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# music week

## Buzz bands spark cheque book frenzy

by James Roberts  
Record companies are rushing to complete a series of expensive A&R deals before Christmas in an intensive attempt to counter the new signings drought.

Liverpool guitar act The Coral top the list of "super" deals, with XL Recordings and Sony Music understood to be heading the race to sign a joint venture with the act's Deltasonic imprint for what is expected to be a seven-figure sum.

Meanwhile, at the other end of the spectrum, George Michael's management team is currently close to finalising a new label home for the superstar after fielding numerous major label offers following the conclusion of his two-album

deal with Virgin, Universal and Warner are understood to be the lead contenders for the signature of Michael, who is keen to release a new single early in the year as part of the set-up for his next album.

Although there is always a rush to complete signings before the end of the year, industry insiders suggest there are more underway this year than normal. "The number of best ofs in the album chart this week shows how little new music there is," says one senior label A&R executive. "I think labels are worried about going into the new year without any strong product."

Major label interest in UK garage crews is continuing unabated as



**The Coral: label deal offers**  
companies seek their own alternatives to So Solid Crew, whose debut album is released today (Monday). East West last week won the contest to sign the 10-strong collective Heartless Crew in a deal estimated to be worth £400,000. Meanwhile,

rival crew Pay As U Go are also the subject of intense interest, with Sony's Dance Imprint Direction - which has the act signed for two singles - and Universal Island among the companies contending for an albums deal. Pay As U Go's debut single Champagne Dance is scheduled for release in February.

In the battle for The Coral, Sony is believed to be offering Deltasonic a unique deal whereby it can hand pick executives from across all Sony imprints to work on its acts on a project-by-project basis.

"We want to agree about how the deal will be structured first before we move on to figures and we don't know who we are signing with yet,"

says Deltasonic's Alan Willis, who founded the label 12 months ago. However, another source close to the band says, "Sony has offered a deal that it would be hard to turn down." In addition to The Coral, the deal with Deltasonic encompasses acts including The Mountaineers, Zutons and Astonauts.

Meanwhile, one of the other hotly-chased acts of the year, London dance duo Stanton Warriors, are still continuing to negotiate a non-US contract. The duo, who released an acclaimed max album through XL earlier this year, have been the subject of intense interest ever since, although the deal appears temporarily to have stalled.

Brits chairman Tony Wadsworth (pictured centre) has taken to the streets in his bid to rally voting for next year's awards. With just over half of the Brits academy bothering to vote for this past year's event, Wadsworth and the rest of the event committee are urging members not to waste their vote ahead of this Thursday's so-called "polling day". That is the last day when votes, either by post or online at [brits@electoralreform.co.uk](http://brits@electoralreform.co.uk), can be received. The names of acts and releases shortlisted will then be unveiled by Wadsworth on January 14 at Abbey Road Studios. The nominations event will also be televised later the same evening on ITV2. Pictured with Wadsworth are (left to right) Westminster University commercial music students Greg Jong, Stacy Scuffield, Hayley Connolly and Jon Courtney who are all members of the voting academy.



## Buyer sought as Worldpop goes down

Insolvency experts are talking to around 40 companies and venture capitalists, including Clivmus and British Radio Holdings, about the sale of charts sponsor Worldpop after it went into administration last Tuesday.

Grant Thornton partner Nick Wood says his company is hoping to receive final bids from all interested parties, which he claims also includes media giant WPP and Music Choice. By the end of this week with "a fair" or further funding from an investment vehicle - expected by the end of November.

"There is a lot of venture capital interest and we're hoping to get it all done fairly quickly," adds Wood, whose insolvency practice is claiming that the interactive youth marketing group will be profitable next year because of the growth in the market of SMS text messaging and e-mail.

Meanwhile, Trinity St Direct, the music business direct marketing outfit is unaffected by the move as it had been bought by a third party investors on behalf of Worldpop. Joint managing director Simon Stanford says Trinity has been run as a stand-alone business.

## Tornado strikes HMV deal for digital downloads

UK-based digital service provider Tornado has struck a deal with HMV to start making digital music downloads available from the retailer's website.

The agreement, which is expected to result in the launch of a digital retail service on the [hmv.co.uk](http://hmv.co.uk) site early next year, is being hailed by the two partners as a potential breakthrough in kick-starting the digital downloads market.

It follows deals Tornado - which will provide the technical infrastructure for the service - has struck this year with Virgin Megastores and V Shops and further underlines a strategic switch for the company. It had initially focused on streaming content deals



**Rowe: meeting record companies with record companies, including BMG, EMI and Virgin.**

Tornado commercial director Neil Ferris says the company now believes the best approach is to

link up with retailers first instead of repertoire owners. "I hope this deal will be the catalyst to get everybody moving forward," he says. "It's true to say all the record companies say they want retail to buy into this [concept]."

HMV Europe e-commerce director Stuart Rowe, whose company already has a download service running in Canada with Liquid Audio, is now organising a series of meetings with record companies about making available their repertoire. "The context of this deal is that no matter how big the digital distribution market is going to be, we decided it's going to be big enough so we need to do something about it," he says.

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Manager Multimedia Sales - DEAN PEARCE  
DVD Video Sales Manager - MIKE REDFERN

In the middle:

Vinyl Production Service Manager - DAVE PHILLIPS  
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In a different league

"CAN WE FIX IT? YES WE CAN!" © 1998 HIT Entertainment PLC & Keith Chapman. Used with permission.

# Mansfield eyes label link-ups as radio groups battle ad dip

by Paul Williams  
Capital Radio chief executive David Mansfield is pressing for the group to forge closer ties with the record industry so it can stage more spin-off events like *Farty In The Park*.

Mansfield and group consultant Richard Park have been undertaking a series of meetings with record companies to see how both sides can work together more on brand extensions such as additional live events and joint ventures like Capital CXL Legends, the successful compilations brand launched this year with Virgin/EMI.

"We've got 8.3m listeners. We cover a significant part of the country. We target an audience of 15 to 44-year-olds and so there ought to be more proactivity on creating new ven-

tures," says Mansfield, who adds the group aims to "aggressively pursue" expansion by acquisition.

Mansfield's comments follow Capital and rivals Emap and Scottish Radio Holdings' last week unveiling financial results that further underline the effects the advertising downturn is having on the radio sector. Capital's underlying profit for the year to September 30 fell 27% to £30.1m with group revenue from continuing operations down 3% to £123.2m. However, there is a 2.7% like-for-like revenue rise for "development" stations such as Xfm.

"Unlike other media companies we haven't got a problem with debt," says Mansfield. "We're in a relatively strong position and in fact that ought to provide us with the ability to make



Schoonmaker: Kiss performing well other acquisitions."

Emap reported a 7% fall in radio revenue for the six months to September 30, although Emap Performance chief executive Tim Schoonmaker notes, "The radio advertising market over the six months fell 9% so we've outperformed the market because Kiss has

done so well. Revenues on magazines were up 5%, partly because of circulation which was very good and partly because we done a lot of cross-media advertising which has benefited the likes of Q, Smash Hits and Kerrang!"

Emap Performance's turnover was unchanged at £69m while overall turnover for the group rose 3% to £456m as operating profit improved 5% to £77m. Scottish Radio Holdings' turnover for the year to September 30 rose 11% to £79.5m, although profits fell 32% to £11.1m. The group, which earlier this month agreed to buy two stations from the Wireless Group, last week announced it was paying £36.4m to buy the remaining 76% of Radio Ireland it does not already own.

**JUDGE TO RULE IN ROBBIE CASE**  
Lawyers for Robbie Williams were in the High Court last week as a judge attempted to set damages connected with the singer's October 2000 case over copyright in the song *Jesus In A Camp*. Van, Last year Williams, cowriter Guy Chambers, EMI Music Publishing and BMG Music Publishing were found to have breached the copyright of *Mojo's* *Guine's* *Lam* *The Way*, owned by New York-based *Luton Music*, which had very similar lines to the pop track on Williams' bestselling album *I've Been Expecting You*.

**FISHER TAKES NEW MP POST**  
MMF general secretary James Fisher was appointed to the newly-created post of executive director at the organization's ACM at London's Landmark Hotel last Tuesday with James Selar succeeding him as general manager. Keith Harris remains MMF chairman with The Levellers manager Phil Nelson elected vice chairman, replacing John Glover, who is standing down to pursue his own business interests.

## RECORD OF THE YEAR LAUNCHES

The shortlist for the 2002 Record Of The Year is set to be unveiled this Thursday at London's Hard Rock Cafe. The 20 singles to be nominated for the annual public-voted award will be revealed by BMG A&R consultant Simon Cowell. Members of Polydor's *Hear'Say* will be present at the warm-up event for the two main Record Of The Year TV specials, which will be broadcast on ITV on December 2 and 8.

## COX JOINS THE PARTNERSHIP

Promotions company The Partnership has appointed former *Anglo Plugging* executive Jay Cox as regional promotions manager. Also joining the company will be Claire Le Marquand, who will take up the role of TV promotions assistant after joining The Partnership from PHD media.

## VIRGIN POLY BACKS AVANTAGES

XL signings *The Avantages'* *Sinco I* Left You has been voted dance album of the year in a poll voted for by *Virgin Megastores* head office and stores effort to form an instore promotion, which starts in mid-December, will also include the East West-handled *Mis...E...So Addictive* by Missy Elliott (hip hop album of the year). *Rough Trade's* *The Strokes* with *Is This (Ireland)*, Hybrid *Linkin Park* (metal), *Universal* *Isis* (rock) and *Virgin* *Diana* (R&B) *Perfume* with *No More Drama* (Mary J. Blige) with the self-titled *Gottlieb* (avant-garde rock).

## BELLA UNION LINKS WITH NAIVE

Bella Union, the label set up by former *Cocoteau* *Twins* Simon Roberts and Robb Lee, has signed a label deal with leading French Independent *Naive*. *Naive* will handle the label - which has Ozzy, Violet Indiana and *Departure* *Lounges* on its roster - in France, Benelux, Spain and Switzerland.

## PUBLISHING MARKET SHARES

In the Top 10 Songwriters For Q3 2001, the week's *Mischievous* number eight entry should have read *Dupress/Jan/Harris* with a publishing credit of EMI/Sony/Notting Hill and not as printed.



Westlife (pictured) were yesterday (Sunday) leading ease to their second successive 'Super Monday' victory after the group's new RCA/Arista album *World Of Our Own* crushed the new-release opposition led by Madonna's best-of 2002. The boy band, who just over a year ago beat the Spice Girls' *Forever* by a margin of more than three to one in 2001's big 'Super Monday' play-off, had achieved just under 115,000 sales of their album by the end of business last Thursday. This compared to around 55,000 units of WEA London's Madonna retrospective with two Polydor best-ofs by Gabrielle and *Bees* separated by *Jive's* *Steps* for third and fifth places. BMG A&R consultant Simon Cowell says, "We're naturally thrilled to get the number one but we're in this for the life of the album, not just week one. We're especially pleased that the band now have such a huge, established fanbase that we didn't have to resort to heavy TV advertising to achieve this result."

## Levy tipped to unveil decline in EMI profits

EMI Recorded Music CEO Alan Levin is set to experience his first real taste of living with the City for two years when he, EMI group chairman Eric Nicol and EMI Music Publishing CEO Marty Bandler present EMI's interim results at UBS Warburg this morning (Monday).

Analysts, already forewarned by a trading statement earlier this year that pre-tax profits could be 20% below last year's figures, have revised expectations and are predicting operating profits around the mid-£40m mark for the half year to September 30 2001.

Merrill Lynch has revised its full year 2002 pre-tax estimates downwards from £286.7m to £185.4m. However, it is anticipating £65m cost savings - £20m from the sale of distribution, £10m from manufacturing and £35m from restructuring and rationalisation - which will kick in next year.  
• *Virgin Records* America co-presidents Ashley Newton and Ray Cooper have ended speculation over their futures by signing new contracts with the company.

## Hantjes recruits Black to lead Edel A&R push

Edel founder Michael Hantjes is seeking to strengthen the troubled independent's A&R strength by hiring former EMI label managing director Clive Black as president of its UK record operations.

Black, who has been involved with the company since he struck a label deal with it for his Blacklist imprint 14 months ago, started his new role with immediate effect last week. As part of the three-year agreement he has folded his Blacklist operation into the indie.

Black will assume some of the activities of David Hockman, who previously oversaw the company's pan-European record and publishing activities, but who has been scaling back his involvement in the company. Reporting to him will be UK managing director Daniel Lynch and the rest of the 22-strong staff.

Black, who started his career at Island Music and was subsequently A&R director at WEA and EMI, says his appointment reflects Edel's current strategy of developing its own



Black: examining Edel UK roster artists as it reduces its reliance on licensing and distributing other people's repertoire. "Michael and his company have sold a lot of records by Moby and everyone else which has produced a huge top-line number. Now it's about ownership and the bottom-line. There's a massive switch there - we need our own Craig Davids and Mis-Teqs."

One of Black's first tasks will be to examine the operation's structure in light of its roster, which includes female R&B group *Timex* 4, R&B soloist Cassius Henry, Brian Harvey and Benefit, whom he describes as a "female Pet Shop Boys".

## HMV's Roche to join Knott at Waterstone's

HMV record director David Roche is facing a reunion with one-time boss Steve Knott as he prepares to take up a newly-created role with book retailer Waterstone's.

Roche, who has been with the music retailer for more than 22 years, will join HMV Media Group's sister operation at the start of next year in the same role as product director. He will be working under Waterstone's managing director Steve Knott, who was previously Roche's boss when HMV UK operated as a director.

Roche says he is relishing the new challenge which will involve him setting up a product department at the book retailer. "I worked very closely with Steve (Knott) for quite a few years and he's an excellent MD and I'm looking forward to being re-acquainted with him," adds Roche.

## TV show under fire over contract terms

The producers of a new TV- and web-based talent show are reverting the terminology in the contract they are asking unknown acts to sign following concern from music lawyers and managers that it may be restrictive.

Some industry insiders set alarm bells ringing last week, claiming sound acts are being exposed to "replicious" contracts in exchange for the 15 minutes of fame on the recent glut of TV talent shows.

They point out the terms and conditions necessary to take part in *Thurs/Carlton's* *2bdcovers* slot on *Thursday's* *The Base* could lead to future embarrassment or legal wrangling because it asks bands to grant ITV a "non-exclusive, worldwide royalty-free licence in perpetuity".

Graham Shear at *Teacher* *Simon* and *Selby* says "giving tracks for nothing, for ever" is excessive, but also argues many acts will see the programme as a stepping stone.

However, *Hy Khan*, *HTV* programme and administration manager, says the show is only seeking the rights necessary to broadcast one demo.

## IS A&amp;R RINGING THE RIGHT NUMBERS?

If there's a recession on out there, then no one seems to have told the various labels chasing some of the big A&R deals highlighted on our frontpage this week.

It is partly coincidence that an established male solo superstar, a guitar act, two garage crews and a dance production team should all be mentioned in the same story. With just a few weeks to go before the end of the year, it is inevitable that labels want to conclude negotiations that have been hanging over for weeks, in some cases months.

But the diversity of the music also reflects how wide open the UK music scene is at the moment – and how much of a gamble some of the telephone number A&R deals are.

Headline deal numbers clearly aren't the only thing – it's inevitably how the deal is structured. But given the decline in the singles market, album sales matter more than ever. Which is possibly why some of the most hotly-touted artists of all remain unsigned at the time of writing.

It is a truism to say that it is all about vision, but that is more vital than ever given the lack of other clues. You can't do A&R by numbers.

At least a pointer as to the longevity of garage will come this week with the chart position of So Solid Crew's debut album, but who can guess whether that scene will have imploded by this time next year? And there are certainly few clues to be found in the US- and pop-dominated list of the Top 50 selling artist albums of the year. In fact the most notable point is that none of the biggest breakthroughs – Dido, Eva Cassidy, David Gray, Coldplay or Gorillaz had much or any initial "buzz" at all. That doesn't mean to "buzz" bands don't recoup – it's just riskier than ever. But to put it in context, at least the existence of "buzz bands" means that people are still talking, thinking, breathing music.

At a time when there is gloom all around, for that at least we should be thankful. *Alax Scott*

## TILLY

## WE MUST ACT NOW OVER MP3

Wordpop, the company founded by ex-Radio One DJ Peter Powell, is in administration. Despite receiving large initial funding and having more money poured into it early this year, it would seem that it never managed to find a business model – despite trying a few different ones – that worked. This is surely just another nail in the coffin for the dotcom overhype in which billions of pounds have been lost to our industry. And now, even after Napster, there are even more music files being swapped on line. What scares me is the thought that more than 3bn files were downloaded free just in the month of August alone. I believe that the major players now really ought to move forward with inaudible encodings on CDs that make it impossible to create MP3 files from our music; otherwise the pot will get smaller and smaller and the music industry that we all love simply won't be there anymore.

I've always admired Paul McCartney, although his post-Beatles music has not always been to my taste. Now, however, he has become so revered that we feel uncomfortable levelling criticism at him – but what is that Freedom song all about? I know that what happened in America has touched us all and Paul's sentiment of donating all the profits to the disaster fund is admirable, but it is just not a good enough song that people will want to buy. Just send them the cheque or the royalties for Yesterday for the next 10 years and it would make a lot more sense.

I see the Christmas number one bets are shaping up nicely for The Tweenies, which I first suggested would be our top Christmas tune way back in the summer. It has been a great few months for novelty records – except big things from the excellent Hermes House Band who I also tipped here – and it looks like the trend will continue right up to Christmas. If there is a lesson in here, it is that fans are getting really bored with soundalike, conveyor-belt pop. It may never be cool, but quality Christmas is timeless.

Tilly Rutherford's column is a personal view

## Urban music takes its place at Midem

Midem is recognising the continuing growth of hip hop by installing a dedicated conference area to the genre for the first time at next year's event.

The Urban Pavilion area at the Palais Des Festivals in Cannes will be backed by a panel on January 21 titled Packaging Hip Hop For The Global Economy: Challenges And Solutions. It is set to feature a number of figures from the international hip hop scene, including Rawkus Records general manager Aumard Beauvais and Def Jam Germany head Andreas Lasher. Meanwhile, AOL Music US senior vice president Kevin Conroy has been lined up as the keynote speaker for the third edition of MidemNet on January 19.

Midem has so far sold 297 stands for the main January 20 to 24 conference, just 11 fewer than at the same point last year.

## Sales dip in the pressure on sales success at Christmas

by Paul Williams

The UK music industry has been hit by its first quarterly sales slump in two-and-a-half years as it now faces the prospect of trying to match last year's record-breaking Christmas.

Having flown in the face of downward global sales trends so far this year, UK album shipments suffered their first value fall in quarter three since the start of 1999, slipping 1.7% year-on-year with an accompanying 2.0% fall in volume to 43.1m units. Singles also continued to go into freefall during the period, shrinking in volume by 20.5% compared with 2000 and in volume by 16.5% to 13.9m units.

The albums decline, which follows a period when UK shipments hit new peaks unlike almost every other key global market, appears to partially reflect the relatively weak new release schedule in quarter three in contrast to the same period last year when multi-platinum sellers such as Born to Do It by Craig David and Sing When You Win by Robbie Williams appeared. BPI director of research and information Chris Green adds, "It's probably largely attributable to the increase in uncertainty in the economy, but a 2% drop in albums is hardly catastrophic."

## Copyright expert pledges Government support

The Government's most senior copyright expert has confirmed the support of many record companies, publishers and collecting societies when he described respect for copyright as being at its "lowest ebb" since the first law governing it was introduced in 1709.

Speaking at last Wednesday's PPL AGM, the Patent Office's director of copyright Anthony Murphy described the new fast-changing environment of "ripping and burning" fostered by the impact of MP3 and Napster as encouraging a worrying disrespect for copyright. "More than new legislation would do more than new legislation to counter. However, he said the Government would work hard with PPL, publishers and other interested parties to overcome this during the implementation of the copyright directive next year.

He claimed that technology has "mesmerised" people to such a degree that they have now lost sight of copyright. "As soon as music is



Murphy: fears over copyrights

digitised then it is seemingly rootless. We see people queue up to say copyright is dead and it can't cope with the real world," he said. "We are living in an age of dissonance."

Murphy added that legislation alone is not enough to cope with a situation where most of the public have a very nebulous view of intellectual property.

Earlier at the meeting director of licensing Tony Clark revealed the CatCo database would supply all copyright information to PPL by the end of 2002.

## INDUSTRY FACES UP TO TOUGHEST YEAR TO DATE

This year will have been the worst to date for the music industry caught in the grip of worldwide recession, online piracy and terrorism, according to a new report from an investment bank.

Merill Lynch expects the music business to see dollar sales plummet by more than 10% by the end of this year without the safety cushion of the music growth of CD seen in the last downturn at the beginning of the Nineties.

Green believes the outlook for the first half of the year remains "fairly optimistic", although only a week ago weekly album sales only managed to rise by around 9,000 units compared with the same period in 2000. There were year-on-year sales dips towards the top of the chart, but titles lower down were outselling their 2000 equivalents.

HMV head of music Jonathan Rees says he is concerned certain key albums are not selling as many copies at this stage as might have been expected. "It was disappointing to see the likes of Fly, Steps and Britney not getting past 50,000 sales while the All Saints best of only did 17,000 and Ocean Colour Scene under 20,000," he says.

There were also concerns about the initial sales of some of the best

of sets to enter the chart yesterday (Sunday) in what was shaping up to be a new record for the number of Top 40 places occupied by greatest hits packages.

A total of 17 were in the 40 by the end of trading last Thursday, along with three live sets of mainly previously-issued material. Many of the albums in question were subject to huge initial shipments and are supported by expensive promotional campaigns.

However, Virgin Megastores head of music product Jim Batchelor is expecting some of the best of, including those by The Corrs and Madonna, to pick up significantly nearer Christmas as gift-buying shoppers asterisks. "I don't think people should be panicking unduly," he says.

## Key Christmas albums escape price-cut fever

The key albums in the pre-Christmas market have so far escaped the discounters' knife, with retail prices generally holding above the psychologically significant £10 mark.

A Music Week survey of the leading retailers' prices for the main releases for the past three weeks shows that most titles are holding up in price, although several are subject to discount campaigns. These include the Relentless/Innocents album by The Notorious B.I.G. and Know by So Solid Crew, out today (Monday), which is priced between £9.99 and £10.99. Meanwhile, Jive's Britney Spears album Britney is around £10.99 in Asda and Tesco, although higher elsewhere.

However, although the prices of chart titles are currently holding up, newly-published research on behav-

## WHAT PRICE IN-STOCK?

Artist: Title	Price Range - lowest/highest current retail price
Stevie Nicks: Greatest Hits	£8.97/£13.99
Pink Floyd: Echoes: Best Of	£14.97/£16.99
Britney Spears: Britney	£9.99/£13.99
Madonna: The Immaculate Collection	£11.97/£13.99
Seal: World of Our Own	£10.97/£13.99
Sheryl Crow: They Don't Know	£9.99/£11.99
Chris Lilley: Tropic	£10.97/£13.99
Price: Taken from a survey of titles at Asda, HMV, Tesco, Virgin, WH Smith and Woolworths.	

of the BPI by Taylor Nelson Sofres shows that the average price of all single CD albums tumbled below the £10 barrier for the first time during the third quarter of 2001.

Taylor Nelson Sofres suggests that the continuing reduction in overall album prices reflects the fact that supermarkets and other non-specialists are more frequently using a markup of around £9.99 for

selected chart albums.

The research adds that while downward pricing trends at supermarkets are partly driving the drop in average price, the average is also significantly affected by the use of multi-buy or discount promotions at specialist retailers virtually throughout the year.

Asda's pricing strategy at Christmas, Betsy Oram says the overall fall in album prices noted in the new research can only be good news for consumers.

"What has happened in the past two-and-a-half years with pricing has led consumers to believe that under £10 is a good price now for albums," she says. However, other retailers are concerned that not enough extra volume is being driven to justify falling prices.

Columbia is to sponsor GMTV's Entertainment Today slot to promote the West End Girls' album in the run-up to Christmas. Head of marketing Kit Buckler has agreed the deal to support the collection of show tunes performed by artists including Sarah Brightman, Marlene McCutcheon, Charlotte Church, Celine Dion, Elaine Page and Claire Sweeney (pictured). The album is released next Monday and the 10-second sponsor's clip will be seen at the start and end of the programme for the first time this Friday. "Using TV sponsorship to market albums is a new area for the industry, but the deal is perfect," says Buckler. "The artists featuring on this album would be ideal guests on Entertainment Today. Charlotte Church and Claire Sweeney will appear on the show in December." The marketing campaign for West End Girls also includes national TV advertising on GMTV and Channel 4 and ads in the Meridian, Anglia and West Country ITV regions. There will be radio advertising on Magic and Heart, posters on the London Underground and press ads in *The Daily Mail*, *The Express* and *The Daily Telegraph*.



## New BMG website aimed at agencies

BMG Records' commercial division is launching a business-to-business website for media agencies to encourage more brands to use its music in marketing campaigns.

The site ([www.bmgcommercial.co.uk](http://www.bmgcommercial.co.uk)) has two sections, "sales promotion" and "music for ads, TV and film", and features case studies of BMG repertoire used by brands.

It goes live on November 29, the day a BMG winter showcase covers CD's from a distributed with 21,000 copies of the advertising industry's trade title Campaign.

The promotional CD includes 17 tracks of new material that the company feels could be used in advertising, film or sales promotion such as Spiritualized's *Out Of Sight*, Natalie Imbruglia's *Wrong Impression* and Faithless' *Evergreen*. An enhanced element comprises a promo video and hyperlinks to the website.

## newsfile

**MUSIC4YOU NETS MORE THAN £1M**  
The Music4You promotion launched in May has earned the industry more than £1m in revenue and shifted more than 170,000 albums. The figures were released by BPI council member Andrew Cleary who was part of the BPI team which put together the token-based campaign with News International and Coca-Cola. Cleary says the high profile of Music4You has encouraged all the labels to increase the use of music in their marketing activity this year.

**XFM INVITES LISTENERS INTO THE MIX**  
Xfm is inviting listeners to produce a remix of the Gorillaz track 19-2000 for possible inclusion on its *The Remix* compilation being released by Virgin Records in February and named after the Xfm Sunday afternoon show. The competition on the Xfm website closes on December 22 and the winning track will feature alongside remixes by Ian Carter, The Chemical Brothers, Paul Oakenfold and Timo Maas.

**MTV AWARDS GET SKY HIGH RATINGS**  
MTV UK and Ireland achieved a record rating for the MTV Europe Music Awards in Frankfurt on November 8. Around 1.5m people tuned into the event and MTV was the most-watched channel in cable and satellite homes during the show's transmission. The programme's rating among 16- to 24-year-olds increased by 23% year-on-year.

**ITV MUSIC SHOW MOVES TO ITV2**  
The new *ITV Music Show* on New Music Television, which was launched in June, moves from ITV1 to ITV2 in the New Year. The 30-minute programme presented by Marc Almond and featuring promos from newly-signed and unsigned acts will begin a 26-week run on ITV2 in January.

**BARRETT ENTERS LIQUID BARRHOOD**  
Heavenly Records managing director Jeff Barrett is one of the new board directors of Liquid FM, SMG's proposed analogue radio station for the East Midlands which serves Derbyshire, Leicestershire and Nottinghamshire. Liquid FM will target a core audience of 15- to 24-year-olds playing dance and rock.

### THIS WEEK'S BPI AWARDS

Madonna's *GHV2* and Westlife's *World Of Our Own* albums go two-times platinum.

### HOW TV SHOWS' RATINGS COMPARE

Programme	Weeks	1st week (000s)	% change on 2000
Top Of The Pops*	4,413	64.6	
Top Of The Pops 11*	1,258	n/a	
SMZ	2,000	20.8	
CD:UK*	3,974	1.8	
The Pepsi Chart and Dr Fox Chart Update	1,374	-15.7	
Night Fever	1,157	n/a	
The Saturday Show	743	n/a	
Popworld (Sun)	426	n/a	
Exclusive (Sun)	313	26.7	
The Base	241	n/a	
Flava	136	n/a	

\*Recorded totals. Source: Media Research DMD (raw data for w/e 0/20/01 22:00)

# Emap centralises music events into new in-house department

By Steve Hemsley  
Emap Performance is centralising the running of its music events in a bid to attract more high profile artists and commercial support.

Music and events managing director Malcolm McKenzie says his team will organise the Q Awards, Kerrang! Awards and the Big City radio network's eight Feet! The Noise summer pop shows, while the Smash Hits Poll Winners Party is being arranged in-house for the first time.

The Q Awards and the Kerrang! awards were previously handled by Emap's rock team, while Evert TV organised the Smash Hits Poll Winners Party. It is understood no Emap staff will lose their jobs as a result of the changes.

"All these events started as marketing exercises for particular brands but have grown to such an extent they

now take up too much time of the people involved with the relevant magazine or radio station," he says. "By centralising the resources these events will be improved and become more cost- and time-efficient to generate maximum revenue."

He adds that Emap is creating a cross-platform promotional opportunity for record labels. "When they have acts to market they can hook up with one of our events and know that the artist will be promoted across a brand's print title as well as on Emap radio stations and digital TV, making an act accessible to a large audience," he says.

McKenzie is also confident the restructure will create more opportunities for third-party sponsors. "Orange's involvement with the Q Awards demonstrates how a sponsor can benefit before, during and after



McKenzie: centralising resources

an event. We will introduce more through-the-line marketing ideas including different voting mechanisms and retail promotions where commercial partners can get involved," he says.

Three project managers currently work in the music and events team and McKenzie is recruiting a fourth and a director to oversee the enlarged department.

He says new properties to extend the Q and Kerrang! brands are planned for next year. Emap jointly

organises Kerrang!'s K!Fest, which starts on November 28 with Clear Channel and meetings have taken place between the two companies to relaunch K!Fest in 2002.

The Feet! The Noise parties, Emap's version of the Capital Group's Party in The Park, will be revamped and the company has confirmed it is talking with a terrestrial TV broadcaster to cover these regional events next year.

"The traditional roll-on, roll-off pop shows have got a bit stale and we must ensure they remain popular with consumers. We will be talking to the music industry and to sponsors about new ideas," he says.

Emap Performance will launch Smash Hits Radio in March, transmitting to a potential audience of 20m in London and the north of England via the digital multiplexes it owns outright and jointly with the Capital Group.

# OMB's 21-second TV ad to promote So Solid Crew LP

Media specialist OMB UK has devised what it claims is the world's first 21-second TV ad to promote So Solid Crew's debut album *They Don't Know*, which is released today (Monday).

The creative is based on the number one single 21 Seconds and was agreed between HMV, Sony and independents, who wanted the TV campaign for the album to stand out during the fourth quarter peak advertising period for music releases.

The ad for the Relentless/



So Solid Crew ad: unique timing

Independent-issued album features a clock counting up to 21 seconds with the single as the soundtrack. It will be seen for the first time on MTV tonight (Monday),

while slots have been booked on E4 and the Emap digital music stations.

"There has never been an ad like this before and we had to get agreement from the labels and HMV and ask the TV contractors to amend their ad breaks which are traditionally in multiples of 10 seconds. At this time of year you must be more creative and have a point of difference," says OMD UK's associate director Steve Pescok who came up with the idea.

HMV advertising manager Duncan Grant says the chain had initial

reservations but is keen to consider different approaches to TV advertising.

"We are always open to new ideas and effective ways to get the message across," says Grant.

Meanwhile, Independent's has redesigned the [www.sosolid.com](http://www.sosolid.com) website to coincide with the release of the band's album. The overhauled site enables fans to post messages on the site via their mobile phones. Independent's also plans to include more SMS-based promotions and competitions on the site.

Have you Been **BENNY'D?**  
To find out visit [www.bennymusic.com](http://www.bennymusic.com)

KNICKER MARTIN CYT EAMON TARRANT

chartfile

● Kylie Minogue's dominance of Europe's airwaves continues with *Can't Get You Out Of My Head* topping the airplay chart in 10 key territories: Austria, Belgium, Denmark, Germany, Ireland, Italy, the Netherlands, Norway, Sweden and Switzerland. The Parlophone release is steadily rising in the French airplay chart, where it gains eight places to reach 11. In Spain, the track received the biggest increase in radio play to move 24-1, while it tops the sales charts in Austria, Italy and Norway.



● UK-signed repertoire accounts for only three tracks in the Top 20 section of the *fono* euro hit 100 chart, which is headed at one by Kylie Minogue for a fifth successive week. WEA London's UK-signed Greg moves 24-23 with *The Music's No Good Without You* as *Innocent/Virgin*'s *Blue* slips a place to 25 while *Yvonne* is present at UK-signed artists heights outside the Top 20 with Polydor's Lighthouse Family, RCA-Arista's Westlife and EMI-Chrysalis's Robbie Williams at 24, 26 and 27 respectively, while independent's Travis, Sony S2's Jamiroquai and Cheeky/Arista's Dido at 30, 33 and 34 respectively.

● Universal has an unbeatible five of the Top 20 UK-signed tracks in European radio play this week, thanks to the Lighthouse Family, U2, Elton John and two entries for Gabrielle with BMG and EMI following behind with four entries each. The label's representation comprises Dido, Natalie Imbruglia and two entries for Westlife, while EMI's position is bolstered by radio hits for Kylie Minogue, Gorillaz and two entries for Robbie Williams. Virgin Records has two entries with Alison Krahn and Blue, while Cap provides Warner's sole entry. Teatar is present twice with Craig David and Mis-Teeq.

● Bob The Builder further strengthens his grip on the Australian singles market this week as both of his first two releases register in the Top 10. The BBC Music/Universal-issued *Mambo No 5* leads the way by rising one place to two, while *Can We Fix It?* reverses its fall to rise 11-10. Bob also experiences life for the first time on the Aussie albums chart with *The Album* the second highest new entry at seven. Beating its arch-rival RCA-Arista's UK-signed Natalie Imbruglia, who enters at two with her second album *White Lies* Island.

● Following their performance at this month's MTV Europe Awards, Depeche Mode achieve a series of high new entries on Europe's sales charts with *Freelove* entering at three in Italy and Spain and eight in Germany. Their sales success in the three key territories comes despite the single making little impact on each country's airplay countdown.

● Sting's new live album *All This Time* makes its first appearances on Europe's albums charts, claiming the top new entry slot at four in Italy and entering the top 10 in Spain. In both Austria and Switzerland the *Universal* album, which was recorded in Germany during September, enters at 13.

# Pink Floyd best on set to become EMI's top seller after US success

by Paul Williams  
Pink Floyd's first career retrospective in two decades is living up to its billing as EMI's biggest release of the year after debuting at number two on the *Billboard* 200 chart. *Echoes—The Best Of*, the first new Floyd release handled by the major Stateside since 1973's *The Dark Side Of The Moon*, soundtracked around 214,000 units in its first week of release there to match the two previous highest US debuts this year by UK-signed acts. Those two were also EMI releases, Radiohead's *Amnesiac* and Paul McCartney's *Wingspan*.

EMI-Chrysalis managing director Mark Collen says he is thrilled about the success of the album in the US and elsewhere, but believes the release is only just starting to get into its stride. "I'm very pleased considering this is a record that



Pink Floyd: *Billboard* number two

isn't going to really start selling until December because it's an absolute essential gift item," he says. The album's early US success is being repeated elsewhere around the world; it has already shipped around 3.5m units in total and charted at one in Italy, Norway, New Zealand and Portugal, with debuting two in Canada and Germany and two on the French compilations chart. EMI International vice presi-

dent of strategic marketing and international catalogue development Mike Hestley says, "The number one and two territories were fantastic and, even in some places where the album entered slightly lower, it's a precursor to more success." The international marketing plot for the double album is heavily TV, with two debuts accompanied by appropriate video footage, although local EMI offices have sought to develop local ideas to launch the project. Mirroring the cover of the band's 1977 album *Animals*, an inflatable pig is currently floating above the Capital Tower building in Los Angeles; meanwhile, at a media launch at EMI's German headquarters in Cologne models wandered about with classic Floyd artwork painted on their backs, while in France, a Paris Metro train has been decked out with images from Floyd album covers. In the US, where the band's

albums since 1975's *Wish You Were Here* were released by Columbia, MTV1 and MTV2 have been marking Echoes' appearance with a series of specials. WH aired the documentary *Pink Floyd Behind The Wall* twice during the past fortnight, while MTV2 last week broadcast the entire CD in two stages accompanied by appropriate video footage. Capitol also staged a series of joint listening parties at US universities during the first two weeks of November for both Echoes and the entire CD in two stages. *Behind The Wall*, which was issued there last Tuesday.

Meanwhile, www.pinkfloyd.com has been launched to coincide with the release and will include video footage, exclusive comments from the band's members, full track information about Floyd albums and art work during the coming weeks.

## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	100	Title/Artist (UK release)
1	1	Can't Get You Out Of My Head... Kylie Minogue (Parlophone)
2	3	The Music's No Good Without You Greg (WEA)
3	2	All Rise Blue (Innocent)
4	5	Free Lighthouse Family (W1)
5	6	When You're Looking Like That Westlife (JRC)
6	4	Bonny Robbie Williams (Chrysalis)
7	10	Sing Twins (Independent)
8	9	Little Jambalaya (S2)
9	7	Hunter Dale (Cheeky/Arista)
10	8	One Time Enya (Warner)
11	11	Solo Twins (Independent)
12	13	One Night Stand Mis-Teeq (Infinite)
13	12	Thank You Dido (Cherry/Arista)
14	20	That Day Natalie Imbruglia (Sire)
15	16	General Public Always Was (Innocent)
16	17	Don't Know The Sun To Give Gabrielle (Dor/EMI)
17	15	Cris Eastwood Gabrielle (Parlophone)
18	14	Walk On U2 (Universal)
19	18	On Of Heaven Galeside (Dor/EMI)
20	19	Wired Love Elton John (Rocket/Mercury)

Chart shows the 50 highest placed UK entries on a Top 100 Euro chart of 100 stations © Music Connect

## GAVIN US URBAN TOP 20

UK	100	Title/Artist (UK release)
1	1	U Got It Bad Luther (Arista)
2	2	Rick the Boat Ashlay (Blockbuster/Wings)
3	4	G.I.T.S. Girls, Girl Jay Z (Roc-A-Fella/UMG)
4	5	You Get No Love Path Bone (Star/Arista)
5	3	Lifestyle Maxwell (Columbia/CJG)
6	6	Differences Glanville (Zac)
7	7	Living In U Ja Rule (Maverik Inc./Def Jam/UMG)
8	11	General Day High Introspecto
9	9	Raise Up Patsy Paleo (Jive)
10	8	Up Bunka Spaxxo (Introspecto)
11	15	Lights, Camera, Action Mr Cheeky (Universal)
12	14	A Woman's Worth Asha Key (10 Records)
13	10	Family Aff: My J Biggs (MCA)
14	19	Butterflies Michael Jackson (Epic)
15	16	We Trugga! Fat Joe (Atlantic)
16	17	It's About That Way (Including The Price) CJG
17	12	Love Of My Life Brian McKnight (Motown)
18	13	Can't Really Priority
19	18	Crash Landing 2M (Columbia/CJG)
20	18	Who We Do DMX (Def Jam/Arista)

Chart shows the 20 most popular titles in US Urban by week November 14, 2002. Source: SoundScan

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS AROUND EUROPE

Country	Artist	Title	Weeks on chart	Peak position
AUSTRALIA	single	Mambo, Bob The Builder (Blockbuster)	2	3
	album	White Lies Natalie Imbruglia (BMG)	3	—
CANADA	single	Stuck In A Moment... U2 (Island)	1	—
	album	Echoes Pink Floyd (EMI)	2	—
FRANCE	single	Can't Get You Out Of My Head (Parlophone)	2	3
	album	Bridge Over Your Dead Body (Arista)	10	7
GERMANY	single	Can't Get You Out Of My Head (Parlophone)	2	1
	album	Echoes Pink Floyd (EMI)	2	—
ITALY	single	Can't Get You Out Of My Head (Parlophone)	1	—
	album	Echoes Pink Floyd (EMI)	1	—
NETHERLANDS	single	Can't Get You Out Of My Head (Parlophone)	2	1
	album	White Lies Natalie Imbruglia (BMG)	13	13
SPAIN	single	Can't Get You Out Of My Head (Parlophone)	4	4
	album	All This Time Sting (Universal)	7	—
US	single	Only Time Enya (Warner)	10	10
	album	Echoes Pink Floyd (EMI)	2	—

Source: Music & SoundScan. Single/Album Sales Chart. Weeks on chart. Weeks in Top 100. All figures in thousands unless otherwise stated. © Music Connect

## AMERICAN CHARTWATCH

by ALAN JONES

She did it again: *Trinity Spears* is the first female solo artist in *Billboard*'s album chart history to reach number one with her first three albums. The singer completes her hat-trick as she debuts at number one with sales of nearly 745,000 copies. Although that is considerably less than the 1.31m first-week sales of her last album *Oops... I Did It Again* (May 2000), it is a great deal more than the 120,000 copies her debut set *Baby One More Time* sold when entering at number one in January 1999. Spears is still a fortnight short of her 20th birthday and is the first teenager of either gender to land three number one albums. Although *The New Album* sold 45% less in its first week than *Oops*, it still enjoys the second highest first-week sale of the year, being beaten only by Jive labelmates *N.Sync* (including boyfriend Justin Timberlake), whose Celebrity album checked in with sales of 1.88m in July.

Trinity's album by more than 500,000 copies or so, *Echoes: The Best Of Pink Floyd* nevertheless secures a number two debut for the veteran British act, who occupied the same lofty perch at home last week. Her career retrospective sold more than 214,000 copies last week and sparked an impressive surge in sales of their previous albums, with catalogue chart

climbs for *The Dark Side Of The Moon* (5-3) and *Wish You Were Here* (41-25) and a re-entry at number 20 on the same chart for *The Wall*. Animals, *Medicine* and Atom Heart *Trotter* also benefited, with the six titles selling a combined total of 42,000 copies last week.

Thanks primarily to the new Britney Spears and Pink Floyd albums and a still sprightly Invinced by Michael Jackson (pictured) — which sold 202,000 copies while slipping to number three — sales of the Top 20 are up 19% compared to a week ago, with the top 10 albums all selling more than 100,000 copies. It is the first time this year that the whole lot of sales required for the number 200 position also represents a high tide for 2001.

In this climate, *Enya's* *A Day Without Rain* celebrates its first birthday by enjoying its highest weekly sale to date. It shifts 177,000 units even as it *Craig David's* *Fit Me In* in final efforts out of the teen years of the Hot 100 it has inhabited for 15 weeks. And it is a sharp fall to 100 for *Enya's* *Enya* offset by increasing support for the follow-up *7 Days*, which includes 22.6 on the bubbling under chart and should make the Hot 100 next week. It is already impacting his album *Born To Do It*, which increases its sales for the third straight week, improving 87-66, with more than 16,000 buyers last week, taking its total sales to 517,000 in 17 weeks.

# MTV Europe Music Awards 2001

This year's MTV Europe Music Awards delivered our highest rating ever in the UK  
a 12% increase on last year's spectacular event!

More 16-34 year olds watched the live transmission of the show than any  
other channel - including BBC1, BBC2, ITV and Channel 4!\*

Twelve million people have watched the MTV Europe Music Awards 2001  
in the UK on MTV and Channel 4!

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Over one million votes were cast by viewers pressing the red button on Sky Digital to use  
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Kylie Minogue, Mary J Blige, Travis, Dido, Craig David, Blink 182, Basement Jaxx, Jay-Z,  
Rammstein, Limp Bizkit, REM and Depeche Mode  
performed to a worldwide audience of one billion people in 139 countries.

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\*In audio and satellite homes

## newsfile

## COLDCPLAY RECORD NINE NEW SONGS

Coldplay have recorded nine tracks at London's Mayfair Studios for the follow up their multi-platinum debut *Parachutes*. The act will resume recording in January following a US promotional tour next month. With mixing due to begin in February, a release is expected in June.

## ED CASE LAUNCHES KILLER INSTINCT LABEL

Ed Case producer U2 is launching his own independent label Killer Instinct with the debut release from West Londoner *Philo*. *Crazy World*, a rap/garage hybrid, will be released in December and will include two remixes by Ed Case. "I want to build a roster of talented artists and create a label that will be synonymous with quality," he says. The new label is in addition to his solo deal with Columbia and Midwinter label deal through EMI-Chrysalis.

## HERON BECOMES HIT'S LATEST SINGING

Hut Recordings has signed Heron, the 27-year-old performer and producer. Heron released his debut single, *Umbrella*, through his own label Cracked Analogue Records in July. He will release a second single, *Lemon Aid*, before signing independently in December. Heron's debut for Hut will be an album titled *The Brown Room*, which is due for release in the spring of 2002.

## DEF JAM UK SIGNS FEMALE SINGER

Def Jam UK has signed a new British female R&B vocalist, Def Jam UK managing director John Johnson is keeping precise details of the artist close to his chest but describes her sound as "being similar to Jill Scott".

## WILDSTAR ANNOUNCES NEW LONG-TERM ACT

Wildstar — home to Craig David and De Nada — has signed singer/songwriter Michael Clarke on a long-term deal. Clarke is the brother of Steve Clarke, who was signed to the label as the bass player for Dum Duns before their split earlier this year.

## SAVAGE GARAGE FRONTMAN UNVEILS SOLO LP

Former Savage Garden frontman Darren Hayes has completed work on his debut solo album for Columbia Records. Entitled *Spn*, the album will be released in March and will be preceded by the single *Insaltable*. A second single, *Strange Relationship*, will follow at a later date.

## CORILLAZ BECKON REMIXERS FOR XFM CD

Corilla is inviting budding producers to remix Clint Eastwood for possible inclusion on a new album entitled *The Remix*. Based on the Xfm radio show of the same name, the *Remix* will feature contributions from the likes of Moby, Two Lone Swordsmen, Timbaland, The Chemical Brothers and Paul Oakenfold. Entries for the competition will be accepted until December 22 via Xfm.

## SMITH CONFIRMS SOLO ALBUM INTENTIONS

The Cure's Robert Smith is set to begin work on his first solo album in *The New Year* once promotional work for their current *Greatest Hits* collection is complete. It is not clear what label Smith intends to release the project through.

## MW PLATINUM

History — Folasade (unsigned) Great acoustic solo from this unknown

Londoner (demo); *Frou Frou — Breathe In (Universal Island)* Guy Sigsworth and Imogen Heap emerge from the studio with a world class project (single: *March*); *Time Mass — Loud (Peachtree)* Glean Di comes up with the goods on his art's album debut (album, *Mr*); *Reds feat. Rankings — Can You Feel It (VC)* Fiery female MC bizness now backed by a major (single, February).

## A1 hire Hedges for new direction on third album

by James Roberts

U2, Travis and Manic Street Preachers producer Mike Hedges has begun work on A1's third album as their label Columbia attempts to highlight the pop act's songwriting and performance skills.

"Apart from being very good songwriters, the four guys are amazing musicians," says Hedges, who was initially asked to listen to a batch of self-penned A1 songs by Columbia A&R manager Fran De Takats. "It's not exactly the sort of project people would associate with me, but I've gone into it very open minded," says Hedges, who has completed around a third of the 14 tracks scheduled to make the final album.

The band, who are managed by Byrne Blood and were initially launched as a pure pop act, have sold 800,000 combined copies of their first two albums in the UK. "This is a quantum leap for the band," says De Takats. "For the first time the music is reflecting the fact that the band write their own material and play most of the instruments on their albums. Having someone like Mike onboard reinforces the fact that these are great songs regardless of their history," she adds.

Because of the change in direction the band, whose previous producers include Brian Rawling and Mark Taylor, Steve Mac and Chris Porter, now find themselves in a different kind of recording process. "Normally with a so-called pop band you tend to put a track together and they come in and sing over the completed backing track, which is a completely different way to how I work as I always work with bands," says Hedges.



A1: showcasing musical credentials

The first track to emerge from the Wessex Studios sessions is *Caught In The Middle*, which nods towards the acoustic-driven sound of Natalie Imbruglia's *Torn*. It is expected to be released as the album's first single early in 2002. Other key tracks expected to make the final tracklisting include *Make It Good*, *Cherish This Love* and *When I'm Missing You*.

Meanwhile, Hedges has launched his own producer management agency 361tz management and his own label 36Kz Records. The management company will initially represent Hedges and his team of engineers — as well as representing Abbey Road studio engineer/producers Pete Cobbin, Paul Hicks and Guy Massey. Hedges was previously managed by Stephen Budd management. The first release through 36Kz Records will be Listen *Ad Learn* by Screaming Orphans, originally recorded by Hedges for WEA before the act's departure from the label.



Bellefleur: future at Virgin is uncertain

## Virgin's McDonald out as Ascoli makes first A&amp;R changes

Virgin Records senior A&R manager Paul McDonald left the company last Friday, in the first wave of restructuring by recently appointed Virgin UK VP A&R/general manager Philippe Ascoli. Further changes are expected in the coming weeks as Ascoli stamps his creative vision on the label.

The long-term future of a number of McDonald's acts was being decided in a meeting last Friday as MW went to press. It is understood that among the acts being discussed were Bellefleur, the Louis Walsh-managed four-piece girl act whose debut single *Perfect Bliss* was a Top 20 hit earlier this year and who are currently enjoying considerable success in Japan. McDonald, who oversaw the A&R for the various Spice Girls solo projects, most recently signed *Definitely* act Goldfrapp to a long-term deal. McDonald joined Virgin three years ago from London Records.

Meanwhile, Source Records is preparing to relocate from Clerkenwell to the West London building that is home to Virgin's Innocent Records imprint.



The 22-year-old Norfolk singer/songwriter Sebastian Rogers (pictured) is this week expected to complete work on his debut album, having recently signed a publishing deal with BMG Music via its New York office. The album will be Rogers' debut release through his new worldwide deal with DreamWorks, who picked up an option for the artist through its arrangement with Independent label B-Unique, to whom he is signed in the UK.

"Rogers is a huge priority for [DreamWorks CEO] Michael Austin who signed him after he played in their boardroom," says B-Unique co-founder Mark Lewis. Lewis originally signed Rogers to London Records where he was A&R manager before establishing B-Unique. Rogers subsequently left London Records following Lewis's departure. Austin is overseeing the final mixing of the album in the US, which is due to receive a simultaneous international release in May. Meanwhile, Sophie Ashmore has joined B-Unique from RCA, where she was senior product manager.

## A&amp;R FOCUS

As the trend for record companies signing off-the-sheff acts for large advances continues, the role of nurturing and developing talent on a grassroots level is being increasingly left to those in management or publishing roles. Beyond them is a network — largely invisible to the mainstream industry — of educational initiatives, some of which are emerging as talent sources in their own right.

CMJ, a London-based charity which focuses on using education in studio production as a route to personal development, is now attracting attention for the right reasons — the quality of its acts — having quietly been incubating talent for a number of years. "The industry throws a lot of money at a very small number of acts and is not really interested in development," says CMJ development director AI Ticker, who oversees the emerging artists. "Before CMJ there was virtually nothing for non-classically trained musicians on the educational map."

She believes the breeding ground for new music is often found in areas that reflect the cultural diversity of the UK's major cities. The nature of CMJ's location, drawing in young people from central London's fringe areas, has resulted in a strong urban/R&B/hip



Kase Klose: rising stars from CMJ

hop/garage bias, which is perhaps unique for such a project.

Founded in 1983 as Community Music, the organisation is most widely known for the scene it helped support in the late Nineties with one of its key acts, Asian Dub Foundation. Subsequent projects have meant that the community music tag has become somewhat dated — which is one of the reasons the organisation is now known simply as CMJ.

The growing profile of two of CMJ's latest prodigies is also helping to give it a new image. One is Talawa, a female vocalist who is currently performing with Basement Jaxx (awards performing their recent MTV European Music Awards performance), while duo Kase Klose have recently drawn the attention of Craig

David/Arthur Dodger producer Mark Hill. It is not yet clear whether his interest is for a future Arthur Dodger project or as signing to his Universal/Island affiliated label.

And a listen through the rest of the CMJ roster is also worthwhile. Female singer/songwriter Folasade is an obvious gem — sounding like India Arie delivered with the sensuality of Eva Cassidy — while acts including Amber Fitter and Dejay also shine. The quality of the productions is all the more impressive since they were developed on a shoestring budget, largely reliant on a tiny sponsorship from brewer Carling along with funding from the Arts to support the individual. "says Ticker, highlighting the fact that CMJ's main aim is to provide learning opportunities for young people with no formal qualifications. "Our long-term vision is to work with creative musicians, particularly those developing new sounds and genres, to the point where they can get signed," she says.

# SXSW

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**JIM BEAM**



CONNECT CONVERGE  
CREATE

edited by adam woods

**2001** has seen hip hop music in the UK go from strength to strength in the marketplace, but it seems that the genre needs to heed some warning signs if progress is to be maintained.

A glance at this year's cumulative album chart is instructive. Interscope/Polydor's Eminem, Dr Dre, Universal's Nelly and LaFace/Mista's OutKast have translated hit singles and media awareness into all-important album sales, and almost half of the year-to-date urban music album chart is made up of hip hop albums – a disproportionate number untouched by any other genre.

But this reading of the facts disguises some uncomfortable realities. Of the year's successful rap albums, 10 are various artist compilations or best-ofs, while almost 30 are catalogue items or reissues. Not counting D12 – for whom Eminem's involvement undoubtedly spurred sales – the only new hip hop act to place an album released in 2001 in the year's urban Top 50 are Spooks, whose S.I.O.S.O.S. Voume One has steadily accumulated sales since its release in January.

Given that the Dre and Eminem albums were released last year, OutKast's Stankonia dropped in December and Nelly's Country Grammar came out in August, the 10 best-selling hip hop albums in the UK includes only three recent releases, in the shape of Spooks, Missy Elliott's Miss E 2000 Addictive and 2Pac's emphatically posthumous Until The End Of Time. This suggests that while the genre itself is booming, the record industry is facing a trend of consumer conservatism that threatens to undermine the work that is being invested in breaking new talent.

So, is hip hop stagnating? Are UK tastes in US-sourced material becoming predictable, stifling the development of the music? Not so, says Choice FM rap DJ Z79, whose involvement in the scene goes back more than a decade. "I think people try to look at these things too analytically," he says. "Some people hold the art form as a sort of sport thing. Other people say 'Fuck that, I wanna make money'. Some people are in it to get paid, and they'll do what they need to sell an album. But there are others who look forward and are less concerned about the game. They tend to be the people who are newer."

By and large, the US rappers who are succeeding in the UK represent a snapshot of what is working back home. "The UK and Europe will always follow what's big in the States, with Master P being probably the only notable exception," says Andy Cowan, editor of Hip Hop Connection, the genre's longest-running specialist magazine. By the logic of the US acts such as Interscope/Polydor's Busta Rhymes and Jive's Petey Pablo could be the next household names over here.

For years, the UK's own hip hop acts have complained of an inherent bias against homegrown product in favour of US imports, and Cowan says a number of reasons why this is the case. "What MTV plays makes a bigger difference than many people really appreciate," he says. "All these acts are on major labels and have big budgets behind them, which means a huge marketing spend compared with their peers. And, when you're talking about the likes of Eminem, OutKast, Nelly or Jay-Z, it's the question of the sheer difference of what they do. All of them offer something slightly removed from the norm, hence their allure."

And while British and European artists have begun to compete strongly this year (see story, p12), it seems that the Americans have also decided to look at the UK with a greater degree of interest than before. This is no surprise when you look at the figures, claims Island/Def Jam marketing manager Andrew Reeder.

"Labels have discovered that they can double their sales

## 'There's more hip hop coming out from a lot more places, so the hip hop fraternity will be splitting into smaller fragments' – DJ Z79

outside America, and they'll get more out of the international market if they make the effort," he says. "So now they're looking to get the artists out here, and there's more artists willing to do it. It's still difficult because they're huge stars in America and over here they have to start low down again."

Def Jam has this year opened a fully-fledged UK office but also exploit better its US catalogue in the UK and to sign UK acts it hopes to be able to market overseas. Tommy Boy and Rawkus maintain their own UK bases on a smaller scale.

Availability of the artist is a problem for both the record companies and the media, although the glamour and star status US artists evoke suggests that this is one area where homegrown competition is something they need not worry too much about. Another possible factor inhibiting some artists and distorting their year's sales patterns is the recent tendency for big name US stars to release their albums in December.

Traditionally, this is a time when it is particularly

# Where are the new stars of US hip hop?

Dig deeper into the facts and hip hop – albeit as strong and influential as ever – is a genre in flux. By Angus Batey



Cypress Hill

difficult to make an impact at either press or retail in the UK, but it is a tactic that has helped the likes of Jay-Z, DMX and Busta Rhymes to colonise the upper reaches of the US chart during the past few years.

What can be seen here is the development and emergence of hip hop artists with real longevity. Initially, rap was regarded as a singles-only genre. The emergence of Run-DMC and other Def Jam artists such as Public Enemy and the Beastie Boys in the late Eighties demolished that misconception, but still, almost 23 years after the first rap record, the genre can count relatively few acts who have forged lasting careers. So while it is perhaps perplexing – if not downright worrying – that so few new artists seem to be coming through, the other way of looking at the situation is that there are more rappers around now who have stood the test of time.

Columbia's Cypress Hill release their sixth album in 10 years this month, yet the band's producer, DJ Muggs, says he has only recently learned how to handle the pressures; pressures that almost tore his group apart.

"I would get stressed out and not know why I was sometimes," he says. "You get to the studio, you've got to make a new album and it's got to be hard on you, because you've just sold 3m and if you don't sell four next time? Look at Alanis Morissette – she sold 6m last time and she's looked on as a failure, because she sold about 20m first time out. So, going into the studio for our third album with that pressure, I took it out on [my band mates]. Now I can reflect back on it, and I know I grew from all of those lessons. And now I know what's expected."

While Cypress Hill have pursued a career path not dissimilar to the rock bands they revere, more recently emerged rap stars have condensed vast amounts of work and energy into a very short space of time. In 1998 DMX was an unknown, but last month his fourth album, The Great Depression, became his fourth consecutive US number one. In between making these records the 30-year-old has found time to prove his worth at the US box office too, yet he is still to make a significant impact in the UK. Or is he?

"With a successful film and music career, DMX is a star in the wider sense," says Def Jam/Talkin' Loud product manager Marium Raja, who argues that the rapper's relatively low mainstream profile in the UK belies the way he is

perceived at street level.

"DMX has a massive following in urban centres and this will only grow and grow. You need to ask how kids find out about these artists when the mainstream hasn't cottoned on. The urban scene in the UK has increased substantially as kids are finding other ways to access music that they like – the internet, music television, clubs and pirate radio have all helped make artists like DMX popular."

So while a handful of names, many either long established or with a significant back catalogue of albums, dominate the sales charts, the growth and progressive forward momentum of this most relentlessly challenging of genres continues away from the limelight. But just because it is less visible does not mean it is less important. What has happened here is not a reduction of hip hop's capacity to reinvent itself and challenge its audience, but a distortion of perception caused by the unprecedented success of a relatively small state of hip hop acts.

"I think there's more variation, there's more hip hop coming out from a lot more places, so the hip hop fraternity will be splitting into smaller fragments," says DJ Z79. "Common, say, will attract a very large white following coupled with a black following, and that means he's like De La Soul or the Jungle Brothers were in the late Eighties."

The DJ also points out that respected veteran rappers such as Jeru The Damaja, Masta Ace or Big Daddy Kane have all toured Europe regularly in recent years, proving that the fragmentation of the hip hop market can still help artists make a living even when they are some way short of commanding the sort of sales figures that their more illustrious contemporaries are recording.

The message seems to be that the hit lists do not tell anything approaching the whole story. While the focus of both industry and media is on a handful of big names, all of whom are playing a vital role in expanding hip hop's potential audience, the value of creativity and freedom of expression that are at the heart of the genre have not been sacrificed.

While there is little evidence of new artists attaining superstar status as yet, the breeding grounds for talent are still fertile.

And rap groups, whether they are of platinum status or working hard to eke out a few thousand extra sales, are learning how to build long lasting foundations for their careers. In the process, they are coming to understand better that their best bet is to ensure that there is an appreciative and worthwhile market in the UK.

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CRAP 2001

# hip hop

edited by adam woods

## Will this finally be the

The search is now on for a genre-defining artist to capitalise on the promising foundations laid

As hard as it is to remember a time before hip hop emerged from the uptown boroughs of New York, it is very nearly as difficult to remember a time when the UK was not putting forward its own contribution to the genre. From the mid-Eighties onwards, the likes of Derek B, the Cookie Crew, Rebel MC, Overload X, the London Posse, the Wild Bunch, Definition Of Sound, Ruthless Rap Assassins and numerous others have all staked their claims to be the first genuine UK rap stars. Some have touted underground credibility; some have picked up major label backing; some have had both on their side – but all have ultimately failed to break the music through.

"Will this be the year of UK hip hop?" has become almost a mantra in both the media and the industry, as another handful of acts attempt either to ape their American heroes or, more commonly, create a credible British interpretation. Well, 2002 is coming up fast – will this be the one?

The most persuasive pieces of evidence in favour are the moderate breakthroughs of Wordplay/Source's Mark B & Blade and Ninja Tune/Big Dada's Roots Manuva – acts with their roots firmly planted in the UK underground of the Nineties. Roots' second album, *Run Come Save Me*, has sold 38,000 copies since its release in August, while Mark B & Blade's *The Unknown* has done roughly 40,000 in a little over a year.

But more significant than these figures are the barriers the acts have broken down in the media. Mark B & Blade have been playlisted at Radio One with two successive singles, while Roots Manuva cracked the album chart Top 40 and both have garnered impressive music, style and national press coverage.

The search is now on for a genre-defining artist to capitalise on this promising foundation. Alongside Mark B & Blade and Roots Manuva in the ranks of contenders are a number of other veteran campaigners. During the summer, north London freestyle hero Skinnyman signed to Talkin Loud, while Blak Twang – recently picked up by Wall Of Sound's Bad Magic imprint – and former London Posse MC Rodney P, who currently records for his own Low Life imprint Riddim Killa, are steeling themselves for a renewed assault, if not on the charts, then at least on the music industry's consciousness.

"The issue with all these records is whether they break beyond the audience that is directly interested in British hip hop," says Big Dada label manager Mark Ashon, whose stable also includes Ty, New Flesh and Gamma, as well as Roots Manuva. "Someone like Rodney P has a chance, but

it is a question of whether he gets the kind of radio coverage that means everyone will hear him, from trends in Hoxton to kids in Wolverhampton."

The challenge of breaking further acts to that level is certainly a significant one. The British hip hop nation is not only cash-starved but distinctly fragmented – London exists as a fiercely political, staunchly purist scene within itself, while much of the underground activity in cities such as Bristol, Ipswich, Manchester and Glasgow suffers from the absence of a unifying network and, in industry terms, a lack of commercial ambition.

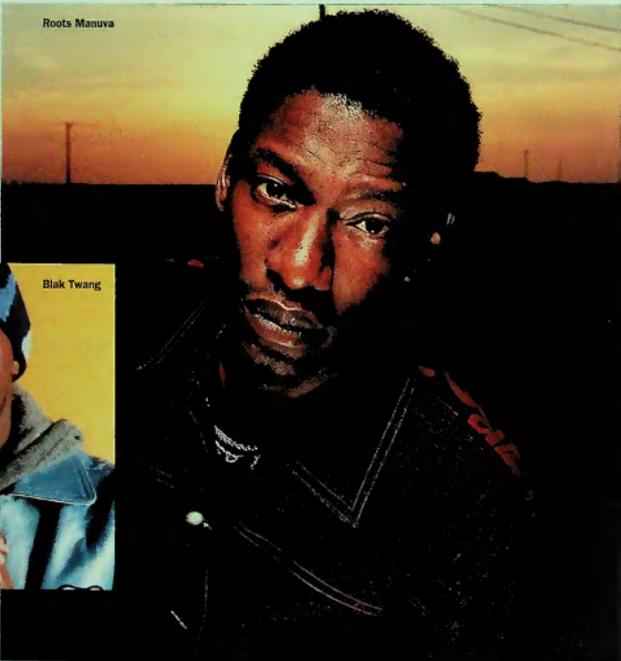
"With a lot of the smaller labels that put out UK hip hop, it is almost like graffiti, where they just want to tag in their own area, get their name up," says Jamie Hombler,



Aspects

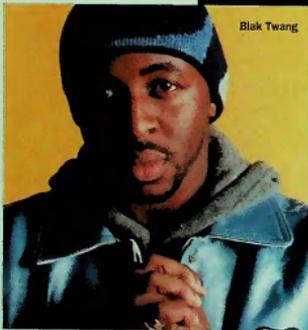


Phi Life Cypher



Roots Manuva

Blak Twang



# the year of UK hip hop?

aid by early pioneers of UK hip hop. Adam Woods discovers that the potential is there



founder of Bristol independent Hombré Recordings, home to acclaimed West Country crew The Aspects. "That is fine in a cultural sense, but in a financial sense you are going to have to set your sights higher at some stage."

The arrival of UK garage, and particularly self-sufficient outfits such as So Solid Crew and the Heartless crew, has shone a light on a vast British urban audience and demonstrated how a scene can break itself out of the underground under its own steam. But it has also exposed the failure of hip hop ever to capture that market.

"The thing about hip hop is it is organic," says Christie Parker, head of Fastwad Records and leader of eight-strong Brixton rap collective 57th Dynasty. "It is a thoughtful, deep kind of music. There is a lot of creativity that goes beyond just banging up a tune."

But while UK garage, with its stripped-down beats and often repetitive rhymes, may be derided by many in the UK hip hop community as a poor relation, there are increasing numbers who believe British-made hip hop should swallow its substantial pride and position itself to ride on the wave – not least because the garage scene is throwing up some

"I want to reach out to people who are listening to that music and persuade them to listen to Roots Manuva too," says Ashon. "Hip

hop and UK garage are both trying to represent aspects of the black British experience."

Another bone of contention is the use of US MCs on British-produced tracks. During the past 15 years, the determination of UK hip hop community to create music which stands alongside its US influences has become little short of an obsession. Among purists, collaborations with US artists are frowned upon just as sternly as suggestions

**'The issue is whether acts break beyond the audience that is directly interested in British hip hop' – Mark Ashon, Big Dada**

that UK hip hop could usefully mingle its genes with those of UK garage. In an interview with internet fanzine Hiphopmusic.co.uk last year, leading UK producer Skitz railed against those who collaborate outside Britain.

"In France and Germany, they've created the scene they've got now because they're working within themselves and they're creating a kind of scene from their own community," he said. "If we work with American MCs, we're never going to create what we want, get the industry going."

continues on page 24

## THE BEST OF BRITISH HIP-HOP



### MARK B & BLADE THE UNKNOWN

From champions of the underground scene to critical and commercial success across the board in 2001, Mark B & Blade have set the standard with this already-classic debut.



### ROOTS MANUVA RUN COME SAVE ME

The critically-reclaimed second album from South Londoner Roots Manuva tipped by many as the album of the year, 'Superb' - *Times* Out, 'Brilliant' - *Blues & Soul*, 'Breath-taking' - *The Guardian*.



### ASPECTS CORRECT ENGLISH

The best hip hop album from these shores for some years? The *Times*. 'On a par with Eminem & Koolhaas's crazy antics' *Uncut*. 'Astounding' *The Face*. *Dazed & Confused* tipped *zoo* for 2002.



### SKITZ COUNTRYMAN

Voted Best Album at UK Hip Hop Awards 2001. 'Dedication' Best Single 2000. Contains MTV rotated smash hits "Domestic Science" and "The Killing". Features Rodney P, Roots Manuva, Skinnyman, Wildflower, Dyanite MC, Talkforce + more.



### FINGATHING THE MAIN EVENT

Fingathing, the 'bass plucking, surmashing hip-hopping' (Muzmat) pair released their debut album "The Main Event" on Grand Central Records to much acclaim. Sneaky and Peter Parker welcome you to the bizarre and compelling world of Fingathing. Touring now! Check [www.fingathing.com](http://www.fingathing.com)



### VARIOUS ARTISTS THE LEGACY: EPISODE I

CD compilation Of The Month - *Muzik*. Street anthems from the vaults of Ronin. DJ mix format containing tracks from Deckwrecks (new single "Night And Day"/"Pricelss" out now), Skitz, MCD, Muzifam, and appearances from Roots Manuva and Rodney P. Bury Crew + more.



### LONDON POSSE GANGSTER CHRONICLE

This ground-breaking album from UK legends Rodney P and Bionic still sounds as fresh as it did back in '90. Includes the classics "How's Life In London" and "Pass Me The Rate".



### COMING JANUARY 28 2002: NEW FLESH UNDERSTANDING

One of the most intensely original, utterly accessible smash-ups of Black British music culture since Massive Attack's "Blue Lines", "Understanding" is set to make waves in 2002. 'Awe-inspiring' - *Jockey Slut*.

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COMING IN 2002: DECKWRECKA "A Better Tomorrow" LP / New BLADE solo LP / BLACK TWANG "The Kick Off" LP / New SKITZ & RODNEY P LP Project

VITAL  
DISTRIBUTION

# TOP 75



24 NOVEMBER 2001

Rank	Artist (Producer/Publisher/Writer)	Title	Label/CD/Cass (Distributor)
1	Imogen Stubbs (Imogen Stubbs)	<b>IF YOU COME BACK</b> Blue (Ruffert) Ruffert/Woodward Music London/CC (Ruffert/Woodward)	IMST05/SC 22/02/SC 02 (E)
2	Destiny's Child (Knowles) Gibb Bros/BMG (Gibb/Gibb)	<b>QUEEN OF MY HEART</b> <b>NEW</b> RCA 743212931427/639134 (BMG)	639134 (BMG)
3	Emotion (Emotion) Gibb Bros/BMG (Gibb/Gibb)	<b>EMOTION</b> Columbia 67127/2172/2111 (TEN)	67127/2172/2111 (TEN)
4	Because I Got High (Because I Got High) Island/MGSD 4236/MGSC 4236 (UJ)	<b>BECAUSE I GOT HIGH</b> Island/MGSD 4236/MGSC 4236 (UJ)	4236 (UJ)
5	Fallin' (Alicia Keys) (Alicia Keys)	<b>FALLIN'</b> J 7432193692/7432193694 (BMG)	7432193694 (BMG)
6	I Wish I Knew How It Would Feel To Be Free (I Wish I Knew How It Would Feel To Be Free) Vireo/Capitol/Philly 5812/5812/31 (U)	<b>I WISH I KNEW HOW IT WOULD FEEL TO BE FREE</b> Vireo/Capitol/Philly 5812/5812/31 (U)	5812/31 (U)
7	Ugly (Ugly) Warner-Chappell/EMI (Warner-Chappell)	<b>UGLY</b> Ruffert/Woodward Music London/CC (Ruffert/Woodward)	639134 (BMG)
8	Rapture (Rapture) MCA/Universal/MGSD 2700/SC 2700 (UJ)	<b>RAPTURE</b> MCA/Universal/MGSD 2700/SC 2700 (UJ)	2700 (UJ)
9	They Don't Know (They Don't Know) Relentless/RELENT 290C/MV/TFM (U)	<b>THEY DON'T KNOW</b> Relentless/RELENT 290C/MV/TFM (U)	290C (U)
10	Hey Baby (Hey Baby) EMI 6952/2201/2201 (U)	<b>HEY BABY</b> <b>NEW</b> EMI 6952/2201/2201 (U)	6952/2201/2201 (U)
11	I'm Real (I'm Real) Epic 673032/673024 (TEN)	<b>I'M REAL</b> Epic 673032/673024 (TEN)	673032/673024 (TEN)
12	Hit 'Em Up Style (DOPPI) (Hit 'Em Up Style) Arista 7432193743/7432193744 (BMG)	<b>HIT 'EM UP STYLE (DOPPI)</b> Arista 7432193743/7432193744 (BMG)	7432193744 (BMG)
13	What's Going On (What's Going On) Columbia 67127/2172/2111 (TEN)	<b>WHAT'S GOING ON</b> Columbia 67127/2172/2111 (TEN)	67127/2172/2111 (TEN)
14	Can't Get You Out of My Head (Can't Get You Out of My Head) Parlophone/CBS 6562/7692 (E)	<b>CAN'T GET YOU OUT OF MY HEAD</b> Parlophone/CBS 6562/7692 (E)	6562/7692 (E)
15	When You Say You Love Me (When You Say You Love Me) Interscope/Polydor HD 9715/HD 9717 (UJ)	<b>WHEN YOU SAY YOU LOVE ME</b> Interscope/Polydor HD 9715/HD 9717 (UJ)	9715/9717 (UJ)
16	Bohemian Like You (Bohemian Like You) Capitol/Parlophone CDCLX 8237/CDLX 823 (E)	<b>BOHEMIAN LIKE YOU</b> Capitol/Parlophone CDCLX 8237/CDLX 823 (E)	8237/823 (E)
17	The Music's No Good Without You (The Music's No Good Without You) WEA/WEA 2200/WEA 3202 (TEN)	<b>THE MUSIC'S NO GOOD WITHOUT YOU</b> WEA/WEA 2200/WEA 3202 (TEN)	2200/3202 (TEN)
18	Family Affair (Family Affair) MCA/Universal/MGSD 4026/MGSC 4026 (UJ)	<b>FAMILY AFFAIR</b> MCA/Universal/MGSD 4026/MGSC 4026 (UJ)	4026 (UJ)
19	Fight Music (Fight Music) SONY/Interscope/Polydor 4975/22/4975/22 (U)	<b>FIGHT MUSIC</b> SONY/Interscope/Polydor 4975/22/4975/22 (U)	4975/22 (U)
20	One Night Stand (One Night Stand) Inferno/Relax CD STAS 3208/CASTAS 3208 (BMG)	<b>ONE NIGHT STAND</b> Inferno/Relax CD STAS 3208/CASTAS 3208 (BMG)	3208 (BMG)
21	Closer to Me (Closer to Me) RCA 7432193743/7432193744 (BMG)	<b>CLOSER TO ME</b> RCA 7432193743/7432193744 (BMG)	7432193744 (BMG)
22	Last Night (Last Night) Rough Trade/RTA5022/DAJ- (U)	<b>LAST NIGHT</b> Rough Trade/RTA5022/DAJ- (U)	RTA5022/DAJ- (U)
23	I'm A Slave 4 U (I'm A Slave 4 U) Jive 925392/925394 (U)	<b>I'M A SLAVE 4 U</b> Jive 925392/925394 (U)	925392/925394 (U)
24	Don't Need the Sun to Shine to Make Me Smile (Don't Need the Sun to Shine to Make Me Smile) Beat/Philly 6732/6732 (E)	<b>DON'T NEED THE SUN TO SHINE TO MAKE ME SMILE</b> Beat/Philly 6732/6732 (E)	6732 (E)
25	Follow Me (Follow Me) Warner-Chappell/Capitol/Capitol/Philly 5812/5812/31 (U)	<b>FOLLOW ME</b> Warner-Chappell/Capitol/Capitol/Philly 5812/5812/31 (U)	5812/31 (U)
26	Hotel Yorba (Hotel Yorba) XL Recordings/XLS 139C/D (U)	<b>HOTEL YORBA</b> XL Recordings/XLS 139C/D (U)	139C/D (U)
27	Smooth Criminal (Smooth Criminal) DreamWorks/Parlophone CDMA08/08/MS 9088 (U)	<b>SMOOTH CRIMINAL</b> DreamWorks/Parlophone CDMA08/08/MS 9088 (U)	08/MS 9088 (U)
28	Get Up (Get Up) Parlophone/CBS 6562/7692 (E)	<b>GET UP</b> Parlophone/CBS 6562/7692 (E)	6562/7692 (E)
29	Chain Reaction/One to Love (Chain Reaction/One to Love) Parlophone/CBS 6562/7692 (E)	<b>CHAIN REACTION/ONE TO LOVE (REMIX)</b> Parlophone/CBS 6562/7692 (E)	6562/7692 (E)
30	Messin' (Messin') Polydor 5873/22/5873/22 (U)	<b>MESSIN'</b> Polydor 5873/22/5873/22 (U)	5873/22 (U)
31	In the End (In the End) Warner Bros W 5660/C (U)	<b>IN THE END</b> Warner Bros W 5660/C (U)	5660/C (U)
32	You Rock My World (You Rock My World) Epic 673032/673024 (TEN)	<b>YOU ROCK MY WORLD</b> Epic 673032/673024 (TEN)	673032/673024 (TEN)
33	Underwater (Underwater) Network 33142/CD (U)	<b>UNDERWATER</b> Network 33142/CD (U)	33142 (U)
34	Flawless (Flawless) Parlophone/CBS 6562/7692 (E)	<b>FLAWLESS</b> Parlophone/CBS 6562/7692 (E)	6562/7692 (E)
35	Boiler (Boiler) Interscope/Polydor 4975/22/4975/22 (U)	<b>BOILER</b> Interscope/Polydor 4975/22/4975/22 (U)	4975/22 (U)
36	U Got It Back (U Got It Back) LaFace/Arista 7432193743/7432193744 (BMG)	<b>U GOT IT BACK</b> LaFace/Arista 7432193743/7432193744 (BMG)	7432193744 (BMG)
37	FreeLove (FreeLove) MCA/Universal/MGSD 2700/SC 2700 (UJ)	<b>FREELOVE</b> MCA/Universal/MGSD 2700/SC 2700 (UJ)	2700 (UJ)

Rank	Artist (Producer/Publisher/Writer)	Title	Label/CD/Cass (Distributor)
38	Letter 2 My Unborn (Letter 2 My Unborn) Interscope/Polydor 4975/22/4975/22 (U)	<b>LETTER 2 MY UNBORN</b> Interscope/Polydor 4975/22/4975/22 (U)	4975/22 (U)
39	Lift Me Up (Lift Me Up) Universal TV 015652/G154634 (U)	<b>LIFT ME UP</b> Universal TV 015652/G154634 (U)	015652/G154634 (U)
40	Harder Better Faster Stronger (Harder Better Faster Stronger) Virgin V5CDT 1822-11 (E)	<b>HARDER BETTER FASTER STRONGER</b> Virgin V5CDT 1822-11 (E)	1822-11 (E)
41	That Day (That Day) RCA 7432193743/7432193744 (BMG)	<b>THAT DAY</b> RCA 7432193743/7432193744 (BMG)	7432193744 (BMG)
42	Would You Be My Lover? (Would You Be My Lover?) Atlantic AT 01150/AT 0115C (TEN)	<b>WOULD YOU BE MY LOVER?</b> Atlantic AT 01150/AT 0115C (TEN)	01150/AT 0115C (TEN)
43	Mama No 5 (Mama No 5) BSC Music WMSS 6042/WMSS 604A (U)	<b>MAMA NO 5</b> BSC Music WMSS 6042/WMSS 604A (U)	6042/604A (U)
44	Party Hard (Party Hard) Mercury 588832/1- (U)	<b>PARTY HARD</b> Mercury 588832/1- (U)	588832/1- (U)
45	Change (Change) Mercury 588832/1- (U)	<b>CHANGE</b> Mercury 588832/1- (U)	588832/1- (U)
46	Starlight (Starlight) Independent/ISOM 5305/ISOM 5305 (TEN)	<b>STARLIGHT</b> Independent/ISOM 5305/ISOM 5305 (TEN)	5305/ISOM 5305 (TEN)
47	Live It Up (Live It Up) Def Jam 588842/588844 (U)	<b>LIVE IT UP</b> Def Jam 588842/588844 (U)	588842/588844 (U)
48	Are You Looking For...? (Are You Looking For...?) All Around The World/CORNY (U)	<b>ARE YOU LOOKING FOR...?</b> All Around The World/CORNY (U)	015652/G154634 (U)
49	Left Behind (Left Behind) Roadrunner 220032/2201 (U)	<b>LEFT BEHIND</b> Roadrunner 220032/2201 (U)	220032/2201 (U)
50	Not Such an Innocent Girl (Not Such an Innocent Girl) Virgin V5CDT 1816/VCSS 1818 (E)	<b>NOT SUCH AN INNOCENT GIRL</b> Virgin V5CDT 1816/VCSS 1818 (E)	1816/VCSS 1818 (E)
51	Injected With a Poison (Injected With a Poison) Nubluks/NUK 0238/ (U)	<b>INJECTED WITH A POISON</b> Nubluks/NUK 0238/ (U)	0238/ (U)
52	Too Close (Too Close) Interscope/SINCO 3035/MC 303 (U)	<b>TOO CLOSE</b> Interscope/SINCO 3035/MC 303 (U)	3035/MC 303 (U)
53	My Friend (My Friend) Papper 323532/323531 (U)	<b>MY FRIEND</b> Papper 323532/323531 (U)	323532/323531 (U)
54	I Want Love (I Want Love) Rocket/Mercury 5877/258106 (U)	<b>I WANT LOVE</b> Rocket/Mercury 5877/258106 (U)	5877/258106 (U)
55	Sambuca (Sambuca) Lockdown 0478/Reckless 676/0202/676/0202 (U)	<b>SAMBUCA</b> Lockdown 0478/Reckless 676/0202/676/0202 (U)	0478/0202/676/0202 (U)
56	Walking on Sunshine (Walking on Sunshine) Ace Records/West End 2402/2402 2402 (TEN)	<b>WALKING ON SUNSHINE</b> Ace Records/West End 2402/2402 2402 (TEN)	2402 (TEN)
57	I'm So Crazy (I'm So Crazy) Credence/CDREC 0167/CDREC 016 (E)	<b>I'M SO CRAZY</b> Credence/CDREC 0167/CDREC 016 (E)	0167/CDREC 016 (E)
58	Luv Me Luv Me (Luv Me Luv Me) MCA/Universal/MGSD 4026/MGSC 4026 (UJ)	<b>LUV ME LUV ME</b> MCA/Universal/MGSD 4026/MGSC 4026 (UJ)	4026 (UJ)
59	Chop Suey (Chop Suey) Columbia 673032/673024 (TEN)	<b>CHOP SUEY</b> Columbia 673032/673024 (TEN)	673032/673024 (TEN)
60	Rock the House (Rock the House) Parlophone/CBS 6562/7692 (E)	<b>ROCK THE HOUSE</b> Parlophone/CBS 6562/7692 (E)	6562/7692 (E)
61	Set You Free (Set You Free) All Around The World/CORNY (U)	<b>SET YOU FREE</b> All Around The World/CORNY (U)	015652/G154634 (U)
62	Fat Lip (Fat Lip) Def Jam/Mercury 588812/588814 (E)	<b>FAT LIP</b> Def Jam/Mercury 588812/588814 (E)	588812/588814 (E)
63	21 Seconds (21 Seconds) Relentless/RELENT 180C/RELENT 180C/MV/TFM (U)	<b>21 SECONDS</b> Relentless/RELENT 180C/RELENT 180C/MV/TFM (U)	180C/MV/TFM (U)
64	Sunset on Ibiza (Sunset on Ibiza) Xobangers/XTRA 2722/ (U)	<b>SUNSET ON IBIZA</b> Xobangers/XTRA 2722/ (U)	XTRA 2722/ (U)
65	Number One (Number One) Source SOURCE 028/ (U)	<b>NUMBER ONE</b> Source SOURCE 028/ (U)	028/ (U)
66	Thinking It Over (Thinking It Over) V2/Parlophone/VWR 501773/VWR 501773 (U)	<b>THINKING IT OVER</b> V2/Parlophone/VWR 501773/VWR 501773 (U)	501773 (U)
67	Right On! (Right On!) V2/Parlophone/VWR 501773/VWR 501773 (U)	<b>RIGHT ON!</b> V2/Parlophone/VWR 501773/VWR 501773 (U)	501773 (U)
68	Baby Come on Over (Baby Come on Over) Wild Card/Polydor 567252/567253 (U)	<b>BABY COME ON OVER</b> Wild Card/Polydor 567252/567253 (U)	567252/567253 (U)
69	Pagan Poetry (Pagan Poetry) One Little Indian 523/TFP/CD (U)	<b>PAGAN POETRY</b> One Little Indian 523/TFP/CD (U)	523/TFP/CD (U)
70	The Legacy (The Legacy) Inferno CDERN 43/TFM/ (U)	<b>THE LEGACY</b> Inferno CDERN 43/TFM/ (U)	43/TFM/ (U)
71	2 People (2 People) Echo ECDSD 112/ECDSD 112 (U)	<b>2 PEOPLE</b> Echo ECDSD 112/ECDSD 112 (U)	112 (U)
72	Joyenigerizer (Joyenigerizer) BKR BKRC 0471/ (U)	<b>JOYENIGERIZER</b> BKR BKRC 0471/ (U)	0471/ (U)
73	Dreams (Dreams) VC Records/VWR 99/ (U)	<b>DREAMS</b> VC Records/VWR 99/ (U)	99/ (U)
74	Make It Last (Make It Last) Hut/Virgin HJTCD 144/ (E)	<b>MAKE IT LAST</b> Hut/Virgin HJTCD 144/ (E)	144/ (E)

As used by Top Of The Pops and Radio One

Rank	Artist (Producer/Publisher/Writer)	Title	Label/CD/Cass (Distributor)
1	Phish	Phish	Phish
2	Phish	Phish	Phish
3	Phish	Phish	Phish
4	Phish	Phish	Phish
5	Phish	Phish	Phish
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52	Phish	Phish	Phish
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70	Phish	Phish	Phish
71	Phish	Phish	Phish
72	Phish	Phish	Phish
73	Phish	Phish	Phish
74	Phish	Phish	Phish
75	Phish	Phish	Phish

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MUSIC WEEK 24 NOVEMBER 2001

24 NOVEMBER 2001

### CHART COMMENTARY

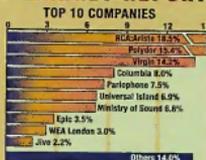
by ALAN JONES



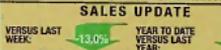
For the second time this year, consecutive number one singles are by boy bands — and for the second time it is **Blue** who replace one of their long-established rivals at the top. In September, they dethroned Five's Let Dance and this week they account for Westlife's Queen Of My Heart, though the latter record's decline may also have something to do with the release of their album *World Of Our Own*.

Meanwhile, **Destiny's Child** register the fourth top three hit of their Survivor album, debuting at number three with Emotion. The album has already spawned number one hits in Independent Woman and the title track and the number two single Boyz n da Hood. Emotion is, of course, a cover of Samantha Sang's 1978 number 11 hit penned by the Bee Gees. Its success comes just seven weeks after Steps took their recording of another Bee Gees song, Chain Reaction, to number two in the chart. Incredibly, Emotion is the 15th Bee Gees composition to reach the Top

### MARKET REPORT



### SALES UPDATE



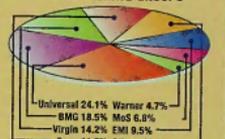
10 for other artists in the past decade, the others being hits for Michael Bolton, Kim Wilde, N-Trance, Take That, Boyzone, Wyck

### SINGLE FACTFILE

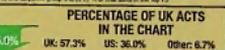
Securing Hugh Goldsmith's *Innocent* imprint his fourth number one hit of the year and eighth in total since his 1998 inception, **Blue's If You Come Back** sold more than 87,500 units last week to take pole position. If You Come Back is **Blue's** third hit, and provides them with their fastest start yet, narrowly beating the 84,000 opening week their last single *Too Close* managed in September. Although *Too Close* took chart honours, its sales of

217,000 are fewer than the group's debut *All Rise*, which only climbed as high as number four but which hung around for a long time and has sold an impressive 238,000 units to date. The release of *If You Come Back* helped perk up *Too Close*, which is the Top 75's highest climber, jumping 11 notches to number 53. All three *Blue* singles are included on their upcoming debut album *All Rise*, which is released next week.

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



Jan, Adam Garcia, Celine Dion, Pras Michel (two different songs), 911, The Blockstar and Martine McCutcheon. A further 10 Bee Gees

covers have made the Top 75 in the same period, while the group itself has tracked up another seven hits.

All five new entries to the Top 20 this week are by acts who are broadly urban-based, and one of the most impressive is the **Lighthouse Family's** return to prominence with an amalgam of veteran jazz pianist **Billy Taylor's** I Wish I Knew How It Would Feel To Be True and U2's One. The single debuts at number six this week, earning the group its first Top 10 hit in more than three years, and the fifth of its career.

Cher spent 12 weeks in the Top 10 with the title track and first single from her last album, *Believe* in 1998 but the Music's No Good Without You, its second single from *Living Proof*, dips 8-17 on its second chart appearance. Meanwhile, DJ **Olaf's** Hey Baby completes 10 weeks in the Top 10. His new single *Do Wah Diddy* has already spent 10 weeks (Monday), and has already spent 10 weeks in the Top 200 on import.

### INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	HOTEL YORBA	White Stripes	XL Recordings XLS 1300 (V)
2	1	LAST NITE	The Strokes	Rough Trade RTADESD 041 (V)
3	NEW	UNDERWEAR	Siberian Fest. Rast	Network 33442 (P)
4	3	I'M A SLAVE 4 U	Blimey Sparcs	Jive 925082 (P)
5	2	FREELOVE	Depeche Mode	Mute LONDON 32 (V)
6	11	CHAIN REACTION/ONE FOR SORROW (REMIX)	Steps	Epic/Live 501442 (P)
7	NEW	INJECTED WITH A POISON	Praga Khan	Nakizez NKMK 0238 (ADD)
8	4	MY FRIEND	Groove Armada	Source 320352 (P)
9	NEW	NUMBER ONE	Playgroup	Pepper SOUND 026 (V)
10	8	THE LEGACY	Jay Kikandi	Inferno COFERN 43 (DMV/V)
11	9	JOYRIDER	Block	Box! BXC 3547 (ADD)
12	5	PAGAN POETRY	Kool G Rap	One Little Indian 352 TPYCD (DMV/P)
13	NEW	MY LIFE	Jeon Jacques Smoothie	Echo ECD3 112 (P)
14	13	2 PEOPLE	Max Union	Global Gms GC 740 (V)
15	6	IN THE WAITING LINE	Zero 7	Ultimate Dilemma UDCD05 045 (DMV/P)
16	10	THE SOULSHAKER	Dance Nation	Pepper 320542 (P)
17	NEW	SUNSHINE	Bob The Builder	BBC Music WMSS 8042 (P)
18	16	MAMBO NO 5	Liberty	V2/Public Demand VIV 501773 (DMV/P)
19	15	THINKING IT OVER	Superstar	Gut CD007 38 (P)
20	7	SUMMER GONNA COME AGAIN		

All charts © The Official UK Charts Company 2001

### PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	25	IF YOU COME BACK	Blue	Innocent
2	1	QUEEN OF MY HEART	Blue	NCA
3	12	EMOTION	Emotion	Salsbury
4	4	BECAUSE I GOT HIGH AGAIN	Elvis Costello & The Impulse Trio	Mercury
5	4	FALLIN'	Aliza Knox	NCA
6	5	UNUSUAL FORTUNES TO BE RICH	Cher	Mercury
7	NEW	UGLY	Roba Spoon	Innocent/Polygram
8	5	RAPTURE	Dea/Honey 24 Sound	Mercury
9	5	THEY DON'T KNOW ITS SOLD CROW	Palmerettes	Mercury
10	9	HEY BABY	Olaf	EMI
11	11	CANT GET YOU OUT OF MY HEAD	Edi Sheppard	Mercury
12	7	I'M REAL	Jenifer Lopez	Epic
13	12	WHAT WOULD YOU DO	Cry The Game	Innocent/Polygram
14	17	IT'S EM UP STYLE (DUPES)	Em Central	Arca
15	13	FAMILY AFFAIR	Very 3 Girls	MGAP/Innocent
16	13	BONHEMAN LIKE YOU	The Daily Workaholics	Arca
17	14	ONE NIGHT STAND	Vanessa Carlton	Innocent/Polygram
18	6	WHAT'S GONING ON	Arca Against Arts Workforce	Columbia
19	18	THE MUSIC'S NO GOOD WITHOUT YOU	Cher	WEA
20	19	DOH! YOU GOT TO SURE IT WALK ME THROUGH	Shelby Lynne	Innocent
21	17	FOLLOW ME	Cher	Mercury
22	16	STARLIGHT	Travis	Innocent
23	18	FLAWLESS	The Roots	Shirley Simons/Polygram
24	19	CLOSER TO ME	Paula Abdul	NCA
25	15	I'M A SLAVE 4 U	Blimey Sparcs	Jive
26	21	YOU ROCK MY WORLD	Michael Jackson	Epic
27	22	DANCE AND SHOUT/HOPE	Shaggy	NCA/Universal
28	20	LAST NITE	The Strokes	Rough Trade
29	23	SMOOTH CRIMINAL	Arca, Arca, Funky Bunch, Dr. Dre, The Black Eyed Peas	Mercury
30	24	WALK ON OUT	Edi Sheppard	Mercury
31	25	GET UP	Pauline Black	Polygram
32	26	GOTTA GET THRU THIS	Daveetal Bandwidth	Mercury
33	34	SIDE TO SIDE	Light	Innocent
34	27	WALK ON OUT	Edi Sheppard	Mercury
35	28	LET ME BLON YA MIND	Edi Sheppard	Mercury/Polygram
36	29	WHO DO YOU LOVE NOW (STRINER)	Travis	Mercury
37	30	YOU GIVE ME SOMETHING	Arca	EMI
38	31	TOO CLOSE	Blue	Mercury

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## Mostly Music Management

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 Two bands, revealing to the music industry that Bournemouth offers more than just beaches and boats.  
 Candlefire 8.30pm    AudioSonic 9.15pm.

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24 NOVEMBER 2001

### CHART COMMENTARY

by ALAN JONES



Setting off in pursuit of their third consecutive million-selling album, Westlife rose to the top of the chart with some ease after selling 178,000 units of World Of Our Own last week. The lengthiest album ever by a boy band - it is a genre where 50 minutes is the norm - with 19 songs and more than 77 minutes of music, it includes the number one hits Uptown Girl and Queen Of My Heart. It nevertheless

### ALBUMS FACTFILE

sold considerably fewer copies than their last album did on its first week in the shops. Released exactly 53 weeks ago, Coast To Coast opened with at number one with a stunning 235,000 sales - and 53 weeks before that the group's self-titled debut album sold 83,000 units to enter the chart at number two, a position it never bettered. Westlife has sold 1.37m and Coast To Coast a lofty 1.59m.

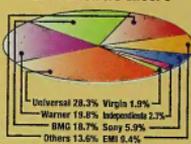
Westlife lead the way, as mentioned elsewhere on this page, but the remainder of the Top seven albums are greatest hits sets, as are seven of the Top 10, 10 of the Top 15 and 19 of the Top 40, shattering all previous records. Add five versions of hits by Slane and re-recordings by David Cassidy, and more than 50% of the Top 10 is accounted for by old material. Westlife's big debut deprives Madonna, at least temporarily, of the eighth number one album of her career, with Greatest Hits - Volume 2 registering 88,500 sales, slightly less than half the Westlife total. Among the other "best of" sets, one of the finest performances comes from the Bee Gees double CD Their Greatest Hits - The Record, which gives the veteran act their second Top 10 album of the year. They reached number six in April with their latest studio effort This is Where I Came In, which Polydor seems to have abandoned despite its success. That they should release just one single from it -

### MARKET REPORT

#### TOP 10 COMPANIES



#### TOP CORPORATE GROUPS



Figures show top 10 companies by % of total sales, and corporate groups among by % of total sales, of the Top 15 artist labels.

#### SALES UPDATE

VERSUS LAST WEEK: **+24.7%**

YEAR TO DATE VERSUS LAST YEAR: **+7.9%**

#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.0% US: 45.3% Other: 6.7%

the number 18 title track - and opt to repackage the group's hits even though the 1990 compilation The Very Best Of The Bee

Gees has sold more than 580,000 in the past five years seems an odd decision, but is one which appears to have worked.

Another act shooting for its second Top 10 album of the year was *Radloobed*. However, after the number one success of Amnesia, they have to settle for a number 23 debut for their live mini-album *I Might Be Wrong*.

A year ago this very week, the Beatles' 1 exploded onto the chart at number one, with sales of 319,000. It went on to become the year's biggest seller, shifting 1.85m units, and did not relinquish its number one position until January. In view of its success, and the massive and overwhelmingly positive publicity which surrounded the release of former Beatle Paul McCartney's Driving Rain album last week, its number 45 debut with sales of 10,750 is at the very least a minor disaster. It is difficult to explain how it could sell fewer and chart lower even than the McCartney interview - which, as its title suggests, contains no music - in 1981. McCartney's last album of new compositions, 1997's *Raming Pie*, debuted at number two.

### COMPILATIONS

Although the overall compilations market is up 1.3% as it gears up for Christmas, there were no real blockbusters released last week and the top four albums all hold their places despite suffering declines of between 5% and 19% week-on-week. Number one for the second time, the Ministry Of Sound's *The Annual 2002* is in the middle of that range, suffering a 1.3% dip to 45,000 sales last week. That takes its overall sales to 96,000, putting it more than 10,000 ahead of the pace set by last year's equivalent. The Annual 2000, after the same amount of time in the shop. The Annual 2000 went on to sell more than 338,000 units.

Bond, Russell Watson, Julian Lloyd Webber, Anne Sophie Mutter and Lesley Garrett are just five of the 40 attractions whose presence generated sales of more than 10,000 for the Decca double CD *Classics 2002*, earning it

highest new entry honours on the compilation chart at number five. One of five albums in the Top 10 to anticipate next year in its title, it is, presumably, the start of another successful annual series.

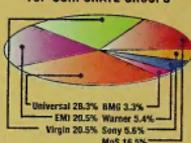
Five months after Kerrang!'s *The Album* (a joint Emap/Warner Music/Universal Music Television project) reached number nine, the follow-up *Kerrang! 2: The Album* does likewise. The first volume has sold exceptionally well for a rock compilation, with 73,000 sales to date, which is a good 20,000 more than the circulation of the Emap magazine, though its sales have risen by 16% in the last year as it rides the wave of rock's resurgence, even outclassing *AME* on occasions. A second volume was therefore a foregone conclusion, and first week sales of more than 15,000 mean it is off to an 11% faster start than its predecessor.

### MARKET REPORT

#### TOP 10 COMPANIES



#### TOP CORPORATE GROUPS



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

#### SALES UPDATE

VERSUS LAST WEEK: **+13.1%**

YEAR TO DATE VERSUS LAST YEAR: **+13.3%**

#### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 77.7%  
Compilations: 22.3%

### INDEPENDENT ALBUMS

This	Title	Artist	Label (distribution)	
1	2	GOLD - THE GREATEST HITS	Stays	Live 520142 (P)
2	3	GREATEST HITS - CHAPTER ONE	Blackstreet Boys	Jive 522672 (P)
3	4	IS THIS IT	The Streets	Rough Trade RTMADCD 030 (V)
4	1	BRITNEY	Blowny Sirens	Jive 522532 (P)
5	9	WHITE BLOOD CELLS	White Stripes	Sympathy For The Record Industry SFTRI 86022 (C)
6	8	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101538 (MMV/P)
7	5	WANTED	Cliff Richard	Papillon WANTED 1 (P)
8	7	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDRCD016 (MMV/P)
9	10	ORIGIN OF SYMMETRY	Muse	Mushroom MUSE 5020 (MMV/P)
10	6	ROGTY	Eastman Jaxx	XL Recordings XLCD 143 (V)
11	12	SONGBIRD	The Streets	Blax Street/Hot 521845 (HOT)
12	13	GOOSEY COUNTRY (HELLO NIGHTCLUB)	Bob's Armada	Jive 522532 (P)
13	11	THE ALBUM	Crow The Builder	BBC Music WMSF 8042 (P)
14	15	SINCE I LEFT YOU	Avianches	XL Recordings XLCD 1383 (V)
15	16	THE OPTIMIST	Turk Birkas	Source 500R 0202 (P)
16	19	ECHO PARK	Feeder	Echo ECH034 (P)
17	18	FREE ALL ANGELS	Ash	Infectious INFECT10CD (MMV/P)
18	14	THE FEEL SOUND OF PROGRESS	Lozophros	Visible Noise TORMENTO (V)
19	14	FALT MOUNTAIN	Eva Cassidy	Muse CDSTUMM188 (V)
20	17	TRUKS	Aphex Twin	Warp WARP02 32 (V)

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

TW	GW	ALBUM	ARTIST
1	1	NO ANGEL	DIDO
2	2	WHITE LADDER	DAVID GRAY
3	3	SONGBIRD	EVA CASSIDY
4	4	POPSTARS	HEARNSAY
5	5	HOT SHOT	SHAGGY
6	7	THE INVISIBLE BAND	TRAVIS
7	6	NOT THAT KIND	ANASTACIA
8	8	SURVIVOR	DESTINY'S CHILD
9	9	JUST ENOUGH EDUCATION TO PERFORM	STEREPHONICS
10	10	HYBRID THEORY	LINKIN PARK
11	11	PARACHUTES	COLDPLAY
12	12	FEVER	KYUE MINDQUE
13	11	CHOCOLATE STARFISH AND THE HOT DOD...	LIMP BIZKIT
14	13	GORILLAZ	GORILLAZ
15	15	COLD - THE GREATEST HITS	STEPS
16	15	ALL THAT YOU CAN LEAVE BEHIND	U2
17	14	ONK'S BIG MOKA	TOPDADER
18	17	THE GREATEST HITS	TEXAS
19	18	THE ULTIMATE COLLECTION	BILLY JOEL
20	19	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS

© The Official UK Charts Company 2001. Last week's position in parentheses chart from three weeks ago.

24  
NOV  
2001

# singles



## 1 IF YOU COME BACK

- |   |  |                   |                      |
|---|--|-------------------|----------------------|
| 1 | QUEEN OF MY HEART                          | Vestlife          | RCA                  |
| 2 | EMOTION                                    | Destiny's Child   | Columbia             |
| 3 | BECAUSE I GOT HIGH                         | Atroman           | Universal/Uni-Island |
| 4 | FALLIN'                                    | Alicia Keys       | J                    |
| 5 | I WISH I KNEW HOW IT WOULD FEEL TO BE FREE | Lighthouse Family | Wiv Central          |
| 6 | UGLY                                       | Bubba Sparxxx     | Interscope/Polydor   |
| 7 | RAPTURE II                                 | Moby/Date/NoS     |                      |
| 8 | THEY DON'T KNOW                            | So Solid Crew     | Relentless           |
| 9 | HEY BABY                                   | DJ Otzi           | EMI                  |



- |    |                                 |                                |                           |
|----|---------------------------------|--------------------------------|---------------------------|
| 11 | I'M REAL                        | Jennifer Lopez                 | Epic                      |
| 12 | HIT 'EM UP STYLE (OOPS!)        | Blu Cantrell                   | Arista                    |
| 13 | WHAT'S GOING ON                 | Artists Against Aids Worldwide | Columbia                  |
| 14 | CAN'T GET YOU OUT OF MY HEAD    | Kylie Minogue                  | Parlophone                |
| 15 | WHAT WOULD YOU DO               | City High                      | Interscope/Polydor        |
| 16 | BOHEMIAN LIKE YOU               | The Dandy Warhols              | Capitol/Parlophone        |
| 17 | THE MUSIC'S NO GOOD WITHOUT YOU | Cher                           | WEA                       |
| 18 | FAMILY AFFAIR                   | Wany J Blige                   | MCA/Uni-Island            |
| 19 | FIGHT MUSIC                     | D-12                           | Shogun/Interscope/Polydor |

# THE OFFICIAL CHARTS

music week



BBC RADIO 1  
97-99 FM

THE OFFICIAL UK CHARTS

SUPPORTED BY **worldpop.com**

24  
NOV  
2001

# albums



## 1 WORLD OF OUR OWN

- |    |                                     |                     |                      |
|----|-------------------------------------|---------------------|----------------------|
| 1  | WORLD OF OUR OWN                    | Vestlife            | RCA                  |
| 2  | QUEEN OF MY HEART                   | Vestlife            | Maverick/Warner Bros |
| 3  | EMOTION                             | Destiny's Child     | Columbia             |
| 4  | GOLD - THE GREATEST HITS            | Steps               | Ebud/Une             |
| 5  | THEIR GREATEST HITS - THE RECORD    | Bee Gees            | Polydor              |
| 6  | ECHOES - THE BEST OF                | Pink Floyd          | EMI                  |
| 7  | THE STORY SO FAR - THE VERY BEST OF | Rod Stewart         | Warner Bros          |
| 8  | FEVER                               | Kylie Minogue       | Parlophone           |
| 9  | ENCORE                              | Russell Watson      | Decca                |
| 10 | SOLID BRONZE - GREAT HITS           | The Beautiful South | GoDisss              |



- |    |                             |                        |                 |
|----|-----------------------------|------------------------|-----------------|
| 11 | SONGS IN A MINOR            | Alicia Keys            | J               |
| 12 | THE BEST OF                 | The Corrs              | Atlantic        |
| 13 | ALL THIS TIME               | Sting                  | A&M/Polydor     |
| 14 | GREATEST HITS - CHAPTER ONE | Backstreet Boys        | Jive            |
| 15 | INTERNATIONAL SUPERHITS     | Green Day              | Reprise         |
| 16 | LICKIN' ON BOTH SIDES       | Mis-Teeq               | Intello/Telstar |
| 17 | HYBRID THEORY               | Linkin Park            | Warner Bros     |
| 18 | INVINCIBLE                  | Michael Jackson        | Epic            |
| 19 | FUEL                        | Dioscana Andri Bocelli | Polydor         |

# WILL BLUE RISE AGAIN

GET THE CHARTS YESTERDAY ON **dotmusic**



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11 19 FIGHT MUSIC D-12

16 20 ONE NIGHT STAND MIs-Teqq

16 20 ONE NIGHT STAND MIs-Teqq



15 21 CLOSER TO ME FIVE RICA

20 23 LAST NITE The Strokes

20 23 I'M A SLAVE 4 U Britney Spears

21 24 DON'T NEED THE SUN TO SHINE (TO MAKE ME SMILE) Gable

23 25 FOLLOW ME Uncle Kracker

26 26 HOTEL YORBA White Stripes

22 27 SMOOTH CRIMINAL Alien Ant Farm

17 28 GET UP Beverley Knight

29 29 CHAIN REACTION (ONE FOR SORROW) (REMIX) Steps

26 30 MESSIN' Ladies First

28 31 IN THE END Linkin Park

24 32 YOU ROCK MY WORLD Michael Jackson

33 33 UNDERWATER Delerium feat. Rani

34 34 FLAWLESS The Ones

26 35 BOILER Limp Bizkit

30 36 U GOT IT BAD Usher

19 37 FRELOVE Despeche Mode

31 38 LETTER 2 MY UNBORN 2Pac

33 39 LIFT ME UP Reel

25 40 HARDER BETTER FASTER STRONGER Daft Punk

# compilations

## 1 THE ANNUAL 2002

Ministry of Sound

11 MOULIN ROUGE (OST)

2 CAPITAL GOLD LEGENDS II

3 NOW DANCE 2002

4 PEPSI CHART 2002

5 THE BEST AMERICAN ALBUM IN THE WORLD, EVER

6 CLASSICS 2002

7 THE CLASSIC CHILLOUT ALBUM '97 BACK TO THE OLD SKOOL

8 CLASSICAL CHILLOUT

9 KERRANG! 2 - THE ALBUM

10 THE OPERA ALBUM 2002

11 MOULIN ROUGE (OST)

12 STEVE WRIGHT'S SUNDAY LOVE SONGS VOL. 2

13 ALL TOGETHER NOW

14 NEW WOMAN - LOVE SONGS

15 PUMP UP THE VOLUME

16 TIME TO RELAX

17 BACK TO THE OLD SKOOL

18 CREAM ANTHEMS 2002

19 HARD DANCE ANTHEMS

20 BRIDGET JONES'S DIARY (OST)

## GARAGE:2001: THE DEFINITIVE GUIDE

<http://www.dotmusic.com/specials/garage01>

What's Your Sound?

13 19 CIELI DI TOSCANA Andrea Bocelli

4 20 BRITNEY Britney Spears

21 THE 50 GREATEST LOVE SONGS Elvis Presley

20 22 SONGS FROM THE WEST COAST Elton John

23 I MIGHT BE WRONG Radiohead

21 24 NO ANGEL Dido

22 25 THE INVISIBLE BAND Travis

11 26 WANTED Cliff Richard

23 27 DAYS OF SPEED Paul Weller

19 28 WHITE LADDER David Gray

17 29 THERE YOU'LL BE Faith Hill

26 30 J.I.O. Jennifer Lopez

49 31 THEN AND NOW David Cassidy

27 32 COLLECTION Tracy Chapman

33 33 GREATEST HITS The Cure

24 34 8701 Usher

16 35 SONGS FOR THE FRONT ROW - THE BEST OF Ocean Color Scene

18 36 ALL HITS All Saints

43 37 WHOA NELLY Nelly Furtado

30 38 ONE LOVE Bob Marley And The Wailers

28 39 LOVE AND LIFE - THE VERY BEST OF Diana Ross

29 40 LOVE SENSUALITY DEVOTION - GREATEST HITS Enigma

29 40 LOVE SENSUALITY DEVOTION - GREATEST HITS Enigma

29 40 LOVE SENSUALITY DEVOTION - GREATEST HITS Enigma

29 40 LOVE SENSUALITY DEVOTION - GREATEST HITS Enigma

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29 40 LOVE SENSUALITY DEVOTION - GREATEST HITS Enigma

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# THE OFFICIAL UK CHARTS SPECIALIST



24 NOVEMBER 2001

## MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	1	<b>GOODBYE YELLOW BRICK ROAD</b>	Elton John	Reckless/Mercury 529192 (DU)
2	2	<b>DOOKIE</b>	Green Day	Reprise 526252 (TEN)
3	3	<b>THEY'RE GREATERT HITS</b>	Hot Chocolate	EMI CDMV703 (E)
4	7	<b>MYERS MIND THE BOLLOCKS</b>	Sax Patrols	Virgin CDV2046 (E)
5	10	<b>APPETITE FOR DESTRUCTION</b>	Guns N' Roses	Geffen/Polydor 527152 (E)
6	5	<b>BACK TO FRONT</b>	Louise Loring	Polydor 530012 (E)
7	6	<b>REVERENCE</b>	Faithless	Cheeky/Arista 524182 (BMG)
8	9	<b>TRACY CHAPMAN</b>	Tracy Chapman	Elektra 526742 (TEN)
9	8	<b>BROTHERS IN ARMS</b>	Dave Strick	Vertigo 420482 (E)
10	11	<b>IN UTERO</b>	Nirvana	Geffen/Polydor 526242 (E)
11	13	<b>GOD FEELING</b>	Teavis	Independents 150M10 (TEN)
12	15	<b>SYSTEM OF A DOWN</b>	System Of A Down	Columbia 421292 (TEN)
13	12	<b>LEFTISM</b>	Leftfield	Higher Ground/Hard Hands HMOCD32 (TEN)
14	14	<b>LOSS</b>	Mut/ Historical Society	WEA 522182 (TEN)
15	17	<b>THE BEST OF THE 80'S</b>	Various	EMI Gold 52482 (E)
16	17	<b>WEZEER</b>	Weezer	Geffen/Polydor 526242 (E)
17	14	<b>THE SCORE</b>	Fogies	Columbia 405242 (E)
18	16	<b>TAPESTRY</b>	Carole King	Columbia 403182 (TEN)
19	19	<b>SONGS FOR SWINGING LOVERS</b>	Frank Sinatra	Capitol CDV74672 (E)
20	20	<b>DARE</b>	Human League	Virgin CDV2162 (E)

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## BUDGET

This	Last	Title	Artist	Label (Distributor)
1	3	<b>INSTANT XMAS PARTY</b>	Various	Coincise CRMCD20 (EUK)
2	2	<b>THE SNOWMAN</b>	Blake/Chrissie/Andy	Columbia CD0X116 (TEN)
3	6	<b>CHRISTMAS WITH NAT AND DEAN</b>	Nat 'King' Cole/Dean Martin/ Joe Pass/Comp 9992 (E)	
4	10	<b>THE WHITE CHRISTMAS ALBUM</b>	Various	Coincise CRMCD20 (EUK)
5	1	<b>HITS COLLECTION</b>	Dusty Springfield	Spectrvm 521542 (DU)
6	4	<b>I'M ALREADY THERE</b>	Lonestar	BNA 74230882 (BMG)
7	9	<b>TENDER LOVE</b>	Various Artists	EMI Gold CD0L010 (E)
8	4	<b>CLASSIC CONNOLLY</b>	Billy Connolly	Pulse PLSA0209 (P)
9	7	<b>HEARTBREAKERS</b>	Daniel O'Donnell	Music Collection MCD0437 (DISC)
10	5	<b>CHRISTMAS PARTY</b>	Joe Bonny & The Macaronis	Music Collection MCD0437 (DISC)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	<b>IF YOU COME BACK</b>	Bluz	Innocent SIND23 (E)
2	2	<b>UGLY</b>	Bluz	InterScope/Polydor 495642 (DU)
3	3	<b>EMOTION</b>	Destiny's Child	EMI 621112 (TEN)
4	1	<b>FALLIN'</b>	Alicia Keys	J 742130361 (BMG)
5	2	<b>BECAUSE I GOT HIGH</b>	Atman	Universal/Uni-Inland MCD25 42086 (L)
6	5	<b>WHEN I KNOW HOW IT WOULD FEEL TO BE FREE</b>	Lighthouse Family	Wild Card/Polydor 527832 (E)
7	3	<b>I'M REAL</b>	Smash!topes	Arista 7422819152 (BMG)
8	4	<b>HIT 'EM UP STYLE (DOPPI)</b>	Bluz	Columbia 527112 (TEN)
9	7	<b>WHAT'S GOING ON</b>	Alicia Keys	InterScope/Polydor JND 57817 (L)
10	6	<b>FAMILY AFFAIR</b>	City High	MCA/Uni-Inland MCD25 42087 (L)
11	8	<b>WOMAN WHO</b>	Mary J Blige	Stacy/InterScope/Polydor 493322 (DU)
12	5	<b>FIGHT MUSIC</b>	D-12	Interscope/Atlantic CDSTAS 3208 (BMG)
13	9	<b>ONE NIGHT STAND</b>	Mis-Teeq	Interscope/Atlantic CDSTAS 3208 (BMG)
14	7	<b>GET UP</b>	Beverly Knight	Parlophone CD0S384 (E)
15	10	<b>DO NOT NEED THE SUN TO SHINE</b>	Gabriele	Go Beat/Polydor GOLD CD 47514 (E)
16	11	<b>LETTERZ I MY UNBORN</b>	2Pac	InterScope/Polydor 497514 (E)
17	13	<b>YOU ROCK MY WORLD</b>	Michael Jackson	Epic 672022 (TEN)
18	12	<b>LIVIN' IT UP</b>	Ja Rule feat. Case	Def Jam 588814 (U)
19	14	<b>I GOT IT BAD</b>	Ja Rule	LaFace/Arista 7421189712 (BMG)
20	15	<b>IZZO (HOPA)</b>	Jay-Z	Roc-A-Fella/Def Jam 588815 (U)
21	20	<b>LET ME BE BLOW YA MIND</b>	Ewan G. Green Stefani	InterScope/Polydor 497062 (DU)
22	17	<b>BAD BOY FOR LIFE</b>	Piddy/DaBrat/Rick Ross/Mark Curry	Puff Daddy/Arista 7421189712 (BMG)
23	18	<b>YOUNG FRESH 'N' NEW</b>	Katey	Virgin 52112 (E)
24	16	<b>THE BLOODY PARTY</b>	Lisa 'Lala Eye' Lopez	LaFace/Arista 7421189712 (BMG)
25	17	<b>WHERE THE PARTY AT?</b>	Jagged Edge	Columbia 476101 (TEN)
26	23	<b>MUSIC</b>	Eric Sermon feat. Marvin Gaye	Polydor 479222 (U)
27	26	<b>TURN OFF THE LIGHT</b>	Christy Furtado	DreamWorks/Polydor/DJEMM 50851 (E)
28	24	<b>LADY MARMALADE</b>	Nellya Aquilino/L'Orn/Kim/Mya/Fey	InterScope/Polydor 497514 (E)
29	23	<b>ALL RISE</b>	Robin Meade	Innocent SIND23 (E)
30	29	<b>SMASH SUMTHIN'</b>	Brian McKnight feat. Adam F	Def Jam/Mercury 509932 (U)

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## MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	<b>STEPZ: Cold - The Greatest Hits</b>	June 921015
2	2	<b>S CLUB 3: S Club Party - Live</b>	Polydor 295382
3	3	<b>HEAR'SAY: Hear'Say Live</b>	Universal Video 924265
4	4	<b>CUFFY RICHARD: Cuff Richard</b>	Video Collection 13495
5	5	<b>21 THINGS: Send Around the Song</b>	Virgin V15113
6	6	<b>STYL: MINGUO: Live in Sydney</b>	Warner Music Video 02745233
7	7	<b>RUSSELL WATSON: The Voice - Live</b>	Universal Video 300423
8	8	<b>SHANIA TWAIN: Live in Miami</b>	Universal Video 170362
9	9	<b>BACKSTREET BOYS: The Greatest Video Hits - Chapter One</b>	June 922215
10	6	<b>THE CORRS: Live in London</b>	Warner Music Video 033691169

## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	<b>GOLD</b>	Ryan Adams	Last Highway 172522 (E)
2	2	<b>SCARECROW</b>	Garth Brooks	Capitol 531132 (E)
3	2	<b>COME ON OVER</b>	Shania Twain	Mercury 170812 (E)
4	3	<b>LOVE SHELBY</b>	Shelby Lynne	Mercury 150652 (U)
5	4	<b>I'M ALREADY THERE</b>	Lonestar	Grapevine/BMG 742182312 (BMG/BMG)
6	5	<b>I NEED YOU</b>	LeAnn Rimes	Mercury 522862 (E)
7	6	<b>THE WOMAN IN ME</b>	Shania Twain	Mercury 522862 (E)
8	7	<b>BRAKE</b>	Faith Hill	Warner Bros 42122 (E)
9	8	<b>NEW FAVORITE</b>	Allison Krauss & Union Station	Rounder RDU02 0465 (P/OP)
10	12	<b>A ROAD LESS TRAVELLED</b>	George Strait	MCA Nashville 172202 (U)
11	9	<b>CLOCK WITHOUT HANDS</b>	Nanci Griffith	Elektra 75562062 (TEN)
12	10	<b>LONELY RILL</b>	Lonestar	Grapevine/BMG 078630782 (BMG/BMG)
13	11	<b>FAITH &amp; INSPIRATION</b>	Donna O'Donnell	Ric 92502 711 (BMG/UK)
14	13	<b>WIDE OPEN SPACE</b>	Dave Dozick	Epic 48942 (E)
15	14	<b>THE ROCK - STONE COLD COUNTRY 2001</b>	Various	BNA 078630782 (BMG)
16	18	<b>FLY</b>	George Jones	Epic 0495152 (E)
17	17	<b>NEVER LOVE YOU ENOUGH</b>	Chely Wright	MCA Nashville 172202 (U)
18	16	<b>TIME SEX LOVE</b>	Mary Chapin Carpenter	Columbia 502542 (E)
19	15	<b>BORN TO FLY</b>	Sara Evans	RCA/Grapevine 742175842 (BMG/BMG)
20	18	<b>LUCY MAN</b>	Kid Rock	Curb CUCR010 (E)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	<b>INTERNATIONAL SUPERHERITS</b>	Green Day	Reprise 526242 (E)
2	1	<b>HYBRID THEORY</b>	Linkin Park	Warner Bros 526242 (E)
3	2	<b>KERANG! 2 - THE ALBUM</b>	Various	WMS/Universal TV 58762 (E)
4	2	<b>BREAK THE CYCLE</b>	Staind	East West 75962642 (TEN)
5	5	<b>I GET WET</b>	Andrew WK	Mercury 58982 (U)
6	6	<b>ORIGIN OF SYMMETRY</b>	Mushroom	MUSH 8203 (M/AF)
7	3	<b>TOXICITY</b>	System Of A Down	Columbia 501542 (E)
8	7	<b>TAKE OFF YOUR PANTS AND JACKET</b>	Blink 182	MCA/Uni-Inland 112672 (E)
9	4	<b>MORNING VIBE</b>	Incubus	Epic 50402 (E)
10	6	<b>PARACHUTES</b>	Goldplay	Parlophone 52782 (E)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	<b>THEY DON'T KNOW</b>	So Solid Crew	Rebelionz REL151 261 (DMM/TEN)
2	2	<b>UGLY</b>	Bubba Sparook	InterScope/Polydor 495254 (E)
3	3	<b>RUNAWAY LOVE</b>	Rita Campbell	Arista 421155 (DMM/TEN)
4	3	<b>HARDER BETTER FASTER STRONGER</b>	Daft Punk	Virgin VSTX 1822 (E)
5	5	<b>MESSIN'</b>	Ladies First	Polydor 587242 (E)
6	4	<b>RAPTURE</b>	IID	Made/Data/Mc Data 27T (DMM/TEN)
7	6	<b>JUST IN CASE (DOPPI)</b>	Bluz	Arista 742181515 (E)
8	7	<b>JUST IN CASE</b>	Warner Bros 52411 (P)	
9	5	<b>INJECTED WITH A POISON</b>	Praga Khan	Nikieuz NIKFB 0238 (ADD)
10	8	<b>START CATCHING FIRE</b>	Brother Brown feat. Frankie	Rufin/MCA 21TR (DMM/TEN)
11	18	<b>FALLIN'</b>	Alicia Keys	J 742130361 (BMG)
12	8	<b>DREAMS</b>	Mis-Mis	VC Recordings VCR17 38 (E)
13	9	<b>JYPEN (HYPE THE FUNK)</b>	Reach & Spin	Go! Beat GO134 38 (E)
14	10	<b>UNDERWEAR</b>	Coleman feat. Rani	Hotwire 82411 (P)
15	11	<b>SPILL THE BEANS</b>	Fila Brazilia	Twenty Two 101 (EMM/V)
16	12	<b>ONE NIGHT STAND</b>	Mis-Teeq	Inferno/Starline 125TAS 3208 (EMM)
17	10	<b>JOYENGERAZER</b>	JKY Kikimoi	BXR BXRFB0347 (ADD)
18	16	<b>PAPUA NEW GUINEA 2001</b>	Future Sound Of London	Jumpin' & Pumpin' 12107 48R (DMM/TEN)
19	14	<b>FINA AFFAIR</b>	Mary J Blige	MCA/Uni-Inland MCD25 42087 (U)
20	10	<b>LIVIN' IT UP</b>	Ja Rule feat. Case	Def Jam 588814 (U)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	<b>THE BEST OF BOLD - VOL. 3</b>	Big Company	BC BCRUK03P (P)
2	2	<b>GANG</b>	Madonna	Maverick/Warner Bros 49362802 (TEN)
3	3	<b>SONGS BY A MINOR</b>	Alicia Keys	J 4901320022 (BMG)
4	6	<b>THE WASH (OST)</b>	DJEMM	InterScope/Polydor 497514 (E)
5	3	<b>THE GREAT DEPRESSION</b>	Various	Def Jam 588451/588452 (U)
6	5	<b>THE ANNUAL 2002</b>	Ministry Of Sound	ANCY2002 (DMM/TEN)
7	7	<b>DREAMS CAN COME TRUE - GREATEST HITS</b>	Gabriele	Go Beat/Polydor 493574 (E)
8	8	<b>HARDWARE - I KNOW THE SCORE</b>	Various	WMS - WMSMCD05 (TEN)
9	9	<b>MUSIC TO MAKE LOVE TO YOUR OLD LADY BY</b>	Loovee	75 Ark - JAKCD502 (P)
10	5	<b>DRUKUS</b>	Aphex Twin	Warp WARP.L.P.92WARP02 (E)

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24 NOVEMBER 2001

**COOL CUTS CHART**

as featured on *Tal Farlow's Saturday night show on BBC 100 and Easy Mix City network*

1	STAR GUITAR	Chemical Brothers	Virgin
2	LOVELY DAY	Branca & Aisher	Credence
3	SAVE OUR SOULS	Bob Sinclair	Defected
4	FRANCHISE	House with mixes from Span, Arnie, Dappert and Kubaali	Black & Blue
5	MONEY T-Ruks	white label	
6	BEAUTIFUL	Jack Lead Josie	Southern
7	CHERRY LIPS	Garbage	Muslroom
8	EVERYONE IS A ROCKSTAR	Tal Farlow	Duty Free
9	BACK AND FORTH	Supakings	Codie Blue
10	CHETTO YEARS	Whitlath	Loaded
11	NIGHT	Coosabiva	Kismet
12	I WILL FOLLOW	Lisa Moss	Urban Square
13	SCORPIO	Death In Vegas	white label
14	BLACKWATER	Oxide One	430 West
15	I WANT LET YOU DOWN	Wax In Progress	white label
16	DO MY WANNABE	COMES DOWN	Audio Drive
17	LIGHT A RAINBOW	Talkan	Incentive
18	NIGHTSTALKER	Mo Shic & Zidan	Plastica
19	PULL THE CHOKER	Plastic Penny	Eukabreaks
20	FUTURE RETRO	Sudbeat	Sudbeat

**URBAN TOP 20**

1	3	4	DIDOVY TOP	P Diddy	Bad Boy
2	1	0	UP!	Beverley Knight	Parlophone/Rivertown Series
3	4	3	THEE SINE	COE'S RHYTHM	LAFace/Arista
4	6	2	AFTER THE LOVE	HAS GONE	Damage
5	5	3	A BUNCH OF DUB	I REMIX THAT THIS SONG IS ABOUT YOU	Just Jaden
6	5	3	BREAK YA NECK	Busta Rhymes	JRCA
7	14	9	WHO WE BE	DINKA	Def Jam
8	7	9	LIWIN'	IT UP	Jarule feat. Case
9	2	4	DON'T STOP	Mariah Carey	Virgin
10	11	8	GET UP!	Beverley Knight	Parlophone/Rivertown Series
11	9	2	THEE SINE	COE'S RHYTHM	LAFace/Arista
12	17	7	HIT EM UP	STYLE (DOPPE)	Big Catwalk
13	12	5	EMOTION	Destiny's Child	Columbia
14	8	11	FALLIN'	Alicia Keys	JRCA
15	10	2	DOE ME	HEART NIGHT UP	SMALL!Lips
16	12	1	LOVE	Meat	Dem
17	15	2	LOWRIDER	Cypress Hill	Capitol
18	12	2	YOU GIVE ME SOMETHING	Jamiroquai	S2
19	16	3	U GOT IT	BAD Usher	LAFace/Arista
20	9	1	YOU ROCK MY WORLD	Michael Jackson	Epic

**CLUB CHART TOP 40**

1	3	2	WORK MASTERS	AI Work feat. Puggab Nas-T & Denise	MAW
2	12	3	ADDICTED TO BASS	Puretone	Questa
3	10	3	SOMEONE LIKE YOU	New Order	London
4	1	4	YOU CAN'T CHANGE ME	Roger Sanchez feat. Armand Van Helden & M Daz Dappert	Defected
5	16	2	CATCH	Kushken	Moksha/Arista
6	6	3	WILL I	Jan Van Dahl	NuLife/Arista
7	2	4	LOVE AND AFFECTION	Mr Pink presents The Program	Manifesto
8	17	3	GO GET IT	Tal Farlow	Free Duty
9	18	2	MURDER ON THE DANCEFLOOR	Sophie Ellis Beatrix	Polydor
10	18	2	BELIEVERS	Baz	One Little Indian
11	21	3	MORE	Marekco	Cream
12	19	3	TRUE LOVE NEVER DIES	Flip 'n' Fill feat. Kelly Lorenna	All Around The World
13	5	2	TARANTULA	Faithless	Cheeky/Arista
14	8	5	WALKIN' IN THE NAME	Terry Maxx	Club Tools/Edel
15	3	3	FREELOVE	Depeche Mode	Mute
16	23	2	LET ME CLEAR MY THROAT	I GOT TOO MANY MC'S Public Enemy	Xtra Hard
17	4	3	EVERYBODY BE SOMEONE	Ruffneck feat. Yavahn	Strictly Rhythm
18	5	4	DANCE	THE ME EP Ayu	Ayex UK
19	5	4	TRANCE UNIVERSE	DJ Garry	Xtravaganza
20	3	6	SHE GOT ME	Some Times	Blacklist
21	16	6	YOU GIVE ME SOMETHING	Jamiroquai	S2
22	5	4	SON OF A GUN	I BETCHA THINK THIS SONG IS ABOUT YOU	Janel Jackson
23	7	5	I WISH I KNEW HOW IT WOULD FEEL	TO BE	Freshout Lighthouse Family
24	26	3	7 DAYS AND 7 NIGHTS	BB Nicks	Champion
25	3	3	BLAST THE SPEAKERS	Warp Brothers	NuLife/Arista
26	11	4	WONDERLAND	The Psychedelic Waltons feat. Roisin Murphy	Ech/Meanwhile
27	14	5	SAY THAT YOU'RE HERE	Fragma	Illicit
28	22	6	RETURNERS	PPK	Perfecto
29	6	5	IT'S YOURS	Jon Cutler	MWA
30	31	2	GOTTA GET THRU	This Daniel Bedingfield	Relentless
31	20	5	LOVE IS IN THE AIR	Milk & Sugar w/ John Paul Young	Positive
32	2	2	SEXUAL REVOLUTION	May Gray	Epic
33	35	3	U GOT IT	BAD Usher	LAFace/Arista
34	28	4	LIGHT A RAINBOW	Talkan	Incentive
35	32	5	SUPER ELECTRIC	Bombfunk MC's	INCredible
36	32	5	CALLING (AU NOM DE L'AMOUR)	Geri Halliwell/Lil' Paris	EMI
37	10	3	ON YOUR MIND	Patient Saints	Perfecto
38	28	5	EMOTION	Destiny's Child	Columbia
39	3	8	I'M SO CRAZY	Par-One w/ INXS	Credence
40	27	6	READY ON TOP	Mr M&M presents The Girl Next Door	iffr

**CLUB CHART BREAKERS**

1	BE FREE	Love Element	Strictly Rhythm
2	THE MUSIC'S	NO GOOD WITHOUT YOU	Cher
3	I DON'T LOVE YOU	NO MORE	Nicole
4	TRUE	EMOTION	DJ Gee
5	IT AIN'T	ENOUGH	Dream Team w/ Artful Dodger
6	SEX	SELLS	Benefit
7	DOIN'	IT	Liberty
8	ROUND	TRIP	Sunkissed
9	THE	ARRIVAL	Stargate w/ The Generator
10	NEVER	KNEW	LOVE

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixers), Urban, Pop and Cool Cuts charts can be obtained from [www.dancefm.com](http://www.dancefm.com). To receive the club charts in full by fax contact Emma Preece-Josh on tel: (0202) 7579-4170

**CHART COMMENTARY**

By ALAN JONES

**T**ribal house makes a rare visit to the top of the *Urban Chart* this week in the form of *Masters At Work's* 'Work', which takes pole position with a 13.1 leap, just about clearing *Puretone's* *Added To Bass* (up 12.2) and *New Order's* *Someone Like You* (a 10.3 mover). *Work's* climb at the top is a very modest 3%, and its penetration is less than three in every four number ones – all of which suggests it may not be a major crossover hit, and will be in line for a big drop a week hence... For the second week in a row, turnover in the *Club Chart* is below 25%. It is the first time this year that there have been two consecutive weeks of such stability and reflects the fact that, given the normal lead-in times for promos, most of what is being served up at present is scheduled for the second half of December and the first half of January. As that is a slack time, there is not much happening... In the absence of any really hot new floor fillers, *Sophie Ellis Beatrix* takes highest new entry honours with her *Murder On The Dancefloor* which debuts at number nine, while *Faithless* are back on track with *Tarantula*, at number 15. Both records have been serviced on three 1.2-inch singles... On the *Pop Chart*, *Jan Van Dahl's* *Will I Makes Light* work of detouring *Madonna* but only just takes the title from *Flip'n'Fill's* *True Love Never Dies*. Like the recent *N-Trance* hit *So You Free*, it is a remixed offering from *Blackbox's* *All Around The World* label featuring *Kelly Lorenna* on vocals... Unlike the two other charts, where one-week reigns are the norm, it is unusual to find records being dethroned after seven days at the top of the *Urban Chart*. However, *Bubba Sparxxx's* *Ugly* seems to lack that staying power and drifts to number two, to be replaced at the top by *P Diddy's* latest, which pairs *Diddy* and *On Top*... Finally, a quick word about *Destiny's Child's* *Emotion*, which enters all three charts simultaneously. It debuts at number 38 on the *Club Chart*, number 20 on the *Pop Chart* and number 1.3 on the *Urban Chart*. It is very unusual for a record to arrive on the club charts at the same time as it is released commercially but the promo – featuring mixes by *Maurice Joshua*, *Victor Calderone*, *George Chronicles*, *Erol McCalla* and the *Neptunes* – arrived very late.

**POP TOP 20**

1	7	2	WILL I	Jan Van Dahl	NuLife/Arista
2	2	1	TRUE LOVE NEVER DIES	Flip 'n' Fill feat. Kelly Lorenna	All Around The World
3	18	2	AFTER THE LOVE	HAS GONE	Damage
4	5	4	DOIN' IT	Liberty	V2/PUBLIC DEMO
5	3	5	THE WHISTLE SONG	DJ Alligator Project	All Around The World
6	8	3	BUT I DO LOVE YOU	LeAnn Rimes	Curb
7	1	3	THUNDERBOLT	DAVE NEXX	Madonna
8	19	2	DADDY	COOL	Benny M
9	12	4	SUPER ELECTRIC	Bombfunk MC's	INCredible
10	4	4	DANCE & SHOUT/HOPE	Shaggy	MCA
11	12	3	CATCH	Kushken	Moksha/Arista
12	3	4	SAY THAT YOU'RE HERE	Fragma	Illicit
13	2	2	YOU CAN'T CHANGE ME	Roger Sanchez	Defected
14	7	4	CALLING (AU NOM DE L'AMOUR)	Geri Halliwell/Lil' Paris	EMI
15	12	5	MURDER ON THE DANCEFLOOR	Sophie Ellis Beatrix	Polydor
16	13	3	WISH I KNEW HOW IT WOULD FEEL	TO BE	Freshout Lighthouse Family
17	15	6	EVERYBODY	Hear Say	Polydor
18	6	4	YOU ARE RIGHT	Now Atomic Kitten	Innocent
19	8	3	TALK TO THE HAND	Honey	1st Avenue/Mercury
20	22	5	EMOTION	Destiny's Child	Columbia

**Pro-Audio / Studios Special Feature**

IN THE FINAL STUDIO FEATURE OF 2001 WE TAKE AN OVERVIEW OF THE YEAR IN TERMS OF THE BEST SELLING RECORDS AT TRENDS IN RECORDING PROCESSES WHICH HAVE EMERGED.

Final deadline this week!

If you wish to get involved in this feature or are looking to promote your company please contact Scott Green before Monday, November 26

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





# hip hop

edited by adam woods

## continued from page 12

But many argue that it is this kind of isolationist attitude which will keep UK hip hop on the margins of a booming urban music industry.

"People get a lot of criticism for using American MCs, but these were the people our artists admired at the time," says Eliza Tyrrell, label manager at Manchester's Grand Central Records, which enlisted the talents of the Jungle Brothers, Jeru the Damaja and JVC Force for Rae & Christian's Northern Sulphuric Soul album. "Our future plans do include using UK MCs and female MCs, if they are good enough, but I would have thought that allowing labels to make the music they want, with whatever combination of UK and American components, is the best way of moving things forward."

Indeed, eclectic, genre-defying labels as Big Dada, Grand Central and Jazz Fudge frequently make the point that labelling British hip hop by its country of origin smacks of special pleading.

**'The thing about hip hop is that it is organic ...it goes beyond banging up a tune' - Charlie Parker**

"I feel like saying, I'm not interested in UK hip hop; I'm interested in good hip hop," says Aanon. "This very insular attitude is the nature of a scene that has felt like an underdog scene for quite a while. It is like the Labour party in the Eighties. I just hope I don't end up as Tony Blair."

Amid the internal discord and meagre sales of much of the UK hip hop scene, it is easy to forget that there are already representatives of UK hip hop in the heart of the mainstream. For his Kaos album, the Liverpool-born, LL Cool J-endorsed Adam F audaciously plundered the US rap establishment for collaborators and is now regularly touted as a top-drawer producer to be counted alongside Dr Dre or Timbaland.

As well as recording their own material for Jazz Fudge, Luton trio Phi Life Cypher are part of the Gorillaz collective, whose debut album has now sold more than 2.5m units worldwide. Meanwhile, Rae & Christian have bolstered their portfolio with remix work

Skinnyman



includes the forthcoming singles

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# hip hop

edited by adam woods

for acts such as Jay-Z, Texas, Manic Street Preachers, M People and Natalie Imbruglia.

Given the sales generated by even the most seminal UK hip hop releases, it is easy to understand why some artists opt for a more commercial path. Down the years, many producers and MCs have taken a turn into other urban genres such as jungle, drum & bass and, now, UK garage. In fact, when DJ Pied Piper and the Master Of Ceremonies gave the UK garage scene one of its first number ones this summer with Do You Really Like R?, few of those who bought the record will have realised that the group consists of members of defunct hip hop outfit Hijack.

Likewise, for those hip hop artists who remain loyal to the genre while taking a catholic view of the music's potential, the opportunities are greatly increased. Likewise, as Ashon points out, a flexible, enterprising approach to promotion is essential.

"People can get terribly moody about how Radio One doesn't do this or doesn't do that, but Radio One is not under any compulsion to do anything," says Ashon.

"These stations play what they believe people want to hear, and those calculations are partly based on sales, and you can't argue with that. The only way we are going to get more stuff on the radio is if people play the game a little bit. Instead of saying, 'Oh no, that's not what we do.' And even if you don't immediately get on Radio One, there's still web radio, there's pirate radio - there's all sorts of ways to get your record heard."

Inevitably, the profile of the charismatic Roots Manuwa has prompted rumours of major label raids on the British hip hop scene.

"A lot of A&R guys that I know are looking for the next Roots Manuwa, and that is not going to happen, because he is a one-off," says Hombie. "They have got to ask, 'What is going to be the next thing that is going to sell?' It's not that hard a job - they don't have to look that far, to be honest. There's only between 10 and 20 acts that are good enough to sell units nationally or internationally. There is not enough quality for everyone to make money, but there is certainly enough quality to get us into the media and so on."

Island-Def Jam's UK office at Mercury Records is avowedly

intended to provide the label with a UK A&R presence, rather than simply representing a satellite marketing department for its US acts. Polydor is understood to be developing Ms

Dynamite, the holy-tipped UK garage MC, in a rap/R&B direction for her debut album next year, while BMG's E-manipulated label is developing rapper Mr Hectic.

Perhaps understandably, there is scepticism in some quarters about a major label's ability to grasp the underground culture on which British hip hop's cult appeal is founded. There are also suggestions that the majors have learned a lesson from their various experiments of recent years, which have seen acts such as Iceberg Slim and JP Esq on Polydor and Brotherhood and Lewis Parker on Virgin all fail to yield the desired sales. The current talk is of allowing the scene to develop with the patronage of independent labels and major-backed labels with an indie ethic, just as it did in the US throughout the Eighties.

"Talkin Loud have picked up Skinnyman and we have picked up Blak Twang, and these are the kind of signings you would not have seen in the British music industry five years ago," says Black Magic A&R consultant Dan Greenpeace, who also hosts the Xfm All City Rap Show at midnight on Saturdays.

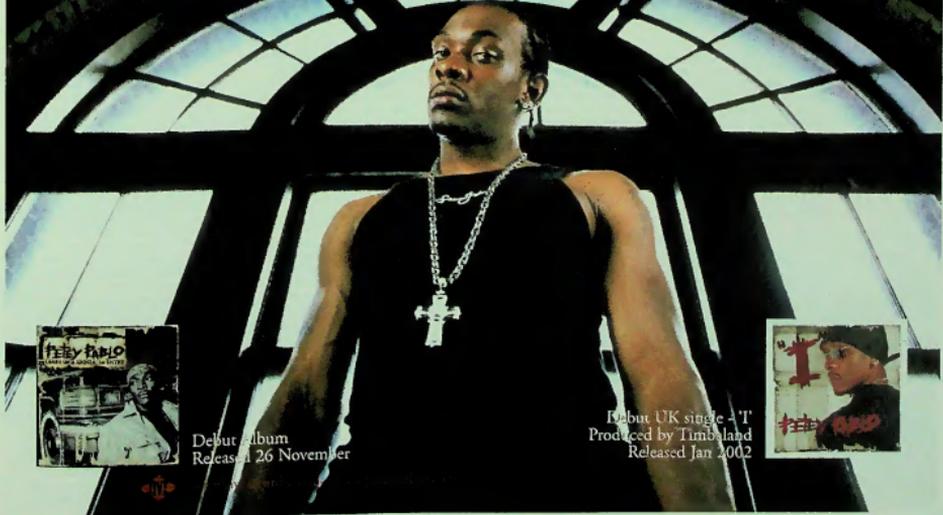
"Labels like these have the funds to develop the acts; they have the clout at radio with the pluggers they use; and they are not expecting the absolutely vast return that the majors would - they have got realistic hopes of what these acts can achieve."



**'People get a lot of criticism for using American MCs, but these were the people our artists admired at the time' - Eliza Tyrrell, Grand Central Records**

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# hip hop

edited by adam woods

## uk hip hop on record - a label guide

### BAD MAGIC

**T**his Wall Of Sound offshoot made its most significant investment in UK hip hop to date with last year's signing of Blak Twang. The south London rapper's first Bad Magic album, *The Kick Off*, is due for release in March 2002, but the title track has already been synched to ITV's Saturday night football show, *On The Ball*. Last year, the label released Kingston-based production duo The Creators' debut album, *The Weight*, featuring artists including Talib Kweli and Mos Def.

[www.bad-magic.com](http://www.bad-magic.com)

### BIG DADA

**A**s the label behind Roots Manuva, Ninja Tune's Big Dada is one of the few UK hip hop labels to have hit genuine paydirt with British material. Perhaps significantly, its roster offers a far wider definition of hip hop than many, with the funky, self-facing rapper Tiz, the ragga- and electro-infused New Fresh and the sombre, psychedelic sounds of Gamma.

[www.ninjatune.net/bigdada](http://www.ninjatune.net/bigdada)

### BLACKLIST

**E**def's urban imprint is currently developing London collective Commonwealth, with singles *Antem* and *That's The Way Love Goes* ready to go. "We want to keep them as real and as British as we possibly can," says marketing manager David Cross. "They are a traditional British hip hop band and they write great songs." Also on the books is R&B/hip hop act Cassius Henry, whose single *Broke* comes from the soulful side of the fence.

[www.edel.co.uk](http://www.edel.co.uk)

### CAFÉ RECORDINGS

**A** newly-launched, Streatham-based label specialising in UK hip hop, with deviations into breakbeat and experimental Afrobeat currently on the drawing board. Artists include Dady Jay, P.A.C. (Powerful And Calm), Hercules and Thee Absent.

[www.caferecordings.co.uk](http://www.caferecordings.co.uk)

### E-MANICIPATED

**B**MG's urban imprint is developing west London rapper Mr Hectic.

### FASFWO ENTERTAINMENTS

**A** label run by, and essentially dedicated to, Brixton collective 57th Dynasty, whose live work has taken them everywhere from Cuba to Switzerland to support slots for DMX and OutKast. 1999's *Spoken Word* garnered strong reviews, while follow-up *DY Ethic* has been completed and is due for release early next year.

[www.fasfwow.com](http://www.fasfwow.com)

### GENUINE

**T**he first release on PIAS's new urban imprint will be the LP *Culinary Revolutions* from renowned Brighton turntablist DJ Format, who has done remixes for Major Force West, Nigo and DJ Spooky & Killa Priest and contributed tracks to the Bom Hip-Hop compilations *Return Of The DJ* and *Revenge Of The DJ*.

[www.pias.com](http://www.pias.com)

### GRAND CENTRAL RECORDS

**T**his Manchester-based label was founded in 1995 by Rae & Christian's Mark Rae, and its most successful releases have been that act's Northern Sulphuric Soul and *Sleepwalking*. Other signed artists include Alm, Kate Roges and Fingathing.

[www.grandcentralrecords.co.uk](http://www.grandcentralrecords.co.uk)

### HOMBRÉ RECORDINGS

**T**his Vivaldi-distilled Bristol independent is currently attracting London interest with its flagship act the Aspect - a highly inventive West Country five-piece frequently referred to as the UK's answer to the Beastie Boys. Their Correct English album has been acclaimed as a UK hip hop classic in some quarters. Hombré founder Jamie Hombré is one-half of *electronica/dub/hip hop* duo Two Amigos, while other acts include the Namskulz and Bristol veterans Onecut.

[www.hombré.co.uk](http://www.hombré.co.uk)

### JAZZ FUDGE

**F**ounded in 1996 by DJ Vadim, Russian-born DJ/producer and Ninja Tune artist, Jazz Fudge got off the ground with early releases from Mark B and compilations featuring tracks from New Fresh, Lewis Parker and Trevor Jackson. Recent projects include the politicised hip hop of Phi Life Cypher's *Herbaholics* single and Millennium Metaphors album, as well as EPs from legendary human beatbox Killer



Rodney P

**K**ela, whose All Terrain LP is scheduled for 2002. Jazz Fudge is shortly to launch a seven-inch label, Electro Carmel, and also has sights set on overseas markets, with eastern Europe in particular identified as an increasingly ripe market.

[www.jazzfudge.co.uk](http://www.jazzfudge.co.uk)

### LOW LIFE

**A**mong the leading names in British hip hop, Low Life is home to scene legend Rodney P, who recently launched his own Riddim Killa imprint through the label. The label's back catalogue also includes releases from Bralntax, Universal Soldiers and Task Force, comprising *Farma G* and *Chester P Hackenbush*, one member of the north London MUD Family crew which also features Skinnyman.

[www.lowliferecords.freeseve.co.uk](http://www.lowliferecords.freeseve.co.uk)

### OUT OF DA VILLE

**H**ighly-regarded Nottingham-based electro production crew and label, whose remix credits include Shola Ama, Jamelia and East 17.

[www.outdoville.com](http://www.outdoville.com)

### POLYDOR

**U**niversal has designated Polydor signing Ms Dynamite as a priority act for 2002. Firmly entrenched in the garage scene, having guested on the *So Solid* album and scored a hit in London this year with *Boof!*, her collaboration with Sticky, she will nonetheless take an R&B/hip hop turn with next year's Polydor material. Producers include Fugees and Lauryn Hill collaborator Salaam Remi and Punch, while controversial US rapper Nas is set to make a guest appearance.

### RAWKUS

**A** giant of the US rap scene with artists such as Mod Def and Pharoah Monch, Rawkus also operates a London office under the aegis of Mushroom Records. Its first UK hip hop signing, Fallacy and Fusion, is currently under development, with material due next year.

[www.rawkus.co.uk](http://www.rawkus.co.uk)

### RONIN

**A** influential long-standing London independent whose roster includes Deckwreka and leading producer Skitz.

### RMG

**R**itz Music Group recently announced plans to ditch its Irish repertoire and refocus its activities on urban music and pop. Among its first signings are the Big

**B**rovax hip hop and R&B collective, whose *Watchin' U* debut, originally through their own Uline Records, is being enhanced for release through RMG imprint Rhoche next year. RMG has also acquired the UK licence for Suge Knight's *Death Row*, with further deals said to be on the way.

[www.rmgic.com](http://www.rmgic.com)

### STONEGROOVE RECORDINGS

**T**his Clapham-based label made its name with its pair of Raw Materials UK hip hop compilations showcasing producers such as Skitz and the Nextmen and MCs including Rodney P, Funky DL and Task Force. It has also turned its gaze upon the US scene, with its New York State Of Rhyme and *Styles Upon Styles* albums.

[www.stonegrooverecordings.com](http://www.stonegrooverecordings.com)

### TALKIN LOUD

**H**aving bravely picked up *Skinyman*, leader of north London's M.U.D. Family collective and widely regarded as one of the best freestyle MCs on the circuit, Mercury's Talkin Loud is hoping to convert one of the UK's most defiantly underground talents into a commercially viable proposition. The first *Skinyman* solo track, the autobiographical *Strait Out Of Jail*, was featured on *Westwood*, this year's best-selling hip hop compilation album. Recording on *Skiny's* debut solo album has already begun, and is likely to be completed in the New Year for a summer release. "He describes himself as DMX meets Tim Roth, and I think that sums it up pretty well," says Talkin Loud head of A&R Paul Martin. "To me, he represents a modern version of Shaun Ryder or Johnny Rotten."

[www.talkinloud.com](http://www.talkinloud.com)

### WORDPLAY

**T**he Source imprint which took UK hip hop onto the Radio One playlist. Both Mark B and Blade will release solo albums before addressing the issue of the follow-up to the *Unkown*, which has so far sold a healthy 40,000 copies domestically. Having already re-released the London Posse's legendary 1990 album *Gangster Chronicle* with the co-operation of Rodney P himself, *Wordplay* is also preparing material by acclaimed UK rapper Kurt Hinds. Meanwhile, parent company Virgin is circulating promo tracks by new signing Dread Eye Knights and by New Sector Movements, the vehicle for producer extraordinaire IG Culture who has solicited a guest appearance from Roots Manuva.

[www.sourcelab.net](http://www.sourcelab.net)



Commonwealth



CLASSICAL news

SELECT PREVIEWS TDK MEDIACTIVE SERIES

Select Music's re-issued, two-year distribution deal with TDK Mediaactive takes effect on December 1 with the release of seven new DVD titles, including the company's first opera and ballet recordings.

The TDK Mediaactive contract boosts Select's position as the leading distributor of classical and jazz DVDs, adding to its existing representation of the Arthus and BBC/Opus Arte catalogues.

Anthony Anderson, managing director of Select, points to the quality of TDK Mediaactive's classical product and its commitment to presenting freshly-minted opera and concert performances on DVD. "Right from the beginning we have had a strong belief in the DVD video format and the rapid growth in sales of the format are repaying this trust," he says. "TDK Mediaactive has put together an exciting schedule of productions for 2002 and most of its DVDs offer digital 5.0 or 5.1 sound and additional features."

December's release offers Franco Zeffirelli's Verdi centenary production of *Aida* from the composer's home town of Busseto, Zurich Opera's acclaimed production of Humperdinck's *Hänsel & Gretel*, Offenbach's *La belle Hélène* from the Chatelet Theatre in Paris starring Dame Felicity Lott, and choreographer Maurice Béjart's reinterpretation of The Nutcracker. Other titles include Bach's Christmas Oratorio conducted by Sir John Eliot Gardiner and a disc of Bach Advent cantatas from Concentus Musicus Wien.

"The company has a very clear idea of what it wants from this label," says Anderson, "so that when people think of TDK Mediaactive they recognise that it is about high-end quality and excellent artistic standards." Select is

set to present 32 new TDK Mediaactive DVDs next year and will also reissue and promote the back catalogue. "We'll be re-presenting the existing 35 or 40 titles to get wider retail coverage than before and target further review coverage," he says.

PENGUIN ISSUES BIGGEST-YET CD GUIDE

With more than 1,560 pages and weighing in at more than a kilo, the 2002 edition of The Penguin Guide To Compact Discs easily beats its predecessor in terms of its size and the number of recordings reviewed. The new volume, defined in its subtitle as the guide to "excellence in recorded classical music", has become the most trusted single-volume reference source for reviews of available classical discs.

The book's system of star ratings and rosette awards for outstanding discs has informed classical consumers for more than 25 years. Authors Ivan March, Edward Greenfield and Robert Layton launched the updated Penguin Guide last week (November 12), pointing to the outstanding quality of many new entries and overall high standards of new classical releases.

According to March, the vastly experienced trio have always been ready to explore new recording technologies and introduce reviews of the best of these into the book. The Penguin Guide 2002 includes a short section devoted to opera and classical concerts on DVD, which will be greatly expanded in the title's supplementary 2002/03 Yearbook.

"One of the most exciting recent developments has been the DVD," says March. "Like many music lovers and record collectors we were initially resistant to the concept. But visuals can enhance audio to stunning effect and give recordings a new lease of life."

The Guide is published on November 22.

Andrew Stewart can be contacted by e-mail at: [Andrew.Stewart@penguin.co.uk](mailto:Andrew.Stewart@penguin.co.uk)

ALBUM of the week

PUCCHINI: Tosca. Gheorghiu, Alagna, Raimondi, etc. London Symphony Orchestra/Pappano (EMI Classics CDS 5 57473 2 [2CD]). This release was recorded to serve as the

soundtrack to Benoît Jacquot's movie production of Puccini's emotionally-charged opera, yet stands proud as an independent recording of the work. Angela Gheorghiu is an outstanding Tosca, matched in passion by veteran bass-baritone Ruggero Raimondi as the evil Baron

Scarpia. Her account of *Vissi d'arte* receives full dramatic force without ever sounding strained or coarse, helped by sensitive accompaniment from the LSO and Antonio Pappano. Marketing support includes full-page ads in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*, combined with an extensive promotional campaign.



REVIEWS

for records released up to December 3 2001



ANGELA GHEORGHIU - MYSTERIUM. Romanian folk and sacred songs, ancient airs and Lieder. Gheorghiu; Romanian National Chamber Choir

'Madrigal'; London Philharmonic Orchestra/Marin (Decca 466 102-2). Angela Gheorghiu's final solo disc for Decca is a clear winner, not least because of its opening set of sacred music. Chris Hazell's admirable orchestral arrangements and the heartfelt singing from the Romanian diva and her choral companions. The release is recommended as a best buy in the December edition of *Classic FM Magazine* and is backed by specialist press ads.

THE VERY BEST OF DESERT ISLAND DISCS: Includes works by JS Bach, Beethoven, Mozart, Elgar, Fauré, Mahler, Gershwin, Verdi, Wagner, etc. Various artists (BBC Worldwide WMEF0067-2 [3CD]). Radio Four's famous castaways have

collectively chosen 20 of the complete works or extracts that appear on this BBC compilation more times than any other classical pieces, with a further 10 selected by presenter Sue Lawley. Desert Island Discs celebrates its 60th birthday next January, providing a raft of promotional opportunities for this three-for-the-price-of-two compilation. There are many fine performances here, Iona Brown's reading of The Lark Ascending and part of Ralph Krutbaum's eloquent *Elgar Cello Concerto* recording chief among them.

LEONIN - MAGISTER LEONINUS II. Red Byrd, Yorvox (Hyperion CDA67289). The Parisian cleric Leonin was the first significant composer of polyphonic music known in the west, remembered today for the many two-part pieces he contributed to Notre Dame's Great book of organum in the late 12th century. Red Byrd's second Leonin disc is a model of how to interpret genuinely ancient music with a spirit of authenticity and sense of contemporary relevance. The performances, production and notes serve Master Leonin very well indeed.

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# RETAIL FOCUS: FOPP

by Karen Faux

Back at Fopp's recently opened store in Dundee's Overgate Centre, it is the new Ministry of Sound, Pink Floyd and Stones albums that have been leaving the shelves fast, illustrating the music chain's diverse range of music sales.

Lisa Thompson, store manager of the Dundee branch which has been open since August this year, says that the shop's location provides it with a huge mix of customers and ensures that it sells music across the board with an emphasis on chart products. In fact there is only one other music retail outlet in the Overgate shopping centre — WHSmith — which is not a music specialist and thus gives Fopp an advantage with passing shoppers, even though HMV and Virgin have branches in nearby centres.

The Dundee store was one of a few new store openings for Fopp this year. The retail chain has also opened a shop in Bristol, and a store in Nottingham (pictured) is due to start trading before the end of November, where it will create a dozen jobs. Other outlets



Fopp Nottingham: new store opening this month

exist in Sheffield, Aberdeen, Leamington Spa, Edinburgh and a major five-story shop in Glasgow's Union Street. The chain announced a rapid expansion earlier this year in an attempt to push its turnover above the £20m

## FROM MARKET STALL TO INDIE CHAIN

The Fopp chain began life as a one-man record stall in a market in Glasgow. Gordon Montgomery, the founder of the music retail brand and previously a music buyer for Virgin, set-up the stall in Glasgow's West End in 1981, specializing in vinyl. Montgomery moved the stall to a larger location and in 1985 set up his first shop, called A1, in Glasgow. The next store to open was in Edinburgh two years later, when Montgomery changed the name to Fopp, after a track by Seventies US funk band Ohio Players. The Glasgow store relocated in 1989 and the first franchise shop opened in Aberdeen in 1992.

mark, and the launch of the Nottingham outlet will be the chain's ninth shop. Bath, Bournemouth, London's Soho and Southampton are some of the other areas being considered for stores by the retailer.

The Dundee store sells CDs, books and some vinyl and is expected to begin stocking DVDs by the end of the month. Thompson says that Fopp nearly always has various offers on the go. "We generally have a £10 offer on certain products," she adds. "We also have a £7 price band and a £5 price band. The £5 price band has recently included artists such as Rage Against the Machine, Nirvana and Eels, and they are all very solid sellers."

Since the Dundee store first started trading in August, sales have been strong. "I think that our sales have stayed very steady since we opened and it's certainly started to pick up as we move towards Christmas. I think that the Dundee shoppers are now aware that we are here and are getting to know our price bands and that we're cheaper than HMV and Virgin," says Thompson. "We're very much looking forward to the Christmas season and have taken on new staff to account for the rush."

Fopp: Overgate Shopping Centre, Dundee  
 DB: LUE, Tel: 01382 221600, e-mail: info@fopp.co.uk, website: www.fopp.co.uk

## IN-STORE NEXT WEEK (from 27/11/01)



**Press ads** — Kate Winslet, Geri Halliwell, DJ Otzi, Barber, Fish Tales, Huggy, Ashley Kassel, Tesly, Fatboy Slim, Simply Rocks, Zero 7, Mase, Collin; **In-store** — Anastacia, Blue, Cypress Hill, Mint Condition, Michael Jackson, Cliff Richard, Twenties, So Solid Crew, Creed, Robbie Williams, Now 50, Adam F, Jamiroquai, Destiny's Child, Mick Jagger, Katie Paul McCartney, Pink Floyd, Cake, Bush The Tree & Me, Beverly Knight, Tony Bennett, the Dandy Warhols, Matthew Jay; **Windows** — Anastacia, Blue



**Singles** — Steps; **Windows** — Christmas Top Deals; **In-store** — Hear'say, Wydel Jean, Geri Halliwell, Kate Winslet; **TV and radio ads** — Britney, Charlotte Church, Linkin Park, Gorillaz; **Press ads** — Ryan Adams, Basement Jaxx, Pink, Anastacia



**Windows** — Paul McCartney, Robbie Williams, Creed; **In-store** — Now 50, Anastacia; **Listening posts** — Nellie Finn; **Main music promo** — Carholders CDs from £9.99; **Album of the week** — Jools Holland; **Music Cascade 2**: Jools Holland



**Singles** — Hear'say, Kate Winslet, Geri Halliwell, Five, Daniel Bedingfield, Wydel Jean, Fragma; **Albums** — Blue, Anastacia, SClub7, Andrew Lloyd Webber, Aerosmith



**Album** — Merle Haggard; **Selecta listening posts** — Lost Prophets, Bobby Conn, Africanize, The Hives, Delerium; **Mojo Recommended Retailers** — Steve Hackett, The Court & Spark, Bert Jansch, Havana 3am, Mike Hurst, Atomic Rooster



**In-store** — Madonna, Paul McCartney, Harry Potter, Pink Floyd, Corrs, Russell Watson, Beyond Nashville, Tina to Relax, Destiny's Child, Goldfrapp, Burt Bacharach, Kate Rusby, Diana Krall, Bryn Terfel, Macy Gray, Eva Cassidy, three for £18, two for £10; **Listening posts** — Lord of the Rings, Anastacia, Robbie Williams, Jools Holland



**Windows** — Geri Halliwell, Al J. Goldfrapp, Depeche Mode, Nick Cave, Bridget Jones, Avanchises, White Stripes, Basement Jaxx, Kate Winslet; **12 Reasons** — £120 worth of money-off vouchers on spend of £25 or more; **In-store** — Nick Cave, Anastacia, Horizontal Bar Culture, Cypress Hill, Geri Halliwell, Matthew Jay, Barber, Ace; **Outdoor posters** — 12 Reasons, £120 worth of money-off vouchers on



**In-store display boards** — Jim O'Rourke, Papa M. Mortal, A.R.E Weapons, Röyksopp, Silver Jews, Basement Jaxx

spend of £25 or more; **Press ads** — Barber, Apex



**Windows** — S Club 7, Destiny's Child, Stereophonics, Ricky Martin, Macy Gray, So Solid Crew, Aerosmith, Michael Jackson; **In-store** — Anastacia, Ryan Adams, Andrew WK, Elton John, Elbow, Ash, Limp Bizkit; **Press ads** — Blue, Cypress Hill, VIP Lounge, Westwood Presents Wydel Jean



**Single** — Hear'say; **Windows** — Geri Halliwell, Kate Winslet, Basement Jaxx, Daniel Bedingfield, Oxide & Neutrin; **In-store** — N' Sync, Wydel Jean, Ryan Adams, PPK



**Singles** — Geri, Five, Hear'say, Basement Jaxx, Wydel Jean; **Albums** — Anastacia, S Club 7, Blue; **In-store** — Corrs, Five



**Singles** — Kate Winslet, Hear'say; **Album** — Classical Chillout 2; **In-store** — Kate Winslet, Hear'say, Classical Chillout 2, Album 11, Stereophonics, Heartbeat Moments, Steps, Liberty, Bob Marley, S Club 7, Now 50, Robbie Williams, Madonna, Blue, Steve Wright's Love Songs, Andrew Lloyd Webber; **Windows** — S Club 7, Press Ads — Bob Marley, Steps, Liberty, Classical Chillout 2, Kate Winslet

## ON THE SHELF

**JOHN BERRY**, owner and manager, Eastern Bloc, Manchester



Manchester, and both remixes of this track are by local artists — Marcus Intalex and 57 Files. This is a big tune and we're expecting to sell out of it by the weekend.

Chris Lum's Big Tool EP on Targo is a West Coast-meets-tech-house track, which is a really illustrative of this year's scene and the sort of stuff that is speaking to a lot of people.

We're launching the first track on our own record label, called Eastern Bloc Underground, in December which will be distributed through Prime. It's by K10 and is called Static, and has remixes by Mr G. It's the first of many to come.

Things have been steady for us all the year but can get a bit quiet around Christmas as hardly anything comes out, and if there's nothing coming out then people just won't be coming in. We'll stay steady — one week will be crazy and we'll do bigger all in the first week of January."



## ON THE ROAD

**PAUL MATHER**, SRD rep for the North West of England

The run-up to Christmas is as busy as ever, and our surprise seller is the album for the children's programme **The Clangers**, which is selling to kids and DJs alike. A lot of DJs are buying it to use it for samples for tracks they're making, and it's also really popular with toddlers.

Mike Patton, the lead singer of rock band Faith No More, has put together a new band called **Tomahawk**. Their new album is out on Ipecac Recordings, and is causing a stir and getting positive reviews in the music press. US band Fugazi's new album **The Argument**, out on Dischord, is also in big demand. The band are the originators of the nu-punk scene coming over here from the US.

Singles-wise, **Thunderball** by **Moving Fuson** on Ram Records is selling like hot cakes. The 12-inch has been out on promo for the past few weeks and is proving very popular in the drum & bass clubs up here. The track is a follow-up to Ram Records'

biggest-selling single so far, **Bodyrock** by **Andy C & Shlmon**, which was released a couple of months ago.

Tresor Records has put out a single from its new brand called the **Archiv** Series, which is a selection of 12-inches that have been deleted but are now being reissued due to popular demand. **Robert Hood's** Master Builder is the current single, and was voted techno single of the month in *DJ magazine* recently.

We've been pre-selling a lot of V Recordings' My Love Is True by Trinity. V Recordings have only just come over to SRD from Vinyl Distribution and we've been chasing them for years so we're very happy about that. **Genax** take the 12-inch of **Brooklyn** is still proving very popular. It was Jo Wiley's single of the week on Radio One, as well as Sleazenation's single of the month, and is out on the KtTY-to label. **Ikute's** new single **Curly Wurly** on Metalheadz is due out on December 10, and this is also pre-selling at a rapid pace."





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Poised to oust Darren Day as the nation's housewife's choice, Columbia's STEVE BALSAMO showed what he was made of at a showcase for retail, press and TV last Wednesday. The performance, at London's Sway, was in support of Balsamo's – the former lead from Jesus Christ Superstar – forthcoming single Sugar For The Soul. ANDI PETERS (pictured left with Balsamo) said he thought Balsamo for a one-to-watch for 2002 slot on next month's RECORD OF THE YEAR SHOW, which he is producing.



Remember where you heard it: George Michael is wisely leaving nothing to chance in selecting his next record company, going so far as studying the bidding rivals' airplay market shares across Europe...Meanwhile, over at Michael's old record company, Dooley hears Virgin's domestic roster is already feeling the force of a French axe...In between opening his hate mail, Simon Cowell found some time for a little talent spotting last week with BMG colleague Spanner. Luckily for him there wasn't a dodgy cover of Not That Kind within earshot as the talent on offer was of a different variety – on a boat on the

Thames for the launch of lapdancing agency X Girls...On the subject of those apparent nasty messages, Cowell – billed by the *Sunday People* last week as "TV's latest pin-up" – has played down press reports that he has been seriously unnerved by hostile callers who took badly to his on-screen treatment of Pop Idol contestants. "Working in this business you get pretty used to being insulted so I don't really care that some people have decided they don't like me," says the sex idol... Dooley wonders what the other Simon – Fuller – made of the glowing Lucian Grainge profile in last week's *FT Creative Business*, which revealed how the Universal boss had "hired" the Spice Girls svengeal to create S Club7. Mind you, the same piece reported how his UK arm of the company has "developed a roster of artists that sell well in the US...including Eminem, Shaggy, Nelly Furtado and U2"...Is David Simone contemplating a return to the UK?... Queen's three surviving members found time in their schedules last Monday to head down to the Quality Chop House on London's Farringdon Road to discuss the band musical set to open next May at London's Dominion Theatre with set designer Mark Fisher and Ben Elton...Cooking Vinyl will have to

wait at least six months before exposing 1bn Chinese to the charms of Echo & The Bunnymen, Cowboy Junkies and Ron Sexsmith after signing a deal with a Shanghai label. This is because all lyrics have to be submitted – in Chinese – to government censors and there is probably a good chance they'll want to have a word about the meaning behind the killing moon...Champion Records lived up to its name yet again by winning last Thursday's Nordoff-Robbins Pop Quiz for a third year running. However, with the likes of BBC bod Mark Hagan, MW's own Alan Jones and Anglo Plugging's Dylan White packed in the team at the Regent's Park Marriott it was competition enough to spot the Champion employees...EMI Music Publishing's top man here Peter Reichardt deservedly treated Cathy Dennis to a slap-up lunch at his regular table at the Ivy after her co-written Can't Get You Out Of My Head (by Kylie) became the third quarter's biggest-selling single. They threw in sales discs for the Minogue hit and S Club 7's 7 album, on which she heavily contributes, for good measure, too...A press release reaches Dooley from the *Tipsheet* announcing that Andy King has added managing editor to his managing director title, while Joe Taylor now takes overall charge of music policy. Timing is everything...And finally: Patent Office copyright guru Anthony Murphy delivered a colourful speech at the PPL AGM last week, although Dooley noticed a few bemused faces in the audience when he began quoting Sassoon and Shakespeare. What had Siobhan Fahey's hairdresser got to do with copyright law?.....



ABSOLUTE PROMOTIONS' annual Beaujolais Nouveau party is obviously the hot ticket of the year in radioland with Wise Buddha even moving across the road to be closer to the prestigious event at Nolle's Needles bar. Among those getting kicked out sometime in the morning were, left to right, STUART EMERY (Absolute), NICK WORSLEY (Columbia Promotions), PAUL CONNOR (Radio One executive productions), PETER GARR (C4 executive), FERGUS DUDLEY (Radio One executive producer), GRAHAM SAMUELS (BBC Music marketing director), ALAN JAMES (Alan James PR), AMANDA BEEB (Absolute), STEVE LAMAQUO (Radio One DJ) and TOM MACPHEARSON (Absolute).

One of the hottest tickets last week was an invite to celebrate the relaunch of TOUGH magazine at the cc club in London. EDUARD TOUSSAINT DAVY ensured the guest list was definitely AA list with, from left, UK garage MC DT (Piped Piper & The Masters Of Ceremonies), DANE BOWERS and boxing champion AUDLEY HARRISON, who didn't have any problem getting past the bouncers.



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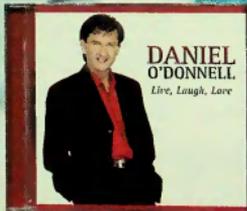
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