILD	COLUMBIA
9	9	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
10	10	PARACHUTES	COLDFAY	PARLOPHONE
11	11	CHOCOLATE STARFISH AND THE HOT GOD	LINKIN PARK	INTERSCOPE/POLYDOR
12	13	HYBRID THEORY	LINKIN PARK	WARNER BROS
13	12	GORILLAZ	GORILLAZ	PARLOPHONE
14	14	ONKA'S BIG MOKA	TROJAN	SOVY 52
15	15	ALL THAT YOU CAN'T LEAVE BEHIND	U2	ISLAND
16	16	FEVER	KYLE MINOGUE	PARLOPHONE
17	16	THE GREATEST HITS	THE STROKES	MERCURY
18	17	THE ULTIMATE COLLECTION	BILLY JOEL	COLUMBIA
19	18	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRISLAYS
20	19	THE MARSHALL MATHERS LP	EMINEM	INTERSCOPE/POLYDOR

3 NOV 2001

# THE OFFICIAL CHARTS

## singles

3 NOV 2001

# THE OFFICIAL CHARTS

## albums



**BIG RADIO 1**  
97-99.1H

THE OFFICIAL UK CHARTS

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- 1 **BECAUSE I GOT HIGH**  
Aronann Universal/Unit-Island
- 2 **CANT GET YOU OUT OF MY HEAD** Kylie Minogue Parlophone
- 3 **HEY BABY DJ** Ozzi EMI
- 4 **CLOSER TO ME** Five RCA
- 5 **WHAT WOULD YOU DO** City High Interscope/Polydor
- 6 **ONE NIGHT STAND** Mis-Teqq Inferno/Ishtar
- 7 **I'M A SLAVE 4 U** Brinney Spears Jive
- 8 **YOU ROCK MY WORLD** Michael Jackson Epic
- 9 **DONT NEED THE SUN TO SHINE (TO MAKE ME SMILE)** Gabrielle Co Beal/Polydor
- 10 **SMOOTH CRIMINAL** Alien Ant Farm Dream/Works/Polydor



- 11 **U GOT IT BAD** Usher LaFace/Arista
- 12 **FAMILY AFFAIR** Mary J Blige MCA/Unit-Island
- 13 **IN THE END** Linkin Park Warner Bros
- 14 **CHAIN REACTION/ONE FOR SORROW (REMIX)** Steps EMI/Jive
- 15 **FLAWLESS** The Ones Postiva
- 16 **FOLLOW ME** Uncle Kracker Atlantic
- 17 **CHOP SUEY** System Of A Down Columbia
- 18 **ROCK THE HOUSE** Gorillaz Parlophone
- 19 **IM SO CRAZY** Part-One Vs Imas Creedence



- 1 **GOLD - THE GREATEST HITS**  
Steps EMI/Jive
- 2 **FEVER** Kylie Minogue Parlophone
- 3 **CIELI DI TOSCANA** Andrea Bocelli Polydor
- 4 **HYBRID THEORY** Linkin Park Warner Bros
- 5 **WHITE LADDER** David Gray IHT/East West
- 6 **WE LOVE LIFE** Pulp Island/Unit-Island
- 7 **THINGS YOU'LL BE** Faith Hill Warner Bros
- 8 **SONGS FROM THE WEST COAST** Elton John Rocket/Mercury
- 9 **8701** Usher Arista
- 10 **DAYS OF SPEED** Paul Weller Independentie



- 11 **SONGS IN A MINOR** Alicia Keys J
- 12 **NO ANGEL** Dido Cheeky/Arista
- 13 **LOVE IS HERE** Starsailor Chrysalis
- 14 **THE INVISIBLE BAND** Travis Independentie
- 15 **MORNING VIEW** Incubus Epic
- 16 **THE ALBUM** Bob The Builder BBC Music
- 17 **COLLECTION** Tracy Chapman Elektra
- 18 **THE ULTIMATE COLLECTION ELO** Columbia
- 19 **ALICE IN CHAIN NO FILLER** Sum 41 Mercury

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18 **21** FAT LIP Sum 41  
Def Jam/Mercury

19 **22** THE LEGACY Push  
Interno

20 **23** MAMBO NO 5 Bob The Builder  
BBC Music

21 **24** SAMBUCA Wilebays feat. Dennis G  
Looked On/679 Recordings

22 **25** THINKING IT OVER Liberty  
VZ/Public Demand

23 **26** SVEN SVEN Sven Bell & Spurling  
Eternal

24 **27** STARLIGHT Superman Lovers  
Independiente

25 **28** LUV ME LUV ME Shaggy  
MCA/Uni-Island

26 **29** THE BLOCK PARTY Lisa 'Left Eye' Lopes  
LaFace/Arista

27 **30** 2 PEOPLE Jean Jacques Smoothie  
Echo



28 **31** ISLAND IN THE SUN Weezer  
Geffen/Polydor

29 **32** YOUNG FRESH N' NEW Kelis  
Virgin

30 **33** SET YOU FREE N-Trance  
All Around The World

31 **34** WHY CAN'T YOU FREE SOME TIME Armand Van Helden  
London

32 **35** IZZO (HOVA) Jay-Z  
Roc-A-Fella/Def Jam

33 **36** BAD BOY FOR LIFE P Diddy/Black Rob/Mark Curry  
Puff Daddy/Arista

34 **37** HUNTER Dido  
Cheeky/Arista

35 **38** YOU'RE MY MATE Right Said Fred  
Kingsize

36 **39** I WANT LOVE Etkon John  
Rocket/Mercury

37 **40** LOVING YOU (OLE OLE) Brian Harvey And The Refugees Crew  
Blacklist



# compilations

**1** NOW DANCE 2002  
Virgin/EMI

2 **2** PEPsi CHART 2002  
Virgin/EMI

3 **3** THE CLASSIC CHILLOUT ALBUM  
Columbia

4 **4** MOULIN ROUGE (OST)  
Hershey/Polydor

5 **5** BACK TO THE OLD SKOOL  
Ministry Of Sound

6 **6** CLASSICAL CHILLOUT  
Virgin/EMI

7 **7** URBAN KISS  
Universal TV

8 **8** TOP OF THE POPS - AUTUMN 2001  
Universal TV

9 **9** SCHOOL DISCO.COM  
Columbia

10 **10** UTOPIA - CHILLED CLASSICS  
Phillys

11 **11** NOW THAT'S WHAT I CALL MUSIC! 49  
Virgin/EMI

12 **12** HAVEN NATION  
Inspired

13 **13** NOW THAT'S WHAT I CALL MUSIC! 49  
EMI/Virgin/Universal

14 **14** HITS 50  
EMI/Sony/Interscope/RS&M

15 **15** AMERICAN PIE 2  
Universal TV

16 **16** CAPITAL GOLD LEGENDS  
Virgin/EMI

9 **11** TIME TO RELAX  
Classic FM

10 **12** HARD HOUSE EUROBEAT - THE BOYS VS USA  
Radar TV/BMG

11 **13** GATECRASHER DIGITAL  
Gatecrasher Music

12 **14** IT'S A GIRL THING  
Virgin/EMI

13 **15** BRIDGET JONES'S DIARY (OST)  
Mercury

14 **16** RAVE NATION  
Inspired

15 **17** NOW THAT'S WHAT I CALL MUSIC! 49  
EMI/Virgin/Universal

16 **18** HITS 50  
EMI/Sony/Interscope/RS&M

17 **19** AMERICAN PIE 2  
Universal TV

18 **20** CAPITAL GOLD LEGENDS  
Virgin/EMI



20 **21** A FUNK ODYSSEY Jamiroquai  
SZ

21 **22** DRUKOS Aphex Twin  
Warp

22 **23** NO MORE DRAMA Mary J Blige  
MCA/Uni-Island

23 **24** ENCHANTMENT Charlotte Church  
Sony Classical

24 **25** THEM AND NOW David Cassidy  
Universal TV

25 **26** PAIN IS LOVE Ja Rule  
Def Jam

26 **27** WHOA NELLY Nelly Furtado  
DreamWorks/Polydor

27 **28** SURVIVOR Destiny's Child  
Columbia

28 **29** COVER UP UB40  
Virgin

29 **30** JUST ENOUGH EDUCATION TO PERFORM Stereophonics  
V2



30 **31** PLAYS ABBA James Last & His Orchestra  
Polydor

31 **32** HOT SHOT Shaggy  
MCA/Uni-Island

32 **33** TOXICITY System Of A Down  
Columbia

33 **34** IS THIS IT The Strokes  
Rough Trade

34 **35** ANTHOLOGY Alien Ant Farm  
DreamWorks/Polydor

35 **36** MUSIC OF THE SPHERES Ian Brown  
Polydor

36 **37** NOT THAT KIND Anastacia  
Epic

37 **38** KINGSIZE Five  
RCA

38 **39** SONGBIRD Eva Cassidy  
Blik Street/Hot

39 **40** LOVE AT THE MOVIES Jane McDonald  
Universal TV



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# THE OFFICIAL UK CHARTS SPECIAL LIST



3 NOVEMBER 2001

## CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ROMANTIC CALLAS - THE BEST OF	Maria Callas	EMI Classics CD0552112 (E)
2	3	GLUCKIANTAN ARIAS	Cecilia Bartoli	Decca 4672642 (E)
3	2	ETERNAL ECHOES	John Barry	Decca 4667632 (U)
4	2	THE VOICE	Robin Watson	Decca 0467252 (U)
5	NEW	THE GOLD COLLECTION	Sir Harry Secombe	Decca 580208 (U)
6	4	GIFT COLLECTION	Lesley Garrett	Silver Treasures NAXOS 510301 (NO)
7	6	FIND! CELLO CONCERTO	Hyp/Dorothea/S/Ouffins	Decca 4667632 (U)
8	13	VAGHES WILLIAMS/PHANTASY QUINTET	Maestro Quartet/Jackson	Decca 4667632 (U)
9	7	SACRED ANTIAMS	Andrea Bocelli	Philips 462600 (S)
10	5	MYTHODEA	Various	Sony Classical S08191 (TEN)
11	8	CHLOE	Delos	Warner Classics 86738852 (U)
12	9	ROMANTIC CALLAS	Maria Callas	EMI Classics CD552112 (E)
13	10	VERDI	Andrea Bocelli	Decca 466662 (U)
14	NEW	VAGHES WILLIAMS: BUTTERWORTH	Hickox/London Symphony Orchestra	Chandos CHAN902 (CHO)
15	15	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 4701362 (U)
16	11	THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins	Venture CDV936 (E)
17	NEW	BACH/GOLDBERG VARIATIONS	Perahia	Sony Classical S08193 (TEN)
18	14	VERDI/MESSIA DA REQUIEM	Chorus/Musica da Camera	EMI Classics CD552112 (E)
19	12	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462032 (U)
20	NEW	WE'LL KEEP A WELCOME	Bryn Terfel	Deutsche Grammophon 465822 (E)

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## JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE LOOK OF LOVE	Diana Krall	Verve SA8962 (U)
2	2	KIND OF BLUE	Miles Davis	Columbia UK 64835 (TEN)
3	5	BAUDOUIN	Erykah Badu	MCA/Uni-Island UD 53027 (U)
4	4	TOURIST	St Germain	Blue Note 526792 (E)
5	3	CREDLE MOON	Dr John	Polygram USA 516512 (E)
6	6	BREZEIN'	Various	Jazz FM JAZZF00336 (P)
7	8	SKETCHES OF SPAIN	Miles Davis	Legacy CD05142 (TEN)
8	7	FUTURE 2 FUTURE	Herbie Hancock	Transparent 50012 (AMM)(U)
9	10	AN ORDINARY DAY IN AN UNUSUAL PLACE	U2	Enigma 914622 (U)
10	12	IN THE MOOD - THE VERY BEST OF	Quincy Miller	Crisman CRM6033 (EUK)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BECAUSE I GOT HIGH	Akon	Universal/Uni-Island MCST0 40266 (U)
2	3	WHAT WOULD YOU DO	Shyheim	Interscope/Polydor 476962 (U)
3	2	ONE NIGHT STAND	Mis-Teeq	Interscope/Arista CD125 3208 (BMG)
4	5	I GOT IT BAD	Usher	LaFace/Arista 7421189712 (BMG)
5	6	FAMILY AFFAIR	Mary J. Blige	MCA/Uni-Island MCST0 40267 (U)
6	4	YOU ROCK MY WORLD	Michael Jackson	Epitaph 612282 (U)
7	NEW	DON'T NEED THE SUN TO SHINE	Gracie	Go Beat/Polydor/GOD 47 (U)
8	NEW	YOUR FRESH N' NEW	Kelis	Virgin VUS021 21 (E)
9	7	IZZO (HOVA)	Jay-Z	Rec-A-Fein/Def Jam 588512 (U)
10	9	THE BLOCK PARTY	Lisa 'Left Eye' Lopes	Luca/Arista 7421189912 (BMG)
11	8	WHERE THE PARTY AT?	Jagged Edge	Columbia 6173912 (TEN)
12	11	BAD BOY FOR LIFE	P Diddy/Black Rob/Mark Cruz	Puff Daddy/Arista 7421189892 (BMG)
13	10	LOVING YOU (DLE DLE OLE)	Brian Harvey And The Refugee Crew	Blacklist 033045 (EUK)
14	13	LET ME BLOW YA MIND	Eve 1st	Interscope/Polydor 476962 (U)
15	12	LEFTS GET BACK TO BED - BOY	Sanyal	Canton feat. TG
16	14	FALLIN'	Alicia Keys	J-Records 808242 (Import)
17	14	ITS OVER	Kump	PIAS Recordings PIAS5 04202X (U)
18	15	BROWN SKIN	India.Arie	Motown/Uni-Island TMCD 1507 (U)
19	16	TURN OFF THE LIGHT	Nelly Furtado	DreamWorks/Polydor/DRMGM 50891 (U)
20	18	MUSIC	Eric Smeeton feat. Marvin Gaye	Polydor 47691222 (U)
21	17	DREAMY DAYS	Rozzi Marva	Big Dada BODDS 032 (U)
22	19	AREA CODES	Ludacris feat. Nate Dogg	Def Jam 5887722 (U)
23	21	SMASH SOMETHIN'	Redman feat. Adam F	Def Jam/Mercury 588632 (U)
24	24	PEACHES & CREAM	B12	Arista 7421189532 (BMG)
25	28	HIT EM UP STYLE (DOPPE)	Boyz n the Bar	Interscope/Polydor 476912 (U)
26	23	LADY MARMALADE	Christina Aguilera/L'Kin/Mya/Kin	Arista/Polydor 476912 (U)
27	22	ROUND & ROUND	Hi-Tek feat. Jonell	Rakawa RWK 3432 (P)
28	25	PERFECT GENTLEMAN	Sanyal	Columbia 617622 (TEN)
29	25	BOOTYLICIOUS	Drewayn Child	Columbia 617782 (TEN)
30	11	ONE MINUTE MAN	Missy Elliot feat. Ludacris	Elektra 872652 (TEN)

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## CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC046 (E)
2	NEW	UTOPIA - CHILLED CLASSICS	Various	Philips 472662 (U)
3	2	TIME TO RELAX	Various	Classical FM CDK0234 (BMG)
4	4	RELAXING CLASSICS	Various	EMI Gold 578272 (E)
5	5	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467642 (U)
6	3	PIANO NOCTURNES	Various	Virgin Classics VB0561902 (E)
7	5	BLUE PLANET	BBC Music	BBC Music WMSF0432 (P)
8	7	THE NATIONAL TRUST - MUSIC COLLECTION	Various	BMG 742197946 (U)
9	19	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 131922 (U)
10	NEW	THE CLASSICAL ALBUM	Various	Universal/Universal 467462 (U)
11	13	KAMENBOY AND BROTHERS (OST)	London Metropolitan Orchestra	Sony Classical S08376 (TEN)
12	10	THE SOUND OF CLASSIC FM	Various	Sony Classical FM CDK0232 (BMG)
13	8	FAVOURITE CLASSICS	Various	Cinicon CRM5202 (EUK)
14	14	CROUCHING TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical S08384 (TEN)
15	9	THE GODFATHER TRILOGY	City Of Prague Orchestra	Sire Screen FILMCD034 (NO)
16	12	CLASSICAL BRITS	Various	Sony Classical STV0111 (TEN)
17	11	RELAX MORE	Various	Classical FM CDK0232 (BMG)
18	NEW	THE NATION'S FAVOURITE CLASSICAL MUSIC	Various	BBC Music WMSF0472 (P)
19	NEW	CLASSICAL MOODS	Various	Cinicon CRM1072 (EUK)
20	18	THE BEST PHONS ALBUM IN THE WORLD EVER	Various	Virgin/EMI VTDC0232 (E)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	HYBRID THEORY	Linkin Park	Warner Bros 47552 1 (TEN)
2	NEW	MORNING VIEW	Inchubus	Epitaph 504672 (U)
3	3	TOURIST	System Of A Down	Columbia 618134 (TEN)
4	2	DOWN TO EARTH	Ozzy Osbourne	Epitaph 504740 (TEN)
5	4	BREAK THE CYCLE	Slaid	East West 755962642 (TEN)
6	5	TAKE OFF YOUR PANTS AND JACKET	Blink 182	Parlophone 527822 (E)
7	7	PARACHUTES	Goldplay	Parlophone 527822 (E)
8	6	FREE ALL ANGELS	Ash	Capitol 527822 (E)
9	8	IOWA	Slightly	Rodman 1208642 (U)
10	10	RING OF SYMMETRY	Muse	Mushroom MUSH 010 (MNV)(P)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SAMBUCA	Wideboys feat. Dennis G	Locked On/679 Recordings 679L 0027 (TEN)
2	2	ONE NIGHT STAND	Mis-Teeq	InternaTelstar 125745 328 (BMG)
3	3	FM 50 CRAZY	Pen-Tone vs Invis	Credence 12292 D16 (E)
4	NEW	THE LEGACY	Push	Interna TELRX 43 (MNV)(U)
5	5	RECALISE I GOT HIGH	Akon	Universal/Uni-Island MCST 40266 (U)
6	6	YOUR FRESH N' NEW	Kelis	Virgin VUS021 21 (E)
7	3	BOUNCING FLOW	K2 Family	Relient3 RELENT 221 (3MV)(TEN)
8	9	ROUND & ROUND	Hi-Tek feat. Jonell	Rakawa RWK 3434 (P)
9	4	TOURSA QUEL SEI COM VOICE	Genius Cru	Incentive INT 28TR (3MV)(TEN)
10	7	1230 (HOWA)	DJ Marky/DJ Parlez/Emo/Porto	Movement MOV06102 (SRM)
11	2	PEOPLE	Jean Jacques Smoother	Edis 1875 112 (P)
12	10	SET YOU FREE	N-Trace	All Around The World 230106 242 (AMM)(U)
13	15	FLAWLESS	The Oses	Positive 1211V (VA) (U)
14	13	WHERE THE PARTY AT?	Jagged Edge	Columbia 6173912 (TEN)
15	6	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCST 40267 (U)
16	NEW	TAKE IT DOWN LOW/W/LLU LASER	Capone	Hard Heads (SRM)
17	17	1230 (HOWA)	Jay-Z	Rec-A-Fein/Def Jam 588512 (U)
18	NEW	SERIOUS	Maswell D	4 Liberty/Relient3 1208642 (U)
19	NEW	PAPUA NEW GUINEA 2001	Future Sound Of London	Jungle'n' Pump'n' 12701 44H (3MV)(TEN)
20	NEW	ONCE IN A LIFETIME	Talking Heads	WEA WS117 (TEN)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	EROS	Aphix Twin	Warp WARP 05 504/WARP CD 20 (U)
2	2	THE GREAT DEPRESSION	DMX	Def Jam 588591 508 (U)
3	3	SONGS IN A MINOR	Alicia Keys	J-Records 808242 (BMG)
4	1	PAIN IS LOVE	Jay-Z	Def Jam 588472 (U)
5	NEW	CHANGE IS COMING	Money Mark	Emperor Norton - EMN70452 (SHM)(P)
6	NEW	800	Rooby	Arista 7421214742 (BMG)
7	NEW	DO IT NOW	Debutra Sound System	Detected - DETECT0363 (3MV)(TEN)
8	5	RUN COME SAVE ME	Rozzi Marva	Big Dada BD 0320303 (U)
9	9	WHAT SOUND	Lamb	Mercury 586349/586352 (U)
10	4	URBAN KISS	Various	Universal TV - 585472 (U)

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## MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	STEPS: Gold - The Greatest Hits	Jive SCA 02415
2	2	WYKE MORGUE: Live In Sydney	Warner Music Video 38746523 (U)
3	3	JANE MCARDONALD: Live In Las Vegas	Universal Video VCS 04013 (U)
4	4	SNOOP DOGG: Doggyfista	Revolver Films REV170
5	5	VARIOUS: Death Row	Visual VSL10331
6	6	VARIOUS: The Best Of The Old Grey Whistle Test	BBC 8902041079
7	7	LEF ZEPPELIN: Song Remains The Same	Warner Music Video 3363799
8	7	THE WHIC: Live At The Royal Albert Hall	Direct Video 0020301/UK
9	5	EMINEM: E	Universal Video 520143
10	11	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0516833

This	Last	Title	Label Cat. No.
11	20	BOB JOY: The Crush Tour	Universal Video 052033
12	8	OSAS: These Are The Days	SMV Columbia 201519
13	12	1230 (HOWA) And Him	CD Video WFF228
14	13	VARIOUS: Hip Hop Concert In Tokyo	CD Video VHS 195
15	19	ALYVA: Aalysha	Virgin DVD0119
16	18	ORIGINAL CAST RECORDING: Jesus Christ Separator	Universal Video 0516833
17	18	VARIOUS: Billie The Voice IV	Roadrunner 7423243
18	17	MICHAEL JACKSON: Vision In Full - Volume II	SMV SPC 501387
19	17	WESTLIFE: Open To You	RCA 742181573
20	17	OSAS: Live By The Sea	PMI MAN914533

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MUSIC WEEK 3 NOVEMBER 2001

3 NOVEMBER 2001

## COOL CUTS CHART

As featured on Top Gear's Saturday night show on One 100 and Easy Mix City Network

Rank	Artist	Genre	Label
1	WHERE'S YOUR HEAD at Basement Jaxx XL	Jazz	
2	COMPASS Dave Clarke Skint		
3	SOMEONE LIKE YOU New Order London		
4	IMPRESSIVE INSTANT Madonna Warner		
5	HEY LITTLE GIRL Mathias Spalholzaser Superstar		
6	CATCH Kochen BMG		
7	EMERALD Circulation Prime		
8	GIVE IT UP Eminence feat. Kathy Brown Defected		
9	ALIEN RADIO Slam Soma		
10	ADDICTED TO BASS Pure Tone Gusto		
11	BE FREE Live Element Slitsy Rhythmics		
12	INJECTED WITH A POISON PRAGA Khan Naksiz		
13	GET AWAY Terry Rimes Top Top		
14	IBETAZA Palson Club Definitive		
15	FEVER RISING Cass, Slide & Danny Tenaglia Fire Recordings		
16	CAN U PLAY BASS Mike Mindery Whoop		
17	SMOOTH TO TOUCH Ben Burns & Vold Stampa Phunk		
18	MOMENTS ARE FOREVER Most Project Bonval		
19	S-T-TA WAY YOU LIKE IT Len Falt Tide		
20	ABOUT NOW EP No Duly Frim		

## URBAN TOP 20

1	6 LIVIN' IT UP Ja Rule feat. Case Del Jam
2	4 UELY Bubba Sparxxx 11th Hour/Beat Club/Interscope
3	5 GET UP! Beverley Knight Parlophone/Rhythm Series
4	2 BREAK YA NECK Busta Rhymes J/RCA
5	9 I'M REAL Jennifer Lopez feat. Ja Rule
6	3 U GOT IT BAD Usher LaFace/Arista
7	5 IT'S ALRIGHT Lisa Atlantic
8	2 LIXIN' ON BOTH SIDES (LP SAMPLER) Miso-Teq Intense/Teqnet
9	6 YOU ROCK MY WORLD Michael Jackson Epic
10	7 I WISH KNEW HOW IT WOULD FEEL TO BE FREE/Lightbox Family Polydor
11	10 FIGHT MUSIC D-2 Virgin
12	8 FIGHT MUSIC D-2 Shady/Interscope
13	5 ONE NIGHT STAND Miso-Teq Intense/Teqnet
14	8 5 HIT 'EM UP STYLE (DOPPI) Sid Cantrell Arista
15	5 WE RIGHT HERE DMX Del Jam
16	10 DIDDY ON TOP P. Diddy Bad Boy
17	10 GHETTO FABOLOUS (LP) Fabolous Elektra
18	14 S-R-DAY (EP) S-R-Day Unbarstar
19	11 IZZO (HVA) Jay-Z Roc-A-Fella/Def Jam
20	10 STAND CLEAR Adam F feat. MOP EMI

## CLUB CHART TOP 40

Rank	Artist	Genre	Label
1	YOU GIVE ME SOMETHING Jamiroquai S2		
2	LOVE IS IN THE AIR MIK & Sugar vs John Paul Young Positiva		
3	STAR CATCHING Girl Brother Brown feat. Frank'e Ruthin		
4	RESURRECTION PPK Perfecto		
5	READY OR NOT M&S presents The Girl Next Door Ittr		
6	WISH KNEW HOW IT WOULD FEEL TO BE FREE/One Lightbox Family Polydor		
7	JOYENERGIZER Joy Kilikintti BXR		
8	SUNSET ON IBIZA Three Drives (On A Vinyl) Xtravaganza		
9	I'M SO CRAZY Par-T-One vs INXS Credence		
10	UNDERWATER Delerium feat. Rani Network		
11	DON'T PANIC Logo Manifesto		
12	YOU CAN'T CHANGE ME Rager Sanchez feat. Armand Van Helden & Y'Gina Desayour Defected		
13	LOVE AND AFFECTION Mr. Pink presents The Project Manifesto		
14	AU NOM DE L'AMOUR Lili Paris Illustrious		
15	SAY THAT YOU'RE HERE Fragma Illustrious		
16	INJECTED WITH A POISON PRAGA Khan Inferno		
17	ARMY OF LOREN 2001 E'voke Network		
18	23 RAPTURE Ico Data		
19	WALKIN' IN THE NAME Terry Maxx Club Tools/Epic		
20	GETTIN' INTO W.O.S.P. Data		
21	CHANGE PHATS & Small Multiply		
22	WALKING ON SUNSHINE Eddy Grant BCG		
23	THE SPACE BETWEEN DMB Ice		
24	DREAM UNIVERSE DJ Garry Xtravaganza		
25	WORK MAW feat. Puppah Nas-T & Denise MAW		
26	REVOLUTION Superchumbo Double F Double R		
27	THE DAY AFTER/MEGATRON Flash Perfecto		
28	FEEL DA PANIC Force 9 237		
29	LIGHT A RAINBOW Tukan Incentive		
30	IBETAZA Palson Club Definitive		
31	POOR LENO Roxysock Wall Of Sound		
32	SUNSHINE Dance Nation Pepper		
33	DARK KESIES Pathogen GoodAs		
34	CHANGE (LP) Modjo Renaissance		
35	MESSEJ' Ladies First Sound Of Barclay		
36	MODJO (LP SAMPLER) Modjo Polydor		
37	DEVOTION Vaya Wonderboy		
38	AUSTIN'S GROOVE (LET ME LIVE) Kid Creme feat. Shawnee Taylor Ink		

## CLUB CHART BREAKERS

1	SUPERSONIC Billy Web feat. Chris Willis Perceptive
2	WHY CAN'T YOU FREE SOME TIME Armand Van Helden Ittr
3	THRILL ME Junior Jagg PPK
4	NUMB Archive IE Music
5	HARDER BETTER FASTER STRONGER Daft Punk Virgin
6	I'M REAL Jennifer Lopez feat. Ja Rule
7	DANCE & SHOUT/HOPE Shaggy MCA
8	SHED MY SKIN D'Nole VC Recordings
9	SHES GOT GAME Ytimes 4 Blacklist
10	LUNA BOB & Boyd Platipus

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including remixes, Urban, Pop and Cool Cuts charts) can be obtained from [www.danceweek.com](http://www.danceweek.com). To receive the club charts in full by fax contact Emma Pierre-Jossop on tel: (020) 7529 4170

## CHART COMMENTARY

by ALAN JONES

Last week, M&S presents The Girl Next Door became the first act to have two number one Club Chart hits this year. They were unique in that distinction for just one week – Jamiroquai's 'You Give Me Something' surges to the summit this week, emulating their previous single Little L. Another fine piece of retro funk, You Give Me Something has been extensively doctored by Cosmos, King Unique and Full Intention in some terrific dance mixes, which also earn it a number 14 placing on the Pop Chart. The record can be expected to make a high debut on the Urban Chart last week, as urban DJs have just been serviced with a fine blocksmix mix. Altogether there are three different 12-inch formats for You Give Me Something, and like Little L (which also took to three editions) they are all beautifully packaged in differently coloured reflective metallic sleeves inspired by the original Motown Chartbusters Vol. 3. Jamiroquai's run-up on the Club Chart is Love Is In The Air by MIK & Sugar featuring John Paul Young, which updates Young's 1978 Top Five hit for the 21st century without completely ruining it. It is also the number one record on the Pop Chart – a fine achievement but its stay at the top is likely to be very brief, as big-name acts are queuing up with their new hits. Among them are S Club 7 at number two with Bring The House Down, Fragma at number three with Say That You're Here and Atomic Kitten at number four with You're Here/Right Now. Want more? Okay – Cher is back at number 17 with The Music's No Good Without You and Shaggy's Dance & Shout – sampling The Jacksons' Shake Your Body Down To The Ground – also at number 20. Expect both to go much higher... Ja Rule continues at the top of the Urban Chart, with Livin' It Up – but only just displaces a determined chart-winner rapper Bubba Sparxxx's Ugly, while Beverley Knight continues at number three and is also with striking distance. Knight has moved 5-4-4-3 since her single first arrived on the list five weeks ago, gaining points every week. Meanwhile, Mariah Carey is back with Don't Stop, which gets a fine reception from urban DJs, debuting at number 11. Cleverly using Tom Browne's 'Funkin' For Jamaica', it features Mystikal at least as prominently as Carey.

## POP TOP 20

1	2 LOVE IS IN THE AIR MIK & Sugar vs John Paul Young Positiva
2	4 BRING THE HOUSE DOWN S Club 7 Polydor
3	3 SAY THAT YOU'RE HERE Fragma Illustrious
4	YOU ARE RIGHT NOW Atomic Kitten Innocent
5	2 SUNSHINE Dance Nation Pepper
6	RESURRECTION PPK Perfecto
7	50 I BEGIN GAGGAL Epic
8	3 READY OR NOT M&S presents The Girl Next Door Ittr
9	10 SUNSET ON IBIZA Three Drives (On A Vinyl) Xtravaganza
10	7 WALKING ON SUNSHINE Eddy Grant Ice
11	10 MESSEJ' Ladies First Arista
12	4 CHANGE PHATS & Small Multiply
13	13 I WANT LET YOU DOWN UK In Progress feat. Ennie P&L
14	12 YOU GIVE ME SOMETHING Jamiroquai S2
15	4 SING AT THE DISCOTHEQUE Alcazar Arista
16	15 RAPTURE Ico Data
17	10 THE MUSIC'S NO GOOD WITHOUT YOU Cher WEA
18	10 FEET HOT/Lucas feat. Blum Open-Orbit/VerseOne
19	AUSTIN'S GROOVE (LET ME LIVE) Kid Creme feat. Shawnee Taylor Ink
20	DANCE & SHOUT/HOPE Shaggy MCA

# HIP-HOP Special Feature

Issue 24th November

MUCH HAS BEEN SAID THIS YEAR ABOUT UK HIP-HOP. MUSIC WEEK LOOKS AT THE WHOLE GENRE OF HIP-HOP ON THE UK MARKET, TURNING THE SPOTLIGHT ON RETAIL, RADIO, ACTS, LABELS & DEVELOPMENTS.

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

Email: [scott@musicweek.com](mailto:scott@musicweek.com)  
Tel: 0207 579 4451

CHART COMMENTARY

by ALAN JONES

Kylie Minogue's Can't Get You Out Of My Head takes the airplay title for the sixth straight week – and, despite shedding 122 plays, its audience increases to more than 100m again. At 102.06m, it has a massive lead of more than 29m over its nearest challenger for the third straight week. With Mary J Blige's Family Affair Improving 3-2 and Gabrielle's Don't Need The Sun To Shine up 8-3, the top three consists entirely of female solo artists for the first time this year.

Surprisingly replacing *10's* Rapture as the highest placed pre-release, The Dandy Warhols' Bohemian Like You surges 11-5 this week, increasing its audience by 36% and its plays total by 92%. The record failed to reach the airplay chart at all when it peaked at 42 on the sales chart last year

AIRPLAY FACTSHEET

● City High speak of incest, Afroman of drug abuse but radio loves them both. City High's What Would You Do has been in the Top 10 of the sales chart for five weeks, and improves to a best-of yet fourth on the airplay list, while Because I Got High improves 15-11. Both, of course, are being played primarily in clean

edits, as are a further nine songs in the Top 100. ● Polydor serviced new singles by both 5 Club 7 and Hear'Say to radio last week – and 5 Club 7 are off to a faster start, debuting at number 116 with 276 spins for Have You Ever, while Hear'Say's Everybody was aired 127 times and debuts at number 141.

AT A GLANCE WEEKLY MARKET SHARES



but has enjoyed a mercurial rise this time, having become familiar to programmers thanks to its use in the current Vodafone 'how are you?' TV advert. The record has been boosted enormously by massive popularity on Virgin 1215 – it is number one there with 43 plays – and both Radio One and Radio Two – where it is the only record in the 10 most-played list on both stations, ranking fourth at Radio One (33 plays) and sixth on Radio 2 (11 plays). But, as the fact its plays are increasing more rapidly than its audience suggests, its main expansion last week was on the smaller iLR stations.

As reported elsewhere in this week's issue, Radio 2 continues to grow its audience at an impressive rate – but while it has been massively influential in generating

album sales for artists like David Gray and Eva Cassidy, Radio Two's listeners are far less likely to buy singles. A good illustration of that fact is provided by the experience of *Thirteen 13*, whose single Try Typed Radio Two's most-played list last week with 20 spins. But support elsewhere was restricted to 134 plays – less than two per station – and the record only sold a mere 1,125 copies after being released last Monday, to secure 92nd place in the OCC (formerly CIN) chart. Even Radio Two has now slashed support by half, with just 10 plays on the station last week relegating it to ninth position on its most-played list, while it dives 42-80 on the overall airplay chart.

After making very high debuts on the Top 50 last week, the Lighthouse Family's (I Wish I Knew How It Would Feel To Be)

Free/One and Cher's The Music's No Good Without You make very different moves this time. The Lighthouse Family – whose overlong title is due to the fact it incorporates songs by both jazz veteran Billy Taylor and U2 – arrived in a hurry at number 24 last week, and now jump to number 16. But Cher, who debuted at number 25, slips to number 28. She should recover next week, however – the song's audience admittedly slips a tiny amount (30,000) but it was aired 606 times last week, a 66% increase over the previous seven days. Leading this week's new intake is Daniel Bedinfield's Gotta Get Thru This. The latest hot garage track to emerge from the Relentless label jumps 58-29, as earlier support from specialist dance stations and Radio One is supplemented by rapid

**MTV**

Rank	Title/Artist	Label
1	1 FALLIN' Alicia Keys	J
2	2 YOU ROCK MY WORLD Michael Jackson	Epic
3	3 I CAN'T GET YOU... Kylie Minogue	Parlophone
4	4 BECAUSE I GOT HIGH Afroman	Universal
5	5 WHAT YOU DO DO GO City High	Interscope
6	6 BETHINKMYSELF LIKE YOU The Dandy Warhols	Capitol
7	7 I'M A SLAVE 4 U Brandy Spears	Jive
8	8 I'M REALIZIN' A Little	Capitol
9	9 I'M REALIZIN' A Little	Jive
10	10 WHAT'S GOING ON Artists Against Aids...	Columbia
11	11 PARTY HARD Andrew W.K.	Mercury

Most played videos on MTV UK/Canada Research Ltd w/e 28/10/2001. Source: MTV UK

**THE BOX**

Rank	Title/Artist	Label
1	1 BECAUSE I GOT HIGH Afroman	Universal
2	2 QUEEN OF MY HEART White	RCA
3	3 CLOSER TO ME	RCA
4	4 IF YOU COME BACK Blue	Innocent
5	5 I'M A SLAVE 4 U Brandy Spears	Jive
6	6 I WANT LOVE Etern Jay	Polydor
7	7 I'M REALIZIN' A Little	Wansee Bros
8	8 I'M REALIZIN' A Little	Wansee Bros
9	9 I'M REALIZIN' A Little	Wansee Bros
10	10 ONLY WANNAA... Dido & Nazturo	EastWest
11	11 I CAN'T GET YOU... Kylie Minogue	Parlophone

Most played videos on The Box, w/e 28/10/2001. Source: The Box

**VH1**

Rank	Title/Artist	Label
1	1 I WANT LOVE Etern Jay	Rock/Mercury
2	2 DON'T NEED THE SUN Gabriel	Go Records/Poly
3	3 YOU ROCK MY WORLD Michael Jackson	Epic
4	4 I'M A SLAVE 4 U Brandy Spears	Jive
5	5 I'M REALIZIN' A Little	Jive
6	6 I CAN'T GET YOU... Kylie Minogue	Parlophone
7	7 WALK ON UP	Universal/Island
8	8 BETHINKMYSELF LIKE YOU The Dandy Warhols	Capitol
9	9 I WANT LOVE Etern Jay	Rock/Mercury
10	10 SIDE TRIPS	Independiente

Most played videos on VH1 w/e 27/10/01. Source: VH1

**STUDENT CHART**

Rank	Title/Artist	Label
1	1 HARDER, BETTER, FASTER... Duff Punk	Virgin
2	2 BOWEN LIKE YOU The Dandy Warhols	Capitol
3	3 ROCK THE HOUSE Goniffar	Parlophone
4	4 LAST KITE The Strakes	Rough Trade
5	5 THE TREESUNRISE Pals	Island
6	6 CANDY AX	Infectious
7	7 RINGS AROUND... Super Furry Animals	Jive
8	8 YOU GIVE ME SOMETHING Amazing	52
9	9 THIS IS LOVE P4 Honey	Universal Island
10	10 CHOP SUEY System 4 Of Dream	Columbia

UK student chart for w/e 27/10/01. Compiled by Student Broadcast Network, based on UK student radio chart returns.

**CC:uk CD UK** Performances: **uk** When You're Looking Like That Weslie; Everybody Hear'Say; Fallin' Alicia Keys; The Space Between Dave Matthews Band; Videos: Don't Stop Music Camp; Closer To Me Five; Calling Card Hallway; Package: A1. Final issue 29/10/2001.

**RADIO ONE PLAYLISTS**

Clear Acons F. feat. MOP, My Faded Groove Armada; Feeling Good feat. The Phoenix Monch; Dance And Short Shagz; Ugly Subba Space.

**VH1**

Roller/Faith/Un; Skazi; Closer To Me; Parade; Call My Name; Don't Let This Ever Stop; Slipknot; North Yorks White Stripes; 'Where's Your Head AT' Basement Jaxx; 'Believers Baz'; 'Who We Be DMX'; 'Sexual Revolution' Mary Gray; 'Wish You Were Here' Jay-Z; 'I Can't Stop You' Gaze & Neurons; 'Resurrection' PPK; 'Who Do You Love Now?' Riva Set; Daniel Minogue; 'Outside Strain'; 'Walk On Up'.

**MTV UK** Playlist Additions: 'Mesa' Ladies First; A Mean Look To Be Told; The Charlatans; Fawcett; Good Music; Queen Of My Heart; Kylie Minogue; Pop single of the week: I'm Real Jennifer Lopez.

**THE PEPSI CHART** Performances: Get Up Here Beverly Knight; Would You Be Happier In My Arms; That Day Natalie Imbruglia; Video: Walk You Were Wrecked Jaxx; Package: Westlife. Final issue 29/10/2001.

**A-LIST** Can't Get You Out Of My Head Kylie Minogue; What Would You Do City High; Family Affair Mary J Blige; You Get It Bad (TwoStep Mix) Usher; One Night Stand MiLo; Flawless The Roots; (To Make Me Smile) Gabriel; Rapture Joe; I'm So Crazy The Roots; I'm So Bohemian Like You Dandy Warhols; Rock The House Goniffar; I'm Real (remix feat. Jaxx) Jennifer Lopez; They Don't Know So Solid Crew; Party Hard Andrew W.K.; Fallin' Alicia Keys; Gotta Get Thru This Daniel Bedinfield; Last Kite The Strakes.

**B-LIST** In The End Linkin Park; I'm A Slave 4 U; What's Going On Artists Against Aids; Workin' That Day Natalie Imbruglia; Get Up Beverly Knight; Chop Suesy's Mission 4 A Down; In The Wraith Like Zero 7; Fight Music D12; You Give Me Something Jamiroquai; You Rock My World Michael Jackson; If You Come Back Blue; A Man Needs To Be Told The Charlatans; Stand

**C-LIST** Roller/Faith/Un; Skazi; Closer To Me; Parade; Call My Name; Don't Let This Ever Stop; Slipknot; North Yorks White Stripes; 'Where's Your Head AT' Basement Jaxx; 'Believers Baz'; 'Who We Be DMX'; 'Sexual Revolution' Mary Gray; 'Wish You Were Here' Jay-Z; 'I Can't Stop You' Gaze & Neurons; 'Resurrection' PPK; 'Who Do You Love Now?' Riva Set; Daniel Minogue; 'Outside Strain'; 'Walk On Up'.

**CAPITAL RADIO** Playlist Additions: 'Mesa' Ladies First; A Mean Look To Be Told; The Charlatans; Fawcett; Good Music; Queen Of My Heart; Kylie Minogue; Pop single of the week: I'm Real Jennifer Lopez.

**POPWORLD** Interviews: Lighthouse Family; Alicia Keys; Natalie Imbruglia; Westlife; Embrace; Gabrielle; It's Pats & Small; The Charlatans; Jimmy Eat World; The Corrs; Videos: Gaze 'N Sync; We Fit Together O'Hare; You Give Me Something Jamiroquai. Final issue 4/11/2001.

**RADIO TWO PLAYLISTS**

**A-LIST** Don't Need The Sun To Shine (To Make Me Smile) Gabriel; Queen Of My Heart White; I Want Love Etern Jay; You Get It Bad; Free Lighthouse Family; I've Been Around The World (StarGate Mix) Matt Bianco; Jasmine Hoo Kathryn Williams; 'Here You Ever 5 Club 7'.

**B-LIST** 'Perfect Loveless The Divine Comedy; From A Lover To A Friend Paul McCartney; Closer Without Hands Nona Geffen; Pledge Spin; Allen Iverson; Lander; To The Stars Great Diver; No Greater Love Saxon Jaxx; Bohemian Like You The Dandy Warhols; Would You Be Happier! The Corrs; 'If You Come Back Blue'.

**BBC RADIO 2**

**A-LIST** Gold (album) Ryan Adams; Call My Name Don't; Matthew Jay; Cherokee Jaxon; Come! Summer Gama Come! Agnès Superstar; Let Me See You; Mystified Cool Bluegrass; A Rod Argent; Weapped Up In You Garth Brooks; Pals My Demos Anastasia; Emelie Dryden's Child; You Rock My World Michael Jackson; Walk On Up; A Man Needs To Be Told The Charlatans; 'You Are Alone' Fitter; 'Believers Baz'; 'The Space Between' Dave Matthews Band.

**VIRGIN RADIO** Playlist Additions: 'Mesa' Ladies First; A Mean Look To Be Told; The Charlatans; Fawcett; Good Music; Queen Of My Heart; Kylie Minogue; Pop single of the week: I'm Real Jennifer Lopez.

**THE BASE** Performances: Make & Last; Embrace; Videos: Party Hard Andrew W.K.; Last Nite The Strakes; Bohemian Like You The Dandy Warhols; The Real Jaxx; Loose feat. 3a Riot; Interview: Jason Doves, 1/11/2001.

**14 SUNDAY** Performances: That Day Natalie Imbruglia; Fallin' Alicia Keys; 28/10/2001.



# COUNTRY MUSIC IN THE UK: DOES ANYONE IMPORT TOO MANY?

All too often the butt of jokes, country music could and should be much more popular in Britain. Sid Griffin asks why it is not.

When SoundScan became the USA's retail CD sales barometer over a decade ago, many in the industry presumed that rock'n'roll would be proven America's best-selling genre, once and for all. But after the numbers had all been crunched and counted, what stunned the industry was the sheer size of the country music market — with urban music yet to assert itself fully, country was as big as rock overall, and considerably larger in some regions.

Country is America's music. What rap and hip-hop are to the urban centres, the erstwhile country & western genre is just about everywhere else in the States. And country formatted stations, once unheard of in cosmopolitan centres such as New York City and Boston, now have a slice of the urban pie as well.

Yet in the UK, country music remains a minority music, a question mark for many and a joke to some. Play a country tune at a party, turn up a country song on the car radio or listen as someone hits a country lick on their guitar Tuesday night down at the Dog & Duck and someone will inevitably yell "yee-ha" with great disdain.

But as any fan, industry stalwart or pub quiz winner knows, though almost every note of America's country music may have come from the South, it actually originated from these very shores. The weepy laments, proud rhythms and fiddles of Celtic music and the storytelling, harmonies and balladry of English folk all sailed west and collectively forged the core of American country music. So how is it the 'Yanks love the music of a British yesteryear, while the very people whose antecedents originated the music a few hundred years ago are left cold?

"Country music as a genre isn't part of our culture here as it is in the US," says Richard Wootton of Richard Wootton Publicity, who handles press on behalf of the Country Music Association (CMA) and numerous US country acts. "There is always that jump which has to be made and so many are going to find it just a bit alien instead of exotic."

In broad terms, modern country can be broken down into three musical schools: the traditional, or "Music Row" country, which will be the focus of celebrations at the delayed CMA Awards a week on Wednesday (November 7); the Americana, as embodied by acts such as Armet's Steve Earle, City Slang's Lambchop and Ryan Adams and Lucinda Williams on Universal's dedicated imprint, Lost Highway; and bluegrass, whose leading lights include CMA-nominated acts such as Sugar Hill's Nickel Creek and Rounder's Alison Krauss & Union Station.

Of the three categories, all enjoy some niche success in the UK, but it is the second group which has made the biggest impression on this island — largely because of the artists' relative willingness to tour here. In comparison, US acts from the Music Row tradition are often disinclined to take out from their lucrative domestic activities to come and exploit new territories in which success and media support are far



Welcome to the country: the genre covers a diverse array of performers, (clockwise from left) Shania Twain, Alison Krauss and Lambchop

from guaranteed. The CMA's recent decision to close down its UK and Australian offices reflects its disenchantment with the receptiveness of the market outside America.

"They are not having a great deal of success at the moment in scaling international acts, because those acts don't travel," says BMG vice president, international A&R Nick Stewart, who is also international director of the CMA. "In America, Music Row artists can make very good money touring and everything else, and they ask why they should go to another market where very few people know who they are. And it is a very hard argument, because obviously we can't promise anything."

Since September 11, the prospects of any mainstream country acts taking to the road have receded to virtually nil. Tellingly, however, the Barbric's Beyond Nashville season — which is tied in with a Union Square album of the same name and will showcase throughout the first half of November veteran and alt-country acts including Steve Earle, Jim White, The Jayhawks, Grant Sand's Howe Gelo and Lambchop's Kurt Wagner — has been largely untouched by such concerns, with only Ley

Lovett cancelling his planned appearance. It is generally agreed that touring, coupled with a degree of Radio 2 support, are the best kind of introduction country acts can be given.

"In the UK, the big *Billboard* stars such as Tim McGraw or Lonestar really don't do that well, but things like the O Brother, Where Art Thou? soundtrack and the Deraillers, who are a bit more idiosyncratic, can do well," says veteran record executive Andrew Lauder of Evangeline Records. "If someone like Asgard brings you over for a tour you could break here. Remember the US has stronger, more plentiful country radio 24 hours a day and American acts tour the States up and down."

In the UK they would be bigger if their exposure was greater. Many people who like Darle O'Donnell would like Willie Nelson if they heard him, but the chances of hearing Willie aren't that great when country's radio play is limited to a couple of hours a week on Radio Two. American acts know this, they don't necessarily want to come over here to tour partly because they know they

haven't been exposed on radio to a lot in the first place."

But certainly, there is interest in certain strains of country music here — even if the chief impact of Shania Twain's emergence was artificially to inflate country's UK market share during the late-Nineties. Ryan Adams recently charted in the Top 20 with *Gold*, his second solo album; the soundtrack to the Coen Brothers' *O*

Brother, *Where Art Thou?* has sold around 100,000 copies; while huge US acts such as Curb's LeAnn Rimes, RCA's Lonestar and WEA's Faith Hill have all enjoyed success in the singles chart. Indeed, Hill's *There You'll Be* compilation entered the album chart last week at number six.

Among the majors, it is BMG and Universal which hold the strongest country cards, drawing on RCA Nashville, RCA Nashville and embryonic alt-country label Gravity in the former case and MCA Nashville, DreamWorks and Lost Highway in the latter. BMG collected roughly 40% of the nominations at this year's CMA Awards through Music Row artists such as Alan Jackson, Brooks & Dunn, Sara Evans and Martina McBride, while Universal boasts Lee

**"Country is seen as not hip enough by the people who would embrace it if they left their prejudices at the door"**  
— Pat McGarvey, musician

**"Someone like Martina McBride singing of marital strife speaks as directly to British women as American women"** — Richard Wootton



# Are you ready for the country? UK success stories

dressed in black who respect such icons as Johnny Cash and indeed anyone at all who is wondering where all the proper tunes went after the rise of rap and hip-hop.

"Country is the only popular music which weakens and dilutes itself when crossed with other genres," leading pedal steel player BJ Cole once said. "Rock gets stale and it takes something from folk or country or blues or even classical music and it reinvents itself as folk-rock, country-rock, hard rock, progressive rock. You cross country with anything and it simply gets less country."

"Think of it. Add rock drumming and you lose the natural honky tonk swing country has. Try to go uptown and the fiddles and banjos are the first things to be taken out of the mix. Country has a quandary. It has to adapt to stay fresh and win new fans, but as it adapts to today it becomes less country."

Cole is eloquently echoing Emmylou Harris' recent complaint that she "has to hear a couple of songs on the radio before I can tell if it is a country station or not". In the States country sales are currently down but they will most probably rally in the long run, certainly there is no reason to think they would not. Country occupies a virtually unassailable position in US culture, and as long as American country radio remains such a force, there is little cause for worry among those gathering in Nashville for the CMA awards.

Those American country fans not fond of the current crop of Nashville ingénues still have their hometown alt.country gurus to fall back on, such as Adams, Will Osham, Calexico, Tom Leach and The Handsome Family. All of these acts are popular with both the British underground and Radio 2 shows such as Bob Harris. But are there any UK alt.country acts worth the price of a States'?

Raise your hand Peter Bruntnell, Michael Weston King, the Arlenes, Grand Drive, Western Electric, Coolhand, Great Western Squares (who are actually Irish) and the

## O BROTHER, WHERE ART THOU? (MERCURY)

Peak chart position: number 26, compilation chart  
Though the success of the T Bone Burnett-produced *O Brother, Where Art Thou?* OST is frequently compared to that of World Circuit's Buena Vista Social Club, it was Moby's *Play* which gave the first suggestion that there could be a global market for the American folk music of the Thirties, Forties and Fifties. But whereas Moby set samples from legendary folk archivist Alan Lomax's field recordings against modern backing tracks, Burnett largely draws on contemporary and veteran talent to recreate the country, blues and bluegrass sounds of the period. Emmylou Harris, Gillian Welch, Allison Krauss, the Fairfield Four and Ralph Stanley are among the artists who feature on the record, which has secured four CMA Awards nominations and sold 100,000 copies in the UK to date.

## LONESTAR (RCA/A&A)

Albums peak: n/a  
Singles peak: *Amazed*, number 21  
One of the biggest country acts in the US, these four Texas natives traced one of the most notable chart trajectories of recent times last year when their single *Amazed* succeeded in selling 200,000 copies without ever rising above number 21. Although the song was championed by Radio 2, it met with a lack of faith at retail, with the result that supply of the record was never high enough to lift it

Coal Porters (whose line-up includes this writer), all release records to strong reviews, all sound authentically alt.country, all tour and each can be heard on what country radio there is in Britain. They have two more things in common: they do not sell



Ryan Adams: Universal International priority

Into the Top 20. Never designated an international priority by BMG, the track was pushed by Nick Stewart, who spotted a hit and undertook the crucial UK remix after the track landed on his desk.

## FATH HILL (WEA)

Albums peak: *There You'll Be*, number 6  
Singles peak: *There You'll Be*, number 3  
Warner's answer to Shania Twain appears to be well-placed to capitalise on her Pearl Harbor spin-off hit *There You'll Be*, as an album of the same name, called from her recordings to date, last week hit number six on the UK album chart, selling 26,000 copies. *Breathe*, her last studio album proper, generated the biggest US

any records to speak of and none of them will be present in Nashville at the CMA awards.

Whether or not Nashville will miss them is not in question, whether or not Nashville could use them isn't either. The country

hit of last year in the title track, and also marked a further move away from country and into MOR territory for Hill, who duetted on the record with her husband, country star Tim McGraw. *Breathe* sold 120,000 in the UK, and WEA expects great things of the follow-up, due towards the end of next year.

## RYAN ADAMS (LOST HIGHWAY)

Albums peak: Gold, number 20  
Singles peak: n/a  
The former Whiskeytown frontman is still only 26, but he has been a modern loner for a particular section of the consumer music press since the release of his former band's second album, *Stranger's Almanac*, in 1997. Since then, "lost" albums, ramshackle live shows, a hat-rinsingly prodigious output and a reportedly dissolve personal life have given Adams the air of a legend in the making. With the September release of his second solo album, *Gold*, he also became the first alt.country performer to flirt with mainstream stardom in the UK, where he entered the charts at number 20. In practice, Adams' identification with Nashville outcasts such as Gram Parsons and Steve Earle tells us all we need to know about his attitude to *Misadventure*, but *Gold* is nonetheless one of the few albums this year to have smuggled lap-steel guitar into the UK album chart. The next two albums are already in the can, and Universal has designated Adams an international priority.

music industry is gagging for the likes of Paul Burch, Peter Bruntnell, Tom Leach, Coolhand, the Derailers and Western Electric (again featuring this writer, it must be said). It just doesn't know it yet. Give it time. They'll figure it out.

## The Special Achievement Award NOMINATION FORM

The Special Achievement Award is one of four awards that will be presented at

### The Women of the Year Awards 2001

for the music industry & related media @ the Inter-Continental Hotel, London W1. Thursday 29 November

The criteria for this award is:

- the nominee must be female
- doing an exceptional job in her particular field (irrespective of job title or seniority)
- working in the music industry or related media

complete form below

Nominee ..... Job Title .....

(please print in block capitals)

Company .....

Address .....

Tel. no. ....

Reason for nomination .....

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NOMINATED BY ..... TEL. NO. ....

Women of the year awards  
**2001**

for the music industry & related media

Completed nomination forms should be posted to: NRMT (W.O.T.Y.A.), Studio A2, 1927 Building, 2 Michael Road, London SW6 2AD.

All entries to be received by 31st Oct. For further information please call Rachel Willmott on 07951 461222 or 020 7371 8404 or fax 020 7371 8206

# SINGLE of the week

**BLUE:** If You Come Back (Innocent SINC02). With two R&B pop smashes to their name, Blue are poised to cross over with this mid-tempo track. This Radio One Blasted single precedes the debut album *All Rise*, which further demonstrates how Blue's balance of R&B grooves and pop hooks has proved to be a winning formula this year.



**PLAYGROUP:** Number One (Source SOURC026). The first single from the Trevor Jackson collective's debut album is a driving, sleazy funk track featuring Ewyn Collins on guitar and vocals from Luca. Guaranteed to generate media interest—though rare reviews have not so far set his album sales aight—it features remixes from So Solid Crew and Felix Da Housecat.

**UNUSUAL BUSH:** The People That We Love (East West AT06C). With this tight and accomplished record, Bush prove themselves to be one of the most consistent performers on the rock circuit. Golden State, the album from which this single is taken, has been honored by Q and NME as their finest album to date. **THE CHARLITANS:** A Man Needs To Be Told (Universal MNCST 4021). Long after The Stone Roses burst themselves out, there is no sign that the Charlitans' creative juices are running dry. A Man Needs To Be Told is a laidback track which features all the hallmarks of a sound nurtured and perfected by the band over the years. It is Blasted at Radio One.



**JAMIROQ:** You Give Me Something (52 STW072). This is another archetypal funk and disco-infused single from the number one album *A Funk Odyssey*. It coincides with the group's current European tour, and is B listed at Radio One.

**MAX LINEN:** The Soutskahr (Global Gots GC73). Having already caused a buzz on *MW's* Cool Cats chart, this dark house groove from Chicago looks set to be a crossover hit. Featuring a spoken vocal from Kathleen Carpenter, it is boosted by a dark, tribal mix from Robbie Rivera.

**AMERICAN HI-FI:** Another Perfect Day (Mercury 588732-2). Steeped in rock pedigree, American Hi-Fi craft this tune with a distinctly West Coast, poppy twang. UK gigs in November will help build their profile, gigs in November will help build their profile.

**GEMMA HAYES:** Work To A Calm EP (Source SOURC0045). Hayes' debut 4:35AM received rare reviews from the likes of NME and *Muzik*. Her second EP is an impressive, brooding collection of songs. With a support slot for Turin Brakes lined up, Hayes is definitely a name to watch.

**OPM:** El Capitán (Atlantic AT0118). After the success of Heaven Is A Haltpipe, the Californian skateboard kings return with the second single from their Menace To Society album. However, this blend of hip hop and nut-rock does not have the hook that their first hit possessed in abundance.

**CLOUDEAD:** The Peel Sessions (Big Dada B0035). The Bay Area prog hoppers

**REBUBBA:** RUBBA SPARXXX: Ugly (Beat Club/Interscope/Polydor 4976542). Timbaland's unmistakable beats add a fresh edge to this heavyweight debut. From this *Heavyyweight* rapper, first tipped in *MW* back in August. With echoes of Missy's Get Ur Freak On, it perfectly showcases Sparxxx's gruff rap style. A B-listing at Radio One should ensure a strong showing for this first outing on the producer's own label.

# ALBUM of the week

**GABRIELLE:** Dreams Can Come True - Greatest Hits Vol. 1 (Go Beat/Polydor 5893742). A high-profile TV-driven campaign is likely to propel this album into this year's best-sellers list with an impressive tracklisting waiting to be rediscovered by latent admirers. Gabrielle's first hits collection also features two new cuts: the current single Don't Need The Sun To Shine and If I Walked Away.



return with these Four B-Boy sound collages. Fans of their out-there style will love this EP; however, it is likely to bemuse listeners unaccustomed to their idiosyncrasies. **LADYTRON:** Playgirl (Invicta HI FI L0077). This is superb retro futurism from Ladytron who mix dead pan vocals with squeaky synth pop. Playgirl is the standout track from the recent 604 album. **LOGO FEAT. DAWN JOSEPH:** Don't Panic (Manifesto PATC1). This dance remake of Coldplay's Beautiful World has reached number three in *MW's* Club Chart. Logo have previously worked with Massive Attack and Everything But The Girl among others.

# ALBUM reviews



**REBUBBA:** MADONNA: GHV2 (Warner Brothers 8362480002). The second Madonna hits collection the first, *The Immaculate Collection*, sold more than 2m units in the UK) features hits from 1993 to 2001. With no new material, and a tracklisting heavily reliant on songs from the recent *Ray Of Light* and *Music* albums, the set is something of an anti-climax, although it is an essential purchase for her army of fans. **PAUL MCCARTNEY:** Driving Rain (Parlophone 5355102). This is Macca's first studio album of new material since *Flaming Pie*, four years ago. These 15 new songs, recorded in five weeks, are his best work since 1989's *Flowers in the Dirt*. Produced by McCartney and David Kahane, a lot of the tracks hark back to his classic writing on Ram and Band On The Run. Standout cuts are From A Lover To A Friend and She's Giving Up Talking.

**REBUBBA:** THE BEE GEES: The Record - Their Greatest Hits (Polydor 58944932). The Bee Gees have had 19 number one singles in a career that has spanned five decades. Featuring such classics as Night Fever, Tragedy and You Win Again, this 40-track collection is hard to fault.

**GREEN DAY:** International Superhits (Reprise 892484424). These days one or two chart successes lead to an immediate milking of the catalogue. Although Green Day continue to make powerful, thoughtful music they have failed to repeat the highs they enjoyed with *Dookie*.

**REBUBBA:** THE CURE: Greatest Hits (Polydor 5894352). The third greatest hits collection from the perennial goth-popsters

**THIS WEEK'S REVIEWERS:** Dugald Baird, Claire Bond, Phil Brooke, James Brown, Owen Lawrence, James Roberts, James Salmon, Nick Tesco and Simon Ward.

condenses their 29 singles down to a single-CD friendly 19. Although dated at times, this collection is a worthy reminder of one of the UK's more eccentric pop acts.

**REBUBBA:** ROD STEWART: The Story So Far - The Very Best of Rod Stewart (WSM 8122735814). This definitive 34-track collection includes Stewart's best work from May up to this year's I Can't Deny It. Spread over two discs, it also features Do Ya Think I'm Sexy, You're In My Heart, Sailing and The Faces' Stay With Me.

**NUMBER ONE SON: A Majority of One (Visible Noise TORNTN1).** It is tempting to think of this collection—a mix album heavily with the numeral number. There is no doubt that this promising Liverpool outfit spew buckets of angst and alienation. However, there is hardly a turntable in sight, but rather a mass of riffs and scorching, penetrating vocals.

**REBUBBA:** RADIOHEAD: I Might Be Wrong (CPDHE145104). For those who doubted the band's ability to perform their recent, often esoteric, work successfully before a live audience, this collection—a mix album of live versions of songs taken from their previous two albums—serves as a wake-up call. Radiohead's rare capacity to conjure musical passages of such stark beauty is patently evident, even beyond the safe confines of the new material since *1997*.

**JIMMY EAT WORLD: Bleed American (Dreamworks 405384-2).** This is the act's fourth album and the first on DreamWorks. It is a varied album, mixing heavy numbers with quieter, sensitive cuts.

**VARIOUS: Winter Chill 9 (Red Kandi HEDK021).** Red Kandi wraps up warm for this classy collection of downtempo grooves with a dark, string-backed feel. Featuring tracks from acts such as Goldfrapp, Herbert and Moby, the brand's rising profile should ensure it is a strong seller at Christmas.

**OBERMAN: Running Girl (Rotodisc ROTCDD001).** Oberman bounce back after parting company with independent with a more defined sound and their own label. The songs are simply sung with a subtle wash of psychedelia.

# Here new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: [www.dotmusic.com/reviews](http://www.dotmusic.com/reviews)

**REBUBBA:** WESTLIFE: World of Our Own (RCA 0743219030825). This third album includes the act's most credible and ambitious work to date, an obvious highlight being the title track. While their huge fanbase will drive demand, this offer wider appeal to the more casual fan. While the band are credited with co-writes on the majority of tracks, their cover of Sarah McLachlan's Angel shines the brightest.



CLASSICAL NEWS by Andrew Stewart

NIMBUS CALLS IN THE RECEIVERS

Nimbus Records, the independent UK producer and distributor, entered receivership last Monday (October 22) with the loss of 16 jobs. The company's demise



follows months in which its own-brand classical label and those of its distribution clients had struggled to reach viable sales targets.

It is believed that the September 11 terrorist attacks and consequent decline in US consumer confidence pushed Nimbus into insolvency. "The state of retail in the last few months has deteriorated rapidly, to the point where we believed the company was no longer solvent," said Nimbus chairman Gerald Reynolds. "Independent advisors confirmed that Nimbus Records was effectively bankrupt and the company was placed in voluntary receivership. The receiver has had several expressions of interest from people wishing to purchase the catalogue, so there is certainly a fair chance that the catalogue will continue in some form or other."

Retail representation of Warner Classics releases, handled since last year by the Nimbus sales team, will revert to Warner's own distributors. Meanwhile, a number of small independent classical labels affected by the demise of Nimbus are known to have approached Select and other distributors for possible representation. One industry insider notes that: "This is a wake up call to all those who think they can carry on as they used to."

Financial pressures on independent classical distributors have also accounted for the loss of the Complete Record

Company, one of the most eclectic specialist distribution companies in the classical sector. "It shows that the market continues to be unforgiving," observes Barry Heald, marketing director of Select. "Record companies and distribution teams have their work cut out to create exciting releases underpinned by strong, distinctive brands. It may not be easy to get the formula right, but it's worth pointing out how many winners there still are in this business."

Gerald Reynolds points out that the technology side of the Nimbus business and the Nimbus Foundation remain unaffected by the loss of the group's record company. "We've had three or four expressions of interest in the distribution business, because it has been extremely efficient. I'm afraid it's just not a good time at the moment, but if we are able to acquire back the catalogue or someone else acquires it, then it will continue to be exploited in some way."

NAXOS TOPS MARKET SHARE TABLE IN Q3

The CN classical sales figures for Q3 2001 show that Naxos regained top position in the table of best-performing labels with 16.3% of market share, ahead of Decca (14.7%), EMI Classics (8.3%), HMV Classics (6.8%) and Virgin/EMI (6.0%). Universal remains by far the most successful of the classical corporate groups in market share terms, capturing 29.6% of the classical market compared with EMI Classics at 18.1%, Naxos' parent company HNH at 17.1% and Sony Classical's 5.5%. Universal also topped the distribution league table with 29.8%, with EMI performing well at 26.1%, the independent Select reaching an impressive 19.1%, TEN accounting for 9.6% of market share and BMG securing 6.0%.

Andrew Stewart can be contacted by e-mail at: [AndrewStewart1@compuserve.com](mailto:AndrewStewart1@compuserve.com)

ALBUM of the week



BETHOVEN: Sonata Nos. 13, 14 'Moonlight', 30. Maria Joao Pires. (Deutsche Grammophon 453 457-2).

Recorded at the Portuguese pianist's cultural centre near the Spanish border, Maria Joao Pires' latest readings of Beethoven are her first on disc for more than 20 years. The artist felt free to set down her mature thoughts on three contrasting sonatas, helped by the stimulus of familiar surroundings and clearly painstaking efforts of her production team to capture the warmth of her playing. There is a real honesty about these interpretations, which registers strongly in Pires' eloquent, lyrical reading of the popular 'Moonlight' Sonata. This release is backed by impressive artwork, marketing in the specialist classical press and very appealing POS material.

REVIEWS

For records released up to November 12 2001

JOHN BARRY - ETERNAL ECHOES: English Chamber Orchestra/ Barry. (Decca 466 765-2). John Barry's last orchestral score, The Beyondness Of Things, performed outstandingly well in the classical charts for Decca and has continued to sell thanks not least to the use of select tracks in television and radio shows. The composer's melancholy cast of mind surfaces again in Eternal Echoes, a collection of instrumental songs without words inspired by Father John O'Donohue's best-selling book. This heavily marketed and promoted disc coincides with the Decca release of Barry's OST for Michael Apted's Enigma.

ROMANTIC CALLAS: Operatic arias, including Un bel di vedremo; Parigi, o cara; Non c'era s'ouve e ta voix, etc. Maria Callas, Nicolai Gedda, Giuseppe Di Stefano, etc. (EMI Classics 5 57205 2 (2CD)). Fired by the success of last autumn's Callas campaign, EMI Classics has put together a further repackaging of treasures from the

singer's archive. Romantic Callas is offered as a two-disc special edition, complete with a 100-page booklet containing previously unpublished photographs, and as a single CD. The anthology is backed by a national TV campaign, including primetime slots on London, South East, Channel 4 and GMTV. Radio and press coverage includes advertising in Classic FM and ads in the November issues of BBC Music Magazine, Gramophone and Classic FM Magazine.

NYMAN: Film Music 1980-2001. Michael Nyman Band, etc. (Virgin Venture CDVE957 (2CD)). This double-disc 39-track compilation from Virgin Records represents an essential buy for Nyman fans, including infectious excerpts from his early Greenaway OST's and more recent movie work such as The Piano, Cwington, Gattaca, The End of The Affair and The Claim. Marketing for the release includes press ads in Classic FM Magazine, Uncut, The Guardian Guide, Independent On Sunday, Total Film and Empire, with a two-week Classic FM radio campaign running from the date of release.

lesley Garrett TRAVELLING LIGHT



The exciting new album from Lesley Garrett featuring collaborations with George Martin, Bryn Terfel, Michael Ball and Michel Legrand

Songs from the album will be featured in Lesley's new TV series, commencing 24th November, BBC2



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# RETAIL FOCUS: STREETWISEMUSIC

by Karen Faux

Keeping a website up to date and effectively fulfilling orders in the fast-moving world of dance is a difficult job which Cambridge specialist Streetwisemusic says it has mastered by being organised. Sales have risen spectacularly in the past few months due to the efficiency of its order fulfilment via the web, and it is determined to keep this momentum going.

The store's site now features 3,000 titles and partner Simon Holmes says it can be hard work keeping it updated.

"We're talking more than 50 new releases a week and records constantly go out of stock," he says. "With this inherent problem it is difficult to maintain a reliable service, but we are now up to an 85% level of order fulfilment which we're chuffed with."

Although Streetwise has been trading for 10 years, it is only in the past three years that it has specialised in dance. In the past year it has built profile in the UK with advertising in specialist magazines such as *Mixmag* and *Ministry* and it is now targeting



Streetwisemusic: targeting US via website the US, with an ad having just gone into *XLR8R* magazine.

"The US is currently our fastest-growing market and we are hoping it will become increasingly lucrative," says Holmes. "Breakbeat, for example, is very under-served over there, even though the music is popular. We see this as working to our advantage."

## DRUM & BASS TOP 10

- Body Rock Shimon & Andy C (Ram)
- Fire 2001 Demolition Man (dub plate)
- Evergreen 2001 Kenny Ken (Mix & Ben)
- Clockwork LP Stazkix & Skywet (Underfire)
- Sledgehammer Surreal & Parameter II (Hard Leaders)
- Espesso No Tone (dub plate)
- Your Love Unknown (dub plate)
- Beyond This Point Surreal & Parameter II (Hard Leaders)
- The Old Testament EP Various (Komet)
- Switchblade Surreal & Parameter II (dub plate)

which is big-taste maker for drum & bass, and this has helped the genre to expand in the store," says Holmes.

Inside the shop is designed to give people as much choice as possible and Holmes maintains a display of 150 records on the wall by the counter. The shop's back catalogue includes a classic section and there is always an ongoing sale. "We like to keep our stock moving all the time and don't allow product to hang around," says Holmes. "When people come into the store new records we talk to them and keep them listening for as long as possible. That way we sell more."

Plans for the future include improving the website by creating new facilities such as a promo corner. "We're also looking to maintain a larger database of customers," says Holmes. "Repeat business is the best thing for the dance industry and at the end of the day we want to keep people happy." Streetwisemusic: 76 Kings Street, Cambridge CB1 1LN, tel: 01223 300496, e-mail: staff@streetwisemusic.com, website: www.streetwisemusic.com

## IN-STORE NEXT WEEK (from 5/11/01)



**Windows** - Pink Floyd, Jennifer Lopez; **In-store** - Deacon Blue, Cliff Richard, Sarah McLachlan, Jennifer Lopez, Christy Moore, The Outlaws, 2 Pac, Dandy Warhols, Matthew Jay, Divine Comedy, Fish Tales, Teatime, Fatboy Slim, Beyond Nashville, Acoustic Chill, Incubus, Michael Jackson, Gorillaz, Dilated Peoples, Carole King, Judas Priest; **Press ads** - Matthew Jay, Divine Comedy, Fosh Tales, Hugh, Relish



**Singles** - Alicia Keys, Natalie Imbruglia, The Corrs, Limp Bizkit, 2Pac, Dandy Warhols, Andrew WK, Paul McCartney, Jennifer Lopez; **Albums** - Backstreet Boys, Michael Jackson, Russell Watson, All Saints, Harry Potter, Mis-Teeq, Lenny Kravitz, Abba



**In-store** - three CDs for £18, two CDs for £10, five Naxos CDs for £10, Faith Hill, Leonard Cohen, Max Gray; **Listening posts** - Beyond Nashville, Starsailor, Classic FM - Time To Relax, Kylie Minogue



**In-store display boards** - New Sounds Of The Old West Vol. 3, Depeche Mode, The Strokes, White Stripes, Anti Pop Consortium, Against The Middle, Hood

Goldfrapp, Gemma Hayes



**Single** - All Star Line-Up; **Windows** - Ocean Colour Scene; **In-store** - Weaville, D-12, So Solid Crew, Cher, Beverley Knight; **TV and radio ads** - All Saints, Britney Spears, Hardcore - You Know The Score; **Press ads** - Daft Punk, Depeche Mode, Embrace, Groove Armada



**Windows** - Blair Witch 2, ELO, selected CDs at £6.99 to carhiders; **In-store** - Q Album; **Mojo Spotlight** on AC/DC Blue Note; **Listening posts** - Pulp, Emu Child Leonard Cohen, five Naxos CDs for £18 to classical carhiders



**Single** - So Solid Crew; **Windows** - Cher, The Strokes, Beverley Knight, D-12; **In-store** - Depeche Mode, Björk, Embrace, What's Going On



**Album** - The Czars; **Selecta listening posts** - Money Mark, Bobby Conn, Lovage, The Almighty, Ben Christopher; **Press ads** - The Nerves, Mick Ralphs, Angelou, Jules Et Jim, Piano Magic, Elf Power



**Windows** - Mis-Teeq, Beverley Knight, Autumn Fall; **In-store** - Mis-Teeq, Beverley Knight, Barber, Chinawhite, Goldfrapp, Zohar, Depeche Mode, Cake; **Agep; Press ads** - All Saints, Beverley Knight, Barber, Chinawhite, Apex; **Outdoors** - Autumn Fall



**Windows** - All Saints, All Star Line-Up, Britney Spears, Cher, D-12, Natalie Imbruglia, Pink Floyd, Strokes; **In-store** - David Kitts, Delta, Pink Floyd, Sting; **Press ads** - All Saints, Blue, Deacon Blue, Dre, Embrace, Green Day, Jennifer Lopez, Natalie Imbruglia, Sheryl Lynne, Simple Minds, Sting



**In-store** - All Star Line-Up, So Solid Crew, Cher; **Albums** - Mis-Teeq, Backstreet Boys, Abba



**In-store** - Bridget Jones's Diary 2; **In-store** - Alicia Keys, Natalie Imbruglia, Bridget Jones's Diary 2, Mis-Teeq, Bananarama, Cher, Jennifer Lopez, Green Day, Backstreet Boys, Michael Jackson, Dream Team £2 voucher, free print with Gorillaz and free poster with Harry Potter; **Press ads** - Green Day, Cher, Jennifer Lopez

## ON THE SHELF

JASON WHITE, owner, Left Legged Pineapple, Loughborough



There are a lot of strong albums out there at the moment and we have 16,000 students on our doorstep, so that makes for a good combination. We can't complain about this year's trading, it has been pretty buoyant - even through the summer months. We have an ongoing £5.99 offer which has traditionally included classic, boutique acts such as Led Zepplin and The Doors, but we are now expanding this to include a wider range of titles from the last three decades. Acts such as Van Der Graaf Generator, King Crimson and Brian Eno will sell consistently at a low price. All of this product is stickered with big yellow stars so customers can't miss it. This week, albums from Incubus and Aphex Twin have been selling very well. There is a funky vinyl version of the latter in what looks like a large chocolate box and although it is priced at £25, fans can't get enough. We sold so many on the Monday

that we got more stock in, which is just as well since Vital has now run out. Single-wise we've done a lot this week with System Of A Down, Weezer and Push. Gabrielle will probably sell for us over time and we are still selling a lot of Atomman and we are still selling a lot of Atomman and we are still selling a lot of Atomman and we are still selling a lot of Atomman. In the windows we're currently displaying Ozy Osborne and Paul Waller, while Victoria Beckham is hanging on in there. We've also got a splash for a compilation, God's Kitchen. There is huge anticipation for the forthcoming single and album from Andrew WK and we're also being asked a lot for the new single from the Dandy Warhols and new single from the Dandy Warhols and new single from the Dandy Warhols. We're also being asked a lot for the new So Solid Crew album from Bush. Many of our customers seem puzzled that the new So Solid Crew album isn't out yet and I keep telling them that they are going to have to wait another month that for it yet."



Nick Low's album Convincer has been a big success for Proper Records since its release in September and is now set for a seasonal boost with the release of a single, Lonely The Last Things Said, on November 12. Low has recently gained exposure through touring and radio and will undoubtedly drop up in this year's best of polls. Our Retro budget range is doing solid business for many stores and offers excellent value with double CDs priced at between £4.99 and £5.99. The range encompasses jazz, reggae, folk and rock and is being expanded all the time. Ancory Records is currently running a Retro campaign that is performing well. We're now entering the season for boxed sets and our Proper Box range now stands at 26. Titles span jazz, bluegrass and frankly, easy listening. Best-sellers include Gary Shnabro and Edith Piaf, and the series as a whole has enjoyed great support from

## ON THE ROAD

CON CREAM, Proper Distribution national accounts sales manager

both indie and multiples. At £17 per box, price is what initially attracts customers but rave reviews in magazines such as *Mixjo* underline that these are real quality releases. We have just taken on Gillian Welch's catalogue and her new album *The Revelator*, on her own Acory label, is being supported with the re-promotion of her first two albums. Strong awareness on the back of the *Oh Brother Where Art Thou* soundtrack is fuelling sales. We are still distributing the Trojan Records catalogue to indie stores, following its acquisition by the Sanctuary Group, and we currently have a wide range of titles on the way that is very competitively priced. We have also recently acquired the Dressed To Kill label which has some very strong rock back catalogue and are looking forward to the November 5 release of Bill Wyman's Blues Odyssey which has a book and Channel Four TV tie-in.





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Please send, fax or e-mail your CV with indication of current salary to:

Michael Blades, Import Sales  
Arabesque Distribution  
Network House  
29-39 Stirling Road  
London W3 8DJ

Tel: 020 8993 5966 Fax: 020 8993 1396  
Email: michael@arab.co.uk

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The Year Planner details award shows, exhibitions, conferences and other key events in 2002, making it a vital source of information throughout the year - make sure your company is on it!

Music Week Yearplanner 2002 will be inserted into Music Week's 15 December 2001 issue.

Booking/Copy Deadline: 23 November 2001

Contact: Daisy Dorras

T: 020 7579 4150



Remember where you heard it: Why is it that personal trainers seem to know more about industry restructurings than some of the leading executives involved?...On the subject of restructurings, now that Ken and Nancy have gone it seems they are getting the blame for everything that has ever gone wrong at Virgin, including the leaking taps in the staff canteen. We've heard of rewriting history, but this is getting ridiculous...Talking of rewriting history, the publishing on one of the tracks on Jacko's latest work looks set to get particularly complicated. Let's hope it doesn't get legal...It was ticket hot heaven outside the Dave Matthews acoustic gig at Highbury's Union Chapel last week as devoted US fans prepared to pledge their allegiance in greenbacks. One senior international publishing executive was offered £400 from one impecunious student. He declined...Any **insomniac** readers should invest in a copy of the latest **UK Record Industry Annual Survey**. Among the many gems noted in Cliff Dane's new tome is the £13.6m in cash that **WEA** paid **ZTT** for the rights to **Seal**. The first album under

It was just like old times last week as **ROB DICKINS**, the man who turned a reluctant **CHER** into a dance diva, was reunited not only with the blonde one but with **Barbara Chareton** and the new **WEA UK** team, as the company hosted an intimate soiree in her honour in an upmarket mansion in central London. And nothing had changed, to judge from the way he worked a room packed full of the media's finest (if that's what you can call the big names) from **TOTY**, **BBC Radio**, **ILR** and **Fleet Street**). **Cher** confided proudly to **Dooley** that she and the man with **Instant Karma** argued constantly during the making of **Living Proof** – but always in the name of creativity. Members of the general public will get to cast their vote when the album is released on **November 29**.



the new deal, **Human Being**, reached the dizzy heights of **44** in the UK in 1998 and dropped out of the chart after two weeks...Talking of **big bucks**: which label head, as revealed in the book, received a disclosed income of **£966,000** for the year to March 31, 2000 but his company suffered an operating loss of **£2.3m** for the same period?...Even more, ahem, startling are **Telstar** chairman **Sean O'Brien's** comments, printed in full, from his company's 2001 annual report. Just who could he be referring to as "little more than common rats in disguise"?...The tabloids should not be short of material from the **Q Awards** today (Monday), with a galaxy of feuding musicians to fuel their demand. **Liam Gallagher** should prove to be the safe bet, with not only **Damon** to confront, but also **Nicole Appleton's** ex-**Liam Howlett**, who is escaping from his Essex studio for the day. Further rounds are likely to include **Ash Vs Starsailor** and **Muse Vs Stereophonics**. **Channel 5** is obviously expecting some action – it has pushed back the broadcast time this Saturday to a post-watershed 10.30pm...Any further proof **U2** are still the biggest band in the world comes with sales figures of their latest album. Just celebrating its first birthday, **All That You Can't Leave Behind**

has smashed the band's own first-year record for a studio album with **9.16m** worldwide sales...**Barbara Dickson** is lined up to sing a Scottish lament at **Obie's** memorial service taking place this Thursday at **Chelsea Old Town Hall**. As numbers are tight, anyone wanting to attend must ring the **BPI's Maggie Crowe** on **020 7851 4000** first...Meanwhile, at 11.30 the previous day a memorial service is being held at **St Bride's Church**, **Fleet Street** for long-serving **HMV** staffer **Steve Wright**. **Wright**, who joined the retailer in 1972 and most recently worked as product and marketing director in Australia would have been 51 years old on Wednesday...And finally: not since middle-distance runner **Steve Ovett** has a **Brighton** attraction so effortlessly become a world record holder. Take a bow please **db Records' Electric Soft Parade**, who last Thursday entered **Guinness's** famous book for the fastest-produced music video. For stats fans the video, filmed on **HMV's Oxford Circus roof**, took **3 hours, 46 minutes and 19 seconds** to be completed.....



Those **SONY** folks will do anything to turn back the clock. They'll even go to the lengths of releasing an album to tie in with irrepressible retro club schoolfisco.com just as an excuse to hold a launch party among the pig-tailed and uninformed from a Saturday night. Pictured sampling some of schoolfisco's hospitality at the album launch last weekend are **Sony's** director of catalogue marketing **PHIL SAVILLE** and manager of catalogue marketing **DARREN HENDERSON**.

#### CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Alex Scott** at: e-mail - [alex@musicweek.com](mailto:alex@musicweek.com) fax +44 (020) 8309 7000; or write to - Music Week, Feedback, Seventh Floor, Ludgate House, 245 Broadfairs Road, London SE1 9UR.

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It was edbowed up at the **Virgin Megastore** on **London's Oxford Street** last **Wednesday (October 24)**, as up-and-coming indie rock band and **Technics Mercury Prize** nominees **ELBOW** turned up to christen the flagship store's brand spanking new stage by playing a **live** and **uplifting** acoustic set. The **V2** act played songs from their debut album **Aseep** in the **Back in the seat** which, by the ecstatic love and politics struck a resonant chord. **MIS-TEQ** are next up to grace the new stage: the trio are launching their debut album **Lickin On Both Sides** today (Monday) and will be singing albums and performing from 5.30pm. Fans may be in for an unexpected surprise as the band hopes to be joined by **SO SOLID CREW's** **Asher** and **Harvey** who rhyme on the album track **They'll Never Know**.



For direct rates, call (020) 7579 plus the extension you require. For details, visit [www.musicweek.com](http://www.musicweek.com). 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