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MUSIC WEEK

Ad gamble sees sales soar

by David Ballour
The music industry's huge gamble on Christmas TV advertising appears to be paying off with festive sales currently outperforming 2000's record-breaking figures.
Just over 11m albums were sold over the counter in the two weeks to December 9 this year compared with 10.6m units in the same period last year when The Beatles 4 led the industry to a new sales high. However, the back-drop to the increase this year has been a record spend on TV advertising with market share leader Universal splashing out 20% more in November and December than last year and others also swelling their promotional budgets.
EMI sales director Mike McMahon, whose company was yesterday (Sunday) set to spend a fourth week at number one on the albums chart with Robbie Williams' *Swing When You're Winning*, believes the current combination of strong products and aggressive pricing will propel sales

right through the Christmas period. "We are seeing a real growth in sales at the moment and I think that is partly as a result of product and partly as a result of price," he says.
McMahon adds that while downward pricing trends offer good value to consumers, High Street retailers in particular are under ever-increasing pressure to lower their profit margins. "Sainsbury's are currently offering all single chart albums for £9.99 for the second year running," he says. "This kind of heavy discounting emerged last year and as a result retailers this year have been quick to announce their own discounting initiatives. High Street retailers have been forced to drop prices in order to hold on to their market share."
The industry is likely to be further cheered by a new consumer-based spending survey from Barclaycard Merchant Services, which shows that as much as £1.7bn is likely to be spent on UK High Streets during the festive period, with almost half of those shopping including CDs



Williams: leading sales surge
and DVDs among their purchases. The record sales being achieved this Christmas come on the back of the UK outperforming all other key music territories globally throughout this year with what was, up until last week, an 18.9% lift on over-the-counter artist album sales on the year and compilations leading 12.5%. The market has also been boosted by a record number of frontline best-of albums being released, although their volume appears to have spread sales more thinly across titles than last year, while the Top 10 albums in the week

to December 10, 2000 accounted for combined sales of 1,159,000, the Top 10 for the equivalent week this year sold only a combined 1,081,000 units.
HMV UK product director David Roche says that the record companies' increased advertising spend can only be a good thing for retailers. "There is a huge amount of TV advertising of entertainment products underway at the moment and for us that's a very positive thing. Entertainment products are set to be the dominant choice for gift purchasers and increased advertising is helping to establish that trend," he says.
Fopp managing director Peter Elton believes that the large number of TV-advertised releases will eventually justify the advertising costs in terms of their sales. "We're experiencing a huge demand for the albums which are currently being TV-advertised and I can only expect demand for these titles to grow further as we get closer to Christmas," he says.

Spain set to host MTV Awards 2002

Spain has been confirmed as the host of the MTV Europe Music Awards for the first time, with Barcelona's Palau Sant Jordi chosen as the venue of the November 2002 event.
The awards are set to attract their largest live audience yet because the Palau, which has hosted tours by many major stars including Madonna and Bruce Springsteen, has a capacity of 12,000.
Barcelona will also be celebrating the 150th anniversary of the birth of pioneering local architect Antoni Gaudi throughout next year.
MTV Networks Europe president and chief executive Brent Hansen believes such local celebrations can only add to the buzz around the event.
"We've wanted to bring the show to Spain for a long time," he says. "Barcelona is a very exciting and vibrant city... our event will be part of Gaudi Year 2002 so there will be a huge amount of city-wide celebrations planned."

After four decades of hit making, David Bowie's "frustration" at the "slow and lumbering" music business is prompting him to launch his own label, ISO. The singer/songwriter (pictured), who is out of contract with Virgin, is currently in negotiations about the mechanics of distribution and also whether he will license material to another company. However, Bowie is thought unlikely to turn his back on the majors completely and a spokesman says it is unlikely the new outfit will be a stand-alone operation.
Bowie's last album *Hours* was handled by Virgin worldwide, but previously Virgin America released *Earthling* and *Outside* with BMG handling the albums in some territories. "We had too many years of bumping heads with corporate structure. Many times I've not been in agreement with how things are done," says Bowie. The first release on ISO, a shortened version of (the Scandinavian name for) Islands' *Isolar*, will be his new as-yet-untilted CD in the spring, which marks his first collaboration with producer Tony Visconti since *Scary Monsters*.



Tame steps down from senior IPC Ignite! role

Robert Tame, the publishing director at IPC's Ignite! division who was a driving force behind the launches of *Muzik*, *Uncut* and *NME.com*, is leaving the company after 11 years.
Tame's departure marks part of a major restructuring of the senior management team, which includes Eric Fuller, currently publishing director of *Loaded* and *Loaded Fashion*, becoming group publishing director in January. Tame is leaving to work as an independent media consultant and is developing an unnamed "food project".
Citing the first Brits Awards and NME's Glastonbury stage as two of his career highlights, Tame says,

"We got such amazing PR for that and to achieve that level of branding was great. It has been a fantastic experience and fantastic times. Working for a big company has been great and has lots of benefits, but it can become a bit institutionalised. I'm ripping it all up and starting again."
Eric Fuller will oversee *Uncut* and *Muzik* magazines, as well as taking overall responsibility for new project development at Ignite!. Elsewhere, Richard Coles relinquishes his publishing role at NME to concentrate on developing *Uncut* and seeing *Muzik* through its relaunch in February, while NME.com media

network director Neil Robinson is promoted to publishing and online director for NME.
Former NME editor Steve Sutherland, who has most recently been brand director at the weekly magazine, has been appointed to the new role of editorial director with responsibility for developing the editorial strategy of its online and print brands.
Pat Gilbert has been appointed new editor of *Emp's* *Mojo* magazine after holding the post of acting editor for the past three months. Gilbert, who was previously deputy editor of the magazine, joined *Mojo* as reviews editor in 1999.

Polydor hires key staff as focus is increased on domestic talent

Polydor UK is preparing to increase its focus on domestic repertoire in 2002 with the appointment of two new staff to Virgin Records and a series of high-profile signings.
Source Records head of A&R Seb Chew is joining the company as A&R manager in January with the brief of developing an as-yet-unmanned urban imprint alongside existing A&R manager Jade Richardson. It is his first A&R role in the new label set-up at Source/Virgin.
"Seb is potentially one of the most exciting new A&R people at the moment," says Polydor A&R director Colin Barlow, to whom Chew will report. "He has fantastic taste and a great understanding of the British music scene. We have high hopes for him next year."
Meanwhile, Virgin Records senior product manager Ora Lee will join Polydor in February as head of artist development, reporting to general manager David Joseph. "The new team is complete. They [Chew and Lee] are the perfect complement to each other in terms of signing and breaking; the most exciting new artists," says Joseph.
The moves aim to further



Michael: eyeing Polydor
strengthen the market share dominance of Polydor, which has led the UK singles and albums company tables with respective totals of 17.7% and 9.2% for the first six months of 2002.
The new recruits join the company as it is further developing its artist roster for 2002. Polydor last week took the first steps since signing George Michael to a new solo deal by playing his forthcoming single *Freeek* to staff internally. Michael has signed to the company on an international deal excluding the US, although it is understood to have the option to leave the contract after one single if he is unhappy with the performance of *Freeek*.

"Words are not deeds."

William Shakespeare

This year, instead of sending out our usual Christmas cards,
we will donate a generous sum to people in need.

Season's greetings


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Former Savage Garden frontman Darren Hayes (pictured) is gearing up for the March 2002 release of his first solo album, *Spine*, after appearing at Capital FM's Christmas Live event at Earl's Court last Monday. Columbia is set to release the album's preview single *Instabile* on March 4 with the 12-track album following later the same month. Hayes and Savage Garden partner Daniel Jones scored two smash albums in the late Nineties which sold in excess of 20m copies worldwide. Capital FM clinched the world exclusive on *Instabile*, playing the track for the first time on Chris Tarrant's breakfast show last week. Columbia product manager Sophie Fisher says, "The response was amazing - the switch to radio, just fit it. The last Savage Garden album sold four-times platinum and there is clearly a huge audience out there for Darren's work."



Death of big Q1 releases sees focus switch to slow-burners

by Paul Williams

Retailers are still waiting for one huge crossover album to emerge on the schedules and lift their fortunes during the first quarter of next year.

With the likes of Virgin Records' Chemical Brothers, Gut's Tom Jones and WEA London's Alanis Morissette expected to return to the shelves between January and March, stores believe there are a number of releases with the potential to perform exceptionally well. However, for the second year running at this stage no single album of wide appeal likely to bring occasional buyers back into stores stands out in the schedules as Oasis's *Standing On The Shoulders Of Giants* did in 2000.

"There are some reasonable things there but nothing enormous," says HMV head of music Jonathan Rees. "Someone like the Chemical Brothers have got a big market but



Electric Soft Parade: tipped

don't see them crossing over beyond that market."

EUK trading controller Phil Penman believes the schedule at this stage follows previous years with very little coming out in January or February and record companies waiting until March to capitalise on the Easter sales uplift. "There's very

little artist stuff," he says. "It's more to do with reviving slow-burning albums, focusing on the likes of Nelly Furtado, Alien Ant Farm, Anastacia, Alicia Keys and Travis. These are the things record companies are talking about," he says.

The Chemical Brothers' Come With Us, due for release on January 29, will be among the first big new albums of the year, while January releases will also include Universal island-style love songs collections from Neil Diamond and Michael Jackson, Enrique Iglesias (Polydor), Liberty (V2), Faith Evans, OutKast, Pink and a Whitney Houston ballads collection (all BMG). Four potentially big debut albums are due in February from The Cooper Temple Clause (BMG), Electric Soft Parade (bb), Haven (Radiate) and The Streets (WEA), alongside new albums from Alanis Morissette (WEA

TV's Record Of The Year suffers audience decline

TV's Record Of The Year suffered a notable audience decline, compared to 2000's broadcast, as *S Club 7* triumphed at this year's event.

An average pre-video audience of 6.1m people watched the *Polydor* act's *Don't Stop Movin'* edge past Innocent-ignited *Blue's All Rise* to victory on the Saturday night show compared to 9.1m who saw Westlife win with *My Love A Year Ago*. This year's figure represented a third of all people watching TV at the time, while the programme in 2000 achieved an audience share of 41.6%.

Meanwhile, The Smash Hits/74 Poll Winners Party 2001 attracted a TV audience of 2.6m when it was broadcast on Channel 4 for the first time on December 9. This was equivalent to 13% of the TV audience.

March's releases currently include new Mercury albums from Elvis Costello and Del Amitri, Cornershop (Havill/Beggars), the All G In Da House soundtrack (Universal Island), Sheryl Crow (Polydor), Roland Gift (Universal), the solo debut from ex-Savage Garden member Darren Hayes (Columbia), Tom Jones (Gut), Beverley Knight (Parlophone) and Angie Stone (J). Parlophone expects a Pet Shop Boys album in March or April while *Polydor* was yet to set a release date for Ronan Keating's second solo album.

The New Year will also bring yet more best of albums, including Virgin lining up the first Shaggy retrospective for the end of January, while other albums likely or expected later in the year include releases from Blur, Coldplay, George Michael, Massive Attack and the Prodigy.

news file

NW BACK ON JANUARY

Music Week is dropping two issues over the Christmas and New Year period and will next publish for the week starting Monday (January 7). This week's edition will include the Top 75 albums and singles charts for the weeks ending December 29 and January 5.

V2 ANNOUNCES 14 REDUNDANCIES

V2 is laying off 14 staff from its UK office following the restructuring first announced earlier this month. Most of the redundancies are understood to be in new media and administration and will coincide with an estimated 25% cut in staff levels across the rest of the 250-strong international network.

HARRISON SINGLE PUT BACK TO 2002

Parlophone has ruled out George Harrison's *My Sweet Lord* from the race for the Christmas number one spot after setting a date of January 14 to release the transitional 7". The track's edition will include the Top 75 albums and singles charts for the weeks ending December 29 and January 5.

POLICE SWOOP ON COUNTERFEITS

Fifteen people were arrested and £100,000 worth of counterfeit goods were seized during a raid on a car boot sale in Shropshire on December 8. Approximately 1,500 counterfeit discs were seized during the raid, which was a combined operation between police, trading standards officers and the MPCS anti-piracy unit. In a separate raid the following day involving the BPI, six men were arrested during a swoop on two computer fairs in Canterbury and Dartford, Kent. Meanwhile, counterfeit goods with an estimated value of around £250,000 were seized in two connected raids carried out last Thursday by the BPI and West Midlands Police.

EMI INKS DEAL WITH S-CURVE

EMI has signed a long-term licensing and distribution deal with Steve Greenberg's S-Curve Records, the New York-based label behind one of last year's biggest global hits, Who Let The Dogs Out. Under the agreement EMI will distribute S-Curve - which previously had a similar deal with Edel - in the US and licence it for the rest of the world.

SLICE RESTRUCTURES PR ARM

Media agency Slice has restructured its music PR division with the loss of four staff, including head of press and associate director Sacha Taylor. Taylor, who had previously left the music PR division and from accounts. Slice music division director Simone Young says the department will now consist of teams specialising in press and in general. As part of the move Amanda Sowell will join the company in January as senior account manager to specialise in R&B and hip hop. He currently works at Virgin Records acts including Ke\$ha, Tinashe and The Neptunes.

Macleod to leave EMI after 18 years' service

EMI Recorded Music senior vice president of legal and business affairs Sheelagh Macleod is leaving the company after 18 years because of ill health.

Macleod, a respected executive and former Woman Of The Year who started her career with the group as EMI Group chairman Eric Nicoll aide, "She is loved and respected."

Meanwhile, MW columnist Jon Webster's consultancy with Virgin Records is also ending, after a 26-year relationship with the company. Webster, who served as Virgin Records MD before heading International, has more recently acted as a consultant for Virgin artists.

McKinsey & Co senior partner Jim Rose is joining EMI Group as executive vice president to help chairman Eric Nicoll formulate growth strategies and manage the operational review of EMI's recorded music business.

Mobile operator touches base with Worldpop data

The stock market-listed mobile services provider Touch plc is planning to exploit the 130,000 names on Worldpop's database to target the elusive 16- to 24-year-old market with a range of youth products after acquiring the on-line chart sponsor.

Touch, which had earlier in the year about a possible buy-out, is understood to have paid less than £500,000 for Worldpop, the media company launched in a blaze of publicity in 1999 by four partners including former Radio One DJ Peter Powell. More recently Worldpop, which went into administration in November, attempted to reinvent itself as a SMS text messaging and email marketing group under the new management team of Charles Levison and Geoff Smith, but Levison left the company around five weeks ago.

Investor relations manager Matt Hardwick says the plc is planning to beef up the Worldpop management team by installing several senior managers, including Touch development



Smith: Worldpop managing director Stephen Garratt and global product manager Sarah Thayne, to work alongside Worldpop managing director Smith and will operate the company as an operating division of Touch UK. It will use Worldpop as its gateway to reach the youth market with its range of ringtones, picture messaging and games.

"This is a good strategic fit for us. Worldpop has put a lot of hard work in developing the brand, which is very valuable and will help us target the youth market," adds Hardwick. "Not only do we have their database, but we have the tools as well."

Telstar and Done And Dusted ink new deal

Telstar has hired production company Done And Dusted in a consultancy role to bolster marketing for its artists and releases.

The company's commercial team, headed by Paul Morrison and Adam Eagle, is set to work alongside Telstar marketing director David Mather and his department on a series of projects next year, including the follow-up to Craig David's *Born To Do It*. Done And Dusted will also play a role in marketing development acts across Telstar's roster, such as De Niro, Nicole and Weekend Players.

Telstar managing director Jeremy Marsh says he will be looking to Done And Dusted to develop sponsorship and merchandising opportunities for the company's artists as well as look to place reprints in films and TV commercials. He says, "You've got to slightly reinvent the wheel, even just to make a 5% difference. By aligning ourselves with Done And Dusted we will now get objectivity you don't always get with internal people."

Meanwhile, Telstar product manager Philip Seid has been given additional responsibilities to manage the internal product management team.

GIVE MUSIC TIME TO DEVELOP IN 2002

With the exception of those readers on the front line of retail and perhaps media — spare a thought for those broadcasting during the Christmas period — most of the business is already started to wind down. And with wind down comes the inevitable relook of what happened last year and what lies before us in 2002. There can be few who can pretend that 2001 has been easy. Even without the all-engulfing events of September 11 and their aftermath, regular business has been tough everywhere. Total album sales may have risen but margins have slipped in every sector as prices continued to fall and marketing costs to rise. Simple mathematics dictate a fundamental rethink for 2002. Above all the year will be remembered for the music it produced — or lack of it. The fact that *Hear/Say* were one of the talking points of the year says a lot: as a marketing and retail event they were spectacular. As artists they were, well, less than remarkable to say the least. That would not even be an issue if there were more artists whose albums had broken through, but there simply weren't. The reason is not the dearth of raw talent, so much as the speed with which that talent is expected to emerge, fully-formed. There were some excellent songs in most genres, but few if any "great" albums. There is a separate debate to be had about the continuing artistic validity of the album at a time of tracks, compilations and downloads (something for next year...), but the fact remains that much of the business is being pushed to force-feed its acts and deliver them before they are ready.

I refuse to believe that there is no exciting music out there — some of the debut and established artists from whom we already enjoyed sneak previews here at *MW* suggests good things for next year and we will be doing our utmost to highlight and push them. Instead it is the approach to developing and selling their music that needs more thought. It looks like this will be a reflective Christmas — but if we can get it right then it should pave the way for a productive New Year.

Alax Scott

PAUL'S QUIRKS

DON'T LET RETURNS HIT XMAS SALES

If you are a retailer or in sales and distribution then hopefully you will be too busy to read this column during what should be the busiest week of the year. A quick chat last week with a few other Indies confirmed that the rush is well under way and the blitz of music adverts on TV should ensure that overall sales will exceed last year's totals.

My own feeling is that customers want to buy CDs as presents since they fall into the right price bracket but are often unsure exactly what to select as they often only have a vague recollection of the TV advert. The plethora of dance and hits compilations only serves to confuse the prospective buyer and often they leave quite happily with an album only to return 10 minutes later to exchange it having realised that it could be something else.

This year I'm sure that the returns rate after Christmas will be a lot higher than previous years. Home copying and easy access to CDRs will only increase the problem and retailers will have to decide if they are going to protect their business and refuse to change any items that have been played or become a library and run the risk of reselling second hand goods. One solution is for everything to be shrink-wrapped or sealed before it is sold; if the industry is serious about protecting artists' copyright and fighting illegal copying then I'm sure we will see some positive changes in the near future. Meanwhile, we are sealing albums for any customer who seems unsure about their choice and reassuring them that we will exchange any sealed item after Christmas. We are also doing the same — without being asked — for those customers who regularly buy albums only to return them soon after for refunds: the look on their face when they realise their CD burning activities have been rumpled is worth the extra effort alone.

Finally it's time to thank all our friends in the industry for their help, advice and support during the year, especially those who have made the effort to visit us when we opened our new store in the summer. Have a great Christmas and a superb New Year.

Paul Quirk's column is a personal view



by Paul Williams
The Beatles have led a UK revival on the US albums chart of the year with 1 named the biggest-selling album of 2001.

The 27-track Apple/Capitol album, which topped the Billboard 200 for eight weeks on its way to reaching seven-times platinum status, heads a list of four UK albums in the Top 20 for the chart year running December 2, 2000 to November 25, 2001. It is surprising by the first time the Fab Four have topped a year-end albums list in the States with their previous best showing number two for *Beatles '65* in 1968.

"It's music that's 30 years old it's quite phenomenal and week after week it's still selling," says EMI international marketing president Chris Windle.

The Beatles release is the first by a UK act to finish as album of the year in the US since Virgin Records' The Spice Girls topped 1997's overall chart with Spice and marks a revival in fortunes for UK talent. Just two UK acts, Universal's Sting and Warner's Eric Clapton, who are both signed to US companies, figured among 2000's Top 100 albums in

Cisac World Congress to be staged in London

Around 1000 delegates from 100 countries and 195 copyright societies are expected to descend on the capital next year for the 2002 Cisac World Congress.

The MPCS-PRS Alliance will play host to the 43rd biennial gathering of the world's collection societies, which will take place in London from September 22-25, focused around the theme the Business Of Creativity, the congress will centre on the Queen Elizabeth Conference Centre and will feature a day and a half of sessions dealing with copyright, creativity, technology and changes which affect creators and their societies. Meanwhile, a half-day of breakout sessions will deal with more specific issues for smaller groups.

"The Cisac Congress is a unique and important global gathering; it has no real equivalent in any other industry," says MPCS-PRS Alliance chief executive John Hutchinson.

ARI in link-up with Cream to win licences

Clive Dickens' Absolute Radio International (ARI) has joined forces with club brand Cream and two key media companies in its bid to win analogue and digital licences.

ARI, which was set up in July by the former Capital Radio group as a joint programme with Donnach O'Driscoll and Adrian Robinson, has formed joint venture Absolute Radio UK with Ulster TV and German radio owner Eurocast ahead of submitting a bid in February for the East Midlands regional FM licence. Cream has also been brought in as a content and brand partner.

Dickens, who is ARI's programme and operations director, says ARI plans to run the stations on a copy-day basis but each of the partners



Beatles: seven-times platinum

the States while only three UK-signed acts were in 1999's Top 100.

The next highest-ranked UK act on 2001's chart is WEA London's Enya at eight with *A Day Without Rain*, giving the UK two acts on the US Top 10 for the year for the first time since 1989 when Fine Young Cannibals' *The Raw And The Cooked* and Def Leppard's *Hysteria* registered at six and nine respectively. The album, Enya's biggest career seller so far in the US, would likely

have registered even higher in the Top 10 had the cut-off date of the chart not been so early since by last week it was still adding more than 100,000 sales a week to its total. The success of Epic signing Sade's comeback is confirmed with her first studio album in eight years *Lovers Rock* reaching 24th. It's three places ahead of Chelysea/Arts & Crafts whose No Angel is fourtimes platinum in the US.

All That You Can't Leave behind, U2's first album for Interscope in the States, sits at number 26 to give them their highest position in an end-of-year chart since *Achtung Baby* finished fifth in 1992. Among newer UK talent, David Gray's *White Ladder*, released in the States through BMG's ATO label, is 67th of the year with Sony Classical's Charlotte Church 92nd with *Dream A Dream* and Parlophone's self-titled Gorillaz album — handled by Virgin in the US — in 93rd spot.

Fortunes are bleaker on the singles chart of 2001. For the second year running the UK has only two acts among the overall Top 50; Dido at eight with *Thank You* and *Widsta's Craig David* at 37 with *Fill Me In*.

D provides funding for SXSW and Midem events

Despite the ongoing threat of global terrorist activity, another strong British presence is guaranteed at next year's SXSW and Midem with the DTI's Trade Partners UK (TPUK) providing funding for the first time and culture under secretary Kim Howells accepting his third invite to appear at the Cannes showpiece.

The BPI, AIM and music collective British Underground are staging a joint BPI at SXSW showcase during March 13-17 and have secured thousands of pounds from the Government department, which is crucial to ensure that a large contingent of UK-based bands travels to the event.

Although in 2001 there were 123 applications from British acts to play in Texas (compared with 91 in 2000) and 62 offers were

made (64), only 23 British groups (28) actually played gigs with the large number of "drop-outs" blamed on lack of funding.

The support from TPUK, matched by the music industry trade bodies, should help boost those numbers making the trip to Austin in 2002. British Underground's Crispin Pary says, "It's great that different sides of the industry are pulling together to champion British music."

Meanwhile, Howells is expected to beat the drum for the music industry and also pledge further Government support when he appears at the January 20-23 Midem event. When the parliamentary under secretary for culture, media and sport last made the trip to Cannes, in 2001 and 1999, he was minister for consumer affairs.

has been brought in to add specific value. "Ulster TV are a significant media company, an ITV franchise owner who are getting into radio. They're already a big radio owner in Ireland and want to get into UK radio. With Eurocast we have a significant German radio owner who brings a foreign expertise and scale for ARI and its shareholders," he says.

The decision to link up with Cream follows research conducted by ARI in the East Midlands which revealed that a large part of its licence proposition resides to its dance. "Rather than create a brand ourselves we went to the best and the biggest," says Dickens.

Despite the presence of Cream, he adds that the joint venture's



Clive Dickens: joint venture

106.6 Jump FM East Midlands licence bid will not be a dance-only station but will cover both dance and rock to an under-35 audience. A record number of bidders are expected for the licence, which is likely to be awarded next summer.

PC Ignite! unveils plans for NME's jubilee celebrations

by Steve Hemsley
IPC Ignite has finally unveiled details of NME's 50th birthday celebrations next year following months of planning.
The magazine boasts its golden jubilee in February, but a year of activity is planned including special live music nights, a new magazine, a one-off awards show and special events to commemorate 50 years of the charts which were first published in NME.

Under the umbrella name of NME 5.0, the activity is being overseen by NME editorial director Steve Sutherland. "We will be celebrating the success of the longest-running weekly music magazine in the world," he says.

There will be around 16 live NME events in London during February, while up to three branded BBC 5

month will take place around the country featuring new and established bands. February will also see the launch of the first of five special editions of a new magazine called NME Originals featuring previously-published interviews and news stories from the past five decades. The first edition will have a print run of 100,000 and focus on how the NME covered The Beatles week by week. A punk special is also planned.

NME Originals will not carry CD cover-movements, but IPC is in negotiations with a music partner to produce a series of branded CD compilations as part of a retail promotion. An NME Originals and NME 5.0 website will be launched and linked to nme.com.

In addition to the usual NME readers poll awards, which are sponsored by Carling and take place on February 25, IPC will also have a one-off show during



Sutherland: overseeing NME 5.0

November to celebrate 50-years of NME and the music it has covered. The date and categories will be announced early in the New Year.

IPC will also salute five decades of the charts in *50 Years* as NME owns the rights to the first 10 years of run-downs. IPC is in negotiations with the Official Charts Company and the BPI/Bard Chart Committee to decide how to mark the occasion. IPC has also limited pitches from a

number of television production companies to make a documentary on the history of NME and a contract will be awarded early in the New Year.

Sutherland says he is also in discussions with specific media partners including Channel 4, BBC Television and Radio One about covering some of the live activity.

He is also confident the activity around NME 5.0 will boost sales of NME, which will publish four special double issues next year. The magazine's circulation of 70,442 for January-June 2001 was 8% down on the year before.

"With so much activity and publicity around NME next year, it should bring back readers we've lost and attract the interest of younger music fans who might be tempted to buy the magazine for the first time," says Sutherland.

newsfile

RADIO ONE LAUNCHES HIP HOP SHOW

Radio One is launching a non-commercial punk and underground hip hop show on Monday nights. Called *The Lock Up*, it will be presented by Mike Davies, a new Radio One recruit from Los Angeles. The first programme will be broadcast on January 7 at 2am and will feature Southern Californian punk rock act Bad Religion with tracks from their new album *The Process Of Belief*.

REACT LINK UP WITH CROOKY & PRICE

Trance and progressive dance label React Records has appointed Key 103 presenter Crooky and Andy Price to mix a promotional CD, *React 2 Rhythm* which will feature new tracks from the label, which will be behind the Cafe Del Mar series.

ENDEMO! COVERS BJORK SHOW

Endemol UK, the production arm of *Hotel*, was asked to cover Bjork's performance at the Royal Opera House last Saturday for the BBC. The appearance is part of the artist's promotional world tour of opera houses and theatres and is the only televised performance from the Europe shows. The 90-minute special will be shown next year as part of the launch of BBC4.

HEWLETT & HOCKLEY IN PR LAUNCH

Chris Hewlett and Catherine Hookley have left Greene Hill's GHPF agency to set up their own PR and artist management partnership called Fifth Element. They take with them a client list which includes Smash Hits, Real for UMTV and Little Tree & Olive, while they have added the Obsessive and All Around The World dance labels to their portfolio.

V SHOP JOINS FORCES WITH BT'S GENIE

V Shop is running a Christmas SMS text messaging promotion with EMI and BT's mobile brand Genie. More than 100,000 subscribers are being sent a text message which they can redeem in the store for a £2 discount on Robbie Williams' *Swing When Your Winning album* and *Live At The Albert Hall DVD*.

RECORDSTORE.CO.UK INKS DEALS

Oasis, Travis and So Solid Crew have found a new e-commerce outlet following a deal between the acts' labels and award-winning music e-tailer recordstore.co.uk. Under the deal — the biggest so far in the four-year history of recordstore.co.uk — the e-commerce group will manage the online shops for Big Brother, Independent and Ministry of Sound (MOS) and their artist websites, such as travisinc.com and oasisnet.com. It will be responsible for handling online sales of everything from CDs to DJ record bags from the sites and will also build a shop for So Solid Crew. It expects to introduce MOS's singles catalogue online in the New Year.

THIS WEEK'S BPI AWARDS

BBE Gabrielle's Dreams Can Come True — Greatest Hits Vol 1 is awarded with a four-times platinum disc.

HOW TV SHOWS RATINGS COMPARE

Programme	this week (000s)	% change on 2000
Top Of The Pops*	4,250	-4.0
Top Of The Pops**	3,911	n/a
CD-UK*	2,424	29.2
SMTV	2,392	18.3
The Saturday Show	815	n/a
The Paul Oakenfold Show	759	-22.7
Dr Fox Chart Update	455	n/a
Popworld (Sun)	442	-33.6
Exclusive (Sun)	242	-
The Base	204	n/a

*Official Charts, **Source: MediaCom DMD (Baro data) for 26 November 2001

Amaco now top player after Razortours buy-out

Aylesbury-based fulfillment company Amaco is now one of the UK's largest producers of personalised CDs after it purchased the assets of Razortours from the receiver.

Razortours had created promotional CDs for brands such as The Sun and The Daily Telegraph but ended up in financial difficulty in the autumn while working on a project for *The Daily Mail* where readers could select 10 tracks from a choice of 100 songs from the Sixties and Seventies.

Amaco handled the data capture and despatch work for most Razortours contracts and its UKCell Discs division bought the production machinery and took over *The Daily Mail* promotion.

UKCell Discs sales director Chris Becham says, "We are now talking to other brands about producing personalised compilations."



Independent label Shifty Disco celebrates its fifth birthday next month with the release of a five-CD boxed set. The Oxford-based label was founded on January 27, 1997 with its first act, Dustball and all 50 Singles Club tracks released in the last five years are included in the set which is out on January 28. As part of the birthday promotion all eight artist albums will sell for £5 during January, while in a deal with distributor Pinnacle a 10-track sampler will be included on the Selecta listening posts sited in more than 100 independent retailers. A number of events have been organised to celebrate the anniversary. In *Radio One Presents Live At Madia Vale* on January 30, John Peel will introduce acts AM60 (pictured) and Dustball who will play the top five Singles Club tracks as voted by subscribers and visitors to the label's website. Themed Shifty Disco nights will take place at The Windmill in Brixton and The Cellar Bar in Oxford, while a party at Split in London on February 1 will feature a band from each of the last five years including AM60, Fright Vinnager and Eeebeebies.

Virgin dedicates new title to entertainment releases

Virgin Megastores is launching its own monthly music magazine in a deal with Sonic Publishing, the contract publishing arm of online music service Clickmusic.

The publication called *Slant* is aimed at the chain's core customers aged 16-34 and up to 70% of the editorial will be dedicated to music with the remainder covering movies, games and fashion. Issue one will be available in stores at the end of February and the company is aiming for an initial circulation of 150,000. The cover price is £1.25 but the magazine will be free to customers who spend more than £10.

All the content including album reviews, artist interviews and features on the state of the UK music industry will be generated by clickmusic.co.uk, which already provides editorial for clients including Orange, AOL, Netscape Online, LibertySurf and Bacardi. Clickmusic managing director



Slant: free if you spend £10 plus

Becky Lancashire says the name *Slant* was chosen because Virgin wanted an opinionated magazine with strong views. "We have to make this a magazine that people will want to pick up," she says.

Pluggers risk losing out if radio is not serviced in time

Pluggers promoting tracks with January and early February release dates face a race against time to service radio stations if they want to make the Christmas and New Year playlists.

Radio One has already agreed its slightest through to *Boxing Day* and the station's final playlist meeting of the year is today (Monday) when it will choose which tracks to play until January 3.

"I am looking at tracks with a February 4 release date and am telling producers to play things a long way up front if they feel a track is good enough. After December 26 listeners will notice a freshness about the station," says Radio One's editor of music policy Alex Jones-Donnelly.

The final Radio 20 playlist meeting of 2001 is on Wednesday when executive producer Colin Martin will consider tracks being released on January 14 and 21. "There is always



Mercury Rev: favoured by R2

a feeling you want to spring-clean the playlist in the New Year," says Martin. "Tracks that excite me include Mercury Rev's *The Dark Is Rising*, which is out on January 24." Virgin Radio also agrees its final playlist of the year on December 19. Programme controller Paul Jackson says, "We want to start the New Year with new records and I would hope that before we come back on January 2, we will have been serviced with new product. My concern is that pluggers might want to talk us through February releases but many will not be back in town until January 7."

SINGLE of the week

NELLY FURTADO: On The Radio (Polydor 4508562). The third single taken from the double-platinum album



Whoa Nelly further establishes Furtado as one of the world's premier pop artists. Punchy and staccato, building up to a rousing chorus, this track perfectly showcases Furtado's versatile vocals. Recently added to the Radio One C-list, it looks like Nelly is set to begin 2002 on fine fettle.



RECOMMEND **GOLDTRIX PRESENTS ANDREA BROWN: It's Love (Trippin') (AM:PM/Serious/Evolve CDAMPH152).** First tipped by *MV* on a white label, this Jill Scott cover has been one of the hottest club tracks of the final quarter of 2001 and is poised to hit the mainstream. The hypnotic vocal is at the core of the track's appeal, which grows and grows with repeated spins. It is B-listed at Radio One.

SINGLE reviews



RECOMMEND **WHEATUS: Wannabe Gangstar/Leroy (Columbia 67212725).** This essential "gross out" band return with their third single to date. The lead track on this double-A side, Wannabe Gangstar, is a quirky and typically infectious, heavy pop/rock number featuring a cameo rap from Brendan. Meanwhile, Leroy adheres rigidly to the Wheatus blueprint. Following the success of Teenage Dirtbag and A Little Respect, which peaked at number two and three respectively, this double-A side has a lot to live up to. The band are currently midway through a 23-date UK tour.

PURE TONE: Addicted To Bass (Gut CDG056). Sydney-based Josy Abrahams, aka Pure Tone, unleashes this fresh dancefloor creation, which fuses the breezy pop vocals of Aniell with heavy drum & bass. This unlikely but effective combination has already ensured hi-status for this track down under. With the heavy backing of Jo Whitley at Radio One (where it is C-listed), this track could well make a similar impact over here.

STEREO MC'S: Running (Universal Island CID789). The MC's have just returned from a 15-date tour in the US after spending the summer on the festival circuit in Europe and the UK. They are now preparing to release the third single from their "comeback" album *Deep Down And Dirty*. Falling short of the standard set by the title track of the new album, Running is unlikely to revive the chart performance of the set from which it is taken.

BOB SINGLAR: Save Our Soul (Defected DEFECT44). Singlar is an artist who often shows great wit and style, although this track never sounds more than the B-side it originally was. With mixes by Cleptomaniacs and Kidstuff (the track, with its bass-heavy attitude, may perform well on the dancefloor though mainstream radio backing is doubtful).

DR DRE FEAT. KNOX-TURN'AL: Bad Intentions (Polydor 4973932). The big daddy of hip hop teams up with Knox-turn'al whose cool, loose rapping style is remarkably similar to Snoop Dog's. The track is taken from an album of all-new Dre material which accompanies the film in which he will play his first leading role alongside Snoop. The funky flute hook and created lyrics will appeal to the Doc's legions of fans. The sanitised version is

B-listed at Radio One and leaves little to the imagination.

THE PSYCHEDELIC WALTONS:

Wonderland (Echo/Meanwhile ELS0120). Featuring vocals from Moloko's Rosin Murphy, this hypnotic dance track is the work of Nellie Hooper. Support from Radio One's Pete Tong and Judge Jules should ensure it makes a dent on the chart.



RECOMMEND **JAY-Z: Girls, Girls (Def Jam 5889062).** US heavyweight Jay-Z filled the stage at the recent MTV Europe Awards with hundreds of girls, girls, girls to perform this cheeky new single.

Following the irresistible *Izzo* (H.O.V.A.), this latest release from the much-lauded *The Black Album* is another fresh slice of chart-worthy hip hop. It is B-listed at Radio One.

RECOMMEND **MARK PICCHIOTTI PRESENTS BASSTOY FEAT DANA: Runnin' (Black & Blue NE012073).** Many will be familiar with the original instrumental version promoted way back in May 2000. Now Mark Picchiotti, the man behind Basstoy, attempts to inject

some festive cheer into the heart of clubland. He teams up with Dana to release a meaty vocal house track capable of livening up any Christmas office party. In the top five of *MW*'s Club chart and C-listed at Radio One, Runnin' could well be heading for some deserved chart success. Whatever happens, it wipes the floor with *Fragna's* vocal dance fodder.

AALIYAH: More Than A Woman (Virgin VUS02200). The tragic, and avoidable, death of Aaliyah earlier this year removed one of the more original voices from the R&B scene. A perfect foil for Timbaland's most daring soundscapes, Aaliyah's music was invariably challenging and always commercial. This track, however, is not one of the best cuts from her last album, but still her talent continues to shine through. The Masters At Work remix is particularly good.

Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic.com: www.dotmusic.com/reviews

This week's reviewers: Dugald Baird, Chris Heath, James Roberts, James Salmon and Nick Tesco.

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ZERO 7: SIMPLE THINGS

SHORTLISTED FOR THE
TECHNICS MERCURY MUSIC PRIZE 2001

WINNER OF 'BEST NEW ARTIST'
- MUZIK AWARDS

'SENSATIONAL'
- THE SUNDAY TIMES

APPROACHING 200,000 UK SALES AND RISING



GARBAGE: BEAUTIFUL GARBAGE

'...THE BAND'S BEST ALBUM YET'
- THE SUNDAY TIMES

'CHERRY LIPS' - THE SECOND SINGLE FROM
'BEAUTIFUL GARBAGE' IS ALREADY ON XFM,
MTV, THE BOX AND VIRGIN PRIOR TO
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WORLDWIDE SALES APPROACHING 1.2M



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PPK: RESURRECTION

PPK - 'RESURRECTION' THAT RUSSIAN TRACK
WHICH WENT TO NUMBER 3 IN SINGLES
CHART.

'...UNDOUBTEDLY DANCE RECORD
OF THE YEAR'
- DJ MAG



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GARBAGE, MUSE & WILT,
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STELLA BROWNE, ZERO 7 & SPEEKA



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2001: A YEAR IN REVIEW

IN THE HEADLINES

JANUARY Following the sudden death of **Rudi Gassner** just days before he was due to become **BMG** worldwide president/CEO... **Bertelsmann** veteran **Rolf Schmitz-Holtz** is appointed in his place and puts **Richard Griffiths** in charge of the whole of Europe... New **BPi** figures reveal artist albums sales smashed through the 100m barrier for the first time in 2000... **Radioshack** and **U2** are among the UK-signed nominees at the Grammy Awards... **Ascap's Roger Greenaway**, **EMI's** long-serving **Janet Lord** and **DJ Annie Nightingale** are among the New Year Honours recipients... **Craig David** signs a publishing deal with **Atlantic**... **Sanctuary** launches a publishing division and buys **Real Gone Music**... **Craig David** scores a record six Brits nominations... **Limp Bizkit** debut at one with **Rollin'**, further heralding rock's revival... The **EC** opens an investigation into illegal CD pricing... **S2's Matt Winwood** is given an additional **Sony**-wide jazz role as part of chairman **CEO Rob Sedgley's** first key shake-up... **Mark** quits **MusicaW** to become **Richard Ashcroft** and **Pat Okenfeld's** manager

FEBRUARY **Dido's** *No Angel* reaches number one on its way to more than 1.6m UK sales during 2001... **Nick Raphael** becomes **Epic** managing director... **Atomic Kitten's** *Whole Again* begins a four-week run at number one... The industry is hit by yet another Government **CD pricing** investigation... Former session trumpeter **Freddie Staff** settles his long-running dispute with the **MIL**... **London Records** managing director **Laurel Colwell** prepares to leave as Warner merges London with **WEA**... **Matthew Bannister** joins **Lyns Coagway's** D-related company **Trust**... The **OL**... **Brian McLaughlin's** is evicted from running **HMV Europe** to overseeing **HMV Media Group**... **Christine Bower** becomes **VH1** production and programming vice president... **Chrysalis** backed online venture **Puremia.com** closes... **U2** win three Grammy Awards for *Beautiful Day*... **Craig David** (pictured) is walking away empty-handed from the Brits, despite getting six nominations. Winners on the night include **Coldplay** and **U2**



MARCH **Shaggy** secures the highest first-week sales for as 348,000 copies are sold of *It Wasn't Me*... **Rhase Berridge** is made chairman of a newly-structured **BMG UK** and Ireland in which his **DCA** and **Arista** are merged into one operation... **Marshall Axta** tour promoter and agent **Rob Hallett** is recruited by **Mean Fiddler**... **BMG Music Publishing** turns the tables on rival **EMI** by poaching **Robbie Williams** after **EMI** had previously lured over **Guy Chambers**... **Food** cofounder **Dave Ball** wins at least another £250,000 in royalties from **EMI** after winning a High Court case over claims on **Biar** and **Shampoo** royalties... **MusicaW** inspired signs onto the dotcom casualty list... **Popstars** winners **HearSay's** *Pure And Simple* becomes the fastest-selling debut single in history with 549,623 over-the-counter sales in its first week... Their album debuts at one with more than 300,000 sales a fortnight later... **EMI** is named company of the year at the **Music Week Awards** while **Rough Trade** wins the **Strat**... **Richard Park** quits as **Capital Radio's** director of programmes... The late **Eva Casady's** *Songbird* climbs to number one... The escalating foot-and-mouth crisis threatens to hit live music events... **Che Dvalis** arrives in the UK to push his newly-launched **J Records**... **BBC Music** signs a global strategic deal with **Universal**... **Channely** buys **Stephen Budd Management** and sister company **Superstar Management**... **Simon Fuller's** 19 *TV* lures "Nigel Lythgoe from **LWT**

APRIL **Artful Dodger's** *Mark III* agrees a label deal with **Universal** to sign and develop

One event overshadowed everything else in 2001, but long before September 11 the described as a transitional year. Whether from the perspective of the broader business or the music running through them it was all change. Reality TV, pop garage and the dotcom explosion was not the only development to have had its last rites read

MW Writers' Albums Of The Year

In recent years, landmark releases from **the likes of Madonna (Music) and Travis (The Man Who)** have comfortably topped the annual poll of **MW writers'** albums of the year. In a move that reflects the musical output of the past 12 months, however, we have this time chosen to spotlight the best of a number of highly incomparable genres: put simply there was no single album that stood head and shoulders above all others; instead there was an array of highlights from the fragmented spectrum of popular music.

Zero 7's *Simple Things* seeped into the psyche of the nation and **MW** writers alike, managing to build on the mood of the genre of the year - chillout. In a very different musical arena **Oxide & Neutrinio's** debut in **May** benchmarked the urban sound of the UK, and ultimately proved to be a more coherent set than the album that would follow from their motherhood, **So Solid Crew**. Meanwhile, **Linkin Park's** *Hybrid Theory* shifted the metal gaolposts with a classic debut album.

In a year of songs there was one that came in from the left field but sounded great on mainstream radio and crossed all sorts of musical boundaries (as underlined by the subsequent flood of bootleg



Zero 7

Linkin Park

remixes that appeared): **Missy Elliott's** *Get Ur Fack On*. The album from which it was taken - **Miss E... So Addictive** - saw **Missy** finally stake her claim as **hip-hop** queen, not only as a performer but also as a producer and visionary stylist.

With the addition of **Björk's** *Vespertine*, **India Arie's** *Acoustic Soul* and **Nelly Furtado's** *Whoa Nelly*, 2001 was also a strong year for the solo female. And though quality pop was largely thin on the

ground, one late exception was **Blue's** debut *All Rise*, a textbook example of how to orchestrate the launch of a new act into the fickle market.

In a very different vein **Bob Dylan's** *Love And Theft* was an unaccommodated trawl through the blues and light jazz styles of another time, and if the antique feel was too much of an adjustment for some, the lightness of touch and dry, thoughtful lyrics showcased an extraordinary talent

GABRIELLE
Go Solo/Polystar artist
High point of 2001: There have been so many but having a song I wrote chosen as the theme tune for **Bridget Jones's Diary** and doing two tours in one year would have to be two
Low point of 2001: Spending time away from my son, Jordan
Record of the year: **So Solid Crew's** 21 Seconds
Event of the year: 2001 will always be remembered for September 11. The whole world stopped on that day
Greatest frustration: Pop idol and shows like it because it is going to make it harder for real artists to come through. It's hard enough to get into this industry, but it's disheartening when you are competing with artists with TV

and tabloid backing
Music tip for 2002: A close one between **Ms Dynamite** and **The Realists**. Two artists who will influence others
Executive to watch: **Ferdy Unger-Hamilton**

RICHARD GRIFFITHS
Consultant
High point: **Dido** and **Faithless** selling millions of CDs around the world
Low point: Being fired
Record: (Album) **Avril** - **Laurent Vuille**; (single) **Family Affair** - **May J**; **Biggie**
Event: **September 11** and the death of **Rudi Gassner**
Greatest frustration: Senior executives who have no idea about the music business
Music tip for 2002: (**UK**) **Enrique Iglesias**; (**worldwide**) **The New Korm** album

Executive: **Me**
TONY WADSWORTH
President/CEO, **EMI Records**
High point: **Gorillaz** album approaching 4m sales worldwide
Low point: **George Harrison** passing
Record: **Kylie's** *Can't Get You Out Of My Head*
Event: **Robbie Williams** at the **Royal Albert Hall**
Greatest frustration: Don't get frustrated, just find a way out it
Music tip: New albums from **Coldplay** and **Doves** to name but two
Executive: **Would I Let It?**

ALEX JONES DONELLY
Editor music policy, **Radio One**
High point: Getting approval for **Network X**

UK GARAGE BLAZES ITS OWN TRAIL
Any regular newspaper reader couldn't have failed to notice the growth of UK garage in 2001. Often in the headlines for the wrong reasons, the scene's association with violence of garage raves has given it the notoriety once reserved for US gangsta rap. Although the scene's roots remain firmly embedded in the south east of the UK, a number of singles made their way through to wide mainstream audiences. The Ministry of Sound-curated **Realistics** label scored three number one hits in 2001 with **So Solid Crew's** 21 Seconds, **Donel Donel** and **Biggie's** *Go! Go! Go! This and That* and **UK Garage** anthem **U2's** *Really Like It* by **DJ Pied Piper & Master of Ceremonies, which sold half a million copies and earned a final charting at **Record of the Year**. UK garage's spiritual home **Ayia Napa** continued to rival Ibiza as a resort of choice for UK clubbers.
Despite capturing the attention of the media, the scene has yet to shift**

So Solid Crew



significant numbers of albums. **Oxide & Neutrinio's** excellent *Excuse Me* debut released in May - see **MW writers'** albums of the year - has sold 135,000 copies to date, albeit with heavy marketing support throughout the year. **So Solid's** much-anthologised debut has sold 150,000 to date, a figure that would in any other circumstances be considered very healthy. Though the size of the charts involved and the accompanying press hype mean that there is a way to go yet for the act. Meanwhile, **Intero's** *Feelz* - **Hi-Tops** have lined the best, with 178,000 sales for **Linkin Park's** *Both Sides*. They blend of **R&B** and **UK garage** has proven to have appeal beyond the core garage crowd.

Expect the hopefuls to continue to emerge in 2002, with **Heartless Crew** and **Pay As You Go** the latest names to score major deals. Biggest of all may yet prove to be **Ms Dynamite** who featured on releases by **Slicky** and **So Solid**, and whose debut album is set to show how far she has already progressed beyond preconceptions of UK two-step.

The UK music industry had embarked on what is best described as the key companies in it, the individuals overseeing and no-metal were just some of the new trends, while One thing is for sure: there was never a dull moment...

Year



Oxide & Neutrino

showing no signs of burn-out.

The most aurally extreme record of the MW writers' selection, White Blood Cells from White Stripes, shares more than a few influences with the most mellow and traditional. The White Stripes drink from the Mississippi Delta for inspiration every bit as thirstily as Bob Dylan does, but they mingle their DIY blues with the otherworldly squall of the Pixies, the brutal weight of Led Zeppelin and a jaundiced

world-view that has more in common with US folk music than alternative rock.

Finally, the former tech-house pioneer Felix Du Housecat conjured up the surprise dance crossover album of 2001, in creating *Kittenz & The Glitz*. Delving deep into New York's early Eighties post-disco scene, the album took in additional stylistic nods to Bladerunner-era Vangelis, Prince and contemporary European electro-pop.

James Roberts

the new black music station from the BBC

Low point: September 11

Record: Missy Elliott's *Miss E... So Addictive*
Event: Radio One's One Big Sunday in Manchester. OutKast, Usher, Wyclef, Muse, Mis-Teeq, 60,000 people - what more do you need to say?

Greatest frustration: Too many half-god releases

Music tip: Synth rhythms!

Excutive: Jamie Binns - Soul II, Streets

RICHARD ALLINSON

Radio Two presenter

High point: *Sling* in Tuscany, September 11

Low point: Not hearing a word from two old friends in Manhattan

Record: A to Z - Carole King and Avianca

Event: New York City, September 11

Greatest frustration: The belief held by some record companies that the Radio One and Radio Two playlists are mutually exclusive

Music tip: Steve Balsamo

Executive: All of 'em...

ANDY RANDALL

Managing director, Virgin Megastores

High point: Seeing last year's predictions of Starsailor and Linkin Park storm the charts this year. What happened to the Sugababes?

Low point: The horrors of September 11, and the subsequent reluctance of artists to travel to the UK

Records: Daft Punk's *Discovery*, the Maricats' *Know Your Enemy*, Basement Jaxx's *Rooty*, Roots Manuva's *Run Come Save Me*

Event: All the Virgin directors and senior managers running the Hull Megastore for a

A rollercoaster ride for the singles market

The singles market has been written off more times than Michael Barrymore's TV career. But, like Barrymore, its comeback looks at one moment secure, the next in a state of absolute peril.

After a depressing 2000 in which over-the-counter unit sales were down by about 20% on the previous year the singles market experienced a tumorous in fortunes in the early part of the year that at the time seemed as likely as the then struggling Atomic Kitten scoring a major hit. As it turned out it was the Kittens who breathed new life into the much-derided single format, with Whole Again spending four weeks at number one and generating more than 900,000 sales. Before you could say boomastic another massive-selling single followed with Whole Again replaced at number one by Shaggy's *It Wasn't Me*, which sold 345,000 copies in its first week, the best start for a single in more than two years.

A pattern was now emerging: a week after Westlife shocked their fans with an up tempo single and sold more than 292,000 copies of *Uptown Girl*, Popstars phenomenon Heri 'Nay began re-writing the record books. Their first single *Pure And Simple* enjoyed the most successful opening week for a debut in history with 549,823 sales following its release in March. Its instant success lifted over-the-counter singles sales for the year to around 7% above 2000's level at that stage.

However, despite this revival the single's renewed popularity appeared to be about as shaky as Heri 'Nay's long-term future, and total sales had dipped by more than 7% year-on-year by around September as sales of all but the biggest records slumped. One such



Shaggy

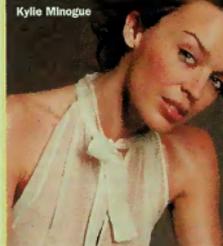
record was Kylie Minogue's *Can't Get You Out Of My Head*, issued that month, which opened with more than 300,000 sales, demonstrating again that with the right release singles can still sell in vast quantities.

It provided a much-needed lift to the singles market as continually fewer and fewer sales were required to achieve a number one single. The drop in sales of singles was counter-balanced by a record number of albums leaving stores as prudent punters figured that it made more sense to buy a dozen or more tracks on a hit album for perhaps as little as £9.99 than shell out £3.99 for their favourite track. At the same time as singles sales fell compilations picked up with the likes of Now achieving some of their best figures to date.

Despite the continuing drop in sales, the singles market is not in the crisis that some doom-mongers would like to suggest. More

units may have sold during parts of the Nineties but many of those went out at the crippling price of £1.99. Now most key releases are marked up at the more economically-logical £2.99 or £3.99 with the UK still selling more singles per capita than anywhere else in the world.

The fact remains, however, that the cost of launching a single - especially some of the heavily-costed dance signings - is higher than ever. Expect more action on this front in 2002. Paul Williams



Kylie Minogue

NO-METAL ROCKS

Twelve months ago MW predicted that with little serious UK competition, the US invasion of well-produced hybrid rock acts would be one of the key trends of 2001. That prediction proved to be somewhat of an understatement, with the likes of Papa Roach, Linkin Park, Limp Bizkit, Alien Ant Farm and Sum 41 becoming the soundtracks of a generation during the last year.

In terms of album sales, no-metal trumped emerging genres such as UK garage, with a number of albums among the best-selling titles of the year. Linkin Park's hybrid *Theory* was the obvious crossover success with more than half a million sales in the UK alone. Elsewhere, Papa Roach sold 300,000 copies of *Infernal*, while more recently Sum 41 and Alien Ant Farm are still building strongly with album sales of 180,000 and 150,000 respectively.

The burgeoning scene also paid dividends to UK acts such as Muse, who found a new legion of rock fans for their prog-rock record. Their second album *Origin of Symmetry* is already past 200,000 sales and with a recent Docklands Arena gig to their name, their star remains firmly on the rise.

No-metal also played a key role in propelling up the live industry, with sell-out arena tours the norm for many US acts. Festival audiences also felt the stamp of no-metal as its stars dominated the summer circuit.

Sum 41



IS MOR THE NEW POP?

For the occasional albums buyer, 2001 was the year of MOR. As Toploader and Lighthouse Family have proved in previous years, when the silent majority get behind an album, they do so in their millions. The rewards of tapping into the lucrative market are huge, with the low biggest-selling albums of the year all crossing over into the occasional record buyer market.

Mike's No Angel sits at the top of the list with 1.6m sales in the UK in 2001, and in excess of 11m worldwide. David Gray's *White Ladder* sold a further million copies in 2001 to add to its impressive 2000 tally. Eva Cassidy's independent release *Songbird* sold in excess of 800,000 after huge press coverage of her posthumous release. Travis returned with their third album which, after two singles, has sold 800,000 copies in the UK.

Much of the sales dominance of such records is down to Radio Two, which furthered its lead as the most listened to station, adding an extra 2m listeners compared with 2000 figures. With record companies more interested in signing the next So Solid Crew than the next Eva Cassidy, the opportunities for mainstream artists with mass appeal remain wide. East West is one of the few labels to focus on the genre, with Juliet Turner, Kathryn Williams and most recently Gordon Haskell among its 2001 MOR signings.



Dido

IN THE HEADLINES

new artists... Ministry of Sound unveils plans to open its first continental European office after creating a joint venture label with HMV, a company owned by Snap creators Michael Mendrys and Luca Anselmi. Virgin extends its V-SHIP brand, earmarking 50 slots for second-quarter store launches... Virgin Records signs

Mariah Carey (pictured) to a four-album deal with a reported \$20m advance and a 25% royalty rate... Now 48 she's almost 300,000 copies in its first week on sale to become the fastest-selling compilation in the 17-year history of the series... Virgin Records international director Lorraine Barry leaves the company after 16 years... East West picks up the rights to the remix of **Eddy Grant's Electric Avenue** for a reported £300,000... Sanctuary acquires **Guns N' Roses** management company Big PD... An 11-hour record biz fall for Music3W, whose investors include **Phil Collins**, **EMI** and **Bertelsmann** plug the plug on their proposed merger deal after five months of negotiations... **Mute** signs an expanded international licensing deal with Virgin Records... **Sony Classical** & **Jazz** director **Chris Black** leaves the major after 15 years to pursue other interests... Universal buys **BMG** out of joint venture marketing and commerce portal **Genius** for \$1... **Andy's Records** marketing director **Billy Gray** leaves the company after 25 years. He will resurface at Tower Records by the end of the month as acting marketing director



MAY The receivers are called in at distribution and wholesale group **Starline**, just 18 months after a £30m management buyout. The subsequent steps in a successful £20m offer for the company's physical assets... **Matthew Gwynne** resigns his role as vice chairman of the BPI classical committee in protest of the inclusion of **Bond** in the Classical Brit Awards lineup... **Cliff's Factory's Sophie Muller** is named brand chief at the Creative and Design Awards... **Fran Neville's PPL** restructuring sees the departure of the former chief executive **Charles Andrews** and managing director **John Love** and the arrival of former **Sony Music** strategic marketing VP **Tony Clark** and ex-MCPS membership and media director **Dominic McConigal**. **Am** sketches out a plan for its "radical" combined singles and albums chart... **Doug Stuart**, executive director of **Music Week** parent **United Business Media**, leaves the company after 28 years... **Shaves in Capital**, **Chrysalis**, **GWR** and **Scottish Radio Holdings** all take a hammering ahead of Capital's second offering in three months... **Bruno Brookes'** online radio station **Stormlive** sees its live DJs out to costs... **Nick Gifford** returns to the UK music industry with an A&R consultancy role at **Universal Island**... **Wildstar's Craig David** takes three awards at the **horns**... **Decca's Russell Watson** and **EMI Classics' Sir Simon Rattle** are among the big winners at the **Classical Brits**... **Bertelsmann** buys online music locker company **Mylocom**

JUNE **Vitaminic** acquires online distribution firm **NetPeoplus** in an all-paper deal which values the latter company at £25m... **Radiohead** debut at number one in the UK albums charts for the second time in eight months... **Asda** vows to increase music sales by 30% as part of its long-term goal to become the UK's biggest entertainment retailer by 2004... **BOL** UK lays off its entire UK staff... **John Kennedy** is promoted to president/CEO of **Universal Music International**, while **Universal** discus chairman **Luca Cordero** takes over as chairman/CEO of **Universal UK** and Ireland... **NEA** London marketing director **Tony McGuinness** leaves the company after 12 years... **Chrysalis** Group searches for a new music division chairman following the departure of **Steve**

'I want to be a star': the rise of reality TV

With Hear-Say's **Popstars** album sitting pretty atop the list of most successful UK artist launches of 2001, this was the year that the power of reality TV finally hit home to the music industry. As the nation continues to go Pop! hot crazy, it is worth reflecting on the sizeable influence the genre has had on the year's musical events.

The **Popstars** process has irreversibly changed the perception of the music industry in this country, with audiences now savvy to an A&R process that has previously gone on behind closed doors.

Love them or hate them, with 750,000 copies of the debut album sold in the UK, **Popstars** creation **Hear-Say** are undoubtedly the highest grossing new UK act of the year. But with their second album in less than 12 months now out in the shops the alarm bells are already ringing. A number 24 debut for the album suggests there is little sustainable support away from the bosom of a television phenomenon. The recent announcement of **Hear-Say** arena dates for September 2002 is looking optimistic to say the least. This incredible



Popstars' Paul Adams and Nigel Lythgoe

rise and fall may worry some in the industry as to what implications it has for future pop act launches. After all, television producers are in the business of entertainment and not music. It is also unlikely that anyone - himself aside - would have predicted **BMG** A&R consultant **Simon Cowell** sharing the pages of tabloid newspapers alongside his pop acts just for saying what everyone else was really thinking.

V2 surprised a few by signing the **Popstars** runners-up **Liberty**, who then surprised even more by making a solid debut single, *Thinking It Over*, with an album to follow in January. Meanwhile, the original **Astralyn** **Popstars** winners **Barotz** attempted an international launch with a campaign that stooped to giving away CDs in **McDonalds** Happy Meals in a bid for fame.

So is the format dead? The team behind **Starmaker** - the joint venture TV show between **Zomba** and **Big Brother** producers **Endemol** - obviously think so. They have pulled the UK launch, earmarked for 2002. However, the **Popstars** team remains optimistic and are understood to be in the planning a second series for 2002.

James Roberts

week. Fighting them for the people of **Hull**, extremely valuable for **Virgin**

Greatest frustration: The inability of the major music companies to articulate their digital strategies and to focus on music retailing in 2005

Music tip: The Coral, The Hives, The Music, **BREXIT**, **Röyksopp**, **Ermine**: The one who demonstrates their understanding of the opportunity for selling music in the future

RICHARD RUSSELL

NO. 11 Recordings

High point: All White Stripes gigs
Low point: September 11
Record: Basement Jaxx's *Where's Your Head At*

Event: The LX party at **Sonar** in **Barcelona** with **Lemon Jelly**
Greatest frustration: I don't really get frustrated

Music tip: **Zongamin**, **Mum & Dad**, **Memphis Industries**
Executive: There are better things to do than watching executives

CHARLIE GILLET

NO. 12 Records, **BBC** London presenter

High point: **Os Durs** at the **Jazz Cafe**
Low point: Our country declaring war
Record: **Gotan Project** - it's a club record with melodies
Event: Getting shelves for my CD collection
Greatest frustration: Don't have one, I am a strong believer in positive thinking

Music tip: Can't be specific, but it's sure to come from France

Executive: They all need watching

NIGEL HOUSE

Co-creator/founder, **Rough Trade** Shop

High point: **Marcel Desailly** and **Stan Collymore** coming into my shop
Low point: **Rod Mitchell** from **Warp** dying
Record: All **White Stripes** records
Event: **Rough Trade** 25th anniversary - **Beth Orton** at the **Union Chapel**, **The White Stripes** at the **100 Club**

Greatest frustration: Not being in the **Euro** because of the impact on comparative CD prices. It would be great if everyone knew about the prices of CDs in Europe. The whole parallel thing is crazy

Music tip: **The Faint**, **The Bess**, **Supersing**, **Solomon**, **Headgear** and **Detroit Cobras** to name but a few
Executive: **Jo Hillier** at **We Love You**

ALISON WADMAN

Chief executive, **AM**

High point: Showing that the independents are capable of great things when they work together - the groundbreaking **Napster** deal being just one example
Low point: More people being murdered this year in the name of religion
Record: **Depeche Mode's Exciter**, **Sigur Ros's Ágætis Byrjun**
Event: **England** beating **Germany 5-1**
Greatest frustration: Is it a bird? Is it a

plane? No, it's a digital download - but so much slower than a bird or a plane

Music tip: **The Hives**, **The Hazy Janes**, **Eyis**, **Chane Martowe**
Executive: **Rod Dickinson**

ANDY ROBERTS

Programme director, **Kiss 100** and **Smooth Hits**

High point: **Kiss's** audience figures going up and up, plus winning loads of awards
Low point: The whole September 11 thing
Record: **Missy Elliott** - **Get Ur Freak On**
Event: **U2** **Elevation** tour
Greatest frustration: Having to sleep now and again

Music tip: More killer **R&B** and rap tunes
Executive: Don't know

COLIN MARTIN

Executive producer for music, **Radio Two**

High point: **Radio Two** picking up the **Sony Award** for station of the year
Low point: Following **September 11**, having to go through the music database to ensure that what we broadcast reflected the sombre mood of the nation
Record: **How Wonderful You Are** by **Gordon Haskell**
Event: **Elton John** playing a special concert for **Radio Two** at the 2001-seater **BBC Radio Theatre** and performing some of his classic hits

Greatest frustration: Getting the phone call from record companies to say the release date has gone back
Music tip: The birth of digital radio

THE DOWNGRADE CONTINUES

Consolidation continued to be the name of the game in the world of online music during the year as the "nationalisation" that had been occurring in 2000 further gathered pace. Bertelsmann began the new media year which, it seemed, all the chips, having secured a range of deals including its controversial landing deal with **Napster** and its new ownership of **US** entity **CDNow**. However, as the year progressed its position began to look increasingly shaky as company chief **Thomas Nieldhofer's** announced deadline for the launch of a major label-licensed **Napster** launch missed. Meanwhile, the **RIAA** finally won its long fought battle to close down **Napster** pending trial in February and the one time uber-industry he remains dormant despite securing high-profile deals throughout the year with **Alm**, **Erol** and **EMI**, **BMG** and Warner-backed subscription start-up **Musical**. After dominating the online music news agenda during the first six months of 2001, Bertelsmann eCommerce Group (**BCCG**) CEO **Andreas Schmidt** finally left the company amid



"restructuring" of Bertelsmann's online business.

Conversely, **Vivend Universal** - once the ultimate opponent of web music start-ups - forged ahead, adding **Catalogue**, **MP3.com** and **Emote** to its online catalogue during the first half of the year, although **Genius** had followed and lost to **CEO** **Andrew Milbury** by November, while **DMT's** **Tim Brown** and his start-up **Vistar** were casualties as the major rewired its online strategy.

Perhaps 2001 will be remembered mostly for the closely-fought PR battles between **Sony** and **Universal's** pending subscription service **Presplay** and **Musical**. Despite assurances from all sides that each service would launch "by the end of the summer" and then the end of the year, **Ullis** has materialised. Meanwhile, the list of casualties was, for some, disproportionately inevitable. They included erstwhile UK chart sponsor **Worldpop**, while digital security specialist **Starline**, **iCrunch**, **MusicalSigned**, **Mus3W** and industry security project **SDNI** are also on the 2001 termination or consolidation list.

A date we will never forget

As an unfortunate timing goes, the organisers of this year's Technics Mercury Music Prize could hardly have ended up with a more inappropriate date to stage their showpiece 10th year event: September 11. But that event – in fact any event anywhere in the world – was totally overshadowed by the terrorist attacks that hit the US that morning.



As the world was stopped in its tracks by the news pouring out of New York and Washington, event producer David Wilkinson and his team were left with the delicate, albeit suddenly minor task of deciding whether that should proceed with that night's ceremony at London's Grosvenor House Hotel. They did, but PJ Harvey's victory – as deserved as it may have been – hardly mattered. The BMI also postponed its London awards and dinner the next night.

Such was the scale of the news on the other side of the pond that its affects were felt across every area of business. The music industry was just one of many sectors which played its part in the relief effort with donations and giving blood in the immediate aftermath and fund-raising concerts in the few weeks following. Meanwhile, tours,

events and promotional visits were axed or postponed by those wary of being caught up in another terrorist attack.

Music radio and television broadcasters adapted their output to reflect the sombre mood, dropping suddenly inappropriate tracks from their playlists and replacing them with comforting oldies such as John Lennon's Imagine and Angels by Robbie Williams. Not since Princess Diana's death just over four years earlier had radio's output been affected in this way.

In the US, a wave of patriotism sent Lee Greenwood's God Bless The USA and Whitney Houston's The Star Spangled Banner into the Top 20 while God Bless America – a compilation in aid of the World Trade Centre disaster fund – topped the albums chart.

In the weeks after September 11, almost started returning to some kind of normality, although some are still unwilling to make a trip across the Atlantic in a plane. This coming January's Mideven event in Cannes and the number of North Americans attending will provide some clearer evidence just how "back to normal" things really are. **Paul Williams**

Executive: The one coming up behind you

MIKE SMITH

Senior VP of A&R, EMI Music Publishing

High point: The birth of my daughter, Stevie
Low point: Like pretty much everyone else I don't think it got much lower than September 11.

Record: Since I Left You by The Avalanches
Event: Les Inrockables music festival, Paris, in November

Greatest frustration: Too much commerce, not enough art

Music tip: Scallies and Eighties electro, though not on the same plate

Executive: EMI A&R manager Sarah Lookhart

HIGH GOLDSMITH

Managing director, Innocent

High point: Whole Again spending four weeks at Number 1, and Blue's album selling so well in the pre-Christmas market.

Low point: September 11. I was in New York that week with two acts and colleagues and it was a time I will never ever forget.

MINISTRY IGNITES CHILLOUT MARKET

Ministry Of Sound didn't know what effect it would have when it launched The Chillout Session back in February. To the compilations giant it was simply another clever marketing concept to squeeze further mileage from the ever-mutating dance scene. But in reality it spawned a bonanza that every rival was attempting to jump on as soon as the first week's sales came through.

What was strongest about it was the concept of Chillout was nothing new – after all downtempo compilations had been clogging the specialist racks ever since the marketkers cottoned on to the "trip hop" scene emerging from the blunted bastions of Bristol. But 2001 was the year in which Chillout took the mass market by storm, happening perfectly into the zeitgeist of the maturing clubbing crowd that had grown up through rave but was still into big music.

Within months the concept was being applied to everything from dance remixes to classical music, with none more successful of imitating the phrasal than Columbia's hit the Classic Chillout Album. Perhaps the most ludicrous – and misleading – title of all was BMG/Televisa's The Very Best Esophoric Chillout Mixes – though that still managed to sell 75,000 copies.

As the end of the year approaches, five of the 15 best-selling compilations of 2001 have the word "chill" in the title. Though it may have already gone the way of "blues" and "Lays Hops" as buzzy marketing concepts, the same music will doubtless continue to reappear long after we have stopped chilling out.

MUSIC WEEK 22 DECEMBER 2001

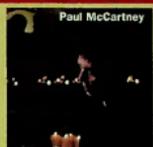
the chillout session



Artists on the comeback trail

If the Greatest Hits market was never so well-supplied or so enthusiastically supported as in 2001, the demand for new material by veteran superstar acts had never been so flat. No promotion or expense was spared on behalf of new albums by Paul McCartney, Mick Jagger and Cher, but Driving Rain, Living Proof and Goddess In The Doorway respectively debuted at 46, 46 and 44 in November.

Rod Stewart's Human, released in March, was recently described by Rod's own manager as "a total dud, everywhere", while Michael Jackson's staggeringly costly Invincible exhausted itself on its climb to a number one debut and last week had slumped to 44 after only six weeks on chart. So has the British public decided to lay down the reactionary buying habits that have propelled these, our most venerable performers, to the top of charts on so many occasions? Why, no – they have just decided to let them know how welcome their new records are. McCartney, let us not forget, saw in the New Year at number one with the Beatles' 1 collection and hit number five on his own with his Wingspan – Hits And History anthology. Likewise, Rod Stewart's



Paul McCartney Very Best Of, The Story So Far, demonstrated there is still a market for what he used to do, securing a number seven debut in November. Pink Floyd grasped this principle and showed how to maintain a proud chart record even in the read of one's lengthy recording career by trotting out their first 'best of

in 20 years. Echoes, which proceeded to turn a reasonably flattering shade of gold within a month. Sting racked up one of his biggest successes last time out, with 1999's Brand New Day, but then so did Rod. Consequently Mr Summer opted to play it safe and rolled out All This Time, a live collection of old favourites, which was rewarded with a number three placing.

Even fallen idols Donny Osmond and David Cassidy were able to get on the act for the first time in decades by laying down their first, releasing re-recorded versions of their Seventies hits.

And in among this morass of nostalgia, successful new albums by Bob Dylan, Elton John and Cliff Richard (charting at two, 10 and 11) are among the only evidence that there is any respect left for the recent utterances of the older generation.

Adam Woods

Executive: Will Smith

SEAN O'BRIEN

Chairman, Ishtar

High point: Breaking Miss Teq with a platinum album

Low point: Dreadful P&L accounts

Record: Shaggy – It Wasn't Me. We can all learn from the lyrics

Event: The Brits. Watching Craig David take the Brits by storm despite not winning anything

Greatest frustration: Watching money being spent on products that the people don't want – thereby diluting up the market

Music tip: Nicole – fantastic "black" voice, great looking white girl

Executive: All dangerous, especially when they're around you. Ha Ha!

RUSSELL WATSON

Decca artist

High point: Singing for the Queen, the President and the Pope and with the Maestro in Hyde Park were all incredible. So was the amazing success of my first album and I can't

believe the second album has taken off even quicker.

Low point: Not having enough time with family and friends.

Record: I'm torn between David Gray's White Ladder, Travis's The Invisible Band and Shaggy's album

Event: The Royal Variety Show and some wonderful things in the US, like singing live in Times Square for Good Morning America and being invited to do the inaugural concert at the Kodak Theatre in LA. It was quite an honour for a Saforbo boy

Greatest frustration: People who don't do what they say they are going to (and United not being top of the league)

Music tip: Rick Waller from Pop Idol
Executive: You have to watch all of them (and then they know who they are...)

ROSS MACRADEN

Programme controller, Clyde 1 FM

High point: Clyde 1 FM winning station of the year at the Sony Awards. Our first live and Loud Festival at Glasgow's Bellshouston Park
Low point: September 11.

COMPLAINTS FLOOD THE CHARTS

It was quite literally the best of times during 2001 as seemingly more (and-line greatest) hits packages made their way into the chart than at any time before. But in many ways it was the worst of times, too, with the endless stream of retrospectives highlighting ever more urgent attempts by record companies to bolster their bottom lines when new talent isn't no longer makes the required sales.

Greatest hits are hardly a new phenomenon. Motown led the revolution in the Sixties with a series of chart-topping hits sets from the likes of the Four Tops and The Supremes but at least the pattern over the last few years had restricted their dominance to the pre-Christmas market but lights for mass sales.

This year, however, they even started to take over the chart during the spring and summer with albums from the likes of Bob Dylan, The Eagles and Billy Joel clogging the Top 10. All that was but a mere appetizer for quarter long, when new studio recordings hardly stood a chance as greatest hits packages completely overtook the albums chart. At one stage in November half the slots in the Top 40 were taken up by best els by artists as diverse as Pink Floyd and Stevie Nicks. Record companies are retailers could hardly argue with the quantities some are being shipped. But it left many thinking one pertinent question: where were all the new acts to provide the greatest hits albums of tomorrow?

Steps



22 DECEMBER 2001

CHART COMMENTARY

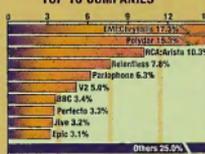
by ALAN JONES *See p. 7*

Robbie Williams racks up his second straight number one and Nicole Kidman has her second foray into the Top 40 in three months, having reached number 27 with fellow thespian Ewan McGregor and Come What May in September. Williams and Kidman's take on Somethin' Stupid easily wins the chart race this week, selling more than 98,000 copies to dethrone Daniel Bedingfield's two-week chart-topper Gotta Get Thru This, which dips to number two while selling a further 67,000 copies.

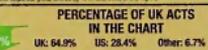
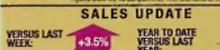
Even so, it is far from bonanza time for Williams and Kidman, whose single is the weakest-selling number one at this juncture of the year for a decade. Its sales compare particularly poorly with Bob The Builder's Can We Fix It?, which sold 215,000 copies in the same week last year, Westlife's I Have A Dream (213,000 copies in 1999) and Teletubbies Say 'Eh-oh', which shifted 230,000 copies in the same frame in 1997. The previous lowest winning tally in the 50th

MARKET REPORT

TOP 10 COMPANIES



Figures show % compared to % of total sales of the Top 75, and separate group shows % of total sales of the Top 75



week of the year in the last 10 years was the 124,000 which won Michael Jackson pole position with Earth Song in 1995.

Going head-to-head for the first time in their careers, Michael and Janet Jackson both make poor debuts this week. Janet's Son Of

SINGLE FACTFILE

also a minor hit for Coronation Street actors Amanda Barrie and Johnny Briggs and another father and daughter pairing — UB40's Ali Campbell and Kiki. The two latter versions cancelled each other out, reaching 15 and 20 respectively in Christmas 1995. Williams & Kidman's success makes Somethin' Stupid the 27th song to hit number one in two different versions.

A Gun (I Betcha Think This Song Is About You) debuts at number 13, becoming the lowest-charting of the three singles from her All For You album to date. It is her worst showing since Every Time I Reach Number One three years ago this week. She does, however, have the consolation of beating Michael's number 25 debut with Cry. Written by R. Kelly, who also penned Jackson's 1995 chart-topper You Are Not Alone, Cry debuts at a lowly number 25, becoming Jackson's lowest-charting single for exactly eight years since, Gone Too Soon stiffed at number 33 this week in 1993. While Janet won this battle, Michael is winning the war, with his invincible album selling 245,000 copies in the last seven weeks. Janet's All For You album has sold only 160,000 copies since its release in April. Lately is Samantha Mumba's fifth and smallest hit from her debut album Gotta Tell You. Debuting at number six it is a cover of Divine's 1999 US chart-topper, which peaked at number 52 here.

INDEPENDENT SINGLES

This	Last	Title	Label
1	1	HANDBAGS AND GLADRAGS	Arnie Stereophonics
2	2	RESURRECTION	PPK
3	NEW	JUST A DAY EP	Feeder
4	4	I BELIEVE IN CHRISTMAS	Twentynine
5	3	WORDS ARE NOT ENOUGH...	Stony
6	6	WHERE'S YOUR HEAD AT	Basement Jaxx
7	7	SOMEWHERE OVER THE RAINBOW...	Cliff Richard
8	5	DOIN' IT	Liberty
9	8	BELIEVERS	Isle
10	9	SHE GOT GAME	Times 4
11	NEW	THE MAGNIFICENT 7	Scorcher
12	NEW	LIGHT UP THE WORLD FOR CHRISTMAS	Lampis
13	10	GONE	7L Sync
14	NEW	SPLINTER	Soyled
15	NEW	WHAT DO YOU WANT	Dajaz & Full Intention
16	11	POOR LENO	Royksopp
17	16	I'M A SLAVE 4 U	Britney Spears
18	13	THE COMPASS	Dave Clarke
19	16	HYPER MUSIC/FEELING GOOD	Muse
20	12	I'M WAKING UP TO YOU	Belle & Sebastian

All charts © The Official UK Charts Company 2001

This	Last	Title	Label
1	1	Handbags and Gladrag	V2 VVR 501752 (DMV/P)
2	2	Resurrection	Perfecto PEK 32005 (DMV/P)
3	NEW	Just a Day EP	Echo ECHO 126 (P)
4	4	I Believe in Christmas	BBC Music YMM5 8802 (P)
5	3	Words are Not Enough...	Stony STN 0201452 (P)
6	6	Where's Your Head at	XLS Recordings XLS 140C (V)
7	7	Someewhere over the Rainbow...	Papillon CLIFFCX 1 (P)
8	5	Doin' It	V2 VVR 5017708 (DMV/P)
9	8	Believers	One Little Indian 313 TPY021 (P)
10	9	She Got Game	Blacklist 0134625 ERE (V)
11	NEW	The Magnificent 7	Big Tunge 67N 0016035 (SHV/P)
12	NEW	Light up the World for Christmas	Bluecrest LAMP0C 001 (P)
13	10	Gone	Stony STN 0202722 (P)
14	NEW	Splinter	Infectious INFEC 104025 (DMV/P)
15	NEW	What do you want	Essence ESR 004 (DMV/P)
16	11	Poor Leno	Wall Of Sound WALL0 073 (V)
17	16	I'm a Slave 4 U	Jive 9252882 (P)
18	13	The Compass	Skint SKINT 7303 (DMV/P)
19	16	Hyper Music/Feeling Good	Musikvision MUSICVISIONSX (DMV/P)
20	12	I'm Waking Up to You	Jepster JEPIC025 023 (DMV/P)

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PEPSI Chart

This	Last	Title	Label
1	1	Handbags and Gladrag	Arnie Stereophonics
2	2	RESURRECTION	PPK
3	NEW	JUST A DAY EP	Feeder
4	4	I BELIEVE IN CHRISTMAS	Twentynine
5	3	WORDS ARE NOT ENOUGH...	Stony
6	6	WHERE'S YOUR HEAD AT	Basement Jaxx
7	7	SOMEWHERE OVER THE RAINBOW...	Cliff Richard
8	5	DOIN' IT	Liberty
9	8	BELIEVERS	Isle
10	9	SHE GOT GAME	Times 4
11	NEW	THE MAGNIFICENT 7	Scorcher
12	NEW	LIGHT UP THE WORLD FOR CHRISTMAS	Lampis
13	10	GONE	7L Sync
14	NEW	SPLINTER	Soyled
15	NEW	WHAT DO YOU WANT	Dajaz & Full Intention
16	11	POOR LENO	Royksopp
17	16	I'M A SLAVE 4 U	Britney Spears
18	13	THE COMPASS	Dave Clarke
19	16	HYPER MUSIC/FEELING GOOD	Muse
20	12	I'M WAKING UP TO YOU	Belle & Sebastian

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This	Last	Title	Label
21	NEW	JUST A DAY EP	Feeder
22	22	EMOTION	Emotion 0
23	17	WORDS ARE NOT ENOUGH...	Stony
24	NEW	EVERYBODY HAS A SECRET	Payday
25	NEW	CRYING AT THE DISCOTEQUE	Arnie
26	NEW	I'M REAL	Arnie
27	NEW	WHAT WOULD YOU DO	Arnie
28	NEW	QUEEN OF MY HEART	Arnie
29	NEW	PAID MY DUES	Arnie
30	NEW	IN TOO DEEP	Arnie
31	NEW	DON'T NEED THE SUN	Arnie
32	NEW	CRY	Arnie
33	NEW	ONE NIGHT STAND	Arnie
34	NEW	STARLIGHT	Arnie
35	NEW	HEY EM UP STYLE	Arnie
36	NEW	BOHEMIAN LIFE	Arnie
37	NEW	DOIN' IT	Arnie
38	NEW	RECKLESS	Arnie
39	NEW	CALLING	Arnie
40	NEW	FREE	Arnie

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22 DECEMBER 2001

CHART COMMENTARY

by ALAN JONES

Robbie Williams tops the chart for the fourth straight week with *Swing When You're Winning*, which upped its sales 15% week-on-week to 245,000, in line with the overall album market increase. The album is the first by Williams to spend more than three weeks at number one, and with first single 'Somethin' Stupid' topping the singles chart, Williams simultaneously claims both titles for the first time in his career, either solo or with Faith Tabak.

There are no new entries to the Top 75 this week, with most records range-bound. Even records which are not climbing are generally enjoying increased sales, however. The only albums in the Top 40 to suffer declines are the latest by Steps, Five, So Solid Crew, Hear say and Green Day. Perhaps the unluckiest act are the *Beautiful South*, whose *Solid Bronze* - Greatest Hits dips 10-12 despite an impressive 53% increase week-on-week, a surge beaten in percentage terms only by Sophie Ellis Bextor (up 169%), the

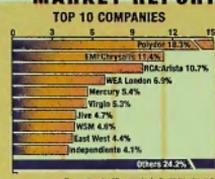


ALBUMS FACTFILE

There is absolutely no doubt that the number one album of 2001 will be No Angel by Dido. Celebrating a year long presence in the Top 50 this week, No Angel spent seven weeks at number one, and has picked up steam again recently, partly because of exposure for the upcoming single *All You Want* and partly because it has just been released in a double-disc variation with *Christmas Days*.

It jumps 14-9 this week, returning to the Top 10 after a seven-week absence. It sold more than 84,000 copies last week - a total it has beaten just once, back in February, when it posted a one-week sale of 103,000. No Angel's overall tally of 1,854,000 sales includes 1,748,000 in 2001, putting it decisively clear of David Gray's *White Ladder* (966,000 sales this year) and Robbie Williams' *Swing When You're Winning* (947,000).

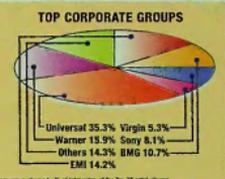
A YEAR AFTER



Figures show top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 75 best sellers



Stereophonics (68%) and Dido (67%). Exactly a year after his last album *Hop The Wag* peaked at number 82, *Jools Holland* is



engaging a major resurgence of interest. His *Small World* Big Band album, which includes tracks recorded with Jamiroquai, the late

George Harrison and other name artists, improves 18-14 this week to record its highest chart position in the four weeks since its release, beating his previous most successful album since leaving Squarepeg. Sophie Ellis Bextor makes the biggest move within the chart, with *Read My Lips* surging 58-33. It sold 32,500 copies last week - nearly 10,000 more than the tally which brought it a number four debut back in September.

The fact there are no new entries to the Top 75 does not mean there are no new releases. The most notable album released last week was Joe's *Better Days*. It sold more than 5,500 copies - enough in the current climate for a number 95 debut. Ironically, that is a higher sale than the 5,000 tally which earned a number 26 debut - and his highest ever chart position - for *All That I Am* in 1997. It also beats the 4,000 sales that brought his last album *My Name Is Joe* a number 55 debut, just eight months ago.

COMPILATIONS

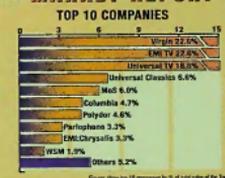
The compilation sector is performing particularly well in the run-up to Christmas, with considerable gains over last year helping to make up the shortfall in the artist album sector. Last week saw some 5,005,000 artist albums sold according to OCC data, compared to 5,354,000 in the same week last year. That's a hefty 6.5% decline, which is compensated for in some small way by the buoyancy of the compilation market, where last week's tally of 1,927,500 sales was 19.2% up year-on-year. Compilations accounted for 27.8% of the album market last week, compared to 23.2% in the same week in 2000. Combining artist albums and compilations, last week saw a grand total of 6,933,000 albums sold - a 0.5% dip on the 6,970,000 total in 2000, and a 1.5% decline over 1999.

Remaining at number one for the fourth

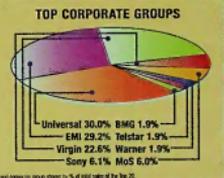
straight week, *Now That's What I Call Music!* 50 saw its sales dip by more than 10% for the third week in a row. It sold more than 183,000 copies last week to bring its 27 day tally to 887,000. That puts it 2,000 sales behind the pace set by *Now! 47* last year, and a massive 199,000 behind the record set by *Now! 44* in 1999. *Now! 50* is still only the second biggest-selling compilation of the year, trailing the *Bridget Jones's Diary* soundtrack, though it should easily eclipse the latter album's 919,000 copies till next week.

Its release being in with the movie *Ocean's 11*, the oddly titled *EEE 0-11 - The Best Of The Rat Pack* brings together the legendary and late trio of Frank Sinatra, Sammy Davis Jr and Dean Martin. Also benefiting from Robbie Williams' homage, it scuttles 6-2 on the album chart with more than 65,000 sales last week.

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75 and corporate groups shown by % of total sales of the Top 75



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.2%

Compilations: 27.8%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	JUST ENOUGH EDUCATION TO PERFORM GOLD - THE GREATEST HITS	Stereophonics	V2 WVR 1015838 (DMW/P)
2	2	GOLD - THE GREATEST HITS	Steps	Live 9201412 (P)
3	3	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Live 9228762 (P)
4	4	IS THIS IT	The Strakes	Rough Trade RTM4260 CD (V)
5	6	SONGBIRD	Eye Candy	Big Brother 021063 (WOT)
6	5	CRIMIN OF SYMMETRY	Muse	Mushroom MUSH 0020 (DMW/P)
7	8	BOOBY	Basement Jaxx	XL Recordings XLCD 143 (V)
8	7	WANTED	Cat Richard	Papillon WANTED 1 (P)
9	9	BRITNEY	Britney Spears	Live 9225232 (P)
10	11	WHITE BLOOD CELLS	White Stripes	Syngnity For The Record Industry SFR8 6600 (CD)
11	NEW	BETTER DAYS	Joe	Live 920ETM1 (P)
12	10	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 820490 (P)
13	12	THE CHRISTMAS ALBUM	Twinsies	BMG Music WMSF 6042 (P)
14	13	EMPIRE THINGS	Zer7	Ultimate Dharma UDM00106 (WOT)
15	15	THE FAKE SOUND OF PROGRESS	Lustrophobia	Visible Noise TORMENT10 (V)
16	15	ECHO PARK	Feeder	Echo ECHO304 (P)
17	20	FREE ALL ANGELS	Ash	Infectious INFECT1000 (DMW/P)
18	14	THE ALBUM	Bob The Builder	BMG Music WMSF 6642 (P)
19	18	SINCE I LEFT YOU	Anarchives	XL Recordings XLCD 138 (V)
20	17	YOUR NEW FAVOURITE BAND	Hives	Pyramint (P)

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MUSIC WEEK 22 DECEMBER 2001

THE YEAR SO FAR... TOP 20 COMPILATIONS

Rank	Title	Artist	Label
1	2 BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
2	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMI/UNIVERSITY
3	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMI/UNIVERSITY
4	NOW THAT'S WHAT I CALL MUSIC 49	VARIOUS ARTISTS	EMI/UNIVERSITY
5	THE CLASSIC CHILLOUT ALBUM	VARIOUS ARTISTS	COLUMBIA
6	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
7	CAPITAL GOLD LEGENDS	VARIOUS ARTISTS	VIRGINEMI
8	CHILLED BRIZA	VARIOUS ARTISTS	VIRGINEMI
9	MEDIUM RARE	ORIGINAL SOUNDTRACK	INTERSCOPE
10	THE ALBUM	VARIOUS ARTISTS	VIRGINEMI
11	CLASSICAL CHILLOUT	VARIOUS ARTISTS	VIRGINEMI
12	THE ANNUAL 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
13	THE LOCK OF LOVE - THE BURT BACHARUK	VARIOUS ARTISTS	INQUALITY
14	PERFECT CHART 2002	VARIOUS ARTISTS	VIRGINEMI
15	THE CHILLOUT SESSION 2	VARIOUS ARTISTS	MINISTRY OF SOUND
16	CAPITAL GOLD LEGENDS II	VARIOUS ARTISTS	VIRGINEMI
17	CLASSICS 2002	VARIOUS ARTISTS	DECCA
18	NOW DANCE 2002	VARIOUS ARTISTS	VIRGINEMI
19	THE WOMAN 2002	VARIOUS ARTISTS	VIRGINEMI
20	BACK TO THE OLD SCHOOL	VARIOUS ARTISTS	MINISTRY OF SOUND

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AW
music week

singles



1 SOMETHIN' STUPID

Chrysalis

- 2 GOTTA GET THRU THIS Daniel Bedingfield Relemliss/DMD
- 3 MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor Polydor
- 4 HANDBAGS AND GLADRAGS Stereophonics V2
- 5 WILL I See Van Driel NuLife/Arista
- 6 LATELY Samantha Mumba Wild Card/Polydor
- 7 HAVE YOU EVER S Club 7 Polydor
- 8 RESURRECTION PPK Perfecto
- 9 I BELIEVE IN CHRISTMAS Tweenies BBC Music
- 10 COUNTRY ROADS Hermes House Band EMI/Liberty

- 11 WHAT IF Kare Winstlet Liberty
- 12 JUST A DAY EP Feeder Echo
- 13 SON OF A GUN! (BETHA THINK THIS SONG) Janet Jackson feat. Caryn Simon Virgin
- 14 WORDS ARE NOT ENOUGH! KNOW HIM SO WELL Steps Jive
- 15 CATCH Koshien Maksha/Arista
- 16 IN TOO DEEP Sum 41 Mercury
- 17 WHO DO YOU LOVE NOW (STRINGEN) Riva feat. Darnell Minogue Ifr
- 18 SOMEWHERE OVER THE RAINBOW/WANT A WONDERFUL WORLD Cliff Richard Pavilion
- 19 EVERYBODY Hear'Say Polydor

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THE OFFICIAL CHARTS

AW
music week

albums



1 SWING WHEN YOU'RE WINNING

- 2 DREAMS CAN COME TRUE - GREATEST HITS Gabrielle Go Beat/Polydor
- 3 SUNSHINE'S Club 7 Polydor
- 4 ALL RISE Blue Innocent
- 5 WORLD OF OUR OWN Westlife RCA
- 6 GOLD - THE GREATEST HITS Steps Ebu/Jive
- 7 ENCORE Russell Watson Decca
- 8 ECHOES - THE BEST OF Pink Floyd EMI
- 9 NO ANGEL Dido Cheeky/Arista
- 10 SOLID BRONZE - GREAT HITS The Beautiful South Go/Discs

- 11 GHV2 Madonna Maverick/Warner Bros
- 12 THE STORY SO FAR - THE VERY BEST OF Rod Stewart Warner Bros
- 13 THEIR GREATEST HITS - THE RECORD Bee Gees Polydor
- 14 SMALL WORLD BIG BAND Jools Holland WSM
- 15 FREAK OF NATURE Anastacia Epic
- 16 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
- 17 FEVER Kylie Minogue Parlophone
- 18 WHATEVER GETS YOU THROUGH THE DAY Lighthouse Family Wild Card/Polydor
- 19 THE UNMISSIBLE BAND Travis Independent



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- 12-19** **WE'RE NOT GONNA SLEEP TONIGHT** Emma Bunton Virgin
- 20** **WE'RE NOT GONNA SLEEP TONIGHT** Emma Bunton Virgin
- 21-21** **CAN'T GET YOU OUT OF MY HEAD** Kylie Minogue Parlophone
- 15-22** **QUEEN OF MY HEART** Westlife Innocent
- 23-23** **IF YOU COME BACK BLUE** Innocent
- 24-24** **HEY BABY** DJ Ozri EMI
- 25-25** **CRY** Michael Jackson Epic
- 19-26** **BECAUSE I GOT HIGH** Afroman Universal/Uni-Island
- 24-27** **DO WAH DIDDY** DJ Ozri EMI
- 22-28** **CRYING AT THE DISCOTHEQUE** Alcazar Anisia
- 17-29** **FALLIN'** Alicia Keys J
- 18-30** **CALLING** Geni Halliwell EMI
- 29-31** **I'M REAL** Jennifer Lopez Epic
- 28-32** **EMOTION** Destiny's Child Columbia
- 14-33** **DOIN' IT** Liberty V2
- 27-34** **WHERE'S YOUR HEAD AT** Basement Jaxx XL Recordings
- 26-35** **RAP DISCOWY WANNA KNOW U GDS LIFE** FAMOUS DOUTE & NEGATRO East West
- 36-36** **LULLABY** Starsailor Chrysalis
- 30-37** **RAPTURE** IIO Mader/Datar/Mis
- 31-38** **PAID MY DUES** Anastacia Epic
- 20-39** **IT AIN'T ENOUGH** Dream Team Vs Artful Dodger firm/Public Demand
- 40-40** **I COULD SING OF YOUR LOVE FOREVER** Delirious? Furious?

- 28-20** **SONGS FROM THE WEST COAST** Elton John/Rocket/Mercury
- 17-21** **THE BEST OF THE CORRS** Atlantic
- 15-22** **GREATEST HITS** Five RCA
- 23-23** **SURVIVOR** Destiny's Child Columbia
- 22-24** **HYBRID THEORY** Linkin Park Warner Bros
- 31-25** **MY WAY - THE BEST OF FRANK SINATRA** Reprise
- 21-26** **THEY DON'T KNOW** So Solid Crew Relentless/Independent
- 36-27** **DAYS OF SPEED** Paul Weller Independent
- 29-28** **SONGS IN A MINOR** Alicia Keys J
- 30-29** **A FUNK ODYSSEY** Jamiroquai J
- 27-30** **GREATEST HITS - CHAPTER ONE** Backstreet Boys Jive
- 28-31** **J-LO** Jennifer Lopez Epic
- 38-32** **ALL KILLER NO FILLER** Sum 41 Mercury
- 58-33** **READ MY LIPS** Sophie Ellis-Bextor Polydor
- 39-34** **WHITE LADDER** David Grey IHT/East West
- 33-35** **RIGHT NOW** Atomic Kitten Innocent
- 24-36** **EVERYBODY** Hear Say Polydor
- 35-37** **CIELDI DI TOSCANA** Andrea Bocelli Polydor
- 32-38** **ALL THIS TIME** Sting A&M/Polydor
- 34-39** **INTERNATIONAL SUPERHITS** Green Day Reprise
- 37-40** **LICKIN' ON BOTH SIDES** Mis-Teeq Infilmo/Felstar

compilations

- 1** **NOW THAT'S WHAT I CALL MUSIC!** 50 **3** **11** **CAPITAL GOLD LEGENDS II**
Virgin/EMI
- 6** **THE BEST OF THE RAT PACK** 14 **12** **CHRISTMAS HITS**
EMI/Virgin/Universal BMG/Sony/Felstar/WASM
- 2** **CLASSICS 2002** 19 **13** **COLD FEET**
Capitol Universal TV
- 10** **BEST CHRISTMAS ALBUM IN THE WORLD EVER** 12 **14** **CLASSICAL CHILLOUT**
Virgin/EMI
- 5** **SMASH HITS 2002** 13 **15** **HITS 51**
EMI/Virgin/Universal BMG/Sony/Felstar/WASM
- 9** **I LOVE 2 PARTY** 11 **16** **PURE CHILLOUT**
Virgin/EMI
- 7** **THE BEST HIP HOP ALBUM IN THE WORLD... EVER** 16 **17** **THE OPERA ALBUM 2002**
EMI/Virgin/Universal
- 8** **MOTOWN GOLD** 15 **18** **NOW THE CHRISTMAS ALBUM**
Universal TV EMI/Virgin/Universal
- 5** **ANDREW LLOYD WEBBER - GOLD** 19 **LOVIN' IT 2**
Real Gone!/Polydor MCA/Decca/Intrepid
- 10** **THE ANNUAL 2002** 20 **THE CLASSIC CHILLOUT ALBUM 2**
Ministry Of Sound Columbia

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MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	2	GOODBYE YELLOW BRICK ROAD	Eton John	Rocknet/Warner 529192 (U)
2	1	LOSS	Mad Historical Society	NKA 8021372 (ZEN)
3	10	YOUR NEW FAVORITE BAND	Hives	Pygmalion/MCA 265502 (P)
4	18	THE BEST OF THE 80'S	Various	EMI Gold 540842 (E)
5	10	TRACY CHAPMAN	Tracy Chapman	Elektra 8367174 (TEN)
6	14	SYSTEM OF A DOWN	System of A Down	Columbia 491252 (ZEN)
7	10	MERRY CHRISTMAS	Various	EMI 525022 (E)
8	15	BACK TO FRONT	Simply Red	Polygram 5301302 (U)
9	10	GREATEST HITS	Simple Plan	Warner Bros 015522 (ZEN)
10	9	GOOD FEELING	Travis	Independiente 1510MCD (ZEN)
11	5	DOOKIE	Green Day	Reprise 53245222 (TEN)
12	13	BROTHERS IN ARMS	Dirte Strats	Vertigo 024492 (U)
13	10	THE VERY BEST OF THE 40'S	Various	EMI Gold 540852 (E)
14	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 019128 (U)
15	10	CLASSIC ROCK	Various	EMI Gold 540832 (E)
16	10	EXPANSION TEAM	Delirious?	Capitol 31472 (E)
17	17	TOGETHER	Cliff Richard	EMI CDE41122 (E)
18	17	IN UTERO	Nirvana	Geffen/Polydor 022422 (U)
19	12	REFERENCE	Faithless	Cherry/Arista 74218022 (BMG)
20	10	RAY OF LIGHT	Madonna	Maverick 53236412 (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	10	ESSENTIAL CHRISTMAS MUSIC	Various	Crismon CRM5200 (EUK)
2	2	CHRISTMAS WITH NAT AND DEAN	Nat 'King' Cole/Dean Martin	Music For Pleasure CPM2930 (U)
3	1	THE NON STOP PARTY ALBUM - VOL 2	Various	Music Collection MCD041 (DISC)
4	4	CHRISTMAS PARTY	Jive Barry & The Masterblasters	Music Collective MCD0014 (DISC)
5	3	THE WHITE CHRISTMAS ALBUM	Various	Crismon CRM2020 (EUK)
6	1	THE NON STOP PARTY ALBUM	Various	Music Collection MCD043 (DISC)
7	5	THE SNOWMAN	Blake/Chubbins/Ainry	Columbia C0X01152 (E)
8	6	CHRISTMAS ALBUM	Frank Sinatra	Music For Pleasure CPM2937 (E)
9	10	ULTIMATE PARTY SINGALONG	Various	Crismon CRM2003 (EUK)
10	11	90'S PARTY MIX	Various	Crismon CRM1206 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	GOTTA GET THRU THIS	Daniel Bedingfield	Reinstate/RELENT 2720 (UMVFN)
2	5	SOM OF A GUN (I BETCHA THINK THIS SONG)	Daniel-Jackson feat. Carly Simon	Virgin V502022 (E)
3	3	LATELY	Samantha Mumba	Wild Card/Polydor 575222 (U)
4	4	CRY	Michael Jackson	Capitol 671622 (BMG)
5	6	IF YOU COME BACK	Blue	Intercap 521822 (E)
6	4	BECAUSE I GOT HIGH	Afman	Universal/Uni-Island MCD51 42026 (U)
7	5	I'M REAL	Jennifer Lopez	Epic 672332 (ZEN)
8	2	FALLIN'	Alicia Keys	J7432193691 (BMG)
9	7	EMOTION	Destiny's Child	Columbia 672112 (TEN)
10	9	WHAT WOULD YOU DO	Cry High	Intercap/Polydor UNO 57817 (U)
11	8	UGLY	Bubba Sparoux	Intercap/Polydor 497642 (U)
12	11	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCST0 42087 (U)
13	6	WHO WE BE	DMX	Def Jam 588932 (U)
14	12	I WISH I KNEW HOW IT WOULD FEEL TO BE FREE	Lighthouse Family	Wild Card/Polydor 587312 (U)
15	14	IT'S NOT UP STYLE (OOPS!)	Luca Laurenti	Arista 7432191522 (BMG)
16	15	SHO GET GONE	Tymes 4	Blacklist 0134653 (EUE)
17	15	YOU OWE ME SOMETHING	Jamiroquai	SO 672602 (TEN)
18	16	WHAT'S GOING ON	Adonis Against AIDS Worldwide	Columbia 672112 (TEN)
19	13	AFTER THE LOVE HAS GONE	Damage	Conquest CDD05 360 (E)
20	18	ONE NIGHT STAND	Ms-Tee	Interna/Vertac CDSTAS 3208 (BMG)
21	17	LOWDOWN/TROUBLE	Cypress Hill	Columbia 672162 (TEN)
22	20	GO TO YOU	Pharosabe Monch	Priority PTYCD 145 (E)
23	19	WISH YOU WERE HERE	Wyclef Jean	Columbia 672192 (U)
24	21	FIGHT MUSIC	D-12	Shady/Intercap/Polydor 497652 (U)
25	22	YOU ROCK MY WORLD	Michael Jackson	Epic 671622 (E)
26	23	ALL RISE	Innocent SMCD 28 (E)	
27	23	DON'T LET THE SUN GO TO SLEEP	Gaby Gray	Go Beat/Polydor GDD04 47 (U)
28	24	SEXUAL REVOLUTION	Macabre	Epic 671642 (U)
29	25	LYVIN' UP	Ju Dr Feat. Cass	Def Jam 588932 (U)
30	26	BAD INTENTIONS	Ja Rule feat. Knocout All	Intercap/Polydor 497652 (Import)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	LOVE LAUGH LOVE GOLD	Daniel O'Donnell	Resette ROSCO 2002 (BMG/U)
2	2	SCARECROW	Ryan Adams	Last Highway 170522 (E)
3	3	I'M ALREADY THERE	Garth Brooks	Capitol 513302 (E)
4	4	I NEED YOU	Lonestar	Grapevine/BMG 74321822 (BMG/UMVFN)
5	5	BREATH	Lohen Rivers	Carb London 576332 (E)
6	7	MY FAVORITE	Faith Hill	Warner Bros 243732 (TEN)
7	8	LITTLE SPARROW	Alison Krauss & Union Station	Rounder ROUCD 0493 (PROP)
8	9	LOVE SHELBY	Dolly Parton	Sanctuary SANCD074 (U)
9	10	FAITH & INSPIRATION	Shelby Lynne	Mercury 386512 (U)
10	13	THE WOMAN IN ME	Daniel O'Donnell	Rite R2CD0 171 (BMG/U)
11	10	CLOCK WITHOUT HANDS	Shania Twain	Mercury 522962 (U)
12	14	WIDE OPEN SPACE	Faith Hill	Elektra 74552642 (TEN)
13	11	LONELY RILL	Dixie Chicks	Epic 498422 (TEN)
14	15	TIME SEX LOVE	Lonestar	Grapevine/BMG 0786377022 (BMG/UMVFN)
15	16	FLY	Mary Chapin Carpenter	Columbia 902542 (TEN)
16	17	A ROAD LESS TRAVELLED	Dixie Chicks	Epic 909512 (TEN)
17	18	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170252 (U)
18	20	SONGS OF INSPIRATION	Crack Nickel	MCA Nashville 170292 (U)
19	19	WIDE OPEN SPACE	Lee Ann Womack	Super Hit! SHC0293 (PROP)
20	20	SONGS OF INSPIRATION	Daniel O'Donnell	Rite RIT2CD 70 (BMG/U)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	HYBRID THEORY	Linkin Park	Warner Bros 53024752 (TEN)
2	2	INTERNATIONAL SUPERHERITS	Green Day	Reprise 53024612 (TEN)
3	3	YOU JUST - THE ANTHOLOGY	U2	Universal TV 497182 (U)
4	4	KERANAK 1 - THE ALBUM	Acoustic	WSM/Universal TV 485322 (U)
5	5	BREAK THE CYCLE	Staind	East West 75593642 (TEN)
6	7	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 820 (MVP)
7	8	ROTHER APPLIES - THE GREATEST HITS	Smashing Pumpkins	Hut CDH010 (E)
8	8	WATHEN	Creed	Epic 504972 (TEN)
9	9	TAKE OFF YOUR PANTS AND JACKET	Link 16	MCA/Uni-Island 112872 (U)
10	8	NEW OLD SONGS	Link 16	Intercap/Polydor 497182 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	GOTTA GET THRU THIS	Daniel Bedingfield	Reinstate/RELENT 2720 (UMVFN)
2	2	WILL I	Ian Van Dahl	NuLife/Arista CD7432193422 (BMG)
3	2	IT AIN'T ENOUGH	Dream Team Vs Artful Dodger	First Public Demand FX 401 (TEN)
4	4	YOU CAN'T CHANGE ME	Roger Sanchez & Friends	Defected DEFCT 41 (UMVFN)
5	5	RESURRECTION	PPK	Perfecto PER8 227 (MVP)
6	6	CATCH	Koshien	Arista CD7432193722 (BMG)
7	7	UNTITLED	Squarepusher	Warp WAP155 (U)
8	18	WHERE'S YOUR HEAD AT	Bombadier	XL Recordings XLT 401 (U)
9	9	ELAMOUR	Joskie & DJ Chus	NRK Sound Division NRK259 (U)
10	9	IF THEY DIDN'T KNOW	So Solid Crew	Reinstate/RELENT 267 (UMVFN)
11	10	BRING IT ON/MUSICA	Ann Miles & Red One	RAM RAM036 (SRD)
12	11	JUST IN CASE	Jahiem	Winner Bros W547 (TEN)
13	6	LIGHT A BOMBROW	Tukan	Incentive CENT 337X (UMVFN)
14	20	WHO DO YOU LOVE NOW (STRINGER)	Riva feat. Danni Minogue	Rite RFX 002 (E)
15	14	THUNDERBALL/LAZY BONES	Moving Fingers	Ram RAM 35 (SRD)
16	15	INFRASTRUCTURE - THE REMIXES	IID	Infrared INFRA18 (SRD)
17	16	RAPTURE	Pharosabe Monch	Meta/Data/MO DATA 274 (UMVFN)
18	16	GET YOU	Sophie Ellis-Bextor	Priority PTYCD 145 (E)
19	15	MURDER ON THE DANCERFLOOR	Tuban	Polydor 530984 (U)
20	17	SHIBUI	Maxwell D	4 Liberty/Liberty 145 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BITE DAYS	Joe	Epic 922222 (P)
2	2	INFAMY	Moab Deep	Epic 921622 (E)
3	3	THE EP	QJ Faz	Locked On LOE02380 (U)
4	8	WESTWOOD 2	Various	Def Jam 586612 (U)
5	9	HOW HIGH (OST)	Various	Def Jam 586612 (U)
6	1	ART OFFICIAL INTELLIGENCE: BIONIX	De La Soul	Tummy Boy - TBDC1382 (P)
7	7	PURE GARAGE PRESENTS BASS BREAKS & BEATS	Various	WMS - WMSMCD056 (TEN)
8	5	IF THEY DIDN'T KNOW	So Solid Crew	Universal Video 145 (E)
9	10	GHVZ	Madonna	Maverick/Warner Bros 49240022 (BMG)
10	5	SONGS IN A MINOR	Alicia Keys	J - J0811300222 (BMG)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	WESTYLE: Where Dreams Come True	RCA 13182833
2	2	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 62683
3	3	STEPS: Gold - The Greatest Hits	Jive 5201415
4	4	S CLUB 3-G Club Party - Live	Polydor 538323
5	5	DANIEL O'DONNELL: The Daniel O'Donnell Show	Rosetta 1004931
6	6	CLIFF RICHARD: Cliff Richard	Video Collection 42305
7	7	KYLIE MINOGUE: Live In Sydney	Warner Music Video 582076533
8	7	U2: Unleashed 2001 - Live In Boston	Island/UNI 49161 55543
9	8	MADONNA: Drowned World Tour 2001	Warner Music Video 79703553
10	9	HEARSAY: Hear Say Live	Universal Video 34093
11	11	RUSSELL WATSON: The Voice - Live	Universal Video 34073
12	12	BRITNEY SPEARS: Britney	Jive 922793
13	13	PIVE: Greatest Hits	RCA 142381753
14	14	SHANIA TWAIN: Live In Miami	Universal Video 132623
15	15	ATOMIC KITTEN: So Far So Good	WV 1033333
16	16	VARIOUS: New 2001 - The DVD	EMV/Universal
17	17	TRAVIS: Live	SAV Video 261533
18	18	JANE MCDONALD: Live In Las Vegas	Universal Video 145 (E)
19	18	CRASH DAVID: Out The Rock - Live At Wembley	Telstar Video 74154
20	15	BRUCE SPRINGSTEEN: Live In NYC	SAV Columbia 54172

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22 DECEMBER 2001

COOL CUTS CHART
as featured on *MTV's Saturday Night* show on **Kiss 100** and **102.5 Big City Network**

Rank	Artist	Label
1	THE NEXT LEVEL <i>Marlene Parade</i>	
2	POINT OF VIEW <i>DB Boulevard</i>	Ultrasounds
3	THRILL ME <i>Junior Jack</i>	VC Recordings
4	JODECIETS <i>IMCONCEPTS</i> <i>Donna Marie & Milton Sanches</i>	Phonetic
5	GHETTO RHYTHM MASTERS	Neo
6	MORE THAN A WOMAN <i>Aaliyah</i>	Virgin
7	INTO THE SUN <i>Weekend Players</i>	Multisky
8	WHEN LOVE BREAKS DOWN <i>Teaser</i>	Eternal
9	SALSA MUSICA <i>Dance Tix</i>	White Label
10	THE BRAZILIAN DIRTY YACHT	Creedence
11	TRIBUTE <i>More 21 Classics</i>	Perfection
12	SMILE TO SHINE <i>Baz</i>	One Little Indian
13	CAN YOU FEEL IT <i>Reds</i>	Ice Cream
14	MURDER ON KNOW IT'S HARD <i>Crystal Method</i>	Outpost
15	BANG BANG YOU'RE MINE <i>Bang The Party</i>	Classico
16	KISS KISS A KISS	One Little Indian
17	THE DRILL DIRT DEVILS	NaTive
18	STONEGROOVE KAC	EB Underground

URBAN TOP 20

1	YOU GETS NO LOVE <i>Faith Evans</i>	Puff Daddy/Krista
2	ALWAYS ON TIME <i>Ja Rule</i>	(feat. Ashanti) Doublet/Def Jam
3	BROTHER <i>Angie Stone</i>	J/INCA
4	GIRLS, GIRLS, GIRLS <i>Jay-Z</i>	Rec-A-Fella
5	MORE THAN A WOMAN <i>Aaliyah</i>	Background
6	THE VOICE <i>Sheena Johnson</i>	Jive
7	AM TO PM <i>Christina Milian</i>	Def Soul/Def Jam UK
8	FORMAL <i>Invisite RV</i>	Jive
9	BULLETPROOF WALLETS <i>LP Sampler</i>	Ghostface Killa
10	GOT LIT <i>Self A Kiss</i>	Columbia
11	SON OF A Bitch <i>Thank This Song is About You</i>	Juste Jazzy
12	TRANS OF EXPRESS <i>Dumpson Family</i>	Arista
13	YOU (PUNKY RING) WILL BE WARNED <i>Wu Tang Clan</i>	Blackground
14	YOU MIGHT BE WONDERING <i>Missy Elliott</i>	Telectra
15	DIFFERENCES <i>Ginuwine</i>	Capitol
16	DAB DAB <i>BRITNIGHTS (LP Sampler)</i>	Bada Bada
17	BRING IT ON TO MY LOVE <i>De Nada</i>	Wildstar
18	DOIN' IT Right	V2/Public Demand
19	EXPERIENCE <i>LP Sampler</i>	Jill Scott
20	DIDDY ON TOP <i>P Diddy</i>	Bad Boy

Midem 2002
The International Music Market
20-24 Jan 2002, Cannes, France

Music Week's January 19 2002 issue will contain our MIDEM pre-convention special. Out a week before Midem, it lets you tell the industry about your latest products, company developments and plans for the year ahead. As well as distribution to all Music Week's regular readers, the guide will also benefit from heavy promotion at Music Week's stand at Midem.

So don't miss out - if you are serious about making Midem work for you, you really must be part of this special issue.

To find out more, call the Music Week Sales Team on 020 7579 419/4451

CLUB CHART TOP 40

Rank	Artist	Label
1	IT'S GONNA BE... (A LOVELY DAY) <i>Brancaccio & Aisher</i>	Bedrock/Credence
2	NEVER KNEW LOVE <i>Stella Browne</i>	Perfecta
3	BE FREE <i>Live Element</i>	Strictly Rhythm
4	CHEERY LIPS <i>Gabage</i>	Mushroom
5	IT'S LOVE (TRIPPIN') <i>Goldatrix presents Andrea Brown</i>	Setback/AM/PM
6	FOR A LIFETIME <i>Ascension</i>	Xtravaganza
7	RUNIN' <i>Mark Fischhoff presents Bastoy feat. Dana Black & Blue/Neo</i>	Wanderboy
8	IMAGINATION <i>Plasma</i>	Def Soul/Def Jam UK
9	AM TO PM <i>Christina Milian</i>	Decode
10	I WON'T LET YOU DOWN <i>Work In Progress</i>	Emmie
11	BE ANGELED <i>Jam & Spoon</i>	NaTive/Arista
12	WHEN LOVE BREAKS DOWN <i>Teaser</i>	Eternal
13	ALL YOU WANT <i>Dido</i>	Cheeky/Arista
14	EVERYBODY'S A ROCKSTAR <i>Tall Paul</i>	Decode/Daily Free
15	BEYAST TRANCE <i>John 'OO' Fleming vs Simple Minds</i>	Nebula
16	HERO ENIGMA <i>Iglesias</i>	Interscope/Polydor
17	SAVE OUR SOUL <i>Bob Sinclair</i>	Defected
18	ERECTIO <i>Corina feat. BK & Madam Friction</i>	Nokleuz
19	DRIFTING AWAY <i>Langue feat. Skye</i>	VC Recordings
20	DANCE <i>For Me Mary J Blige</i>	MCA
21	OFFICIAL CHEMICAL <i>Dub Pistols</i>	Polydor
22	STRINGS OF LIFE <i>Plant 15</i>	Epic
23	SEX REVOLUTION <i>Masey Gray</i>	Wild Card/Polydor
24	LATELY <i>Samantha Mumba</i>	Defected
25	SLEEP TALK <i>ATFO feat. Lisa Millett</i>	Defected
26	CATCH <i>Koeshen</i>	Meksha/Arista
27	UNDERWATER <i>Delerium feat. Rani</i>	Network
28	TARRANTIA <i>Faithless</i>	Cheeky/Arista
29	GHETTO TEARS <i>Whiplash</i>	Loaded
30	BELIEVERS <i>Baz</i>	One Little Indian
31	HOUSE OF GOD <i>D.H.S.</i>	Club Tools/Def
32	WE'RE HERE <i>DJ Piz Pop & The Masters Of Ceremony</i>	Relaxent/Ministry Of Sound
33	ANGEL-SWEET SURRENDER <i>Sarah McLachlan</i>	Network
34	SOMEONE LIKE YOU <i>New Order</i>	London
35	MORE THAN A WOMAN <i>Aaliyah</i>	Background
36	IT Ain't ENOUGH <i>Drum Team Vs. Arful Drog</i>	Public Demand/Itf
37	GRANDLIFE <i>We In Music</i>	Virgin
38	THRILL ME <i>Junior Jack</i>	PIAS
39	THE M EP <i>Ay Avaj</i>	Ay Avaj
40	ADDICTED TO BASS <i>Puretone</i>	Gusto

CLUB CHART BREAKERS

1	HELLO <i>Jehy Palmer</i>	MC Image
2	WE'RE NOT GONNA SLEEP <i>Tonight</i>	Emma Bunton
3	I THINK I LOVE YOU <i>Kaeli</i>	Virgin
4	I LOVE AND AFFECTION <i>Mr Pink</i>	Presenting The Program
5	HOT GIRLS <i>Syndicate</i>	So Urban
6	ALWAYS ON TIME <i>Ja Rule</i>	(feat. Ashanti) Douglas
7	SKIN DEEP <i>Armita</i>	Def Jam
8	GIRLS, GIRLS, GIRLS <i>Jay-Z</i>	Rec-A-Fella
9	INTO THE BLUE <i>Sham Escallory</i>	Telectra
10	HEY LITTLE GIRL <i>Mathias Warz</i>	feat. Rob Taylor

Breakers on the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from www.dnsmusic.com. To receive the club charts in full by fax contact Emma Pierre-Joughan on fax: (020) 7579 4470

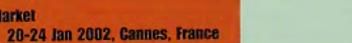


CHART COMMENTARY
by ALAN JONES

Two big records duked it out for chart honours at the top of the Club Chart this week, and the winner, by the shortest of heads, is **Brancaccio & Aisher's** 'It's Gonna Be... (A Lovely Day)', which samples the S.O.A.L. System's remake of *Bill Withers' classic 'Lovely Day'* - though it is hard to tell. **Brancaccio & Aisher** track proved slightly too strong for **Stella Browne's** 'Never Knew Love', which is just 1% off the pace in runners-up slot... Two weeks after **Samantha Mumba** managed the rare treble of making the Top 10 of all of our club charts simultaneously, another Universal signing does likewise. This time it is the turn of **Christina Milian**, who has previously written hits for Jennifer Lopez (Play) and PYY (Same 'O' Same 'O') and sang on Ja Rule's 'Between Me And You'. Now she is making records in her own right, and her first, **AM To PM**, debuts at 10 on the Club Chart and nine on the Pop Chart, while advancing 1377 on the Urban Chart. All three charts are at their busiest for weeks with 13 new entries to the Top 40 of the Club Chart, while half of the Top 20 urban records are new and 10 of the Top 15 pop titles are first-timers. Despite its most hectic week since last January, the leaders of the Pop Chart remain **Steeze**, whose double-A-sided hit **Words Are Not Enough** (feat. Know Him So Well) loses exactly a third of its support without giving up its number one perch, though a repeat performance a week hence would cost it dearly, and see it hurtle out of a closely packed Top 10... The Urban Chart also gets a repeat number one from **Faith Evans' 'You Get No Love**, though both **Ja Rule** and **Angie Stone** are only a handful of points behind. **Nu-Soul** star **Stone's** *Brotha's* is the week's highest new entry, but at number three. The big intake on the Urban Chart means a 340 for **Ray J's** *Prime Invo* even though it declines just 4%... Finally, a note to say that although **Music Week** is back in three weeks, the club chart will continue to be produced except for the week between Christmas and New Year, and will be dispatched as normal to subscribers during the break. Consequently, the first chart to appear in *MW* next year will not have 'last week' positions that correspond with this week's issue.

POP TOP 20

1	WORDS ARE NOT ENOUGH <i>Know Him So Well</i>	Steeze
2	FOR A LIFETIME <i>Ascension</i>	Xtravaganza
3	WE'RE NOT GONNA SLEEP <i>Tonight</i>	Emma Bunton
4	IT'S GONNA BE... (A LOVELY DAY) <i>Brancaccio & Aisher</i>	Bedrock/Credence
5	LATELY <i>Samantha Mumba</i>	Wild Card/Polydor
6	DRIFTING AWAY <i>Langue feat. Skye</i>	VC Recordings
7	RUNIN' <i>Mark Fischhoff presents Bastoy feat. Dana Black & Blue/Neo</i>	Wanderboy
8	HERO ENIGMA <i>Iglesias</i>	Interscope/Polydor
9	WE'RE HERE <i>DJ Piz Pop & The Masters Of Ceremony</i>	Relaxent/Ministry Of Sound
10	AM TO PM <i>Christina Milian</i>	Def Soul/Def Jam UK
11	IMAGINATION <i>Plasma</i>	Wanderboy
12	FOR A LIFETIME <i>Ascension</i>	presenting Andrea Brown
13	BE FREE <i>Live Element</i>	Strictly Rhythm
14	I THINK I LOVE YOU <i>Kaeli</i>	Virgin
15	MURDER ON THE DANCEFLOOR <i>Sophie Ellis Beatz</i>	Polydor
16	I NEVER KNEW LOVE <i>Stella Browne</i>	Perfecta
17	EVERYBODY'S A ROCKSTAR <i>Tall Paul</i>	Polydor
18	CHERRY LIPS <i>Gabage</i>	Mushrooms
19	WHEN LOVE BREAKS DOWN <i>Teaser</i>	Eternal
20	I WON'T LET YOU DOWN <i>Work In Progress</i>	Emmie

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IN THE HEADLINES

LEWIS... Sanctuary acquires reggae label Trojan for £10.25m. **BMG** Entertainment chief **Rob Schmetz** Holtz sacks **BMG** Europe president **Richard Griffiths** (pictured with Sony Europe chief **Paul Burger** at the Nordoff-Robbins lunch on the day he left his job) and replaces him with former **GSA** and **Eastern Europe** chief **Thomas Stein**. The publishing arm of Sweden's **Merlin** Music strikes a worldwide representation deal with **Universal Music Publishing**. **US** live promotions outfit **SRI** acquires **UK** based booking agent and promoter **Solo**.



JULY **Rough Trade** strikes an equity deal with **Sanctuary Records** giving it access to the **US** market for the first time in ten years. **Food Records** co-founder **Andy Ross** severs his final ties with **EMI**. **John Kennedy** attacks the **DTI** for laying into the music business at "any opportunity". **Ermanoel de Baretel** is promoted to president and CEO of **EMI Recorded Music** overseeing the whole of Europe for the major. **Radio Two** announces the launch of an album chart show. The independent sector dominates the **Technics Mercury Music Prize** shortlist with nominations for the likes of **Basement Jaxx**, **Elbow**, **Turin Brakes** and **Zero 7**. **Virgin Megastores** unveils a £10m refurbishment programme of its key **UK** stores. **Clio Dickens**, formerly head of programmes at **Capital Radio**, teams up with **Domnack O'Driscoll** and **Adrian Robinson** in setting up new radio investment and consultancy group **Absolute Radio International**.

AUGUST **Radio** announces all-time high listening figures in the **UK** while **Radio Two** again emerges as the largest and most listened-to station in the country. **Keith Pridge** assumes the position of programming and content director at **Capital Radio**. **Solo** **CD** crew debut at one with 21 **Seconds** as **Atomic Kitten**'s reactivated **Right Now** album tops the charts. **Kevin Rowland**, former director of **EMI** dance label **Postfunk**, strikes a joint venture deal to establish his own label, with **Sony Music**. **Play It Again Sam** plans to buy back the majority of its shares from struggling German owner **edee**. **David Gray**'s **White Ladder** reaches number one for the first time in its 68th week on the chart. **WEA** London confirms the formation of a joint venture label, **679 Records** with former **UK** **Recordings** **A&R** director **Kevin Workington**. **Sony** is forced to release **Michael Jackson**'s comeback single **You Rock My World** to radio ahead of schedule to combat the threat from a series of radio leaks.

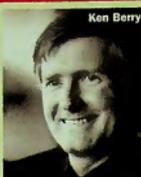
SEPTEMBER **Source Records** **UK** founder **Philippe Ascoll** is hired to oversee the **Virgin** label. An **IFPI** published study reveals **UK** record buyers as the planet's biggest music fans, buying more albums per head than any other country in the world. **John Clutter** is named as managing director at **Edo**, while **Alison Donald**, previously **Warner/Chappell** Music director of **A&R**, is appointed managing director of **Chrysalis Music UK**. The music industry is in shock following the September 11 terrorist attacks in New York and Washington. A sombre **Technics Mercury Music Prize** event goes ahead that same night with **PJ Harvey** claiming the prize for her album **Stories From The City, Stories From The Sea**. **Kylie Minogue** hits the top 100 with **Gett It Got You Out Of My Head** following a much-hyped start to battle with **Victoria Beckham**. The Music Managers Forum inducts **MMF** chairman and **Starline** Wood's longtime European manager **Keith Harris** into its British Music Roll of Honour at its seventh annual event. Also produced are

Exits that stunned the industry

Shocking the music industry with news before it has leaked out as gossip is about as likely as **HMV** opening a store in Afghanistan. However, the sudden departures of three of the biggest names in their respective fields from their positions during 2001 surprised even the most active gossip mongers.

Bookmaker **William Hill** never quite got round to working out the odds of **Ken Berry**, **Richard Griffiths** and **Richard Park** all having left their jobs by the end of the year, but a successful punt would have probably resulted in a pay-out to rival even **Berry's** **EMI** settlement. "It's like **Capital** as far as we're all concerned," concluded **EMI's** director of promotions **Adrian Williams** in March as he absorbed the news that **Richard Park** quit as the radio group's director of promotions to set up consultancy the **Richard Park Company**. Many regarded **Park** as the most respected expert in **UK** music radio, a status confirmed only a few weeks after his departure when he headed a vote of radio's most powerful figures at the **Music Radio Conference**.

Over at **BMG**, **Richard Griffiths** had hardly had the chance to order the new job name-plate for his door when he was sacked by **Rolf Schmidt-Holtz** just a few months into his job as the major's



Ken Berry

European president. **Griffiths**, although leaving by "mutual agreement", was described as being "stunned" by the decision that followed only months after he instigated a **UK** and **Ireland** company restructuring, installing **Hasse Breitholtz** as chairman. **BMG** Europe operations vice president **Stephen Navin** and **UK** and **Europe** strategic development vice president **Harry Magee** both left in his wake. In another official announcement revealed those now familiar words when **Ken Berry** departed **EMI** by "mutual agreement" as the long-serving executive and **Virgin** veteran was ushered aside for the arrival of **Alain Levy** and **Dave Munn**. The **Industry** was left less surprised a few days later when **Nancy Berry** followed **Ken** out of the door.

Berry and **Griffiths** were among the highest-ranking figures during the year to lose their jobs, but were sadly far from being the only ones displaced during the year. A whole wave of redundancies spread in and around the **Industry** in 2001. Almost every media group was affected, while **UK** record labels that left staff go included **Warner**, **Ministry of Sound**, **Telstar** and **V2**. As economic difficulties continue to deepen, the fear is that the process is far from over and the **New Year** will bring more job casualties yet. **Paul Williams**

Record: Roger Sanchez's *Another Chance* **Event:** Yet to come – we're hosting four stages at **Chagoss's** **Higgranny**, with **Roger Sanchez** as special guest. **Greatest frustration:** It can be frustrating when record companies and PRs don't consider and understand the real strength of **Scotland's** independent radio sector. **Music tip:** New Glasgow artist **Tippi**. **Executive:** It depends what you're watching for...

ROLO ARMSTRONG **Artist/producer and Cheeky Records co-founder** **High point:** The success of the **Dido** and **Swirlies** albums. **Low point:** Maxi's car crash and the failure of **Skinny** to get on **Radio One**. **Record:** **Outrospective** – **Faithless** (obviously). **Event:** The Space opening party was fun. **Greatest frustration:** Radio play. **Music tip:** **Rob Dougan** and **Peanut**. **Executive:** As always, the inimitable **Ferdy Unger-Hamilton**.

BARBARA CHARONE **Director, V&A Media** **High point:** Madonna's European **World Tour**, especially the last night at **Earl's Court**. **Low point:** Chelsea's lack of goals. **Record:** **Gold** – **Ryan Adams**. **Event:** **REM's** set at **Nelson Mandela**.

UK SALES DEFY WORLD TREND

One can only guess that Chancellor **Gordon Brown** has been studying the **UK** record industry's trade delivery figures for 2001 given his optimistic forecast for the economic year ahead. As virtually every other leading music territory's record sales crumbled under the weight of poor local economic conditions and mass **CD** burning, the **UK** defiantly ignored the trend.

In fact, **UK** sales grew in volume by 10.5% during the first half of the year, while **Germany** softened on 11.3% fall, the **US** tumbled 5.3% and **Japan** was down 7.2%, with **France** (up 7.5%) being the only other market among the big six where its business expanded. The **UK** suffered something of a set-back during quarter three with **UK** album shipments hit by

Trafalgar Square concert. **Greatest frustration:** The media don't take enough chances with new acts. **Music tip:** **Wilco's** forthcoming album **Yankee Hotel Foxtrot**. **Executive:** **Simon Cowell**.

DAVE PEARCE **EMI London and Radio One DJ** **High point:** **Castles** in **The Sky** by **Ian Van Dahl** crossing over and putting **NuLife** on the map. **Low point:** **September 11** – it's something I will never be able to forget. Going on air that night while wondering if people you know were dead or alive was very difficult. **Record:** **Who We Be** – **DMX**. Every time we played this in the studio the monitors were up full. **Event:** **Creamfields**. It was a beautiful day, 40,000 people at the **Radio One** stage and **James Barton** and the **Cream** crew made everyone feel very welcome. A brilliant event. **Greatest frustration:** People talking down the dance industry. There were a few bad **A&R** moves this year, but if you go out and see 2,000 clubbers having the time of their lives every weekend you know it's still very much part of peoples lives. **Music tip:** **Nu-Rance** and probably some good funky house. **Executive:** **Lohan Presencer** at **Ministry**. A thinker!

DAVID PRYDE

Managing director, HMV Europe **High point:** The impact of **DVD**. **Low point:** Don't know. **Record:** **Ryan Adams** – **Gold**. **Event:** This year's **Music Industry Trust Dinner** in honour of **Brian McLaughlin**. **Music tip:** **The Electric Soft Parade**.

NICK RAPHAEL

Managing director, Epic **High point:** My son. **Low point:** **September 11**. **Record:** **Let Me Blow Ya Mind** – **Eve** feat **Gwen Stefani**. **Event:** Unfortunately, **September 11**. **Greatest frustration:** **Time**. **Music tip:** **Shakira** and **3MS**. **Executive:** I watch them all – that's part of the job.

KEITH PRINGLE

Programming and content director, Capital Radio **High point:** One day in **March** I rang **Dave Mansfield** at **Capital**. He took the call and eventually I wound up with the "best job in the radio industry". **Low point:** I was lying on the beach in the Caribbean in **January** and got called to the phone to hear that we hadn't got second round funding for **purem.com**. **Record:** **Alicia Keys** – **Follin'**. **Event:** **Party in the Park** – **Hyde Park**. Some 100,000 people, fantastic music and it didn't



Robbie Williams

We can also expect new albums from key artists including **Blur**, **Coldplay** and **George Michael** to boost sales further.

their first fall in two-and-a-half years, but sales were buoyed in the crucial fourth quarter by the huge-selling **Swing** when **You're Winning** by **Robbie Williams** and **Destiny Fitch** from the likes of **Gerardine and Madonna**. The success pattern of previous years suggests many of the greatest hits packages occupying the chart per cent will speedily disappear come the new year. However, the additional presence of so many new studio albums only one single deep so far indicates there is plenty of mileage left in them to enjoy the **UK's** high music sales into 2002.

A poor year for UK breakthroughs (with a few exceptions)

The year 2001 will not be remembered as a vintage year for UK breakthroughs. Even the year's two most successful debut albums from UK acts - Hear'Say (500,000 UK sales) and Gorillaz (500,000) - were unique projects, tied in with concepts bigger than the music itself.

Those aside, the most successful acts were those delivering pop with an urban twist. Leading that field were four-piece Blue, who after just three weeks of release have sold 350,000 copies of their debut album *Blue*, with the figure expected to reach 550,000 by the end of the year. Joining them were Mis-Teeq, whose debut album has sold nearly 200,000 copies, with further singles due in the new year. The success of such acts highlights the paucity of new talent with pop appeal launched in the last 12 months, with many labels steering clear of the genre after getting burnt in the wave of expensive girl band flop signings the previous year. The worrying trend already emerging for 2002 is a number of labels signing acts in order to mimic this year's R&B/pop success, which will inevitably lead to a repeat of the cycle.

The most closely-watched newcomers of 2001 were



Blue

EMI-Chrysalis' Starsailor, who made strong inroads and clocked up 160,000 sales for their debut album *Love Is Here*. The press support, which drove initial interest, remains strong while the launch is all the more impressive given the scrutiny under which it was executed. So Solid

Crew's debut album for Independents performed less well out of the starting blocks than had been anticipated in some quarters, though there is plenty of mileage to build before on the 150,000 sales racked up in the few weeks before Christmas.

A strong word-of-mouth buzz on Zero 7's *Simple Things* fuelled grass roots support and a Mercury Music Prize nomination also helped the album, which has sold 120,000 copies to date. Sophie Ellis-Bextor divided the opinions of the nation with her distinctive style, selling 100,000 copies of *Read My Lips* along the way.

Without a doubt the turnaround of the year was Atomic Kitten, the trio who started the year on the brink of being

Atomic Kitten



dropped by label Innocent, with one of their members pregnant by one of Westlife. A swift line-up change and a video reshoot set the foundations for the phenomenal success of *Whole Again*, which spent a month at number one. The success was a triumph of mass appeal over the support of the UK media, much of which tried to ignore the track. Radio One chose not to playlist the track, only adding it once it was firmly at the top of the sales chart.

Even *MW* was caught off guard. "The trio that have never quite achieved the crossover hit they have been chasing," quipped our review of *Whole Again* back in January, weeks before the trio scored that very hit they were chasing.

Atomic Kitten's new lease of life drove another of the biggest singles of the year, a cover of The Bangles' *Eternal Flame*, which pushed a rejuvenated parent album *Right Now* (originally released in 2000) to the top of the charts in the summer. It sold 260,000 copies this year. Innocent scored their third number one of the year for Blue's second single *To Close*, a cover of Next's 1998 single. The label scored its fourth number one with the follow-up, *If You Come Back*.

James Roberts

even rain - well not much **Greatest frustration:** Waiting for BT to connect me to ADSL
Music tip: It has to be De Nada - Wildstar artist extraordinaire
Executive: Like a hawk... Martin Campbell - programming and advertising executive at the Radio Authority

ALBERT SAMUELS

Manager, So Solid Crew, Oxide & Neutro
High point: British urban music finally standing up and standing out
Low point: The So Solid/Oxide & Neutro tour being cancelled
Records: Apart from So Solid's 21 Seconds and Oxide & Neutro's Rap Dis - Startling by Supermen Lowers, Can't Get You Out Of My Head by Kylie Minogue and Gotta Get Thru This by Daniel Bedingfield
Event: Definitely the Mobos - Great So Solid performance and three awards
Greatest frustration: Important, relevant, contemporary urban artists still being categorised as "dance"
Music tip: So many - Blazing Squad, So Solid album and solo projects, Oxide & Neutro's new album and Harry
Executive: Philippe Ascoli at Virgin

ANDREW YEATES

Director general, BBC
High point: When the Brit Awards and the

Classical Brits 2001 raised more than £1m for The Brit Trust
Low point: CD-R piracy figures announced for 2001
Record: Jamiroquai - A Funk Odyssey
Event: Copyright Offences Bill passes 2nd reading
Music tip: Turin Brakes

JO WALLACE

Head of music, Channel 4
High point: Fatboy Slim live on Brighton Beach
Low point: Morning after Fatboy Slim on Brighton Beach
Records: Alicia Keys - 'Fallin'
Event: Smash Hits Pollwinners Party
Greatest frustration: Missing Miami Music Conference
Music tip: Röyksopp
Executive: Gary Blackburn

MARTIN O'SHEA

Manager, Atomic Kitten
High point: Getting the call from Hugh Goldsmith telling me unfortunately *Whole Again* had not matched our expectations - it had gone in at number one and not three
Low point: Standing watching the world change a few blocks from the WTC
Record: *Whole Again*
Event: Capital's Party In The Park
Greatest frustration: Watching nu-metal

keep rising and rising - Rage Against The Machine were my band 10 years ago, I can't believe it but I must be getting old with most of this tuneless nonsense
Music tip: *Chiver* - on Innocent and going to be massive
Executive: Hugh Goldsmith

SARAH FAULDER

President, NPA
High point: A good week in February when the US Courts decided against Napster and the E.U. Copyright Directive was finally passed.
Low point: The fear for all our futures that reigned following the world-changing events of September 11
Record: Björk's *Vespertine*
Event: The Song's 'The Thing on the South Bank'
Greatest frustration: Trying to juggle all those deadlines
Music tip: If I knew, I'd be working in A&R
Executive: Jane Dyball of Warner/Chappell

PETER ELLEN
Managing director, Fopp
High point: We opened stores in Dundee and Bristol, as well as refitting our Sheffield store. It can be a bit nervy waiting for the launch, but it's great when you open the doors
Low point: I prefer not to think like that

THE RADIO YEAR

The conversation is hardly likely to dry up at the Park family Christmas dinner this year because there is much to debate from 2001.

Former *Richard's* unexpected exit as Capital group director of programmes in March naturally grabbed the headlines but Ron Paul Jackson was pining up the columns inches himself - even before officially taking up his new role of Virgin Radio's programme director. The source of his problems was an "unwell" Chris Evans who, after missing a series of breakfast shows for the station he once owned, was shown the door and former Capital FM Jack Steve Peak elevated from drivetime to breakfast before hosting a single Virgin programme.

In the first *Rejars* since Jackson and Penk's arrival's Virgin hit a 12-month high with 3.7m listeners across AM and FM, while Radio Two continued to go from strength to strength with an extra 2m listeners since the previous summer. It added an albums chart programme hosted by Simon Mayo to its line-up in the year.

Ownership changes continued with TEAMtalk Media snapping up Atlantic 252 in October for £2m and subsequently announcing its plan to switch its output from music to sport. Meanwhile Capital grabbed a 10% stake in London urban station Choice the same month and aims to buy the remainder once new ownership rules are brought in. However, the radio industry, which along with other media was hit in the year by a significant downturn in advertising, is really waiting for a change in the rules on cross-media ownership. Despite plenty of lobbying activity it looks like the key players may have to wait a while yet.

SANITY HITS THE HIGH STREET

Music retail discounting on the High Street took a strangle new twist in 2001 when the entire *Our Price* chain was sold for the princely sum of £1. The deal, which brought to a close a lengthy period of uncertainty over the troubled business, marked the arrival of another new player in the UK music retail sector as Australia's biggest operator Briston aimed to replicate here its success down under. In turn Briston, which trades under the name *Sanity* and is headed by ex-Virgin Retail executive Ian Duffell, agreed to drive the Virgin Entertainment Group's retail expansion into Australia.

Virgin's sale of the 77-shop chain was the latest in a series of sell-offs by the group which in July had disposed of its 16 French *Megastores* to Legardere Media for £103m. The group, which had a rather more comfortable 2001 than 2000 when its non-payment dispute with the majors rumbled on for many months, was putting in place by the end of the year a new structure for *Megastores* and V Shop still.



Ian Duffell

With stores on the High Street, discounting was more prevalent than ever, although mainly dominated by the likes of multi-buy offers on back catalogue. These played a crucial part in ensuring healthy UK music sales in defiance of much of the rest of the world with HMV Europe, under David Pryde from the start of the year, reporting a 21.4% year-on-year rise in sales in its latest quarterly figures. Market share, meanwhile, continued to shift further from the High Street to the supermarkets.

2001: A YEAR IN REVIEW

IN THE HEADLINES

veteran promoter **Danny Belesh** and EMI-Chrysalis's **Chris Briggs**. **Gonitz** emerge from Music Week's Online Music Awards with four awards for their website

OCTOBER

EMI recorded music chief **Ken Berry** leaves the company to be replaced by former PolyGram worldwide chief **Alan Levy**, who also brings in longtime colleague **David Munn** (pictured). **Nancy Berry** is not far behind

Berry is leaving the company. Latest sales figures reveal the UK industry is almost single handedly selling the global music store that has sent sales plummeting around the world. Australia's biggest music retailer **Brain** acquires **Our Price** and announces an ambitious campaign of store openings under the **Sandy Brand**. **Nick Gattfield** is finally confirmed as managing director of Universal Island with a brief to revamp the company's talent roster. **Simon Fuller**'s **Popworld** starts a deal with the Mail On Sunday to publish a weekly pop magazine to accompany the paper.

David Field returns from the US for a new **BMG A&R** job. **So Solid Crew** and **Mis-Teeq** are among the UK acts to shine at the **Noblo Awards** as US stars stay away. East West's marketing director **Dyke Taylor** quits the company after 10 years to take up the same role at Polydor/Atlantic Labels.

Kylie Minogue tops the singles and albums chart simultaneously, managing to keep **Michael Jackson's** comeback single **You Rock My World** off the top spot along the way. **Paul Barry** is named **Ascap** songwriter of the year for his work on **Enrique Iglesias**. **Cher** and **Andrea Bocelli**.

NOVEMBER Jonathan King is found guilty of seven years as her majesty's pleasure. Ministry of Sound sheds 16 staff in a restructuring. **Jacko's** album **Invisible** debuts at number one despite negative press. **Warc** Music breaks its own shipment record with **Madonna's** **GHV2**, but it is not the runway success predicted as **Westlife** win the race to the top a year after they won a similar challenge from the **Spice Girls**. An unprecedented quota of greatest hits collections hit the shops as retail prepares for the festive market. The UK music industry pays tribute to former BPI, CBS and PolyGram chairman **Maurice Oberstein** at a memorial service in Chelsea.

SO Solid Crew in the headlines again as two people are shot outside an Actovia garage rave where they are appearing. **Polydor's** **Paul Adam**, one of the judges in ITV's **Popstar**, is promoted to managing director of the Universal label. **Music Week** group director **Steve Redmond** departs after 11 years as parent company **United Business Media** announces plans to shut its four and M&I titles. **George Michael** looks around for a new deal and after thorough research eventually decides to sign with **Polydor**. Former EMI UK managing director **Dave Black** clients the ladder at **Edd** to the position of president of UK record operations. **Capital Radio** acquires a 19% stake in urban station **Choice**. **MTV** launches its first interactive TV service in the run-up to its Europe Music Awards in Frankfurt. **Workshop** gets its plug pulled and the UK singles chart loses a sponsor

DECEMBER **Robbie Williams** defies his critics with phenomenal first-week sales for **Swing** when You're Winning, which debuts at the top with sales of 295,000. **S Club 7** win the fourth **Record Of The Year** with Don't Stop Movin', narrowly beating **Blue** to the prize. **Polydor's** **Peter Lee** is promoted to head of marketing. Singles from **Jarret** and **Michael Jackson** fail to make the top ten in the same week. **Alan McKeen's** **Potomac** label fails to get a second round of funding in the City. **Nude** calls in the receivers in the same month that **Libby** including **Teletax** and **WEA** lay off staff

Record: Mary J Blige - Family Affair
Greatest frustration: I haven't had time to be frustrated. I only started this job a month ago.
Music tip: Revitalisation of the Sugababes. Goldmix featuring Andrea Brown

FEROY UNGER-HAMILTON
Managing director, Go Beat
Record: The continuing success of Dido and Rollo - the new Peters & Lee - Gabrielle doing so well, Dylan having a new album out, Alan McGeoghe signing another great band
Low point: There haven't really been too many low points. Anyway, it's all about next year now

Record: The Strokes
Event: Radiohead live in Oxford
Greatest frustration: Polydor failing miserably to get Gabrielle's Greatest Hits to number one
Music tip: The Reelists, Morefire Cru, Sunship
Executive: Lucian Grange. He's definitely one I have to watch

RICHARD PARK
Director, Richard Park Company
High point: Launching my cross-media company
Low point: Hearing the September 11 tragedy in New York
Record: The Travis album
Event: Party In The Park
Biggest frustration: Scotland not qualifying for the World Cup
Music tip: De Nada
Executive: Richard Griffiths

PAUL CONROY
President, Virgin Music UK
High point: My son getting into university; my team destroying Manchester United; in a difficult music environment, the amount of live gigs around the country
Low point: September 11 and everything that followed
Record: Ryan Adams and the Cardinals boxed set
Event: Seeing Blue's first live performance at Earis Court - brilliant few months
Greatest frustration: Not winning all the time
Music tip: The Music, Haven, Beliefre,

Speedway
Executive: Anyone who can keep up with Hugh Goldsmith

TONY CRIST
Manager/proprietor, Atomic Sounds in Shereham
High point: There's going to be a new Biologic album in 2002!
Low point: Having your work up with punk - the passing of Joe Ramone
Record: System of A Down's Chop Suey
Event: Midnight opening of the Slipknot album
Biggest frustration: Same as always - the continued devaluation of music by most supermarkets
Music tip: 200 Reasons, Coral, Haven
Executive: are there any left?

JAMES BARTON
Managing director, Cream, Liverpool
High point: How well Creamfields UK and Dublin went. 2001 was very competitive for outdoor festivals and we came through.
Low point: September 11. Speaking to friends in NYC afterwards you suddenly realised it was very real and very scary.
Record: Depeche Mode's I Feel Love (Tenaga Mix)
Event: England 5-Germany 1
Greatest frustration: Not getting Creamfields away in the US. After a year of hard work it all came apart in 24 hours.
Music tip: Stanton Warriors
Executive: Clive Dickens

BILL PADLEY
Managing director, Wise Buddha Music
High point: Our first writing/production release (Atomic Kitten's Whole Again) going straight to number one and staying there for four weeks
Low point: Michael Jackson's album **Invisible**...very disappointing on all fronts considering his former genius.
Record: Kylie Minogue's Can't Get You Out Of My Head...fresh and exciting...well done Rob and Cathy
Event: The Wise Buddha Christmas party...we really need to get out more
Greatest frustration: That UK songwriting and production talent isn't getting the recognition it deserves on the world stage...yet. This country has world-class

talent - let's get some UK names on the speed dials of worldwide A&R offices
Music tip: The Tyler project - 19 Management have a huge act on their hands.
Executive: Colin Barlow at Polydor - I'm sure many more exciting things are to come from him in 2002.

ENMANUEL DE BURETEL
President/CEO, EMI Recorded Music Europe
High point: Alan Levy at EMI
Low point: Ken Barry leaving/George Harrison dying
Record: N.E.R.D.
Event: September 11
Greatest frustration: English hip hop
Music tip: Listen to Europe, eg Iceland (The Leaves), Norway (Röyksopp), France (Cosmo Vitelli), Italy (Tiziano Ferro)
Executive: Tony Wadsworth

CHRIS MANNA
Partner/owner, 45a shop in Gloucester
High point: Torquay staying in the league by beating Barnet 3-2 on the last day of the season.
Low point: I haven't experienced one yet. I've had a good year
Record: Linkin Park for music. Kylie for other reasons
Event: U2 at Earl's Court
Biggest frustration: Non-existent support from the majors
Tip for 2002: Lost Prophets
Executive: I don't know any!

MICHAEL RAPINO
CEO Music Europe, Clear Channel Entertainment
High point: Moving to London in Feb
Low point: Being in NYC in my apartment September 11
Record: Mick Jagger's Goddess In The Doorway
Event: U2's Dublin concert at Slane Castle with 80,000 in the audience
Greatest frustration: Cancelled concerts in Europe post-September 11
Music tip: Packages rock tours will resurge
Executive: John Giddings - as new head of European touring for CCE - we will see him shake up the European market

Industry mourns the loss of music legends

George Harrison

from the Bahamas. Her death prompted a wave of tribute-buying with her self-titled album climbing to the top of the US chart. Another veteran, harmonica virtuoso Larry Adler, lost his life aged 87 in August.

John Walters, who as John Peel's producer helped to transform late-night listening on Radio One, died aged 63 in July and was hailed for his championing of new music. Among other industry-related deaths in the year were David Heneker, who composed **Hair** & **Sixpence** and **Charlie GRI**, who died aged 94 in January, **Mamas And Papas** founder **John Phillips** who died aged 65 in March, former MPA president **Johnson Dyer**, and **HMV Australia** product and marketing director **Steve Wright**, who both passed away in July. **City Slang** boss **Simon Morgan**, 36, and one-time **Prince** and **Sinead O'Connor** manager **Steve Fargoll** died in September. In October, the industry lost former **MAM** managing director **Bill Smith**, aged 74, and **Warp Records** co-founder **Rob Mitchell**, who was 38. **Horace Pinnock**, aka **DJ Village**, who had stood in for **Radio One's** **Chris Goldring**, was murdered in November.

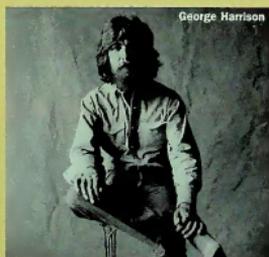
All in all, a sad year for the number of people who have been lost but will not be forgotten.

Paul Williams

Uplike with the shocking and savage murder of **John Lennon** 21 years earlier, the world had been preparing itself for the worst for months with **George Harrison**. But his passing aged 58 at the end of November was no less momentous. The death of the one-time **Beatles** lead guitarist from cancer came in a year in which the **Fab Four's** former record company boss also died. **L.G. Wood**, who passed away 90 in February, was remembered as one of the founding fathers of the modern music industry.

The year had started with the industry coming to terms with the death of **Rudolf Gassar** at the end of 2000 just shortly before he was due to take the role of worldwide president/CEO. Another executive giant, **Maurice Oberstein**, whose periods at **CBS**, **PolyGram** and as **BPI** chairman shaped the thoughts of many of today's industry bosses, died from leukaemia aged 72 in August, while the following month **Status Quo** manager **David Walker** died aged 57 from a heart attack.

The year also saw the passing of two artists at opposite ends of their career. In June **John Lee Hooker**, whose career spanned six decades, died aged 83 in his sleep at home in Redwood City, California. Two months later, 22-year old **Aaliyah** was killed along with eight other people when a small Cessna plane crashed on take-off



George Harrison

CLASSICAL news

NEW YEAR HERALDS BUSY RELEASE SCHEDULE

Gloomy forecasts for the first quarter of 2002 and press allegations that the classical majors are on the brink of abandoning core releases are not reflected in the release schedules of market leaders Universal Classics, Naxos and EMI Classics.

Universal's year opens with the January 21 rush release on Philips Classics of the annual New Year's Day concert from Vienna's Musikvereinsaal, featuring the Vienna Philharmonic conducted by Seiji Ozawa, who was recently appointed music director of the Vienna State Opera. Key February issues on Philips include Dvorak's Slavonic Dances conducted by Gramophone Award winner Ivan Fischer, Schumann's Op.25 Kerner Lieder performed by Wolfgang Holzmair and Imogen Cooper and Prokofiev's Violin Concertos from Leila Josefowicz.

Among highlights of Decca's first quarter release schedule, strong sales are expected for soprano Renée Fleming's latest disc, *Night Songs*. The American diva is accompanied by French pianist Jean-Yves Thibaudet (pictured). The partnership is set to appear in concert at London's Barbican Centre on January 20 with a South Bank Show special on Fleming's work scheduled for transmission on the same evening. Decca's year kicks off with the January 14 release of Tangazo, a disc of orchestral works by Astor Piazzolla performed by the Orchestre Symphonique de Montreal under Charles Dutoit.

Deutsche Grammophon opens 2002 with strong new releases in January and February, with Reinhard Goebel's *Musica Antiqua* exploring works by JS Bach's ancestors and Magdalena Kozena following her Gramophone

Award-winning recital with an album of arias by Mozart, Gluck and Mysliveček in January. Anne Sofie von Otter tackles rare repertoire in the only single disc devoted to the songs of Cécile Chaminade, while Russian pianist Mikhail Pletnev interprets the sonatas and rondos by CPE Bach.

Releases from Virgin Classics dominate the January offering from EMI Classics, which includes a prominently marketed Vivaldi disc featuring countertenor David Daniels and early music specialists Europa Galante. Ravel played by three young French artists and an all-Sibelius disc conducted by Paavo Järvi, including the little-known stage work *The Maiden in the Tower*, underline the distinctive A&R of these releases. Angella Gheorghiu's live Covent Garden recital appears on EMI Classics in February, together with Leif Ove Andnes playing Grieg's Lyric Pieces. Andnes is the subject of a South Bank Show profile in the same month and also cover artist for Gramophone's March edition.

The Naxos discs of the month for January, February and March respectively present John Field's fifth and sixth piano concertos, a programme of William Walton's choral works performed by the Choir of St John's College, Cambridge and Holst's *The Planets* from the Royal Scottish National Orchestra conducted by David Lloyd-Jones.

Sony Classical highlights include James Horner's OST to *Iris* (January), Stephen Warbeck's OST to *Charlotte Gray* (February) and a Liszt and Schubert recital from virtuoso pianist Arcadi Volodos. Warner's London-based international classics division is set to release Sir John Tavener's *Lamentations and Praises* of Jeremiah (January), Wagner's *Tannhauser* conducted by Daniel Barenboim (February), Sir Harrison Birtwistle's *Pulse Shadows* (February) and the premiere recording of Jake Heggie's opera *Dead Man Walking* (March).

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ALBUM of the week



GUBAIDULINA: Johannes-Passion. Korneva, Lutschik, Mozharov, Bezrubensky; St Petersburg Chamber Choir; Choir of Orchestra of the Mariinsky Theatre, St Petersburg / Gergiev. (Hänssler Classic CD 98.405 (2CD)). Sofia Gubaidulina, born in the Tartar Autonomous Republic in 1931, has brought a profound sense of Russian Orthodox spirituality to her mature



works. The composer's setting, in Russian, of St John's Passion narrative was commissioned by the International Bachakademie Stuttgart to mark the 250th anniversary of JS Bach's death in 2000. The work presents the evangelist's narrative version of Christ's suffering alongside apocalyptic words from the Book of Revelation, creating a powerful musical commentary on the Last Judgment.

REVIEWS

For records released up to December 31 2001



BRAHMS: Violin Concerto; STRAVINSKY: Violin Concerto. Hahn; Academy of St Martin in the Fields / Marinnes. (Sony Classical SK 89649). Time recently voted 21-year-old violinist Hiary Hahn as "America's best young classical musician", an accolade she deserves. Some critics may react to Hahn's steely tone in the Brahms, yet the honesty of her playing and its subtle lyricism has musical depth. The soloist has coupled the romantic Brahms work with the spiky neo-classicism of Stravinsky's Violin Concerto.

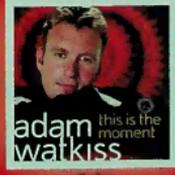
BERLIOZ: Roméo et Juliette. Resnik, Turp, Ward; LSO and Chorus/Montreux. *Symphonie fantastique.* Vienna State Opera Orchestra/Leibowitz. Deutsche Grammophon Westminster 471 242-2 (2CD). The 87-year-old Pierre Monteux made this outstanding version of Berlioz's "dramatic symphony"

Roméo et Juliette in 1962, drawing superb playing from the LSO and beguiling singing from Regina Resnik and André Turp. This release is among the highlights of the second batch of DG's Westminister — The Legacy series, its value enhanced by an eloquent reading of the *Symphonie fantastique* conducted by Schoenberg pupil René Leibowitz.



WALGHAM WILLIAMS: On Wenlock Edge; GURNEY: The Western Plain; Ludlow and Teme; Thompson, Varcoe; Delmé Quartet. Burnside, Hyperion CDA 66385. This title makes a welcome return from Hyperion's catalogue, especially so given the insights of Adrian Thompson's performance of the six AE Housman settings comprising *On Wenlock Edge* and the refined playing of the Delmé Quartet and pianist Ian Burnside. Described as "a recording to cherish" by Gramophone, this disc underlines the core values of imaginative musicianship, artistry and a production quality that distinguishes the Hyperion brand.

UNIVERSAL CLASSICS AND JAZZ and much much more...



RECOMMENDED

CATALOGUE
NEW RELEASES

**CREEDENCE
CLEARWATER
REVIVAL: Creedence
Clearwater Revival**
(Fantasy)
REVIVAL

4434) Late Sixties rock band Creedence Clearwater Revival's catalogue is given a comprehensive overhaul on this 5-CD set which pulls together all seven of their studio albums, a couple of live sets and rare pre-CCR recordings from their days as The Goffinows. CCR released a succession of memorable singles, most penned by their lead singer John Fogerty. Bad Moon Rising, Green River, Proud Mary and Have You Ever Seen The Rain are among the highlights but there are few weak tracks in this delightful, unfolding set.

**DONOVAN: What's
Bin Did And What's
Bin Did (CMRCD
361), Fairlytale**

(Sanctuary CMRCD 360) Legendary folkie Donovan is well served by these expanded reissues, which both date to 1965 and catch Britain's answer to Bob Dylan in the transition from obscurity to major recording artist. What's Bin Did... is the earlier of the two - is a refreshingly simple set containing his debut single Catch The Wind and several other self-penned songs as well as some folk-perennials like Woody Guthrie's Carols. Fairlytale finds Donovan getting more confident, more experimental and more commercial, and features the hits Colours and Turquoise.

**MARIAN CAREY:
Music Box**

(Columbia 742702) While Marianne Carey's latest album Glitter has absentees itself from the chart after selling a mere 40,000 units, Music Box is the album that went on and on, selling a staggering 1.5m and spawning major hits in Dreamlover, Hero, Anytime You Need A Friend and the chart-topping Without You. This 1993 effort is Carey's strongest catalogue seller, and will get a big boost from its reduction to mid-price.

**JOAN BAEZ: Joan
Baez (Vanguard VCD
795942), Joan Baez
Noel (VCD 795952),
Noel (VCD 795962)**

Now digitally remastered, with new liner notes and bonus tracks, Baez's first two albums from 1961 make a welcome return, alongside her 1966 Christmas album. The forerunners of 14 original Baez albums scheduled to come out in the next year, the first two are raw simple, mostly with only a guitar as accompaniment, although Noel is a more complex affair with additional instruments and some inspired arrangements. Alan Jones

ALBUMS

FRONTLINE RELEASES

4435) THE CHECKMATES <i>Checkmates</i> (Mercury) CD 502 022 01 29	C	Pop/Rock
4436) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4437) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4438) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4439) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4440) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4441) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4442) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
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4446) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4447) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4448) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4449) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4450) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4451) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
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4460) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4461) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4462) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4463) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4464) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4465) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
4466) THE 44 <i>44</i> (Capitol) CD 502 022 01 29	C	Pop/Rock
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CATALOGUE & REISSUES

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SINGLES

RELEASES FOR WEEK STARTING 31-12-01: 64 ● YEAR TO DATE: 7,242

SINGLES TILES-A-Z

RELEASES FOR WEEK STARTING 31-12-01

ALBUMS

RELEASES FOR WEEK STARTING 7-1-02: 147 ● YEAR TO DATE: 14,128

FRONTLINE RELEASES

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APPOINTMENTS

Rates: **Appointments: £35.00** per single column centimetre (minimum 4cm x 2 col)

Box Numbers: **£20.00** extra

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

10 a.m. for publication Monday (space permitting).

All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
Wednesday 10 a.m. before publication Monday.
To place an advertisement please contact
Daisy Dorras, Music Week - Classified Dept.
United Business Media, Ludgate House, 1st Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above



BMG ENTERTAINMENT INTERNATIONAL UK & IRELAND

A&R Co-ordinator

BMG Entertainment is one of the UK's leading Music Companies by creating, developing and delivering the best music in the business. With our impressive artist roster ranging from Westlife to Faithless, and Dido to Spiritualized - we aim to recruit the best!

This is an administrative role where the successful candidate will be responsible for monitoring & controlling recording costs and ensuring that release deadlines are met. You must have previous experience working in an A&R Department preferably in a similar role. You will also need good technical and studio knowledge.

The ideal candidate will have strong IT, interpersonal and communication skills and able to demonstrate adaptability, a can-do and pro-active attitude. You will also need bags of energy, a sense of humour and serious plate spinning skills!

So if you think you can provide a supportive role to our A&R Department and roster, then please complete an application form available on www.dick2music.co.uk or via email of human.resources@bmg.co.uk and send to:

Human Resources Department, BMG Entertainment
Beaford House, 69 - 79 Fulham High Street, London SW6 3JW

Please note that we no longer accept CV's.
Closing date for applications is 4th January, 2002.
BMG is an equal opportunities employer.

ROLLED GOLD INTERNATIONAL LTD
Rolled Gold is one of the leading wholesalers of music CD & DVD
An opportunity has arisen in our distribution facility for the following position.

WAREHOUSE MANAGER

This position which reports directly to the General Manager commands an experienced, enthusiastic and forward thinking person, who will actively drive the warehouse to achieve all targets and help expand the business.

The right candidate will have strong interpersonal skills, experience in managing a team of warehouse operatives, good communication skills and ambition to meet all goals.

Salary: Negotiable dependent on experience.

If you are interested in the above position, please write with full CV, stating current salary details to:

J Cronin
Rolled Gold International Ltd
Unit 73 Buckingham Avenue,
Slough Trading Estate, Slough SL1 4PN

All applicants must be received by December 31st 2001

**Music Week
Classified
Call Daisy
on:
020 7579 4150**

New Year Deadlines:

First Issue of 2002 - Cover dated: 12 January 2002
Booking / Copy deadline: Thursday 3 January 2002, 12noon.

Call in 2002 to book your space for our two Midem issues

Midem 1 - Cover dated: 19 January 2002
Booking / Copy deadline: Thursday 10 January 2002, 12noon

Midem 2 - Cover dated: 26 January 2002
Booking / Copy deadline: Thursday 17 January 2002, 12noon

Call Daisy now on: +44 (0)20 7579 4150 to reserve your space

BBC Worldwide

Brand Manager

West London

Top of the Pops...
...is fast becoming the world's leading music brand. After 37 years as the top rating music TV show in the UK, it is now watched weekly in 93 countries around the world across 11 different local versions. In addition to the TV shows we have developed magazines, books, compilation albums, DVDs, radio shows, online activities, new media products, multimedia games, licensed product, and most recently we staged the first ever Top of the Pops Awards show.

Work within BBC Worldwide's music team...
...responsible for further developing and managing Top of the Pops as a profitable global brand. Work closely with the shows executive producer and team, as well as with commercial product areas, sales teams, overseas clients and the wider music industry. Develop and negotiate buy-in to business plans which optimise the value of the brand.

Strong understanding of the music industry...
...both creatively and commercially, with contacts and experience in that business, excellent influencing skills, proactive, analytical self starter; a doer as well as a planner and manager. Minimum five years' relevant experience with track record in marketing, business development, ideally with international experience.

Ref: 53341/MS

Please send your CV with a covering letter stating your interest in the position and current salary package to: Human Resources, BBC Worldwide, Woodlands, 80 Wood Lane, London W12 0TT. Applications to be received by 18 January.

BBC

enriching trusted
watched (innovative)
radio digital
diverse

Music Journalist

London Fixed term contract

The Music Radio Network for the Digital Age...
...a fantastic new multi media network aimed at those with a passion for music. A heady mix. The greatest artists of the last 30 years. The icons. The influencers. Hits, but more so, the enduring album tracks too. The BBC's legendary archive. Sessions from artists old and new. Documentaries, features, music news. The future of the BBC's interactive music services.

Seek out cutting edge stories...
...elusive artists and the music industry's news and convert them into dynamic bulletins and features for use on both radio and Internet outputs.

A good broadcast voice...
...clear and authoritative; solid journalism with experience of delivering music news bulletins and features; studio experience and technical confidence all essential.

Ref: 53413/MS

For more details and to apply, visit www.bbc.co.uk/jobs/53413.html or telephone (quote Ref: 53413/MS): 0870 333 1330. Textphone: 020 7765 1192. Applications to be received by 4 January.

Rates: Business to Business: £20.00 per single column

centimetre (minimum 4cm x 1 col)

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

10 a.m. for publication Monday (space permitting).

All rates subject to standard VAT



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are you ready for **Christmas** we are!

IP from a slatwall shelf to a complete shop refit

new multi-media display units **Ideal** for the christmas season **CD - Video**

look! Vinyl display units

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telephone orders 01480 414204

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mediADISC NETWORK

CD DUPLICATION
NO.1 SUPPLIER TO THE MUSIC INDUSTRY
PROFESSIONAL SERVICE WITH COMPETITIVE PRICES

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CDR duplication from 500 per unit
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500 copies £49.00
1000 copies £99.00
Includes artwork thermal printing, proof, case and delivery.

Free other great deals on cd mem cards

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www.cartelmedia.co.uk
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Tel: 01202 292744 Fax: 1332 054058

PROPERTY

Canary Islands

• **Fuerteventura** •

Profitable established CD shop franchise for sale

£49,900
Please call:
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Outday Pricing - 349p / Turnaround - 2-3 day Mailing (1000)
Includes Delivery (UK, Europe, USA, Canada, Japan)

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Audio post production - Editing
Format Transfers
Remastering CDs

ROMEL PHAT

CDR DUPLICATION DUB CUTTING VINYL'S CD MASTERING

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FREE delivery in UK

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Leasehold.

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020 8749 3394

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BIG SLL STUDER 24T, PROLOGS & RADAR 2

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ANDY WHITMORE
Producer/Engineer
Pop / R&B / Dance / Rock / Electronic
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Placed Keyboards on over 20 Hits

Production Credits to include:
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020 8998 5529

check out the download page on
www.greystoneprod.com

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Call Daisy

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- Five thousand titles held
- Up to **one million** CD's in stock including latest releases, all at fantastic prices
- Large range of new and catalogue DVD's at competitive prices
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- Weekly campaigns & special offers
- Order before 5pm for next day delivery
- Saturday AM delivery F.O.C.
- Knowledgeable and friendly staff

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Unit 75 Buckingham Avenue, Slough Trading Estate, Slough SL1 4PN

Tel: 01753 691 317 Fax: 01753 692 728

E-mail: sales@rolledgold.co.uk

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CONTACT JENNY FOR TRADE PRICES

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www.red.co.uk

retail

professional

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We would like to wish everyone a Very Merry Christmas
and a Happy and Prosperous New Year

Global
60
entertainment & leisure

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

ARTIST MANAGEMENT PROGRAMME

• the day-to-day role of the manager • touring & merchandising
• management & recording agreements • royalties & business
plans • the legal process • music & social networking & case study

MUSIC INDUSTRY OVERVIEW

• record company structure • international • publishing
• management & record companies • marketing, PR & promotion
• record-up agreements • A&R • distribution & retail • independent

MUSIC MARKETING, PR & PROMOTION

• direct marketing • international marketing • press &
publicity • social networking • case study • public relations
• radio & club promotions • radio & TV pluggers

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ESTABLISHED 1987

Music Week

Classified

Call Daisy on:

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Merry Christmas and a Happy New Year to all

classified advertisers!

Best Wishes from Daisy

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Michael Prendergast

New York pop/dance
producer/songwriter/programmer/arranger
with major label credits and Billboard-
charting hits now available in London for
recording projects and/or an on-going
position with a major UK production/music
publishing/record company.

All music industry
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– large available catalogue of strong hit-
potential pop and dance songs and tracks!!

For further info call Michael at:

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or e-mail to:

barcelonamike@hotmail.com

MUSIC WEEK DIRECTORY

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

Contact **Cathy Martin** on

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