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music week

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"A DANCE ALBUM THAT ISN'T MADE BY HIPPIES, CAREERIST
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Marketing 5



NEWS: The hot shot on Europe's airwaves was **SHAGGY** as he supplied the year's two biggest radio hits

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CHARTS: All the top sellers in **MW's** annual **YEAR-END CHARTS** - from albums to singles, airplay and dance

Year-end charts 10

MIDEM 2002: THE BRITTS DOING THE BUSINESS - SEE INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 10 JANUARY 2002 £3.60

musicweek

Brits to mark its global stars

by Paul Williams

A trio of UK-signees who collectively sold 16m albums across the world in 2001 are set to head the nominations list at tonight's (Monday) Brit Awards launch.

Dido, Gorillaz and Kylie Minogue are all expected to scoop multiple nominations at the event at London's Abbey Road Studios after a year in which they were at the forefront of UK-originated music conquering sales charts around the globe.

"The list of nominations underlines the way British music has grown internationally," says Brit Awards committee chair Tony Wadsworth. "Many of the acts nominated in the British categories have also sold many millions around the world. The year 2001 was the year the British music industry proved the boom merchants wrong."

A clutch of appearances on the shortlist for Parlophone's Gorillaz sets up the prospect of Damon Albarn matching his personal



Lining up for the Brits nominations: Dido (left) and Gorillaz

awards haul when Blur captured four prizes in 1995. Albarn, whose awards seven years ago included best group and best album for Parklife, is understood to be appearing in the same two key shortlist categories again this year with the virtual band who won two MTV Europe Awards in November. Fellow Parlophone act Kylie Minogue, who has yet to win a Brit despite a hit career stretching over 14 years, is expected to grab a trio of nominations within the international categories.

A remarkable 12 months for



perform at the Abbey Road launch. Comedian and chat-show host Frank Skinner is now lined up to co-host the main February 20 ceremony at London's Earl's Court with Radio One's one-time breakfast show host Zoi Ball. Polydor's S Club 7 and RCA/Arista's Westlife are poised to host two of the three half-hour preview shows ITV1 is planning to broadcast ahead of its main highlights programme on February 21. A fifth Brits programme, After the Show, will be aired on the same channel following the event, while ITV2 is this evening broadcasting highlights of the launch.

The first handful of acts performing on February 20 will be unveiled at the launch with Wadsworth noting this year's live line up will have a domestic bias. "September 11 has resulted in fewer American artists than previous years but it's given us the opportunity to really emphasise that we've got worldwide superstars in the UK," he says.

Investment service to launch at Midem

A new match-making company, which aims to pair investors and music businesses seeking funding, is set to launch at Midem next week.

Music Business Angels (MBA) will assess the prospects of companies looking to raise finance of between £100,000 and £2.5m and match them against a database of private and corporate investors. It is the brainchild of music industry lawyers Mark Wilkins and Patrick Rzepow, accountant Geraint Howells and businessman Grant Calton.

Managing director Calton says MBA aims to bridge the gulf between many, particularly younger, entrepreneurs in the music business and the financial world, which traditionally perceives the industry as high-risk. "The music industry is regarded as a wild frontier by many in the financial world and private investors and we fill a gap for this interest on both sides," he says.

MBA's revenue streams will come from fees for money raised as well as fees from companies seeking advice.

Aaliyah's single *More Than A Woman* was yesterday (Sunday) battling to become the UK's first posthumous solo number one since Freddie Mercury's *Living On My Own* in 1984 after narrowly running ahead of Punjabi's *Addicted To Bass* in the midweeks. The Virgin-issued single was outselling the Gusto label's *Addicted To Bass* (which charted a week early after V-Shop mistakenly made copies available before its official release date) by just a few hundred units at the end of last week, while total sales across the market flagged for a second week in a row.

"Aaliyah (pictured) was an artist who had the potential to become one of the world's biggest stars. This will be her biggest hit in the UK and that would be fitting in her memory," says Virgin managing director of International repertoire Mark Anderson. Virgin product manager Styles Perceval adds, "It is fantastic to see Aaliyah's success in the US reflected in Europe in this way."



Fono's Talbot returns to MW in new executive editor role

Former *fono* editor Martin Talbot has been appointed to the newly-created position of executive editor of *Music Week*.

"In this new role Talbot - who first joined *MW* as a reporter more than 11 years ago - will assume direct editorial responsibility for the magazine. Reporting to editor-in-chief Ajax Scott, he will also play a key role in the strategic development of the title, to reflect the changing needs of its readers in the UK and abroad.

"Martin is a brilliant journalist who made a real success of *fono* and I am delighted he is now returning to *Music Week*," says Scott. Mark O'Donoghue, group publishing director for the *Music Week* group says, "Martin was instrumental in making *fono* a great editorial product. His experience of the international music industry as well as the UK business will prove invaluable as we develop the *Music Week* brand offline and online."

Talbot started his career as a journalist in local newspapers before joining *Music Week* in 1990. He worked as a writer at *MME* in the early Nineties before rejoining *Music Week* in 1993 as news editor, and then overseeing the launch of *fono*



New team: Talbot (centre) joins O'Donoghue (left) and Scott as editor in 1998.

Talbot, 34, says, "Anyone who is lucky enough to have worked with the international business - as I was at *fono* magazine - knows that *Music Week* is the most highly-regarded music business title in Europe, if not the world. It is uniquely positioned to flourish in the changing music industry environment."

"I am very excited to be back at *MW* and with the opportunity of taking the magazine forward - in partnership with the music industry."

In addition, Joanna Jones has moved across from *fono* to become a reporter on *Music Week*.

New BBC digital channel to feature Top 40

A new Sunday night chart show will occupy a prime slot on one of the two digital TV channels aimed at children being launched by the BBC next month.

The Official UK Top 40 on CBBC will be a live programme broadcast in conjunction with Radio One and simultaneously revealing the week's new number one along with playing chart highlights on Sundays between 6pm and 7pm. It will be hosted by *Big Peter's* Connie Huq and BBC children's presenter Adrian Dickson.

The launches on February 11 of CBBC and CBeebies, which will target six- to 13-year-olds and pre-



Pickard: music core to CBBC

school children respectively, are at the forefront of the corporation's £20m marketing drive to promote its digital services during the new year.

CBBC controller Nigel Pickard says, "Music is a core part of the

lives of the CBBC audience and by joining forces with Radio One, CBBC ensures that our viewers are the first television audience to get the latest chart update."

BBC TV initially broadcast a Sunday afternoon chart show, which was linked to the Top 40 of the Pops brand, for a limited six-week run last year on BBC Choice.

A BBC spokesman says there is no suggestion the new chart show will affect *Top Of The Pops*, which also features the Top 40, but stresses the new programme highlights an ongoing relationship with Radio One and the corporation's TV outlets.



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Music Control is part of the Media Control Group, Europe's leading music monitors for over 20 years.

Epic Records imprint Illustrous is poised to score its first significant hit with DB Boulevard's Point Of View, which is released on February 11. The animated video (pictured) for the Italian-originated track, which enters this week's *MW* Club Chart at number two, is serviced today (Monday) following massive specialist radio support across the dance world. "It was fantastic to stumble across a record such as this so early into the label's history. I'm confident it will be a huge hit here and also do very well outside of the UK," says the imprint's managing director Kevin Robinson. *Point Of View*, which was licensed from Airplane Records, features a vocal by long-time Spiller collaborator Moose and the musical bed of the track is a sample of Heatwave by French act Phoenix.



Retailers review policies on 'declining' MiniDisc format

by Joanna Jones

Leading music retailers are planning to review their stocking policy on the troubled MiniDisc format after fewer than 2,500 pre-recorded units were sold across the country during the peak Christmas week.

With over-the-counter sales last week, falling to just 2,300 units in total, both HMV's head of music Jonathan Rees and Virgin Megastores product controller Rod MacLennan say they will now be looking carefully at which titles they should be stocking and which stores should still carry the format.

"It is a format which is declining," says Rees. "It is dead in the water as a format for pre-recorded music really. Sales of pre-recorded MiniDiscs are massively down on the year and we are probably selling a quarter of

what we were a year ago."

BPI trade delivery figures reveal that in the UK – the world's largest market for the format – sales up to quarter three had reached 66,000 units compared with full year sales in 2000 of 300,000 units. In Christmas week, the peak period for music sales, Official Charts Company data shows just 2,462 units were bought in total across the counter. Rees believes MiniDisc's speedy decline can only become a "self-fulfilling prophecy".

Warner, which last released a raft of new MiniDisc titles in September 1999, says it has no plans to issue anything further on the format in the future. Only MiniDisc originator Sony, and EMI and Virgin among the other majors have issued albums on the format, with BMG and Universal



Stereophonics: MiniDisc album

never having committed to MiniDisc.

Among the top-selling MiniDiscs in the UK last year were Madonna's *Music* (2,119 units sold); Stereophonics' *Just Enough Education To Perform* (1,819); Robbie Williams' *Sing When You're Winning* (1,600); and Toploader's *Onka's Big Moka* (1,391).

While HMV says its biggest sales

Jowell bolsters links with music industry

Culture secretary Tessa Jowell will boost her relationship with the music industry when she chairs a "wide-ranging" Music Industry Forum (MIF) meeting later this month.

Jowell quickly sought to familiarise herself with the industry by hosting a meeting with its heavy hitters shortly after she took over the arts brief from former Department of Culture, Media and Sport secretary of state Chris Smith last year. The MIF meeting on January 30 at the DCMS offices will be a chance to extend that relationship.

Meanwhile, music industry advisor Sara John, one of the architects of the MIF, is planning to leave her attachment at the DCMS in March. The former legal advisor to the BPI says she wants to return to the music business in some capacity.

newswire

POLYORB KEEPS MARKET SHARE TITILE

Polyorb has retained its dominant position across singles and albums for a second successive year by holding on to both sectors' annual market share crowns. The Universal company took an unassailable 15.3% singles share over the year and 9.4% on albums. Virgin finished runner-up in both cases, taking 8.0% on singles and 7.1% on albums. Universal claimed both corporate titles with 26.5% of singles and 27.0% on albums while Ten retained its albums distribution crown with 28.3% but was overtaken on singles by Universal which took 26.7%. Full details will be published next week.

VIZAVI RESTRUCTURES STAFFING

Vizavi, the Internet joint venture between Vivendi Universal and Vodafone, announced 100 redundancies across Europe last Monday and the departure of its CEO Evan Newmark as part of a fundamental restructuring. Newmark will be replaced by Guy Lawrence, currently Vizavi's chief marketing officer.

NAPSTER TRIALS SUBSCRIPTIONS

Napster launched a test version of its new legal subscription service last Thursday to a select group of 20,000 users in the US ahead of a full launch in March. The test version of the file-swapping service includes more than 100,000 music files but no major-label content.

MUSIC LIFTS GLOOM AT WARNER

Napster Music emerged as one of the bright spots from a doom-laden profits and revenues prediction from AOL Time Warner last week. Co-chief operating officer Dick Parsons said that even assuming there would be no economic recovery and forecasting EBITDA in the range of 8%-12% in 2002 (compared with 48% growth last year), he was expecting "good things" from Warner Music in the coming year. At the same time AOL Time Warner revealed that it would complete the acquisition of Bertelsmann's 49% stake in AOL Europe by July for a total \$6.75bn.

MCS uses stock issue to boost US presence

Publishing group Music Copyright Solutions (MCS) plans to leave its Oxfex issue open for a "few more weeks" to add to its acquisition fund, which was used last week to buy Nashville-based Copyright Management Inc (CMI).

MCS chairman Brian Schofield says the group has already raised £1.75m since launching on the market at the end of last year with around £1.25m of that going on the US copyright administration company. However, he says MCS hopes to raise a total of £2.2m with the possibility of advancing to the Alternative Investment Market this year.

He adds that the acquisition of CMI will help MCS expand its presence in the US, where its activities have since October been overseen by former Warner/Chappell UK head Robin Godfrey-Cass from a new Los Angeles base.

In tandem with this move, MCS has linked with JAS UK to represent the publisher's acts and catalogue, including Bred 77, in the US. JAS UK creative manager James Casady says Godfrey-Cass and MCS provide a "perfect" US conduit.

MU-backed scheme aims to prevent costly disputes

Costly music industry disputes could be a thing of the past with the launch of a new Musicians' Union-backed arbitration scheme.

The MU is linking with the Chartered Institute of Arbitrators (CIARB) to provide a confidential mediation and arbitration service for all record industry employees, including musicians, producers, publishers and agents in cases where claims are up to £100,000.

MU solicitor David Fenton says the scheme was originally intended to help MU members avoid expensive litigation and also provide a quicker way of settling disputes. Typically arbitration could take between three and four months and will cost a fraction of any dispute that goes to court. However, he adds that after CIARB, which also provides schemes for leading companies and trade bodies such as Ford and the Association of British Travel Agents (ABTA), designed a programme for the MU he realised it could be used by the wider music industry. "It's not just musician versus musician, we could have



Fenton: wider industry scheme

two record companies using the service," he adds.

As part of the resolution service CIARB will offer mediation or arbitration alone or mediation followed by arbitration, and in some cases the MU will pay its members' costs. "A lot of member disputes are legally and technically complex, things like bands breaking up. The CIARB was able to tailor a scheme providing legally qualified music specialist QCs, barristers and solicitors and even if only one case a year is taken up that could be a saving of at least £50,000 over going to court," says Fenton. Applications can be made through the CIARB or, for MU members, via the union.

SHALIT of MIDEM

Contact Jonathan Shalit
on 44 7850 910 133
or at the Carlton

Shalit Global Management, London
info@shalitglobal.com
Tel 44 20 7379 3282

BOOTLEGS: CREATIVITY OR THEFT?

A radio One's Christmas bootleg mix show Hang The DJ highlighted, 2001 was the year of the bootleg—and by bootleg I mean the plethora of illicit mixes neatly combining two or more big tunes rather than straight pirate copies of existing material.

The Missy Elliott phenomenon alone kept the specialist retailers busy (how many other versions of Get Ur Freak On are there still to sneak out?). Scarcely a week goes by when new mixes aren't hyped on Radio One (most recently Michael Jackson vs Q-Tip). Meanwhile, Madonna even played homage to the infamous Stardust/Holiday mix by incorporating elements of Stardust in the finale of her live show. And it's not just a phenomenon limited to dance, as the plethora of tunes putting a capellas over rap, R&B and regga beats shows. Major labels have long been buying up or recreating mixes (such as The Ladyboys Is Mine) to give them a legal release. And now in a new twist to the phenomenon an established act—Sugababes—has even sought to recreate a bootleg by re-recording the vocal and gaining clearance to use elements of the original backing track. Talk about confusing. Let's get one basic fact straight. Bootlegs are still illegal, with the original artists or writers only receiving royalties if legitimate versions are subsequently released. But at the moment they are a fact of life, stocked by mass-market High Street retailers, and made all the more inescapable by the ease with which they can be created with a basic music software kit.

Moreover, there is a huge difference between an imaginative limited-edition seven-inch of the sort crafted by Girls On Top (complete with clever tongue-in-cheek sleeves) and the cheap bootlegs available in street markets that simply copy existing tracks onto CD-R or even vinyl with zero regard for creativity and motivated simply by greed.

For an industry based on copyright, it's a tricky issue. But one that's not going to go away. Time to open the debate, perhaps.

Alex Scott



by Paul Williams
HMV and Virgin Megastores are running ahead of the current UK High Street sales boom after unveiling double-digit growth during Christmas trading.

HMV last Friday announced that like-for-like sales for its European division had lifted 16.0% in the five weeks to January 5. Just the previous day Virgin had reported that comparable sales for its UK Megastores business had grown 12% in the six weeks to January 6. That compares with a record 6% growth across all retail for December, according to the British Retail Consortium.

Virgin Entertainment Group chief executive Simon Wright says the successful UK figures, coupled with an 8.3% sales growth for its US operation, reflect stability achieved across the group. "Last Christmas was in fairly good shape but had had a tough year. This year we've had a stable year. Management has been very stable across all our companies and that shows in the results," says Wright, who reports Virgin's like-for-like figures were up 12.1%.

HMV Media Group chief executive Alan Giles says he is delighted by



Sales soar: Giles (left) and Wright

the performance of HMV, especially since it had to compete with Christmas 2000 when like-for-like sales grew 13.9%. "There was superb execution and David Pryde and the team are the most professional, fastidious and energetic team I've ever come across in business. Once again HMV has improved its market share in music, video and games," he says.

Both HMV and Virgin point to strong growth in DVD and games during the Christmas period, with music sales lifting less sharply. In fact Giles notes that following the expansion of the video and games markets he expects music will shortly contribute less than 50% of HMV's sales for the first time. "However, music is still the most important product we sell," he says.

In North America HMV experi-

enced a less successful Christmas with like-for-like sales rising a more modest 4.8% and total sales falling 1.0%. The division's president Peter Luckhurst and business development vice president John McElgin left the company last week. HMV's Asian Pacific comparable sales rose 1.2% as Virgin reported a fall in its Japanese sales during the year.

Virgin's Wright says his company was boosted even further by its US Christmas sales, which expanded a strong recovery after being badly affected by the events of September 11. Against a generally flat market, the company's total US sales in the six weeks reported rose 10.4%, while comparable sales for December alone increased 12%. The US business will be further strengthened when a new Boston store opens in February, while Wright says \$2m is being invested this year in its New York Times Square branch. In the UK, Virgin's priority this year will be investing in its existing stores. Giles says HMV will be launching new branches during the year, while he expects a "cooling off" of the current high levels of UK consumer spending but predicts entertainment sales will be "fairly well protected".

Rammell to step in as Howells misses Midem

Culture Secretary Tessa Jowell's Parliamentary Private Secretary Bill Rammell will now lead the Government's delegation at Midem next week following the last minute withdrawal of Dr Kim Howells, who faces questions in the House of Commons next Monday.

The Parliamentary Under Secretary of State and Minister for Tourism, Film and Broadcasting was due to make his third trip to the Cannes event to meet senior industry executives. However, he was forced to withdraw because he and his DCMS department are now required to face first-order questions from parliamentary colleagues.

Rammell, the MP for Harlow, who, in his PPS role, provides the key link between backbench MPs and the Secretary of State, is scheduled to tour the British stands in the Palais des Festivals before delivering a keynote speech in the Blue Lounge on Sunday.

Global lands lion's share of UK's Eurovision contenders

Global Publishing Group has landed half of the songs on the shortlist of eight to find the UK entry for this year's Eurovision Song Contest.

The BBC's executive producer Kevin Bibo says it is "unheard of" for as many as four of the Song For Europe shortlist to have the same publisher or co-publisher, but adds the choice represents a good mix of established and new songwriters. "It was phenomenal. We were amazed because it is completely anonymous until the shortlist is drawn up," says Bibo.

The BBC executive believes the shortlist, which lacks the big-name songwriters that have featured on equivalent lists in recent times, represents "the best mix we have had in several years".

Radio 2 listeners will whittle the eight-strong shortlist down to

four in a phone vote on February 1, while the final four will feature in a Song For Europe special on BBC1 on March 3 ahead of a phone vote.

The contenders are: Come Back—written by Marilyn Bayart (copyright control); DJ Romeo—Bea Eden, Simon Strirling, James Gordon (Warner/Chappell); Every Step Of The Way—Graham Greene, Howard New, Peter Gordijo (Global Talent/Kojam); Fade Away—Stuart Hanna, Alistair Griffin (copyright control); I Give In—Jonathan Maltland, Jackie Collins, Peter Maltland (copyright control); Lovestuck—Ben Copland, Yvonne John Lewis, Nicky Cooke, Phil Dane (Global/Zomba); Never In A Million Years—Mark Jiggins, Zee Asha (Global); When You're Around—Ben Copland, Martin Bushell (Global/Zomba).

Music attracts bumper festive TV audiences

Music programmes attracted bumper TV audiences during the Christmas period, according to published overnight viewing figures.

The traditional Christmas Day Top Of The Pops was watched by 4.97m, an increase of almost 10% on the 4.25m who saw the 2000 programme. Producer Michael Kelpie, who only took over the role in early December, says a strong artist line-up, which included Robbie Williams, S Club 7, Kylie Minogue and Westlife, virtually guaranteed the show's success.

"Every artist we wanted was available when the programme was pre-recorded on December 12. And, although we cover all music genres throughout the year, because 2001



S Club 7: TOTP Christmas stars

was such a good year for pop we were able to attract a larger audience for what is a key family viewing slot," he says.

BBC1 achieved an audience of almost 3.5m for Kylie Minogue On A Night Like This, while the co-binned audience of 5.4m for the Top Of The Pops 2 special broadcast on December 19 and 22 made the

show the highest-rated single programme on BBC2 for the week ending December 23. Producer Mark Hagen says the BBC plans an hour-long Top Of The Pops 2 special and a new look for the show in April to mark the 25th edition. Full details are due to be released at the end of January.

Jools Holland's Hootenanny on New Year's Eve on BBC2 was 27% up on the year to 1.82m, while more than 4m tuned in to ITV's The Hear/Say Story. Channel 4 achieved its highest festive music rating for Robbie Williams Live in Cologne with a peak of 1.5m viewers on Boxing Day. Meanwhile, almost 600,000 watched Channel 5's StepLadder.

TILLY

2002: LOOKING FOR MORE FUN POP

First off, a very Happy New Year to you all: here's hoping for a great 2002. But what a way to start, with the break up of the immensely popular Steps.

Who knows what the future holds for their individual careers? They will certainly all need good writers and producers to work with, though after having so much success I hope they don't fall into the trap of thinking they can do it all, and better, themselves.

Sometimes it takes time, as in the case of my friend Kylie. If ever there was over an album sold on the back of one massive single then this was it.

To my mind Fever was not one of the best albums of 2001, but what a song from Cathy Dennis and Rob Davis. I bet Sophie Ellis-Bextor is ruing her decision to turn it down originally.

Speaking of the stars of 2001, who now are the real stars of Pop Idol? Simon Cowell probably doesn't have time for his role at BMG now he is becoming a major media star and Waterman is Waterman—he has always liked people's attention.

From his DJing days at the Coventry Locarno to the late-night cult viewing of Hit Man And Her (fortunately long buried), now he finally reaches the pinnacle—weekly national TV. He has always been a TV natural because, love him or loath him, he is not afraid to be himself.

The poor kids trying to be the Pop Idol are getting left behind in the media attention stakes.

Congratulations are also in order to the guys at EMI/Library for not worrying about trends and selling bucket loads of records with DJ Otzi and the Hermes House Band. Well done and to the hundreds of thousands of ordinary punters around the UK, thank you for proving there is still a market for fun pop.

Finally, my tips for the year—more Seventies-style disco from the new breed of writers and a return of lover's rock.

Tilly Rutherford's column is a personal view

Caring's £20m spend aims to lure beer/music bond

by Steve Hemsley

Brewing brand Carling plans to invest £20m in the live music industry during the next three years after announcing a deal with event promoter Clear Channel Entertainment. Bass Breweries, which owns the Carling brand, has spent nine months negotiating the near £10m cross-platform sponsorship agreement with Clear Channel. It follows the three-year deal already in place with The Mean Fiddler, PC and Channelfly Pie where a further £10m has been allocated.

Carling pulled out of football sponsorship in 2001 after nine years and is diverting much of its budget into music, which it sees as the perfect medium to reach its target audience. The Clear Channel deal gives Carling live music and venue rights

including the creation of the Carling Apollo, Hammersmith and Carling Apollo Manchester to add to the Carling-sponsored Astoria venue it negotiated as part of its agreement with The Mean Fiddler.

Only Carling products will be sold through the venue bars while the brand also owns hospitality and backstage rights.

"We want to create memorable music events and exploit the emotional link people have with music when they go to a gig. We want them to remember it was Carling which helped them get backstage or let them hear a band's new album live for the first time," says Carling's head of sponsorship Stuart Kain. Clear Channel Entertainment UK Music's managing director Tim



London Apollo: Carling sponsored

Parsons says the deal is part of the US-owned company's strategy to mirror in Europe the success it has enjoyed as a concert promoter across the Atlantic. Last year the company produced more than 2,300 concerts in Europe attended by more than 8m people. "The sponsorship market in the

UK is not as mature as in the US or in Japan and it is important that a company of our size can interact with such a huge brand as Carling and we will work together to raise the profile of events and artists," he says.

He adds that the company is looking to secure similar deals with key brands in other categories it has identified as having a link with music fans, such as soft drinks, electronics, financial services and confectionery.

Meanwhile, Carling's activity with The Mean Fiddler will centre mainly on the festivals in Leeds and Reading, while it is sponsoring PC's AME Awards. The deal with Channelfly pie will help grassroots music by investing in the student market to promote new bands.

WILSON JOINS GOLD ARTIST AGENCY
Paul Wilson, a one-time agent with Wasted Talent, the company co-founded by Bob Gold, has joined Gold's booking agency GAA (Gold Artist Agency). Wilson looked after acts including Crowded House, Del Amitri and Texas while at Wasted Talent before moving to his new management on both sides of the Atlantic with acts including Maria McKee. Forthcoming GAA tours include Annie Lennox, REM and S Club 7.

NUS ANNOUNCES TICKET SALES FIGURES

The NUS claims that entertainment ticket sales in student unions were worth more than £32m between September 2000 and July 2001. The figures, compiled by NUS Ents which represents more than 3.5m students, show that more than 5m tickets were sold for almost 9,000 indoor events and 11.3 outdoor shows covering live music, club nights, comedy and traditional disco events.

VITAMINC ADDS INDIES TO ITS SERVICE

Europe-wide digital promotion and distribution platform for music, Vitaminc has added independent labels Domino, Pierce Panda, Silva Screen and Deceptive Records to its subscription service, the Vitaminc Music Club. The deal will make catalogues from artists including Placebo, Elastica, Elliott Smith, Royal Trux and Kaito available for digital download.

RAJAR SET TO IMPROVE METERS

Radio audience research meter Rajar has announced it will begin testing electronic measurement meters this month. The organisation has also developed a number of schemes it says will improve research among specific demographic groups such as ethnic groups and listeners aged between 15 and 24. Rajar will also increase the amount of data it collects on digital radio this year.

CONFERENCE ANNOUNCES HOSTS

Broadcaster and writer Stuart Macdonald and TV presenter/Journalist Kate Thornton are being brought in as hosts of this year's Music Radio Conference taking place on April 18 at London's Shaw Theatre. The Radio Academy event's long-time host Gary Farrow is taking more of a back seat this year after being given the role of steering committee deputy chair.

UBC COMPLETES CLASSIC PURCHASES

UBC Media Group last week completed the purchase of the six Classic Gold AM licences it had not previously acquired from GWR. The purchase, made through Classic Digital Services, which is owned by 80:20 by UBC and GWR, follows UBC acquiring 12 Gold stations in September 2000.

THIS WEEK'S BPI AWARDS

BPI Robbie Williams' *Swing When You're Winning* goes six-times platinum, while Pink Floyd's *Echoes - The Best Of* receives a two-times platinum glow.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change (000s)
Top Of The Pops 1	4,055	+6.2
Top Of The Pops 11	3,870	-1.1
CD-UK*	1,941	-15.8
SMTV*	1,790	-12.8
The Saturday Show	951	n/a
The Pepsil Chart and Dr Fox Chart Update	865	-2.2
Night Fever	722	-22.4
Exclusive (Sun)	489	n/a
Powerwatch (Sun)	296	n/a
The Base	296	n/a

*combined totals. Source: Mediascan ENG (Bar chart data, for week to December 3 2001)

C4 exploits 50th year of charts with documentary

The first of a series of high-profile media-wide celebrations to mark the 50th anniversary of the UK singles chart is expected to kick off in April with a Channel 4 documentary.

The Official UK Charts' Company (formerly CMI) is already collaborating with Chrysalis and the TV channel over filming the hour-long show, *How to Get A Number One*. Official UK brand manager Darren Haynes says he is expecting to finalise deals with radio stations, including Radio Two, record companies, publishers and other groups in the next few weeks to create other programmes and projects.

Meanwhile, the company has narrowed down three potential partners to take over sponsorship of the charts from Worldpop, whose deal has ended. Three different deals are being negotiated with the companies and a final decision is expected in the next few weeks.



Virgin Records is TV advertising an album by

The Chemical Brothers (pictured) in the week of release for the first time to reiterate to consumers and retailers that the band's latest offering *Come With Us* is the first significant album of 2002. The creative for the commercial features album artwork and images created by designer Kate Gibb and agency Blue Source, who together won the best design of a series of sleeves at the Music Week Cads 2000 for The Chemical Brothers album and singles campaign around the 1999 release *Surrender*. Ads will appear on late-eight programmes on Channel 4 and satellite channels to reach the band's 16- to 34-year-old, predominantly male fanbase and will be supported by national outdoor activity and broad press advertising. High-profile retail activity is planned while marketing manager Ori Lee is confident Virgin will secure important window sites once the chains remove their New Year sale displays. Lee adds that the single *Star Guitar* released today (Monday) has received more pre-release airplay than any previous tracks by the band. The follow-up to the Top 10 hit *Beigan In Afrika* has received more than 25 plays a week on Radio One.

Slew of underperforming titles set for repromotion

A number of fourth quarter 2001 releases from superstar artists are set for repromotion in the coming weeks as record companies attempt to revive interest in underperforming priority releases.

BMG is preparing to use Natalie Imbruglia's personality status to lever promotional opportunities around the release of a second single from White Lies Island, the artist's second album which has sold 145,000 copies since release in October.

"Natalie is still a popular celebrity and is a very good performer. We will be concentrating on getting her personality across with the next single," says BMG head of rock and alternative marketing Richard Connell. The campaign for Imbruglia's next single, *Wrong Impression*, will include a range of high-profile TV appearances, including the Graham Norton show on Channel 4. Meanwhile, Epic is preparing to

tap into Michael Jackson's urban fanbase in the continued promotion of *Invincible*, which has sold 280,000 copies to date. A third single, following the disappointing performance of *Cry* in December, is also due in March. "Although we don't yet know what the next single will be, there is already a natural build on *Butterflies* through urban bootlegs going around," says Epic marketing director Angie Somerville. "It is also the track that has been generating a buzz at urban radio in the States," she adds.

Lenny Kravitz will be arriving in the UK in late February to reactivate interest in his Lenny album, which has sold 8,000 copies. Elsewhere, WEA London is hoping a second single from Cher's *Living Proof* will breathe life into the album, which has sold 22,000 copies to date. *Sing For The Lonely* is scheduled for release on March 18.

Mojo celebrates centenary issue with branded festival

Empap Performance expects sales of the 100th issue of its rock magazine *Mojo* to top the 100,000 mark after spending a year commissioning special editorial and planning a branded festival at London's South Bank.

The centenary issue published on February 15 will include specially-commissioned photographs and interviews with 100 musicians talking about their musical and lifetime heroes.

Artists included in the 50-page feature and photographed on the triple gatefold cover include Keith Richards, Paul McCartney, Brian Wilson, BDIWG Noel Gallagher, Paul Weller, Debbie Harry, Rob Stewart and Iggy Pop.

"We did not want to get involved in lots of self-congratulatory reflecting on how wonderful *Mojo* has been over the previous 99 issues but wanted to give our readers something different. Many of the 100 artists have been on *Mojo* covers



McCartney: on *Mojo*'s cover

before and we wanted to find out who got them so enthused about music," says *Mojo* editor-in-chief Paul Trynka. The *Mojo* 100th Festival runs from January 27 until February 8 and includes Beach Boys co-founder Brian Wilson's first solo London dates and shows by Elliott Smith, High Llamas and Stereolab. The Royal Festival Hall will also present an exhibition dedicated to leading songwriters and will incorporate a display of all the 100 *Mojo* covers.

chartfile

● Robbie Williams' Australian fans find themselves out of step with his followers around other parts of the world as he moves into the Top 10 singles chart down under with a track that is a cover of Son Jha's "Something Stupid at the End of the World". In Australia the current single being worked is Better Man, taken from his previous album *Sing When You're Winning*. That single climbs 11.7 as the *Sing* album recovers 32.26 and his *Swing* collection lifts 7.5.

● Jamiroquai's *A Funk Odyssey* album is making a determined effort to return to the top of the Australian album chart where it debuted in September by swiftly moving back up 17.1-14 over the past three weeks. Renewed enthusiasm for the album there compares very favourably with the Sony's 52 signings' latest single *You Give Me Something*, which this week manages to improve just a notch to number 44.

● Kate Winslet has been playing her part alongside Robbie Williams and Kylie Minogue in EMI's impressive performance across the continent with UK-signed artists. The trio occupy three of the top four slots on the *Music Control*-compiled countdown of the most-heard UK-sourced tracks on European radio at present with Minogue's *Can't Get You Out Of My Head* at one, the Robbie/Williams duet *Something Stupid at the End of the World* at two and Winslet's *What If It Rains* at three.

● Polydor's *Lighthouse Family* find themselves led into the top five of their key overseas territory of Germany with the album *Whatever Gets You...* *The Day* as the single *Free Holds at Three* on the Top 20 of the most popular UK-sourced tracks on Europe's airwaves. It is one of four Universal tracks to top the radio chart, trailing EMI Group's total of six but besting BMG and Warner with three each and Sony and the indies with two apiece.

● Pink Floyd's *Echoes - The Best Of* had to settle behind releases from Gabrielle, The Bee Gees, Rod Stewart and Madonna as the biggest-selling greatest hits album back home over Christmas, but across the continent it has been a different story. The EMI album has been busily dictating the pace, holding onto the number one position in Italy and Portugal since the New Year while appearing in the Top 10 in the likes of Germany, Norway and Switzerland.

● Kylie Minogue's *Fever* has already been trading chart water across the border in Canada ahead of its US release by Capitol on February 26. In its sixth week on the chart last week the album progressed 78.62 as *Can't Get You Out Of My Head* climbed 10.11 on the airplay chart.

● Craig David's *Born To Do It* is matching its Stateside chart current in Canada where it and Wildstar's album *Born To Do It* last week followed a 1.5-place chart climb by moving up 72.61. However, his second single *7 Days a Week* has progressed on Canadian radio, holding at 26 on the airplay countdown.



Europe's radio Top 10 dominated by individual US and UK acts

By Paul Williams

Shaggy Top 10 hot shot on Europe's airwaves in 2001 as he supplanted the year's two biggest radio hits. The Universal artist's *Angel* edged out its predecessor to emerge as the continent's most-heard radio hit of the year and top an end-of-year survey dominated like the previous year by solo acts. Nine of the Top 10 of 2001 were by individual artists with only Innocent/Virgin's *Atomic Kitten* breaking the trend at number nine.

Angel secured its position at one on the chart having figured in most individual territories' Top 10s of the year, including heading the list in Sweden, finishing at two in Austria and three in Germany. However, French radio preferred it wasn't. Me which finished as its number one track of the year.

Robbie Williams and Kylie Minogue, who ended the previous year as duet partners on *Kids*, bettered even their 2000 achievements by finishing

Europe's 2001 Radio Top 10

1. Angel Shaggy (UK) (Mer)
2. R. I. Mean! Me Shaggy (UK) (Mer)
3. Supreme Robbie Williams (UK)
4. Can't Get You Out Of My Head Kylie Minogue (Poly)
5. I'm Like A Bird Billy Bragg (Dunhill)
6. Thank You Devo (Virgin)
7. Walking Away Craig David (Mer)
8. Ain't It Funny Another Level (Mer)
9. Whole Again Atomic Kitten (Innocent/Virgin)
10. Miss California D. Thomas/P. Power (Mer)

Source: Music Control

respectively in third and fourth spots on the chart of the year. Having finally established himself as a pan-European star in 2000 with Rock DJ, EMI's Chrisyella's Williams went into overdrive last year with *Supreme* making it two of the year in Germany and five in France.

However, arguably Europe's hit of the year belonged to Minogue. The Parlophone artist had by the end of 2001 topped most of the continent's

airplay and singles charts with *Can't Get You Out Of My Head*, which topped the year's biggest radio hit in Belgium, Denmark and Norway, while finishing at one in Italy. The Minogue single also ended up as the most successful overseas single of the year in a Spanish year-end chart dominated by domestic releases. Above her at five, the top four were all by Spanish artists, while Italy's chart of the year was also heavily biased towards homegrown acts. However, UK and US acts dominated elsewhere in Europe.

In Germany, UK-signed artists claimed half of the Top 10 of the year with Williams' run-up position followed by Polydor's Ronan Keating at five with *Levin'*. Each Day and Innocent/Virgin's Atomic Kitten with *Whole Again* at six. East West's Uncle Kracker claimed the ultimate crown with *Follow Me*. The French chart, topped by Shaggy, included Wildstar's

Craig David at two with *Walking Away*. And Larrot's *My Baby* Blige at four with Family Affair.

Meanwhile, EMI's Chrisyella's Girl Halliwell scored her biggest post-Spice hit yet with *It's Raining Men* (12th of the year across Europe) while Virgin's Emma Bunton claimed the biggest radio hit of the year in both Finland and Switzerland with *What Took You So Long*. In Denmark it was only beaten over by Kylie Minogue. The most successful new stars to emerge included DreamWorks/Dial's Nelly Furtado and BMG's Diva, who claimed two of the Top 20 radio hits with *Thank You* (number six) and *Here With Me* (13).

Despite having two of the top five, EMI managed only four tracks overall on the year's Top 50. Sony and Innocent shared top honors with 12 tracks each with BMG and Warner both having seven tracks, Virgin six and the indies two.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK W/100	Title/Artist (UK company)
1	Can't Get You Out Of My Head (Poly)
2	Something Stupid at the End of the World Robbie Williams & Kylie Minogue (Chrysalis)
3	Free Lightshow Family (Wild Card/Poly)
4	What If It Rains (EMI)
5	You Are Atomic Kitten (Innocent)
6	Turner Dots (Decca/Atlantic)
7	Gotta Get This Thru This Daniel Bedingfield (Poly)
8	If You Come Back Blue (Innocent)
9	When You're Looking Like That Heartiste (Mer)
10	Sing Tracks (Innocent)
11	Walk On U2 (Universal Island)
12	Have You Ever So Close? (Poly)
13	When You're Looking Like That Heartiste (Mer)
14	The Music's So Good Without You Cher (Mer)
15	Only Time (A&M)
16	Resurrection (Mer)
17	When You're Looking Like That Heartiste (Mer)
18	Let Me Be Your Baby (Mer)
19	Motion On The Dancefloor Shazam EMI-BMG (Poly)
20	You Give Me Something Jamiroquai (S2)

Chart shows the 20 most popular hits in Europe from the UK Top 100 since 1000 (Mer) & Music Control.

GAVIN US ALTERNATIVE TOP 20

UK W/100	Title/Artist (UK company)
1	In The End Linkin Park (Warner Bros.)
2	Bury My Body at Night (Mer)
3	My Sacrifices Good (Mer)
4	I Wish You Were Here (Epic)
5	Alive Paul (Mer)
6	How You Remind Me Nickelback (Roadrunner/DMG)
7	Chop Sucker System of a Down (Columbia/CBS)
8	Wasting My Time Details (TVT)
9	Only You The Offspring (Columbia/CBS)
10	Craving In The Dark Hoobastank (Vanguard/DMG)
11	Face Stainer (Epic)
12	Last Night The Strokes (Mer)
13	In The Middle Jimmy Eat World (Chrysalis)
14	Youth of the Nation Red Hot Chili Peppers (Mer)
15	The One For All (Columbia/CBS)
16	Lateralus Tool (Vanguard)
17	Too Bad Nickelback (Roadrunner/DMG)
18	No One Knows Where to Go (Mer)
19	For You Stained (Decca/Epic)
20	Control Pulley of Mud (Interscope)

Chart shows the 20 most popular hits in US Alternative from the UK Top 100 since 1000 (Mer) & Music Control.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK company)	Chart (UK)
AUSTRALIA	Best of Alan Robb Williams (Chrysalis) 7	11
	Album: A Funk Odyssey Jamiroquai (S2) 4	4
CANADA	Only Time (Mer) (London) 2	2
	Album: Whatever Gets You... The Day (Mer) (London) 6	6
FRANCE	Can't Get You Out Of My Head (Poly) 23	24
	Album: At This Time (Mer) 24	20
GERMANY	Something... Robbie Williams (Chrysalis) 4	4
	Album: Sing When You're Winning (Dion) 1	1
ITALY	Something... Robbie Williams (Chrysalis) 2	1
	Album: Echoes Pink Floyd (EMI) 1	1
NETHERLANDS	Resurrection (Mer) (Parlophone) 7	5
	Album: Sing When You're Winning (EMI) 2	2
SPAIN	Something... Kylie Minogue (Mer) 4	4
	Album: Echoes Pink Floyd (EMI) 16	13
	Album: 7 Days a Week (Mer) (London) 6	6
	Album: Can't Get You Out Of My Head (Poly) (London) 6	7

Source: Alan Sweeney/Sony Music; Best of First Leg: 1000 (Mer) & Music Control; Chart shows the 20 most popular hits in US Alternative from the UK Top 100 since 1000 (Mer) & Music Control.

AMERICAN CHARTWATCH

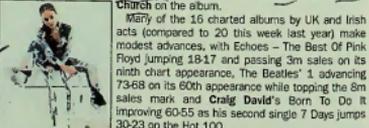
by ALAN JONES

It is not just in Britain that sales tumble dramatically after Christmas. American record shops suffer an even bigger attack of New Year blues and this year it is worse than normal, with the latest SoundScan/Billboard sales figures suggesting that only four albums sold more than 100,000 copies last week (compared to nine in the same week last year and 33 just three weeks ago), with only one registering a week-over-week gain.

Sales of Creed's *Weathered* fell by 58% to 222,000 - but that is in line with the market and enough to keep it at number one for the seventh straight week. That is tough on Linkin Park, whose hybrid Theory album rose 7.2 last week to reach its highest chart placing on its 62nd appearance. Driven by the Theory remains at number two and sold 124,000 copies last week.

The fact that there are no new entries to the top half of the chart also depresses sales and the top end of the chart sees only a slight shuffling of the pack. Enya's *A Day Without Rain* remains the top album from these shores, moving back up the chart from seven to six despite a 48% slide in sales. Enya also has two songs on the *Lords Of The Rings* soundtrack, which surges 43.29, even as its sales decline 39%.

The only album in the top half of the album 200 to buck the trend of falling sales is newcomer Josh Groban's self-titled debut, which advances 103.41 on a 12% increase. The 20-year-old Groban sings rather like Andrea Bocelli and has recently been 'swartling' on *Ally McBeal*. A protégé of Canadian producer David Foster, Groban collaborates with both The Corrs and Charlotte Church on the album.



With 17 of the 16 charted albums by UK and Irish acts (compared to 20 last week), last year's more modest advances, with Echoes... The Best Of Pink Floyd jumping 18.17 and passing 5m sales on its ninth chart appearance, The Beatles' 1 advancing 73.68 on its 60th appearance while topping the 5m sales mark and Craig David's *Born To Do It* improving 30.23 as his second single 7 days jumps 30-23 on the Hot 100.

The biggest jump, though, comes from veteran Rod Stewart, whose *The Very Best Of* set reaches an eight-week high as it rises 90.64, a pleasant surprise for Stewart as the chart has issued on his 57th birthday last Thursday. Meanwhile, U2's *All That You Can't Leave Behind* Soars in A Minor rises 16.13, thanks to those artists' multiple Grammy nominations. U2 are up for eight awards, Arle for seven and Keys for six.

Channel 4 signs D*Note in first artist albums deal

by James Roberts

Channel 4 Music is set to extend its record label operations by signing D*Note in the first artist albums deal struck by the broadcaster.

The electronic/ambient act, which was until recently signed to Virgin's VC Recordings imprint, will release its first album, titled *Fuchsia Dog*, under the deal in April. Channel 4 Music releases have traditionally been limited to compilations tied in with TV show concepts, although the label scored a hit in 2000 with Paul Oakenfold's *Big Brother* theme single.

"It's a new departure and a step forward for us but we have always had an eye open for repertoire we would like to work with, which is also why the *Big Brother* single went through us instead of going with an external record company," says the station's head of consumer products Mark Lesbriell. "When we see an opportunity that works we will try and exploit it."

The deal continues a relationship that has seen D*Note, aka Matt Winn, write a series of on-air themes for the broadcaster. "It's turned out to be quite an advantage for me in many ways," says Winn, who has previously released two albums, *Coming Down* and *D*Note*, through Virgin. "We are also interested in the fact Matt works across visual media as well as being a recording artist, which makes a good fit for us," adds Lesbriell.

Like previous album *Coming Down*, *Fuchsia Dog* is linked to a film project.



D*Note: album linked to film project

although Lesbriell says the music stands up for itself in its own right. "D*Note is particularly relevant to Channel 4. As a credible dance act it sits with the kind of projects Channel 4 should be involved with. I'm not sure how many other acts fit that bill, but where the opportunity exists we'll take it," says Lesbriell.

"It's great synchronicity as I made a film that is Ibiza in summer 2001 that uses the music from the album as the soundtrack to the film. It's an amusing dark look at the club world," adds Winn.

D*Note's 1993 debut *Babel*, which was released through *Domino*, is still regarded as an underground classic from the acid jazz scene.



Cooper Temple Clause: BPI-backed event BPI and NME showcase lifts UK's profile at SXSW

The presence of UK acts at the annual SXSW festival is being bolstered this year by the addition of a BPI and NME-sponsored event showcasing a number of hometown acts new to the US market.

BMG's Cooper Temple Clause are among the first UK acts confirmed to play at the UK showcase, which will be part of the festival that takes place in Austin, Texas from March 13-17. "It's a great opportunity to introduce ourselves to BMG in America and to hopefully get some press over there," says Cooper Temple Clause manager Peter Smith.

SXSW is traditionally a good opportunity for unsigned acts to showcase their talent in front of the international music industry. Toby Slater is one UK performer hoping a performance at SXSW will bring him recognition.

"I consider this one showcase in Austin more worthwhile than any number of individual gigs that I could play in London or indeed in the States," he says. "Already it's been a great help, when people contact me from the US, to say that I'm playing a slot at SXSW."

A growing number of UK acts are set to perform overseas during the festival, with Mull Historical Society, Aid N To (X), Clinic, Mr Scruff, Serafin and Big Leaves being among those so far confirmed.

Sugababes are hoping to capitalise on the popularity of one of last year's most popular bootlegs by releasing an official version. **Cart remix team Girls On Top** last year released a bootleg dubbed *We Don't Give A Damn About Your Friends*, which blended Adele Howard's *Frak Like Me* vocal with *Gary Numan's Are Friends Electric*. The *Sugababes* have revealed the *Frak Like Me* section of the track, with their version carrying the name *R Freaks Electric*. The new version, which has already been added to XM's playlist, is set to be *Sugababes'* first release since parting ways with London Records and signing with Universal Island. **The Girls On Top** team first rose to prominence with their crafty mixes of TLC/*The Human League* and *Whitney Houston/Kraftwerk*. Released a seven-inch on their own label, it was named as one of the *Rough Trade* shop's favourite singles of 2001.

newsfile

FEELER URGED TO CONTINUE

UK rock act Feeder have been urged to continue as a group by the family of drummer Jon Lee, who passed away at his home in Miami last week aged 33. In a statement, Feeder members Grant Dymally and Taka said: "We will miss him more than melody. We're utterly devastated."

GEORGE JOINS VIRGIN

Des George, aka Des-G, has joined Virgin Records as A&R manager. The position allows George to continue his role as manager of Polydor signing Miss Dynamite, who is currently putting the finishing touches to her debut album in Miami. "I'll be working on mostly urban projects but hope to get involved in other acts on the label that are not urban," he says.

WINWOOD LEAVES S2

Sony S2 A&R manager Sam Winwood has left the company to pursue interests outside of the music industry. Winwood's main projects at the label included *Topoliner*, *Heist* and *Lights*.

GATECRASHER HEADS SOUTH

Superclub Gatecrasher is preparing to launch its first regular London residency from March, with Heaven likely to be its new home. The Sheffield-based club's latest album, *Gatecrasher Experience*, the ninth in its series of mix compilations, will be released next Monday (21 January). The company's Summer Sound System event will also return on June 22. *Gatecrasher*, having attracted 40,000 fans to the event in 2001.

BLACK CROWES TO TAKE BREAK

The Black Crowes have announced they are to take a break, following the departure of drummer, Steve Gorman. The band, formed by singer Chris Robinson in 1984, signed a new deal with V2 Records last year and released the return-to-form album *Lions*. The act spent much of 2001 touring with the likes of Neil Young, Oasis and Stereophonics.

GALLAGHER SCOUTING ACT

Noel Gallagher is understood to be on the verge of signing a band managed by his own brother to his record label. Fourth Volume, whose previous incarnation was as Coney Green, are expected to sign to Gallagher's label *Sour Mash*. The act are managed by Paul Gallagher, whose CV includes A&R for Creation Records.

INDEPENDENTS

Independents has signed *So Solid Crew* member Asher D to a solo album deal, and *Hot McJagman* as its latest week's A&R artist.

NEW PLAYSIST

A + Starbucks (London) Watch the UK's best-kept secret explode this year (from album, March 4); **Timo Maas + Snitter** (Perfecto) Pushing all the right buttons (from album, March 5); **Sugababes + Frak Like Me** (Universal Island) A crafty comeback (single, tbc); **Sylena Johnson + The Voice EP** (Jive) Quality soul remixes finally get a release (single, Jan 21); **The Streets + Original Pirate Material** (Locked On/679 Records) The words from the UK's coolest culture-watcher (album, March); **Shy FX + Shake Your Body** (Positive) Massive drum & bass track that looks set to cross over *Miss Dynamite* — **Takes More** (Polydor) One of the stars of 2002 (single, tbc); **Craig Armstrong + As If To Nothing** (Melanolic) Beautifully chilled (album, March)



Top acts line up to work with emerging writing/production team

PRODUCER PROFILE

Although just eight months old, writer/producer team Riff Raff is already well on its way to building a reputation as UK powerhouse. With a number of high-profile projects in the process of coming to fruition, that reputation is set to grow in the coming months.

The first of their projects out of blocks this year is *Smoke 2 Seven*, the female trio managed by former London Records managing director Laurie Cockell, signed directly to Cub Records in the US (and as a result released through London Records in the UK). "Been There Done That is a great first single," says Riff Raff's lyricist/writer/producer Gareth Young, who cowrote the track with partner Andy Wayman, another key member of the team. "Cornwall might not be the most obvious choice of location for a developing the next big things in pop, but it is one that Young finds conducive to their work. "Every artist loves coming down to Cornwall to get away from it all. The studio is only five miles from the beach," he says. "That said, we are hoping to open a local suite in London for artists that can't schedule



Smoke 2 Seven: 'great first single'

long periods to come down here," he adds.

Two women currently enjoying the Cornish hospitality are Nicole and Natalie Appleton, who are working with Riff Raff on their post-RS Sainds debut. "The Appleton material will surprise a lot of people," says Young. "The style is more dry than what anyone is expecting and there is depth to it. It's more classic songwriting than pop songwriting." Also arriving next week for sessions are former London Records labelmates Sugababes — "their first album was really cool and I think they were underestimated a little bit," says Young. With ongoing discus-

sions with Blue for work on their second album, it seems there is no shortage of acts willing to make the trek to the South West.

But the team are not letting all the attention go to their heads. Manager Roy Jackson, who cut his teeth in the music industry working with Dave Galle at Food Records, says: "We've already had a tremendous amount of interest from the record companies, which is amazing considering how long we have delivered. What we're now got to do is deliver." Jackson says that Riff Raff will not be limiting themselves in terms of musical style. "Gareth and Andy are very broad in terms of their writing style. The *Smoke 2 Seven* and Appleton projects are at two different ends of the spectrum." It says: "There is also a clear vision for our clients to be respected beyond the current projects." "It happens it's similar to the Marjyn set-up, the main difference being we are not a publisher," he says.

"The idea is to make a production company that can output a lot more material. It's early days but we're beginning to see now about getting our heads down and getting on with it," says Jackson.

CLASSICAL *n*e*w*S

by Andrew Stewart

CLASSICAL TITLES LINE UP FOR GRAMMYS

Strong core titles, major league artists and specialist repertoire have boosted the classical credentials of this year's Grammy Awards, scheduled for presentation in Los Angeles on February 27. Universal Classics has attracted the lion's share of critical attention with 15 recordings cited for 17 classical nominations, including performances by Cecilia Bartoli, Pierre Boulez, Sir John Eliot Gardiner, Anne Sofie von Otter (pictured), Maurizio Pollini and Giuseppe Sinopoli. Independent companies have also fared well, with Black Box, Chandos, Da Capo, Hyperion, Alla Vox and Gemell adding variety to the overall label mix.



The Naxos release of works by William Schuman and Charles Ives is in the frame for the best orchestral performance award, while Philip Quink's interpretation of Schuman's Violin Concerto has secured a nomination for the same disc in the best instrumental soloist(s) performance with orchestra category. Naxos has a further chance of success in the best small ensemble performance category with *Le Concert Spirituel's* recording of *Sérénades Françaises* by Boisfortier. Sony Classical's recent A&R policy is reflected in two nominations for the best classical crossover album.

Among other classical majors, Warner's Teldec label is in the running for best orchestral performance (Messiaen's *Turangalila* Symphony with the Berlin Philharmonic and Kent Nagano), best choral performance (Nikolaus Harnoncourt's interpretation of JS Bach's *St Matthew Passion*), best instrumental soloist(s)

performance with orchestra (for discs of guitar concertos by Rouse and Tan Dun performed by Sharon Isbin, Ligeti's *Piano Concerto* performed by Pierre-Laurent Aimard, and Strauss Wind Concertos performed by members of the Chicago Symphony Orchestra), and best classical contemporary composition (Rouse's *Guitar Concerto*).

Massenet's *Manon* starring Roberto Alagna and Angela Gheorghiu offers a chance for EMI Classics in the best opera recording category, while the company is also nominated in the best classical vocal performance category for Ian Bostridge's album of songs by Hans Werner Henze and for Truls Mork's *Virgin Classics* disc of Britten's *Cello Suites* in the best instrumental soloist performance without orchestra category.

Among contenders for the best classical album, Sir Colin Davis's acclaimed account of Berlioz's monumental opera *Les Troyens* on LSO Live is widely tipped for success.

However, the category's other nominations supply strong competition, Richard Hickox's *Gramophone* record of the year award-winning Vaughan Williams disc, Mitsuko Uchida's account of piano works by members of the Second Viennese School and Sir Charles Mackerras' Supraphon performance of Janacek's early opera *Sárka* among them.

Pierre Boulez, an exclusive Universal artist, is strongly backed with six nominations, including one as conductor for the best classical album and one as composer for the best classical contemporary composition. The Handmaid's Tale by Danish composer Poul Ruders, already slated for an honour at this month's Cannes Classical Awards, is in contention for the best classical contemporary composition and best opera recording prizes.

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

ALBUM of the week

NIGHT SONGS: Chansons and Lieder by Debussy, Fauré, R. Strauss, Rachmaninov and Joseph Marx. Fleming, Thibaudet (Decca 467 887-2). For their first Thibaudet presents a thoughtful mix of late Romantic art songs, choosing each piece to reflect musical responses to the poetry of night. Although Fleming's approach is more vividly Technicolor than that of most gentler nocturnal numbers while bringing operatic weight to pieces such as Debussy's *Mandoline*, Marx's *Pierrot Dandy* and Strauss's *Caecilia*. Tony Palmer's film *Ladies and Gentlemen: Miss Renée Fleming...* opens ITV's South Bank Show series on January 27.



REVIEWS

For records released up to January 28 2002

GODOWSKY: Sonata; *Pasacaglia*. Marc-André Hamelin (Hyperion CDA67300). Canadian virtuoso Marc-André Hamelin's set of Godowsky's fiendishly difficult transcriptions of Chopin's already demanding Etudes won a *Gramophone* Award. This follow-up album, thanks to the technical challenges of the composer's *Pasacaglia*, matches the sheer brilliance of the earlier release while offering the musical weight of Godowsky's five-movement *Piano Sonata*.

MESSIAEN: Organ Works Edition. Jennifer Bate (Regis RRCD 6001 (6CD)). Jennifer Bate's acclaimed Messiaen recordings appeared in the Eighties on the Unicorn-Kanchana label at full price. For their latest bargain-price incarnation on Regis, the original discs have been remastered and rearranged on six CDs. Regis is to advertise the release in specialist classical magazines and target the audience for organ recordings and contemporary classical music.

BACHIANA: Music by the Bach Family. Musica Antiqua Köln/Goebel (Deutsche Grammophon 471 150-2). Johann Christoph Bach's *Anna Eberlina* pro dormiente Camillo for solo harpsichord and two ensemble pieces by Johann Ludwig Bach provide the heart of this compilation of music formerly belonging to the Berlin Singakademie and recently rediscovered under lock and key in Kiev. Music Antiqua Köln's performances bring the painstaking detective work of post-Cold War scholarship to splendid musical life.



SCHUMANN: Cello Concerto; works for cello and piano. Gastinel, Désert; Orchestre Philharmonique de Liège/Langrée (Naive V4897). Young French soloist Anne Gastinel highlights the lyrical expressiveness of Schumann's cello works, shaping an intensely poetic interpretation of the composer's Cello Concerto and striking a balance between naive sentiment and artfulness on the five pieces on folk-style. Outstanding musicianship is backed by memorable work from the Orchestre Philharmonique de Liège.

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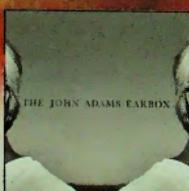
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The John Adams Earbox (6CDs)
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"If there is a contemporary American figure who epitomizes the richness and inventive wealth available to composers in the New World, it is John Adams." *The Guardian*

The set provides a definite guide to a remarkable career, one of the most innovative and important personal developments in the work of any composer in the last quarter of the 20th Century. *BBC Music Magazine* 2000.

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RECOMMENDED **LEAVES: BROTHEE EP (7/27 Records 7176-2)**. This accomplished EP stems from Iceland's latest hotly-tipped export. Gudjonsson's slightly distorted vocals and Brothee's bleary-eyed romanticism will lead to comparisons with the Doves and Coldplay. However, Alone In The Sun, more serene than Coldplay, provides a welcome shift in pace and mood. **CUSTOM BLUE: Ep One (Universal Island CID 790)**. With this EP, billed as a taster for the debut album out in March, Londoners Alex Pilkington and Simon Shippey continue to forge their ambient, chill-out sound with interest. The duo mix things up nicely with the gentle Maya, setting off nicely against the relatively explosive One More Time. However, the remaining two vocalized tracks are not quite as effective. **ANA ANN: Ride (LA RIDELLR100)**. This 19-year-old singer/songwriter/producer is also a classically trained pianist. As such, it is hardly surprising that the Box has backed her as the UK's teenage answer to Alicia Keys. This polished R&B track hints of encouraging things to come in 2002. **LEE BRENNAN: Turn It Around (Mecanique CDLEE103)**. Lee Brennan finally embarks upon his solo career two years after the split of 914. While there is little of this year's mainstream pop in the market at the moment, Brennan may find his target audience has moved on. **SORAYA VIVIAN: When You're Gone (Activ8 ACC501)**. Soraya's vocals stand out against a formulaic pop-trance backing on this debut single. Released on ex-RCA A&R director and producer Bill Kimber's new

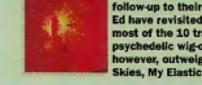
MEDICINE: Apes Shall Not Kill Apes (Regal REG07). The Medicine brothers' debut single for Regal contains three fine house excursions with deft analogue touches and vocoded vocals. It is a promising and stylish start on the ex-Wall Of Sound signing. **JOE: Let's Stay Home Tonight (Jive 9253222)**. Grammy-nominated Joe's first offering from his new album manages to flaunt his obvious pedigree in the R&B genre. This slick and sensual cut combines flawless vocals with a strong, cutting beat which should bring him further recognition in the UK. However, the track's Allstar Remix, featuring labelmate Patey Pablo, skillfully panders to the crossover rap market and could well generate more airplay.

ALBUM reviews

RECOMMENDED **ADEMA: Adema (Arista 0782246962)**. This Californian quintet, who championed rock in September 2001 by Kerrang!, are rapidly rising stars in the US. Their burgeoning status is due, in part, to the consistently potent riffs that pack their eponymously-titled debut album. The band have already completed a number of high-profile tours, opening for Linkin Park and Staind. Their debut single, the epic *Give In*, will be released in March. **SHANE MACGOWAN & THE POPES: The Rare Old' Stuff (ZTT 17826D)**. This compilation draws from Shane MacGowan's two post-Pogues albums and a handful of singles and B-sides, placing an inexplicable

ALBUM of the week

THE CHEMICAL BROTHERS: Come With Us (Frostyite Dust/Virgin XDUCD5). In the



follow-up to their 450,000-selling chart-topper *Surrender*, Tom and Ed have revisited similar ground to their previous albums, with most of the 10 tracks comprising of supercharged stompers and psychedelic wig-outs. The predictable sound of some songs is, however, outweighed by flashes of brilliance such as *Pioneer Skies*, My Elastic Eye and forthcoming single *Star Guitar*.



Osunlade are linked by roboti-style vocal interludes to create a forward-looking mix. **VARIOUS: Bedrock Breaks (Bedrock PEA-BEDCD-6152-2)**. John Digweed's Bedrock club has always featured breakbeat sounds alongside its staple diet of progressive house. Mixed by resident DJ Hype, this double CD features tracks from Fatboy Slim, Taper and Rennie Pilgrimg. **VARIOUS: Essence! (V2 VVR108872)**. V2 hits a nerve on the 'chill' bandwagon with this budget compilation of laidback tracks from the label's roster. Dance cuts from acts such as Ian Pooley and Tom Underworld sit rather uneasily beside all-around Mercury Rev and Grandaddy, but it is nevertheless a quality selection of music for a bargain £3.99.



BRMC: Rebel Motorcycle Club (Virgin Abstract Dragon CDVUS207). BRMC's profile has gone from first to fourth gear since October when their debut *Whatever Happened To My Rock 'N' Roll* was plucked by Xfm. Following their NME cover, which tips BRMC for 2002, this proves that the US is once again at the cutting edge of rock music.

NEW FLESH: Understanding (Big Dada BDD031). The second album from the UK rap crew demonstrates how much both New Flesh and homegrown hip hop have progressed in the past couple of years. Producer Part 2 conjures up a heady brew bursting with electro, ragga and contemporary R&B influences that are more than a match for his US counterparts, while Juice Alem and Tossty Tailor handle their MC duties with the expected dexterity. The first important hip-hop album of 2002.

RECOMMENDED **KOOP: Waltz For Koop (JCR JCR021-2)**. Heavily backed by Radio One's Gilles Peterson, this strong album from the Swedish duo updates Sixties jazz for the new millennium. Heavyweight vocals from Cecilia Stålin and Terry Galilee among others meet fine percussion, strings and electronic touches to create an album bursting with summery energy. With XL's dub-tango act Gotan Project heavily tipped for 2002, Koop could well make a similar splash.

VARIOUS: DJ Kicks - Viktor Duplak (K7 K7115). Philadelphia producer/DJ Duplak showcases his taste for soulful jazz sounds on the latest in K7's excellent mix series. Tracks from the likes of A Hero, Herbert and

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VARIOUS: Clubbed 2002 (Serious 58-43552). Judge Juro presents this triple-CD set of progressive house and trance featuring Kosheen, Mauro Picotto and Dave Clarke. CD3 includes footage of the Judge laying down the law in his studio.

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New releases

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This week's reviewers: Dugald Baird, Claire Bond, Owen Lawrence, James Roberts, James Salmon, Nick Tesco and Simon Ward.



RECOMMENDED **MULL HISTORICAL SOCIETY: Watching Xanadu (WEA NEEL380C2)**. This is quirky, literate acoustic pop that wriggles its way into the consciousness. While clearly accessible, the Mulls exude a Puplike kitsch while boasting the innate off-the-beat charm of the Super Furry Animals. Whether this appeal is converted into unit sales remains to be seen — though this track is set at just the right pitch to secure these acolytes' spots with a breakthrough.



RECOMMENDED **PINK: Misunderstood (Arista 0782247182)**. Leaving her previous 'wannabe TLC' sound firmly behind her, Pink returns with an impressive set of spiky pop, with lyrical hooks aplenty. Much of the credit for standout tracks such as 'Don't Let Me Get Me and 18 Wheeler lies with Arista president LA Reid, who is executive producer of the set. Aerosmith's Steven Tyler is among the album's many guest vocalists.

by Andrew Stewart

CLASSICAL TITLES LINE UP FOR GRAMMYS

Strong core titles, major league artists and specialist repertoire have boosted the classical credentials of this year's Grammy Awards, scheduled for presentation in Los Angeles on February 27. Universal Classics has attracted the lion's share of critical attention with 15 recordings cited for 17 classical nominations, including performances by Cecilia Bartoli, Pierre Boulez, Sir John Eliot Gardiner, Anne Sofie von Otter (pictured), Maurizio Pollini and Giuseppe Sinopoli. Independent companies have also fared well, with Black Box, Chandos, Da Capo, Hyperion, Alia Vox and Gemell adding variety to the overall label mix.

The Naxos release of works by William Schuman and Charles Ives is in the frame for the best orchestral performance award, while Philip Quin's interpretation of Schuman's Violin Concerto has secured a nomination for the same disc. In the best instrumental soloist(s) performance with orchestra category, Naxos has a further chance of success in the best small ensemble performance category with Le Concert Spirituel's recording of Sérénaides Françaises by Boisnormier. Sony Classical's recent A&R policy is reflected in two nominations for the best classical crossover album.

Among other classical majors, Warner's Teldec label is in the running for best orchestral performance (Messiaen's Turanghala Symphony with the Berlin Philharmonic and Kent Nagano), best choral performance (Nikolaus Harnoncourt's interpretation of JS Bach's St Matthew Passion), best instrumental soloist(s)

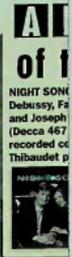
performance with orchestra (for discs of guitar concertos by Rouse and Tan Dun performed by Sharon Isbin, Ligeti's Piano Concerto performed by Pierre-Laurent Aimard, and Strauss Wind Concertos performed by members of the Chicago Symphony Orchestra), and best classical contemporary composition (Rouse's Guitar Concerto).

Messiaen's Manon starring Roberto Alagna and Angela Gheorghiu offers a chance for EMI Classics in the best opera recording category, while the company is also nominated in the best classical vocal performance category for Ian Bostridge's album of songs by Hans Werner Henze and for Truus Morik's Virgin Classics disc of Britten's Cello Suites in the best instrumental soloist performance without orchestra category.

Among contenders for the best classical album, Sir Colin Davis's acclaimed account of Berlioz's monumental opera Les Troyens on LSO Live is widely tipped for success. However, the category's other nominations supply strong competition, Richard Hickox's Gramophone record of the year award-winning Vaughan Williams disc, Mitsuko Uchida's account of piano works by members of the Second Viennese School and Sir Charles Mackerras' Supraphon performance of Javacok's early opera Sárka among them.

Pierre Boulez, an exclusive Universal artist, is strongly placed with six nominations, including one as conductor for the best classical album and one as composer for the best classical contemporary composition. The Handmaid's Tale by Danish composer Paul Ruders, already slated for an honour at this month's Cannes Classical Awards, is in contention for the best classical contemporary composition and best opera recording prizes.

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



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poetic interpretation of the composer's Cello Concerto and striking a balance between naive sentiment and artfulness on the five pieces on folk-style. Outstanding musicianship is backed by memorable work from the Orchestre Philharmonique de Liège.

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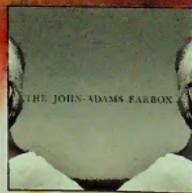
Steve Reich Triple Quartet
Krohn's Quartet / Frasca / Yoshida / Alarm Will Sound / Ossia Ensemble / Pierson



American Classics Works for Clarinet by Copland, Bernstein, Gershwin & Shaw
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The John Adams Earbox 10 CDs
Horniman, Shostakovich's Earbox, Horniman's Earbox, Grand Piano's Music, Nixon in China (excerpt), Shaver Loops, The Chairman Dances, The Death of Klinghoffer. Various soloists, conductors & orchestras.

"If there is a contemporary American figure who epitomises the richness and inventive wealth available to composers in the New World, it is John Adams." The Guardian.

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SINGLE

of the week

MARY J BLIGE FEAT. COMMON: Dance For Me (MCA JMCBDP1). The soul diva's second offering from her gold-selling album, *No*



More drama, is far from a disappointment. Funky andassy in equal measures, this up-tempo track is finely tuned to the needs of a young pop/R&B audience. A-listed at Radio One, this should provide the chameleon-like Mary J with another hit.

ALBUM

of the week

THE CHEMICAL BROTHERS: Come With Us (Freestyle Two/Virgin XDUCD5). In the



follow-up to their 450,000-selling chart-topper *Surrender*, Tom and Ed have revealed similar ground to their previous albums, with most of the 10 tracks comprising of supercharged stompers and psychobilly wig-outs. The predictable sound of some songs is, however, outweighed by flashes of brilliance such as *Pioneer Skies*, My Elastic Eye and forthcoming single *Star Guitar*.

SINGLE reviews



RECORDED: PETEY PABLO: I (Jive 9253092). Petey's debut US single *Raise Up* shot straight to the top of the *Billboard* chart. Slickly produced by prolific hip-hop maestro Timbaland,

this UK debut introduces a rapping style which is similar to Nelly's, with a smoother tone. With a blasting at Radio One, I should hurtle into the Top 20.

THE COOPER TRENDS CLAUSE: Film Maker/Trapping Dogs (Morning/BK Morning13). The up-and-coming act and pretensions to rock's crown release this double A-side produced by Paul Cortick (Pisastro, Suede). Glisted at Radio One, this is a driving piece of MC5-style music. It is entertaining and angry in equal measures, and is a welcome breath of fresh air in the 'quiet is the new loud' wasteland occupied by much UK guitar music.

RECORDED: LEAVES: Breathie EP (7175 Records 7176-2). This accomplished EP stems from Ireland's latest hotly-tipped export. Guddjónson's slightly distorted vocals and *Breathie's* beery-eyed romanticism will lead to comparisons with the Doves and Coldplay. However, *Alone In The Sun*, more *Verve* than *Coldplay*, provides a welcome shift in pace and mood.

CUSTOM BLUE: EP One (Universal Island CID 790). With this EP, billed as a taster for the debut album out in March, Londoners Alex Pilkington and Simon Shipperly continue to forge their ambient, chill-out sound with interest. The duo mix things up nicely with the gentle *Maya*, setting off nicely against the relatively explosive *One More Time*. However, the remaining two vocalised tracks are not quite as effective. **ANA ANNE: Ride (L RIDELLR100).** This 19-year-old singer-songwriter/producer is also a classically trained pianist. As such, it is hardly surprising that *The Box* has backed her as the UK's teenage answer to Alicia Keys. This polished R&B track hints of encouraging things to come in 2002.

LEE BRENNAN: Turn It Around (Mecanque CDLEE101). Lee Brennan finally embarks upon his solo career two years after the split of 94.1. While there is little of the 'party of mainstream' pop in the market at the moment, Brennan may find his target audience has moved on.

SORAYA VIVIAN: When You're Gone (Activ8 ACC501). Soraya's vocals stand out against a formulaic pop-trance backing on this debut single. Released on ex-RCA A&R director and producer Bill Kimber's new

label *Activ8*, it may struggle to stand out in a crowded market.

SKELF: Skelf Coming At Ya (Wo Max MWR147). After the excess of his recent Folk album, Howie B returns with a new monicker and a darker, stripped-down sound. This is a brave move for the former U2 producer but he seems to revel in the deep moody techno displayed here. Skelf will be releasing an album later in the year.



RECORDED: ED HARD COURT: Applie Of My Eye (Heavenly HVK17CDPR). This is a reworking of a track taken from his excellent Technics Mercury Music Prize-nominated album, *Here Be Monsters*.

It is certainly one of its standouts and among the more likely to make a real impact upon a mainstream audience, ignoring the fact that Harcourt's pure, soaring vocals evoke obvious comparisons with the late Jeff Buckley, this cut is both richly melodic and immediately accessible.

MEDICINE: Apes Shall Not Kill Apes (Regal REG67). The Medicine brothers' debut single for Regal contains three firing house excursions with deft analogue touches and vocoded vocals. It is a promising and stylish start from the ex-Wall Of Sound signing.

JOE: Let's Stay Home Tonight (Jive 9253222). Grammy-nominated Joe's first offering from his new album manages to flaunt his obvious pedigree in the R&B genre. This slick and sensual cut combines flawless vocals with a strong, cutting beat which should bring him further recognition in the UK. However, the track's Altair Remix, featuring labelmate Petey Pablo, skilfully panders to the crossover rap market and could well generate more airplay.

ALBUM reviews

RECORDED: ADEMA: Adema (Arista 078221461A2). This Californian quintet, championed back in September 2001 by *Kerrang!*, are rapidly rising stars in the US. Their burgeoning status is due, in part, to the consistently potent riffs that pack their eponymously-titled debut album. The band have already completed a number of high-profile tours, opening for Linkin Park and Staind. Their debut single, the epic *Giving In*, will be released in March.

SHANE MACGOWAN & THE POPES: The Rare Old Stuff (ZTT 1786D). This compilation draws from Shane MacGowan's two post-Poppos albums and a handful of singles and B-sides, placing an inexplicable

emphasis on the dull punk-Paddyfests of 1997's *Crock of Gold* while numerous potential livers from 1995's spirited, guitar-powered *The Snake* are carefully omitted. The resulting lack of musical diversity will have all but the most avid MacGowan fans willing long before the last of its 21 tracks.

KID ROCK: Cockey (Atlantic 7567-83482-2). This rock bad boy follows his 10m-selling 1993 album *Devil Without A Cause*, with this trash rock mix. Guests include Sheryl Crow on the country-themed duet *Picture and Paper*, Scooby Dogg in his usual hip-hop guise on *WCSR*. It is an unusual mix of rock, hip hop and chilled-out country that precedes the first single *Forever*.

RECORDED: BRMC: Black Rebel Motorcycle Club (Virgin Unleashed Dragon CDVUS207). BRMC's profile has gone from first to fourth gear since

October when their debut single *Whatever Happened To My Rock'n'Roll* was picked up by *Xfm*. Following their *NME* cover, which tips BRMC for 2002, this has "classic first album" stamped all over it, with strong production by the band themselves. Along with *The Strokes*' album, this proves that the US is once again at the cutting edge of rock music.

NEW FLESH: Understanding (Big Dada BDCD031). The second album from the UK rap crew demonstrates how much both *New Flesh* and hometown hip hop have progressed in the past couple of years.

PRODUCER PATT 2 conjures up a heady brew bursting with electro, regga and contemporary R&B influences that are more than a match for his US counterparts, while Juice Alem and Tosky Tallor handle their MC duties with the expected dexterity. The first important hip-hop album of 2002.

RECORDED: KOOP: Waltz For Koop (JCR JCR021-2). Heavily backed by Radio One's Gilles Peterson, this strong album from the Swedish duo updates *Tiesles Jazz* for the new millennium.

Heavyweight vocals from Cecilia Ståln and Terry Killy among others meet live percussion, strings and electronic touches to create an album bursting with summery energy. With XL's dub-tango act *Golan Project* heavily tipped for 2002, *Koop* could well make a similar splash.

VARIOUS: DJ Kicks - Viktor Duplax (K7 K7115). Philadelphia producer/DJ Duplax showcases his taste for soulful jazz sounds on the latest in K7's excellent mix series. Tracks from the likes of 4 Hero, Herbert and

Osunlade are linked by robot-to-robot vocal interludes to create a forward-looking mix.

VARIOUS: Bedrock Breaks (Bedrock PEA-BEDCD-6152-2). John Digweed's *Bedrock* club has always featured breakbeat sounds alongside its staple diet of progressive house. Mixed by resident DJ Hyper, this double CD features tracks from Fatboy Slim, Tipper and Rennie Filament. **VARIOUS: Eszenchill (V2 VTR108872).** V2 hides a ride on the 'chill' bandwagon with this budget compilation of laidback tracks from the label's roster. Dance cuts from acts such as Ian Pooley and Underworld sit rather uneasily beside all-terrain from Mercury Retur and Grandaddy, but it is nevertheless a quality selection of music for a bargain £3.99.

NEW HALSTEAD: Sleeping On Roads (44 CAD 2202). The first of a new collection of finely-crafted acoustic gems from the Mojave 3 frontman. *Sleeping On Roads* showcases a more eclectic ethos to Halstead's work, with subtle synths and woezy percussion producing a sharper sound which will appeal to the strong souls. *Sleeping On Roads* contains the recent single *Two Stones In My Pocket* and will be supported by a UK tour.

VARIOUS: Clubbed 2002 (Serious 594352). Judge Juice fronts this triple-CD set of progressive house and trance featuring Kosheen, Mauro Picotto and Dave Clarke. CD3 includes footage of the Judge laying down the law in his studio.



RECORDED: VARIOUS: In The Bedroom: There Was Rhythm (Soul Jazz SJRCD57). Bringing together cutting-edge rhythms from the heads

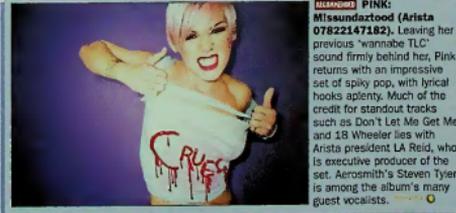
of today's punk, this excellent CD features funky tracks from groundbreaking UK acts such as *Certain Ratio*, *23 Skidoo* and *The Human League*. **LEE 'SCRATCH' PERRY: Jamaican E.T. (Trojan TJCDD002).** The legendary Jamaican producer Scratch Perry returns with his first album over several years. This album sees him return to Trojan after a 30-year break and, though it is nowhere close to his work at its peak, it still stands head and shoulders above its competitors.

New releases

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RECORDED: MULL HISTORICAL SOCIETY: Watching Xanadu (WEA NEH13602). This is quirky, literate acoustic pop that wriggles its way into the consciousness. While clearly accessible, the Mulls exude a Pulp-like kitsch while boasting the innate off-the-wall charm of the Super Furry Animals. Whether this appeal is converted into unit sales remains to be seen — though this track is set at just the right pitch to secure these acclaimed Scots with a breakthrough.



RECORDED: PINKIE: Misundrotted (Arista 07822147182). Leaving her previous 'wannabe TLC' sound firmly behind her, Pinkie returns with an impressive set of spiky pop, with lyrical hooks aplenty. Much of the credit for standout tracks such as *Don't Let Me Get Me* and *18 Wheeler* lies with Arista producer LA Reid, who is executive producer of the set. *Aeromith's* Steven Tyler is among the album's many guest vocalists.

BEST SELLERS OF 2001 SINGLES TOP 100

Shaggy bounces back, but overall singles market shows sales slump

Discovered by Virgin after his 1997 album *Middle Left* sold fewer than 3,000 copies, Shaggy rebounded to prominence in 2001, registering a number one album, two number one singles and two other Top 20 hits. The first and biggest of these hits singles, *It Wasn't Me*, which also features RikRok, received massive airplay support before release, and climbed as high as number 31 on import before the domestic pressing of the disc debuted at number one, with first week sales of more than 305,000. Although it was to spend only one week at the chart summit, it subsequently spent five weeks at number two and 20 weeks in the Top 75, selling 1.15m units.

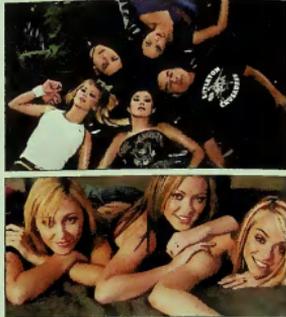
It was the first record to sell 1m in the 21st Century and is deservedly the biggest seller of 2001. It is an historic first yet year-end number one for the MCA label, for a reggae record and for Shaggy himself. His follow-up *Angel* was also well received, selling more than 555,000 copies to finish second for the year. Shaggy is the only artist to place two tracks in the Top 10 for the year, and the success of these singles plus the *Shout/Love Me*, *Luv Me* and *Dance & Subout/Hope* mean that the man once Orville Bullard is also the number one singles artist of 2001, with a grand total of 1.91m sales.

The only other single to sell a million copies in the year, PopStars band Hear'Say's debut hit *Pure And Simple*, got off to the disappointing start in its first week, with a first week sale of just 550,000. That proved to be more than it sold in the subsequent nine months added together, although its overall sales tally of 1.07m is still remarkable. Although Hear'Say's subsequent singles *The Way To Your Love* and *Everybody* sold a relatively ordinary 196,000 and 106,000 respectively, their overall tally of 1.37m sales was second only to Shaggy.

It should be noted that in a year when singles sales as a whole were very disappointing, March was an outstanding month. It wasn't *Me* and *Pure And Simple* were released a fortnight apart, and in the week in between *Westlife's* *Uptown Girl* opened with another very healthy sale of 292,000. After these three, number one sales declined to miserably low levels, only topping the 150,000 mark again for the first time six months later, with the arrival of Kylie Minogue's *Can't Get You Out Of My Head*.

The first single from chart veteran Minogue's second *Paradise* album, *Can't Get You Out Of My Head*, exceeded all expectations, selling more than 306,000 copies on its first week in the shops, lifting spirits dampened just a couple of weeks earlier by the terrorist outrages of September 11. *Can't Get You Out Of My Head* has gone on to break the 940,000 sales tally of Minogue's previous biggest hit (*Especially For You*, the 1989 duet with Jason Donovan) and ended the year at number three, just 11,000 sales short of becoming Minogue's first yet million seller.

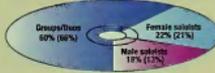
It was also one of only two singles to spend four weeks at number one in the year, the other being *Whole Again* by Atomic Kitten. The Liverpool lassies first number one was number three, just 11,000 sales short of becoming Minogue's first yet million seller. Andy McCluskey formerly of OMD, and sold more than 60,000 copies of eight weeks in a row



Three of 2001's top singles sellers: Shaggy, Hear'Say and Atomic Kitten (clockwise from above left)

HOW 2001'S TOP 100 SINGLES BREAK DOWN

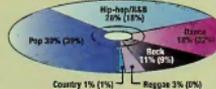
TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



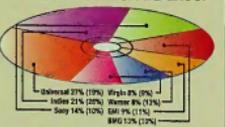
TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
INDIES	5	7	14	27
BMG	1	1	4	14
EMI	2	5	6	9
WARNER	0	0	2	8
VIRGIN	1	2	2	8

TOP 100 BY CORPORATE GROUP



Source: The Official UK Charts Company 2001/AM Research (Last year's figures in brackets)

THE 10 HIGHEST WEEKLY SALES

Only shown in full publication date

*549,823	- Pure And Simple	Hear'Say	Mar 24
*545,498	- It Wasn't Me	Shaggy feat. RikRok	Mar 10
*506,648	- Can't Get You Out Of My Head	Kylie Minogue	Dec 28
*292,318	- Uptown Girl	Westlife	Nov 17
242,408	- Pure And Simple	Hear'Say	Mar 31
214,378	- It Wasn't Me	Shaggy feat. RikRok	Mar 17
195,481	- Uptown Girl	Westlife	Mar 24
190,699	- Can't Get You Out Of My Head	Kylie Minogue	Dec 6
*178,982	- Don't Stop Movin'	Club 7	May 5
*176,645	- Angel	Shaggy feat. RikRok	Jan 8

* Indicates first week sales

on its way to a 930,000 sale. Their follow-up, a cover of the Bangles' chart-topping *Eternal Flame*, achieved a much higher first week sale (142,000) but declined more quickly, although it did contribute a welcome 379,000 copies to the Kittens' overall tally of 1.32m, the third highest of the year.

Among record labels, the most notable feat of the year was the three number ones achieved by garage imprint Rentless, which issued DJ Pieder Piper's 'I Do You Really Like It, The So Solid Crew's '21 Seconds' and Daniel Bedingfield's *Gotta Get This*. Garage prospered in 2001, in a way in which most dance genres did not.

The number of dance discs on the year-end Top 100 has diminished from 37 in 1999 to just 18 last year – and the shortfall has affected small indie labels much more than the majors. As a cursory glance at the club chart will reveal, most dance hits come from the independent sector, and their comparative failure last year has caused the indie share of the Top 100 hits to slip from 28% in 2000. And instead of commanding a bigger share than any major, the indie slip to second behind the resurgent Universal, which by its tally of Top 100 entries from 19

to 28. Dance music's decline has largely been at the expense of hip-hop/R&B, which has a best-ever 28% share of the Top 100, while

BIGGEST SINGLES 1992-2001

- 1992: I WILL ALWAYS LOVE YOU Whitney Houston
- 1993: I WOULD DO ANYTHING FOR LOVE (BUT I WON'T DO IT) Meat Loaf
- 1994: LOVE IS ALL AROUND Wet Wet Wet
- 1995: UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson & Jerome
- 1996: KILLING ME SOFTLY Genesis
- 1997: SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND Elton John
- 1998: BELIEVE Cher
- 1999: BABY...ONE MORE TIME Britney Spears
- 2000: CAN WE FIX IT? The Notorious B.I.P.s
- 2001: IT WASN'T ME Shaggy feat. RikRok

rock rebounds from a low of 9% to 11%. The shortfall in dance hits has mainly hit our European neighbours – but most hip-hop/R&B and rock records are American, which explains why the US share of the Top 100 has climbed from 32% to 35%, while Europe's share has crashed from 21% to 11%.

Together 31 singles topped the chart in 2001, a welcome decline to the 1998 level.

In 1999, there were 36 number ones, while in 2000 the total ballooned to an unprecedented 43. The slower turnover allowed nine singles to build sales of more than 500,000, compared with eight in 2000. The number of artists who sold 2m singles in the year also inched up, from five in 2000 to six based on our data, which includes any single that sold more than 111 copies – the cut-off point for the Top 5,000 singles.

Finally, the year's 100th biggest hit – How Wonderful You Are by Gordon Haskell sold 124,500, well down on the 150,000 sales of 2000's number 100 hit, *One More Time* by Daft Punk, providing further evidence of the current slump, which saw singles sales slip by more than 8% in 2001. Alan Jones

Where two or more artists have collaborated on a single, all have been credited with the full sales of their collaboration. All sales data © The Official UK Charts Company 2001. All tables and analyses were compiled by Ann Jones. The chart covers the 52 weeks from Sunday December 31, 2000 to Saturday December 29, 2001. Highest position and weeks on chart are in *light* these 52 weeks only.

BEST SELLERS OF 2001 SINGLES TOP 100

Peak	Weeks on chart	Title	Artist	Label (distributor)	Peak	Weeks on chart	Title	Artist	Label (distributor)	
1	3	IT WASN'T ME	Shaggy ft Rikrok	MCA/Uni/Island (U)	49	7	19	DANCING IN THE MOONLIGHT	Toolboxader	Sony S2 (TEN)
2	1	25	PURE AND SIMPLE	Heer/Say	50	1	6	IF YOU COME BACK	Blue	Innocent (E)
3	1	14	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue	51	3	14	AMERICAN DREAM	Jakarta	Rain/Mos (MCA/TEN)
4	2	22	WHOLE AGAIN	Atomic Kitten	52	3	14	THERE YOU'LL BE	Faith Hill	Warner Bros (TEN)
5	1	20	HEY BABY	DJ Otzi	53	2	14	LOVIN' EACH DAY	Ronan Keating	Polydor (U)
6	1	16	UPTOWN GIRL	Westlife	54	3	8	FALLIN'	Alicia Keys	J (BMG)
7	1	19	DON'T STOP MOVIN'	S Club 7	55	1	17	THE WAY TO YOUR LOVE	Heer/Say	Polydor (U)
8	1	16	ANGEL	Shaggy ft Rikrok	56	1	11	LOVE DON'T COST A THING	Jennifer Lopez	Elek (TEN)
9	2	20	TEENAGE DIRTBAG	Wheaties	57	2	11	YOU ROCK MY WORLD	Michael Jackson	Elek (TEN)
10	1	10	BECAUSE I GOT HIGH	Afroman	58	3	12	RIDE WITH ME	Nelly ft City Spud	Universal (U)
11	4	14	DO YOU REALLY LIKE IT	DJ Pied Piper	59	8	19	FAMILY AFFAIR	Mary J Blige	MCA (U)
12	1	14	CLINT EASTWOOD	Scarlett	60	3	12	MURDER ON THE DANCEFLOOR	Sophie Ellis Bextor	Polydor (U)
13	1	15	IT'S RAINING MEN	Geri Halliwell	61	2	8	RAPTURE ID		Madefata/MOS (MCA/TEN)
14	1	16	LADY MARMALADE	C. Aguilera/Lil' Kim/Mya/Pink	62	2	10	IT'S THE WAY YOU MAKE ME FEEL/TOO BUSY	Steps	Jive (P)
15	1	5	ETERNAL FLAME	Atomic Kitten	63	2	11	ALL I WANT	Mis-Teeq	Inferno/Teatart (TEN)
16	1	4	GOTTA GET THRU THIS	Daniel Bedingfield	64	5	10	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA (TEN)
17	1	16	MAMBO NO 5	Bob The Builder	65	3	9	U REMIND ME	Usher	Laface (BMG)
18	3	13	WHAT WOULD YOU DO	City High	66	4	10	COLD AS ICE	MOP	Elek (TEN)
19	1	15	21 SECONDS	So Solid Crew	67	2	11	BOOTYLICIOUS	Destiny's Child	Columbia (TEN)
20	1	16	ETERNITY/THE ROAD TO MANDALAY	Robbie Williams	68	4	11	GET UR FREAK ON	Missy Elliott	Elektra (TEN)
21	5	5	HAVE YOU EVER	S Club 7	69	3	12	A LITTLE RESPECT	Wheaties	Columbia (TEN)
22	3	16	CASTLES IN THE SKY	Jan Van Dahl	70	3	4	RESURRECTION	PKK	Parlophone (U)
23	4	7	QUEEN OF MY HEART	Westlife	71	3	11	ALL FOR YOU	Janet Jackson	Virgin (E)
24	1	18	OUT OF REACH	Gabriele	72	1	13	CAN WE FIX IT	Bob The Builder	BBC Music (P)
25	4	14	TOUCH ME	Rui Da Silva ft Cassandra	73	4	8	I'M REAL	Jennifer Lopez	Elek (TEN)
26	1	4	PERFECT GENTLEMAN	Wyclef Jean	74	2	14	STAN	Erimem	Interscope/Polydor (U)
27	1	13	ROLLIN'	Limp Bizkit	75	5	10	ONE NIGHT STAND	Mis-Teeq	Inferno/Teatart (TEN)
28	1	7	FOLLOW ME	Uncle Kracker	76	5	12	MR WRITER	Stereophonics	V2 (MCA/P)
29	1	2	LET'S DANCE	Five	77	3	14	SING	Travis	Independiente (TEN)
30	1	2	SOMETHIN' STUPID	Robbie Williams/Nicole Kidman	78	3	10	THANK YOU DIDDY		Independiente (TEN)
31	6	16	I'M LIKE A BIRD	Nelly Furtado	79	3	10	THE NEXT EPISODE	Dr Dre ft Snoop Dogg	Interscope/Polydor (U)
32	1	3	SMOOTH CRIMINAL	Alien Ant Farm	80	4	12	NOBODY WANTS TO BE LONELY	Ricky Martin With C. Aguilera	Columbia (TEN)
33	4	14	HEAVEN IS A HALFPINKIE	OPM	81	4	10	TURN OFF THE LIGHT	Nelly Furtado	DreamWorks/Polydor (U)
34	2	14	STARLIGHT	Superman Lovers/Mani Hoffman	82	3	10	LIVID DREAMS	O-Town	J (BMG)
35	1	13	SURVIVOR	Destiny's Child	83	4	10	I'M A SLAVE 4 U	Brimley Spiers	Jive (P)
36	2	12	PURPLE PILLS	D12	84	2	9	POP YA COLLAR	Usher	Laface (BMG)
37	1	2	CHAIN REACTION/ONE FOR SORROW	Steps	85	8	8	FEELS SO GOOD	Melanie B	Virgin (E)
38	3	13	BUTTERFLY	Crazy Town	86	4	11	SET YOU FREE	N-Trance	All Around The World (A&M/U)
39	1	5	ALWAYS COME BACK TO YOUR LOVE	Samantha Mumba	87	5	8	THINKING IT OVER	Liberty	V2/Polygram (MCA/P)
40	1	12	ANOTHER CHANCE	Roger Sanchez	88	3	12	PLAY	Jennifer Lopez	Elek (TEN)
41	1	12	WHAT TOOK YOU SO LONG	Emma Bunton	89	3	12	HANDBAGS AND GLADRAGS	Stereophonics	V2 (MCA/P)
42	1	11	EVERYTHING YOU NEED ME	Fragma ft Maria Rubie	90	3	10	WE COME 1	Faithless	Cheeky/Arista (BMG)
43	2	10	MS JACKSON	Outkast	91	3	5	WHO DO YOU LOVE NOW	(Singer) Rive ft Darnell Minogue	Fir (TEN)
44	4	13	ALL RISE	Blue	92	4	11	UNTIL THE END OF TIME 2	Pac	Interscope/Polydor (U)
45	4	12	LET ME BLOW YA MIND	Eve ft Gwen Stefani	93	5	10	LUV ME LUV ME SHAGGY		MCA/Int-Island (U)
46	2	12	TAKE ME HOME	Sophia Ellis-Bextor	94	6	4	WHAT IF	Kate Winslet	EMI/Uberty (E)
47	1	13	TOO CLOSE	Blue	95	3	10	LAST RESORT	Papa Roach	DreamWorks/Polydor (U)
48	4	12	HERE WITH ME	Dido	96	6	9	I WANNA BE	Usher	Crescent (E)
					97	5	11	LITTLE L	Liam Gallagher	Sony S2 (TEN)
					98	6	19	ROMEO	Basement Jaxx	XL Recordings (V)
					99	8	12	ELECTRIC AVENUE	Eddy Grant	Ice/East West (TEN)
					100	2	1	HOW WONDERFUL YOU ARE	Gordon Haskell	Flying Saucers (V)

TOP 50 BEST-SELLING SINGLES ARTISTS OF 2001

1 (-)	SHAGGY	1.91m	18 (-)	DJ PIED PIPER	0.47m	35 (-)	CITY HIGH	0.35m
2 (-)	HEAR'SAY	1.37m	19 (-)	SO SOLID CREW	0.45m	36 (-)	EMMA BUNTON	0.34m
3 (-)	ATOMIC KITTEN	1.32m	20 (39)	SAMANTHA MUMBA	0.42m	37 (-)	WYCLEF JEAN	0.34m
4 (1)	WESTLIFE	1.18m	21 (-)	LIMP BIZKIT	0.42m	38 (-)	EMV	0.31m
5 (4)	S CLUB 7	1.16m	22 (-)	USHER	0.41m	39 (-)	OUTKAST	0.29m
6 (-)	KYLIE MINOGUE	1.02m	23 (-)	STEREOPHONICS	0.41m	40 (-)	TWEENIES	0.29m
7 (-)	DJ OTZI	0.82m	24 (-)	NELLY FURTADO	0.41m	41 (-)	RUI DA SILVA	0.29m
8 (6)	ROBBIE WILLIAMS	0.77m	25 (-)	SOPHIE ELLIS-BEXTOR	0.41m	42 (-)	O-TOWN	0.28m
9 (-)	WHEATUS	0.71m	26 (-)	DIDO	0.40m	43 (-)	UNCLE CRACKER	0.28m
10 (-)	BLUE	0.67m	27 (-)	C. AGUILERA/LIL' KIM/MYA/PINK	0.40m	44 (-)	CRAZY TOWN	0.28m
11 (17)	STEPS	0.64m	28 (-)	MIS-TEEQ	0.40m	45 (-)	ALIEN ANT FARM	0.28m
12 (13)	DESTINY'S CHILD	0.60m	29 (32)	FIVE	0.40m	46 (-)	U2	0.27m
13 (-)	JENNIFER LOPEZ	0.59m	30 (-)	IAN VAN DAHL	0.40m	47 (-)	OPM	0.27m
14 (-)	GORILLAZ	0.58m	31 (-)	D12	0.39m	48 (-)	FAITH HILL	0.26m
15 (48)	GERI HALLIWELL	0.56m	32 (-)	FRAGMA	0.38m	49 (-)	ROGER SANCHEZ	0.26m
16 (10)	BOB THE BUILDER	0.52m	33 (-)	DANIEL BEDINGFIELD	0.37m	50 (-)	SUPERMAN LOVERS	0.26m
17 (-)	AFROMAN	0.49m	34 (14)	GABRIELLE	0.37m			

19 JANUARY 2002

CHART COMMENTARY

by ALAN JONES



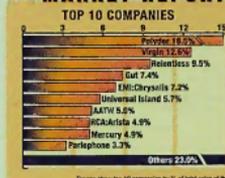
Aaliyah accumulated a total of 15 hits before dying tragically in a plane crash last August on her way back from a video shoot in the Bahamas, never charting higher than number five. But she debuts at number one this week with her first posthumous single, *More Than A Woman*. Written by Timbaland and Siedah Garrett (a session singer who herself topped the chart accompanying Michael Jackson on *I Just Can't Stop Loving You*), *More Than A Woman* is the second single from

SINGLE FACITILE

Aaliyah's self-titled third album, which rebounds 106-65 this week. The first single from the set, *We Need A Resolution*, billed as Aaliyah featuring Timbaland, reached number 20 last July. *More Than A Woman* sold 32,000 copies last week, an improvement on the woefully low tally of less than 25,000 with which Daniel Bedingfield topped a week ago, but the second lowest total in 106 chart weeks in the current millennium.

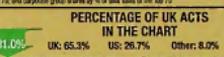
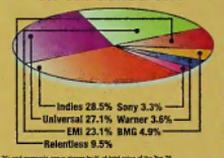
Aaliyah becomes the first female and the seventh artist in all to post a posthumous number one this week, debuting in pole position with *More Than A Woman*. The only other artists to turn the trick are Buddy Holly, Eddie Cochran, Elvis Presley, John Lennon, Jackie Wilson and, most recently, Freddie Mercury. Aaliyah's margin of victory at the top of the chart was just 595, with *Puretone's* Addicted To Bass taking runners-up position. *Puretone* were unlucky not to pip Aaliyah, least of all because some retailers accidentally put it on sale prematurely, forcing it into an early Top 75 debut last week at number 68. It sold 80,000 copies in so doing, all of which would likely have occurred last week, enabling it to debut at number one. It is small compensation for *Puretone* that Addicted To Bass makes the second biggest Top 75 leap in chart history, being beaten only by the 72-2 leap made by Steps' *It's The Way You Make Me Feel/Too Busy*

MARKET REPORT



Thinkin' 'Bout My Baby a year ago last week, after a similar distribution leakage. If *Puretone's* single had been a new entry

TOP CORPORATE GROUPS



rather than a climber this week, the chart record of seven new entries to the Top 10 would have been equaled. But it has not

been accompanied by a boom in sales. The rock bottom tally of 440,000 sales a fortnight ago was increased by 100,000 last week but was 26% below the level in the same week last year.

Dr Dre registers his ninth Top 40 hit this week and just fails to equal his previous chart peak of number three – a position he occupied a year ago next week, with his last single *The Next Episode* (a collaboration with Snoop Dogg). His new hit, *Bad Intentions*, debuts at number four and pairs him with fellow Hip hop star Koolhaat. It is Dre's fifth Top 10 hit in a row.

Denmark's DJ Alligator Project's *The Whistle Song* (Blow My Whistle Bitch) debuts this week at number five on Blackroom's All Around The World label – more than a year after the record peaked at a lowly number 57 first time around on Liberty. It has sold many thousands of copies on EMI import since as its popularity has grown, the EMI disc peaking just three weeks ago at 102.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (Distribution)
1	12	ADDICTED TO BASS	Puretone	Cut CD005 (P)
2	2	HANDBAGS AND GLADRAGS	Strophonics	V2 VVR 501752 (INV/P)
3	NEW	RUNNIN'	Mark Piccolotti presents Seastay	Black & Blue NECD 073 (V)
4	1	DROWNING	Beckstout Boys	Jive 9233082 (P)
5	4	RESURRECTION	PPK	Perfecto PERF 32005 (INV/P)
6	6	JUST A DAY EP	Feeder	Echo E55CX 121 (P)
7	NEW	WONDERLAND	Psychelic's Malians	Echo E55CX102 (P)
8	5	BODY ROCK	Shannon & Andy C	Ram RAMM 3440 (SRD)
9	8	HOW WONDERFUL YOU ARE	Gordon Haskell	Flying Sparks TORCDS04 (V)
10	3	THERE'S A STAR	Ash	Infectious INFECT12 CDS (INV/P)
11	7	WORDS ARE NOT ENOUGH KNOW HIM SO WELL	Steps	Jive 9201462 (P)
12	NEW	BACK TO EARTH	Bees Denzner	Banzai UKBRONZAI108CD (INV/V)
13	9	WHERE'S YOUR HEAD AT	Vasement Jaxx	XI Recordings XLS 140CD (V)
14	NEW	TILL TEARS DO US PART	Heaven's Cry	Tidy Trax TIDY 156CD (ADD)
15	10	DOWN IT	Liberty	V2 VVR 501758 (INV/P)
16	11	LOVE IS IN THE AIR	Mick & Sugar/John Paul Young	Position COTV 186 (E)
17	NEW	FUTURE CHILD	Shylux Trouble	Junior JBIG 628 (ADD)
18	16	THE VISION	Mario Piu presents DJ Arabesque	BXR BXRK 0253 (ADD)
19	NEW	MUSIC IS MOVING	Cornia	Nakizez NUKC 0159 (ADD)
20	18	AXEL F	Spacecom	60 SN 863CD (ADD)

All charts © The Official UK Charts Company 2001



This	Last	Title	Artist	Label
1	1	MORE THAN A WOMAN	Aaliyah	Blackground
2	NEW	ADDICTED TO BASS	Puretone	Cut
3	NEW	GOTTA GET THRU THIS	Daniel Bedingfield/Robinson/Dre	Capitol
4	NEW	BAD INTENTIONS	Dr Dre/Snoop Dogg	Interscope/After
5	NEW	THE WHISTLE SONG	DJ Alligator Project	A&M
6	NEW	IT'S LOVE (TRIPPIN')	Dr Dre/Snoop Dogg/Anderson	After
7	NEW	MURDER ON THE DANCERLOOR	Dre/Snoop Dogg	After
8	NEW	HATERS	Se Stiff Crow Process/Mc Dratz	Real Gone
9	NEW	DROWNING	Beckstout Boys	VC Recordings
10	NEW	HANDBAGS AND GLADRAGS	Strophonics	VC
11	NEW	SOMETHIN' STUPID	Missy Elliott/Sirius Court	Chryslis
12	NEW	WILL I See You Eat?	NU/Up/White	Polydor
13	NEW	LATELY	Santana/Maria	Polydor
14	NEW	ON THE RADIO...	Nelly/Purdie	DreamWorks/Polydor
15	NEW	WHO DO YOU LOVE...	Blue Train/Savali/Morgan	Blue
16	NEW	RUNNIN'	Mark Piccolotti presents Seastay	Blue
17	NEW	HAVE YOU EVER 8 Out?	Blue	Polydor
18	NEW	IF YOU COME BACK	Blue	Interscan
19	NEW	GIRLS GIRLS GIRLS	Blue/John/Dre/Joni/Mercury	Interscan
20	NEW	RESURRECTION	PPK	Perfecto
21	NEW	DROWNING	Beckstout Boys	Jive
22	NEW	WHAT IF I Kiss You	Blue	EMI Liberty
23	NEW	CANT GET YOU...	Rico Mook	Parlophone
24	NEW	GET THE PARTY STARTED	Missy Elliott	LaFace/Arise
25	NEW	FALLIN'	Missy Elliott	J
26	NEW	RAPTURE II	Dr Dre/Mercury	Capitol
27	NEW	I'M REAL	Leahar Lopez	Epic
28	NEW	EMOTION	Dre/Snoop Dogg	Columbia
29	NEW	CRYING AT THE DISCOTECUE	Blue	Arise
30	NEW	FAMILY AFFAIR	Missy Elliott	MC&A/Arise
31	NEW	LOVE & AFFECTION	Blue/Pink/John The Program	Mercury
32	NEW	CATCH	Blue/Arise	Mercury/Arise
33	NEW	AM TO PM	Robyn Miller	Capitol/J&M
34	NEW	STARLIGHT	Superman Lewis	Interscan
35	NEW	BORNMAN LIKE YOU	The Eazy-DuZeez	Capitol
36	NEW	PAID MY DUES	Arise	Epic
37	NEW	WHAT WOULD YOU DO	Chris Hill	Interscan/Polydor
38	NEW	HIT 'EM UP STYLE (DOOPS)	Blue/Arise	Arise
39	NEW	IN YOUR EYES	Rico Mook	Capitol/Arise
40	NEW	ALL YOUR EYES	Rico Mook	Polydor

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19 JANUARY 2002

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

It is tough luck for "overnight sensation" Gordon Haskell, who saw his single *How Wonderful You Are* reach number two three weeks ago and suffers the same mixture of agony and ecstasy this week on the album chart, where *Harry's Bar* likewise debuts at number two. The 55-year-old veteran, who made his debut solo album as long ago as 1969, has been in the album chart before, making a cameo appearance on 1979's *In The Wake Of Poseidon* (number four) and

contributing most of the lead vocals of the subsequent *Lizard*, which reached number 30, exactly 30 years ago this week. The release of *Harry's Bar*, which sold more than 29,000 copies last week, speeds the decline of *How Wonderful You Are*, which slides 12-25, having sold a grand total of 138,000 copies. Haskell, it should be said, is a true solo artist, having written and produced all of the songs on *Harry's Bar* on his own.

Returning to the number one position it first and last occupied for a fortnight immediately after release last April, the *Stereophonies'* third album, *Just Enough Education To Perform*, also sold its millennial copy last week, becoming the 18th artist album to do so this millennium. It is further evidence that the decision to bypass the album with their current hit *Hardbags & Gigsbags* was a shrewd one – the album has improved its chart position for seven weeks in a row since the move, and is one of just five from last week's chart to register week-on-week growth as the artist album market contracts by a further 27%. The other gainers are *Sophie Ellis Bextor's* *Read My Lips*, which moves 9-4 on a 9% increase in sales, *Nelly Furtado's* *Whoa! Nellie* (35-18, 13%), *Ja Rule's* *Pain Is Love* (49-31, 16%) and *Your New Favourite Band* by *The Vines* (62-48, 6%).

Furtado's move, which is obviously linked to airplay for her latest single *On The Radio*

MARKET REPORT

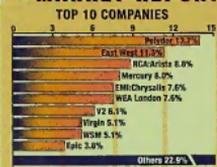


Figure shows top 10 companies by % of total sales, and corporate group share by % of total sales of the top 10 companies.



(Remember The Days), gives the young Canadian singer-songwriter her highest chart position for 13 weeks. Meanwhile, Alicia

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 56.0% US: 41.3% Other: 2.7%

Keays, another female singer-songwriter who was among the best of the 2001 intake, sees a similarly impressive 15-10 jump for

her debut set *Songs In A Minor*. It is only the third time the album has been in the Top 10, and marks its highest placing for nine weeks. Furtado's album has sold 472,000 copies so far, while Keays' has sold 420,000.

Keays deprives Canadian rockers *Sum 41* of their Top 10 debut with *All Killer No Filler*. The album sold about 500 copies fewer than *Songs In A Minor* last week, and moves 12-11 to reach the highest position in its 24-week chart career, thanks to continued radio exposure of their single *In Too Deep*, which is also getting massive exposure on the Kerrang! music TV channel.

Lord Of The Rings' dominance of the box office chart continues to pay dividends for *Howard Shore's* soundtrack album, which improves 37-25 this week. The album sold more than 9,000 copies last week – more than any soundtrack album in either the artist or compilation chart – and is already the biggest seller out of more than 50 soundtrack albums *Shore* has composed.

COMPILATIONS

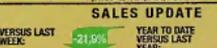
You could almost set your clock by it: a year to the week after *Now That's What I Call Music!* 47's seven-week reign at the top of the compilation chart was ended by *Clubber's Guide To 2001*. *Now That's What I Call Music!* 50's identical 43-day supremacy is overturned by *Clubber's Guide To 2002*. The latter album sold nearly 37,000 copies last week, slightly more than double the sales of *Now! 50*, which dips to number two.

Containing recent monsters such as *Gotta Get Thru This* by Daniel Bedingfield, *Who Do You Love Now* (Stripped) by Riva feat. Darnell McKinzie, *Rapture* by IO and upcoming hits like *Sleep Talk* by AFO feat. Lisa Milet and *Good Times* by Peran, *Clubber's Guide To 2002* sold 10,000 copies more on its debut than the 2001 equivalent but falls well short of the 47,000 tally with which *Clubber's*

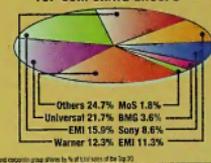
Guide To...2000 opened two years ago, when it also made number one. It is also faring significantly better than *Clubber's Guide To...99*, which debuted at one three years ago with sales of 26,000.

2002 wasn't the best year for jungle music but proof that the genre is still alive and kicking comes from the healthy sales enjoyed by the *Jungle Massive* compilation. The WSM release surges 15-3 on the chart, with nearly 11,000 punters last week investing in the set, which was mixed by DJ Hype and includes jungle/drum & bass favourites such as *Pulp Fiction* by Alex Reese, the *Ganja Cru's* *Super Sharp Shooter* and *Goldie's* classic *Inner City Life*. Meanwhile, WSM's latest garage selection, *Essential Grooves*, mixed by *Twice As Nice*, is also making its mark, debuting at number nine, with sales of more than 7,000 last week.

MARKET REPORT



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.4%

Compilations: 23.6%

INDEPENDENT ALBUMS

Last	Title	Artist	Label (distributor)
1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonies	V2 VVW 19538 (EMV/P)
2	IS THIS IT	The Streets	Rough Trade RTAD062 CD (V)
3	YOUR NEW FAVOURITE BAND	Hives	Popdome M05650 (P)
4	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
5	RODITY	Basement Jaxx	XL Recordings XLCD 143 (V)
6	SIMPLE THINGS	Lothropates	Ultimate Dilemma UDC0018 (EMV/P)
7	THE FAKE SOUND OF PROGRESS	Lothropates	Visible Noise (V)
8	SINCE I LEFT YOU	Analanches	XL Recordings XLCD 149 (V)
9	FREE ALL ANGELS	Ash	Intelectus INF0211003 (EMV/P)
10	SOLD - THE GREATEST HITS	Stings	Jive JS01412 (P)
11	SONGBIRD	Eve Cassidy	Bliss Street/Hot G210045 (HOT)
12	GOODBYE COUNTRY (HELLO NIGHTBLIND)	Groove Armada	Pepper 922042 (P)
13	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Jive 922572 (P)
14	ORIGIN OF SYMMETRY	Muse	Mastermind MUSH 3103 (EMV/P)
15	BRITNEY	Britney Spears	Jive 922552 (P)
16	ECHO PARK	Fender	Edis EDC0204 (P)
17	BEAUTIFUL BARBAGE	Garbage	Mastermind MUSH 96203 (EMV/P)
18	ALL IS DREAM	Mercury Rev	V2 VVW 1917528 (EMV/P)
19	THE OPTIMIST	Turin Brakes	Sources SOUR C0022 (V)
20	BETTER DAYS	Joe	Jive JOE2EMPI (P)

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MUSIC WEEK 19 JANUARY 2002

THE YEAR SO FAR...

UK	TOP 20 COMPILATIONS	VARIOUS ARTISTS	EMI/VRGIN/UMTV
1	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMI/VRGIN/UMTV
2	CLUBBER'S GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
3	BEST AIR GUITAR ALBUM IN THE WORLD EVER	VARIOUS ARTISTS	EMV/VRGIN/UMTV
4	CAPITAL GOLD LEGENDS II	VARIOUS ARTISTS	VRGIN/EMI
5	THE LUCK - PRESENTED BY TREVOR NELSON 2	VARIOUS ARTISTS	DEF SOUL
6	KISS HITS/STY 2002	VARIOUS ARTISTS	EMI/VRGIN/UMTV
7	THE ANNUAL 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
8	JUNGLE MASSIVE	VARIOUS ARTISTS	WSM
9	SMASH HITS 2002	VARIOUS ARTISTS	EMV/VRGIN/UMTV
10	KERRANG 2 - THE ALBUM	VARIOUS ARTISTS	UMTV/WSM
11	PURE CHILLOUT	VARIOUS ARTISTS	VRGIN/EMI
12	I LOVE 2 PARTY	VARIOUS ARTISTS	VRGIN/EMI
13	CLASSICAL CHILLOUT	VARIOUS ARTISTS	VRGIN/EMI
14	LOVIN' IT 2	VARIOUS ARTISTS	INCREDIBLE/INSPIRED
15	COLD FEET	ORIGINAL SOUNDTRACK	UMTV
16	DIRTY DANCING	ORIGINAL SOUNDTRACK	VRGIN/EMI
17	EEL 9 11 - THE BEST OF THE RAT PACK	VARIOUS ARTISTS	CAPITOL
18	HITS 81	VARIOUS ARTISTS	EMV/SONY/TEL/WSM
19	MOTOWN GOLD	VARIOUS ARTISTS	UMTV
20	THE CLASSICAL CHILLOUT ALBUM 2	VARIOUS ARTISTS	COLUMBIA

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19
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THE OFFICIAL CHARTS

100%
music week

albums



1 MORE THAN A WOMAN

- Album** **Blac'ground**
- | | | | | |
|----|----|---|--------------------------------|---------------------|
| 68 | 2 | ADDED TO BASS | Puretone | Guest |
| 1 | 3 | GOTTA GET THRU THIS | Daniel Bedingfield | Relentless/DnP |
| 4 | 4 | BAD INTENTIONS | Dr. Dre feat. Knoc-Turn'Al | Innersnappe/Polydor |
| 5 | 5 | THE WHISTLE SONG (BLOW MY WHISTLE) | BRITISH DJ/Algarve Project | Al Algarve The Wolf |
| 6 | 6 | IT'S LOVE (TRIPPIN') | Solatrix presents Andrea Brown | AMPM/Senzoze/Isle |
| 7 | 7 | MURDER ON THE DANCEFLOOR | Sophie Ellis-Bextor | Polydor |
| 8 | 8 | HATEIS So Solid Crew presents Mr. Shabz | Relentless/Independent | |
| 9 | 9 | DRIFTING AWAY | Lange feat. Skye | VC Recordings |
| 10 | 10 | HANDBAGS AND GLADRAGS | Stereophonics | V2 |



- | | | | | |
|----|-------------------------------------|----------------------------------|---------------------|--------------------|
| 11 | GIRLS GIRLS GIRLS | Jay-Z | Roc-A-Fella/Def Jam | Chrysalis |
| 12 | SOMETHIN' STUPID | Robbie Williams/Nicole Kidman | | Black & Blue |
| 13 | RUNNIN' | Mark Picchiotti presents Basstoy | | Nuffile/Arista |
| 14 | WILL I | Ian Van Dahl | | Wild Card/Polydor |
| 15 | LATELY | Samantha Mumba | | Liberty |
| 16 | WHAT IF | Kate Winslet | | |
| 17 | DROWNING | Backstreet Boys | | Jive |
| 18 | ...ON THE RADIO (REMEMBER THE DAYS) | Nelly Furtado | | DreamWorks/Polydor |
| 19 | RESURRECTION | PPK | | Parlophone |

100%
TOP
POPS

BBC RADIO 1
97-99 FM

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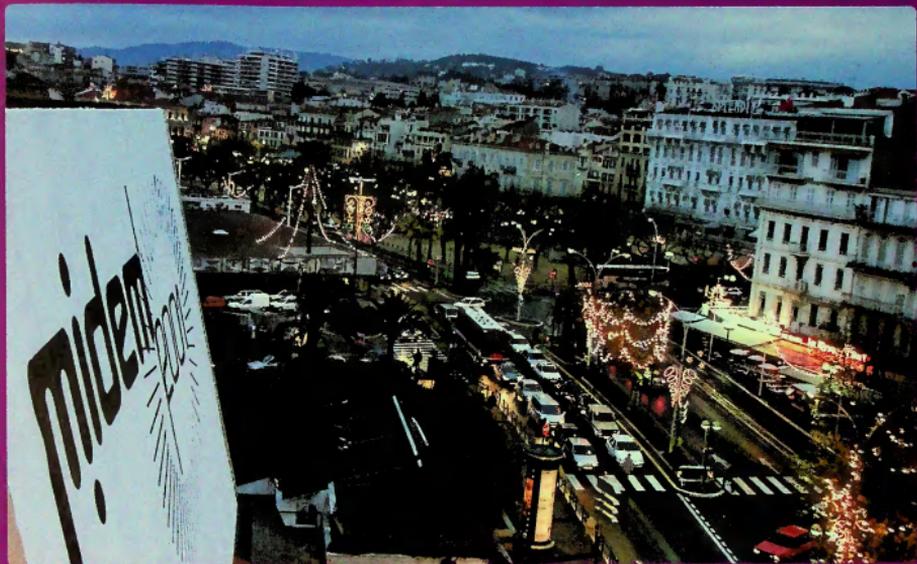


1 JUST ENOUGH EDUCATION TO PERFORM

- Album** **Stereophonics**
- | | | | | |
|----|----|--------------------------------------|------------------------|-----------------|
| 2 | 2 | HARRY'S BAR | Gordon Haskell | East West |
| 3 | 3 | SWING WHEN YOU'RE WINNING | Robbie Williams | Chrysalis |
| 4 | 4 | READ MY LIPS | Sophie Ellis-Bextor | Polydor |
| 5 | 5 | NO ANGEL | Dido | Cheeky/Arista |
| 6 | 6 | DREAMS CAN COME TRUE - GREATEST HITS | Gabriele | Go Beat/Polydor |
| 7 | 7 | SUNSHINE | S Club 7 | Polydor |
| 8 | 8 | FREAK OF NATURE | Anastacia | Epic |
| 9 | 9 | SMALL WORLD | Big Band Jools Holland | WSM |
| 10 | 10 | SONGS IN A MINOR | Alicia Keys | J |



- | | | | | |
|----|----|---------------------------|---------------|--------------------|
| 11 | 11 | ALL KILLER NO FILLER | Sum 41 | Mercury |
| 12 | 12 | ALL RISE | Blue | Innocent |
| 13 | 13 | LOVE IS HERE | Starsailor | Chrysalis |
| 14 | 14 | HYBRID THEORY | Linkin Park | Warner Bros |
| 15 | 15 | WORLD OF OUR OWN | Westlife | RCA |
| 16 | 16 | SATELLITE | POD | Atlantic |
| 17 | 17 | WHITE LADDER | David Gray | IHT/East West |
| 18 | 18 | WHOA NELLY | Nelly Furtado | DreamWorks/Polydor |
| 19 | 19 | GOLD... THE GREATEST HITS | Steps | Epic/Jive |



Plus ça change...

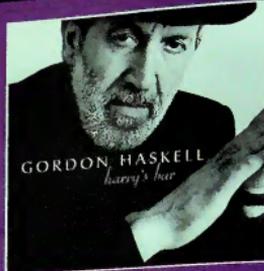
Even in difficult times, the show goes on at the 36th Midem





Flying Sparks Records would like to congratulate **GORDON HASKELL** on the massive hit single 'How Wonderful You Are' and the hit album 'Harry's Bar'

We would also like to thank Vital Distribution, Alan McBlane at mcb3 Marketing Management, Colin Martin, Johnnie Walker, Ken Bruce, and everyone at Radio 2, Neil Cossar and Liz Sanchez at Absolute PR, Les Molloy, Jenny Stanley-Clarke and Tim Fitzgerald at



New Gordon Haskell album **Harry's Bar** available on East West Records 0927-43976-2



Aylesworth Fleming PR, Summerhouse Graphic Design, Mike Inns at Mixed Images, Nigel Slater at www.gordonhaskell.com, Florence Arpin and Mal Smith at Junction 2 Video Production, Mark Bently, Key Production, Warehouse Studios, Sam Kelly, Paul Yeung, Peter Stroud, Mark Ashelford and Andrew Thompson at Lee & Thompson, Richard Hannan, Tracey Fox and everyone at Warner Chappell Music and last but not least Sarah Conacher and everyone else at Eastwest Records.

THANK YOU

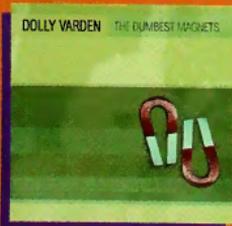
Flying Sparks current releases

Thea Gilmore Rules for Jokers
TDBC056

Stewboss Wanted a Girl
TDBC055

Dolly Varden Dumbest Magnets
TDBC052

The Evinrudes Drive Me Home
TDBEP057



Future albums for release early 2002 from
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Stewboss
Evinrudes
Thea Gilmore
Nigel Stonier

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VITAL!
DISTRIBUTION



Initial reports from delegates with money to spend on catalogue and licensing deals suggest the pre-Midem hype is more muted this year than it has been in recent times

Less hype and less cash to flash, but Midem expects business as usual

The impact of September 11 and ongoing global recession looks likely to affect the 36th Midem gathering. But in many ways, the portents for Midem 2002 are surprisingly good, says Adam Woods

FROM THE Inescapably drab Palais des Festivals and its familiar warren of stands and seminar rooms, to the palm-lined boulevards housing the international hotels, to the seasonally chilly Mediterranean with its hired corporate yachts, Cannes outwardly yields no more clues to the internal trials of the upcoming international record industry than it ever did. But as preparations for the 36th Midem give way to the bustle of the event itself, all of those involved will be keenly aware of the many temporary and permanent changes which have been wrought upon the music business in recent months and years.

On the possibility of a substantially reduced US and inter-continental involvement in this year's fair, the Reed-Midem organisation is inclined to demur at this stage. Certainly, it would be a marvel if the effects of the ongoing war in the Middle East did not reflect at least a little on this year's event; just as the spectre of local and domestic recession, not to mention the absence of those companies which have disappeared in the past 12 months, are equally unfortunate realities which are sure to make their presence felt.

And yet it is also a certainty that the resilient spirit and entrepreneurial zeal on which the music industry was founded will do its best at Midem to paper over the cracks in the current

picture, secure in the knowledge that markets will always need musical product, licences will always need exploiting, discs will always need pressing and consumers will always vaguely entertain the prospect of one day buying music in digital online form.

And in many ways, given the current international climate, the portents for Midem 2002 are surprisingly good. A significant number of British firms, more than likely shaken by the market conditions, are taking stands for the first time, others are simply giving the show the same prominence in the calendar as they always have. The online firms which remain are demonstrating a surprising resilience, to the extent that many of them now present Midem fixtures after a number of years in attendance (see feature, p4).

The business affairs communities, meanwhile, are in their element - Collyer Bristow has taken the virtually unprecedented step, for a law firm, of reserving its own stand, while Lee & Thompson is taking advantage of the occasion to launch a new mediation service for the unhappy day when the deal - initiated, perhaps, in a Martinez suite or the Carlton bar - finally goes bad.

And the deals themselves - well, who knows? Initial reports from delegates with money to spend on catalogue and licences suggest that the pre-Midem copyright hype is somewhat more muted this year than it has been in recent times, but the most hardened catalogue expert has to concede that advance word gives little genuine indication of the quality of the goods which will be on the block in Cannes. And while, in terms of new repertoire, Midem may not represent quite the A&R feast of Miami's Winter Music Conference, Austin's South by Southwest or even Cologne's Popkomm, many of the UK's key A&Rs, major label executives and independent kingpins are scheduled to attend, if only to renew their acquaintance with international colleagues and licensing partners at private parties in the hills above Cannes.

But by any standards, this year's Midem has

much to offer the music fan, with one of the fullest programmes of live events in recent years (see gig guide, p12). Norway, for example, is quietly nurturing a music scene which should be underrated in 2002 only by the foolish, and in an apposite piece of scheduling, just days after it was described in the NME as "the new France" in reference to artists such as Röyksopp, Kings Of Convenience, Span and Magret, the country opens the event with its Sunday night programme of showcases (see preview, p12). Star turns will include Bugge Wesseløft and Brinköy.

Denmark, Ireland, Korea and, of course, the notably buoyant music industry of the host nation itself, will also represent themselves with live nights over the course of the four

THE MEANING OF MIDEM

The fact that we live in uncertain times doesn't really change the fact that we are all still producers, and we have had an extremely successful year. We have got an awful lot to go out and promote at Midem, which is still the main trade fair for the Europeans, and especially for the indies.

— Alison Wenham, chief executive, Aim

days of Midem proper. But undoubtedly one of the most notable features of Midem 2002 from a UK point of view is the possibly unprecedented strength of the traditional British at Midem bill. With the newly-recruited support of the NME, the BPI stands to outline comprehensively the line-ups of previous years, offering V2's Elbow, Rough Trade's Mull Historical Society, db Records' Electric Soil Parade and Wall Of Sound's The Bees - all of them certifiably on the up; all of them with much to offer the British and international music industry from a creative and a commercial point of view. All four are profiled in this Midem special (see p11-12).

The BPI is not the only British industry organisation determined to pull its weight, and that of its members, at this year's Midem. While some international relationships may have seen better days, Aim is preparing to celebrate the recent relaxation of Chinese foreign trade restrictions with the launch of the findings of its May fact-finding mission to south-east Asia and Japan, taking place on Sunday at the Majeestic at Spinn. Before his last-minute withdrawal, Dr Kim Howells, British under-secretary of state for the creative industries had been due to be guest of honour at that function and at the following morning's continental breakfast aboard the *Deloche & Touche* boat, where Aim and Impala members, as well as EMI representatives, will convene to debate the ample store of issues affecting the independent music universe. His place will now be taken by Bill Rammell, parliamentary private secretary to culture secretary Tessa Jowell. Meanwhile, the Music Managers Forum is providing an umbrella presence for more than 100 managers travelling down to Cannes.

On top of it all, this year's Midem represents the first under a common European currency. And if that doesn't add an extra dimension to licensing and royalty negotiations, it will certainly add to the fun at the bar.



(Clockwise from top) Vitaminic's Adriano Marconetto, EMI's Ted Cohen and AOL-Time Warner's Kevin Conroy are among the key speakers at MidemNet

Big players to rule the roost at MidemNet

Independents are finding it hard to survive in the online music world. Is there room for young pretenders? Toby Slater reports

DELEGATES AT last year's MidemNet were treated to a typically euphoric display of showmanship from Michael Robertson, then CEO of MP3.com, labelled by the Midem literature as an 'industry antagonist'. "Makes no bones about it," said Robertson from the podium, "the music industry is on the dawn of a new era, where the music industry will explode and we'll all generate more revenue." Just four months later, however, quite the worse for wear after a long and expensive legal battle against all the big five record companies and a whole slew of publishers, MP3.com became just another subsidiary of Vivendi/Universal - as did its more industry-friendly rival EMusic.com. By June, online music companies were going for bargain prices and Launch.com (itself struggling through a webcasting rights disagreement with the majors) was snapped up for just \$12m by megaportal Yahoo. Even those who had soldiered on this far, though, could not of course have predicted the terrible events of September 11 and the further knock-on effect that would have on the technology industry.

"In the States it's mayhem," says Gerd Leonhard, CEO of Licensesmusic.com, who will be attending Midem but not exhibiting this year. "There are very few independent players left. I predict there will be 20% less attendance from online companies at Midem and some of those big names from previous years - Launch, MusicBank - won't have a booth at all." MusicSigned.com, a UK-based site and Midem 2001 exhibitor, closed its doors in March, promising to find a cash-earning business to acquire, but has not been heard from since. Those who remain expect a more sombre mood than ever before at MidemNet 2002.

With the Euro and its associated mania newly arrived, though, there is at least some evidence of growth among online music companies this side of the Atlantic. Just before Christmas, MP3.com's Europe division launched country-specific sites for the UK, France, Germany and Spain and hinted that more would be developed throughout the following year. Philippe Germond, CEO of Vivendi Universal Net, said that he planned for the group to become the "leading online music content and service provider in Europe".

Given that the Web is seen as a global medium, it is ironic that some of those companies which have survived best - such as Vitaminic, which operates out of nine countries - have thought local, not global. To this end Peter Gabriel's digital distribution company OD2, which has offices in France, Germany and the UK, has announced the Tiscali Music Shop in association with the pan-European ISP of the

same name. Allowing users to purchase downloads or subscription channels, the service is expected to roll out across 15 different markets. "The international service will be launched in English," says Tiscali spokesperson Etza Lavagnone, "but the plan is for the service to be offered in local language editions, with links to the international service, for Tiscali's various portal services across Europe."

And while MusicNet and Pressplay, the two competing major-label-run music subscription services, have yet to offer any indication of when they'll touch down in Europe, already we are seeing the first signs of the subscription music model landing on our shores. Broadband operator BTOpenworld is trialling two services, one from OD2 (which has licences from BMG, EMI, V2, the Aim labels and Warner Music UK) which is expected to follow the conventional rock/pop genres; and a classical channel which makes use of the Classical.com technology and catalogue.

So do the big portals run the show in Europe now, or is there still room left for the young pretenders? "As the publisher of a young online firm that is struggling for survival, I'm not sure," says Graham Brown-Martin of Amozzi.com, which is sponsoring the MidemNet event. "It was inevitable that the big players, such as AOL, MusicNet, Pressplay and MTV among others would survive; after all, these are part of the establishment. I guess the question is whether consumers want to get their music from such

THE MEANING OF MIDEM

This is our third year at Midem and it's absolutely invaluable to us. We talk to labels about whether they would like to put music on the site; we increase our repertoire and find distribution partners such as ISPs with entertainment divisions that want a music service on their portals.

- Roger Press, founder and CEO of Classical.com

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Europe looks to the US for subscription cues

LAUNCHED in the US on December 4, 2001 with 75,000-strong catalogue of tracks from EMI, Warner, BMG and a handful of smaller labels including Zomba, MusicNet was desperate to be first out of the gates with its offering. Customers sign up via RealNetworks' RealOne Music channel, paying \$9.95 for the basic service which allows 100 streams and 100 downloads per month, or \$19.95 for the Gold version which includes Real's enormous collection of additional TV and multimedia content as well as 125 streams and 125 downloads each month.

The player application itself has a sleek, contemporary interface akin to Microsoft's Windows XP operating system and includes a Web browser for checking out videos or biographical information, but – following a trend for software created by Real – tends towards the bloated, with all sorts of functions that the average customer will probably never use. What's more, Real and MusicNet have, in their haste for pole position released what is clearly just beta test software rather than finished product. Some users trying out MusicNet for the first time cannot play music at all without spending hours on the phone to Real's admittedly excellent tech support; others have spotted



bugs galore including crashing and error messages when carrying out simple operations like downloading or streaming tracks.

But even the deliberate limitations of MusicNet are overwhelmingly apparent: downloaded songs can only be stored on one computer at a time, cannot be home-burned to CD or moved to portable music players, and users are only allowed to keep songs they have downloaded for 30 days without effectively having to pay for them again. The range of music content is spotty – some Radiohead started appearing a few hours after launch, but obvious in-demand acts

from the MusicNet labels such as The Beatles or The Rolling Stones were badly under-represented.

Pressplay, the joint venture between Sony and Universal, emerged a few days before Christmas 2001 and is available through three separate affiliates: über-portal Yahoo, Microsoft's MSN and CD-burning software site Roxio. The most obvious difference between Pressplay and its competitor MusicNet is that Pressplay's approach to the piracy question is a little more liberal, allowing subscribers the opportunity to make a limited number of home-burned CDs from the tracks they download; also, unlike with MusicNet, the downloads do not accumulate each month rather than requiring extra credits.

There are four separate plans to choose from, starting with Basic at \$9.95 a month, which allows 300 streams or 30 downloads but no CD burning, rising to Platinum at \$24.95 for the full 1,000 streams, 100 downloads and 10 CD burns. There is no application for users to download, making the set-up experience fast and easy for the first-time user and aesthetically it is at least as clean and cutting-edge in design as MusicNet.

However, posts on the site's message board allege that the quality of the streaming tracks

is not particularly impressive, especially for those users still on a dial-up modem connection; since this forms the core of the Pressplay offering users have already been quite vocal on Pressplay's messageboards about this complaint.

Content-wise, there are a few new hits. The range of artists includes Sting, Ben Folds Five, PJ Harvey, Michael Jackson and U2. Pressplay appears to have a little less choice than MusicNet, a regular complaint being that some of the songs from each album collection are missing. Fortunately, if the search engine draws a blank it will point the listener to other available material in the same genre.

At least the stage has now reached where record companies are making available fairly large chunks of their catalogues for sale online. But the convenience factor of MusicNet and Pressplay is almost non-existent, something that the labels must put paid to. Currently illegal services such as Morphous and AudioGalaxy are not only free, but they have better catalogues, are far easier to use and allow full portability of CDs and personal devices. Unless MusicNet and Pressplay can find a way to compete on those terms, they really seem little prospect that they will become a viable alternative.

mega-corporations and probably in the majority of cases the answer is yes.

Gerd Leonhard of Licensemusic.com, which was to announce what he describes as "a major strategic partnership" with a European backer shortly before Midem, agrees that from his perspective as CEO of an independent firm it has been an incredibly difficult year. "What matters to an online firm is critical mass," says Leonhard. "Amazon and Yahoo will win just because they are larger, enough to make money, but as a standalone venture it is very difficult because it is so expensive; the world domination idea that companies like MP3.com had is hard to sustain. So we've seen in the end of the traditional players and in the end I think success probably lies in a combination of online and offline activity."

James Glicker, president of Music Services at up-and-coming US subscription music company FullAudio, is speaking at a MidemNet panel entitled *The Strong Survive*. "But Can The Small? We chose to be strong and small," he says. "It was deliberate in the sense that we wanted to be an independent player, we didn't seek equity investment, because we felt that would be

fundamentally a conflict of interest for the record companies. The only thing that has held us up has been getting the content from the majors, but at last we've secured most of what we need."

Now the company has publishing and recording licences from both EMI and Universal, a licence from BMG Records and a partnership with major broadcasting group Clear Channel to distribute subscription offerings through its radio stations' websites. "We'll use Midem to promote the company and look for additional music content," says Glicker. "That's what Midem's all about."

Even those companies not exhibiting at this year's Midem agree with Glicker's assessment that the conference offers an extraordinary opportunity to purchase music content or sell new licences. Nik Kneze of hybrid record company/music site ContactMusic.com, who took part in Midem last year, says the only reason he is coming is staying away this time round is that it does not have new catalogue for worldwide distribution. "Midem is a good for promoting yourself but the main reason is to get world licences," he says.

Many technology companies, furthermore, set Midem as a marker by which they must ready their systems in preparation for launch. MobileMedia.com's Martin Pursey has been building the GMP3 secure music download system for some time and beta-testing with a number of small labels, but has been waiting until Midem to unveil the technology to the wider music business. "If I can get the system to be taken up by 100 labels following Midem, that would be marvellous," says Pursey.

Likewise TheWhiteLabel.com, an online feedback site which enables dance music fans to hear the latest cuts and send their comments direct to the records' creators, has been in development throughout 2001 and is readying itself for launch just before Midem. "We're part of Aim, so we're on their stand and among their 600 member labels," says Robin Scott, founder of TheWhiteLabel.com. "I feel confident that we'll be part of a new wave, a new chapter rising from the ashes of the dot com disasters."

Perhaps surprisingly, despite recent financial woes for the industry as a whole, many online firms have decided to increase, not reduce, their international activities, as Midem attendee Nicole Bachmann of OnlineMusic.com explains. "We've been part of the market as a long-term international player. The delay of broadband in certain areas – especially our home market – has strengthened our international efforts, encouraged us to diversify and focus on markets that are ahead in

the broadband take-up, such as Asia, Germany, Scandinavia and, of course, the US."

Roger Press, founder and CEO of Classical.com, also emphasises this international growth, saying that his company is looking to grow both in Europe, America and in South East Asia, Japan is the second largest market for these services.

"International is our biggest growth factor," says Licensemusic.com's Leonhard. At Midem he hopes to find international franchise and distribution partnership opportunities. "We're looking for companies who take our songs and property and promote them in the local market, so you'll have a site name, for example, Licensemusic.co.uk: same database, same server to some extent, but the language is different and so is the locality."

So it is not by any means as if all hope has been lost after the trials of 2001, but the ambitions pervading Midem 2002 will be more tempered and anchored than ever before. "I think there will be less hype and less prevention than in previous years, but we've got several things worth talking about," says Peter Walker, chief technology officer for digital services provider DX3. "They won't in themselves make millions out of the participants, but they are long-term projects with real merit."

Malcolm Thomson is chief operating officer of Scottish-based Dig Ltd, which with Interfud had a hand in putting together last year's groundbreaking Duff Club membership service for Duff Punk. He argues that "the last year has seen the consolidation of internet-based business and those that have survived have done so through realistic business propositions and a clearer understanding of the music business".

One thing appears not to have changed, however, and that is the idea of a just-around-the-corner holy grail which promises to unite customers and businesses in a technological orgy of productivity and profit. Once it was broadband; now 3G and wireless digital music looks to be MusicNet's new mantra. "We're not looking at breaking even in the current climate," says Martin Pursey of MobileMedia.com's GMP3, "but we're building for the future, the wireless market. We are working with a lot of the operators and manufacturers – Ericsson, Siemens, Nokia, Intel. What they know is that they're in need of entertainment content for the future."

"We'll be focusing on wireless at the show," says Arni Sigurdsson, Chief Operating Officer of Bertelsmann's Digital World Services. "Certainly, the wireless community is something we want to

tap into. Europe is obviously quite ahead in this area and everyone will be positive about moving it towards profitability."

But the road to wireless has not been without its own set of speedbumps, not least given the failure of Wireless Appliance's (Wap) phones to capture the public's imagination. The stigma attached to Wap is so great that one French company attending Midem this year, formerly Musiwap, has changed its name to Musiwave. "After the enormous hopes surrounding Wap, the market has structured itself around various other technologies, but should be reinforced by the 3G market," says CEO Gilles Gabinet. "We have been thinking of abandoning Musiwap" for quite a long time now for a name closer to the reality of our market."

Plus ça change, plus c'est la même chose, it seems, but those online upstarts which have lived through enough Midems to at last become established figures in the music business in their own right have for the most part learned that, unless you're Michael Robertson of MP3.com, there are few quick paths to glory.

"Those who understand the cycle that the industry is going through are really in winning mode," says Paul Anthony, who will be at Midem in his role as CEO of "one-stop licensing" service Rumblefish.co.uk. "The real value in digital music has not been boom yet. We're getting there, but it will be at least two to three years minimum before digital music is a real market."

THE MEANING OF MIDEM

“We've taken a booth every year until now but we're not doing so this year because most content acquisition has been completed. Yet in the past we've signed 90% of our deals at Midem – in terms of licensing, most of the work has been done there rather than via the internet, which is strictly a distribution medium for us.”
— Gerd Leonhard, CEO of Licensemusic

THE MEANING OF MIDEM

“We'll be focusing on wireless at the show. Certainly, the wireless community is something we want to tap into. Europe is obviously quite ahead in this area and everyone will be positive about moving it towards profitability.”
— Arni Sigurdsson, chief operating officer at Bertelsmann's Digital World Services

→ COPYRIGHT OWNERS from all over the world will be doing their best to drive a hard bargain in Cannes this week as they invite bids for their wares. And just as British consumers are defying the troubled economic times by attempting to spend their way out of the jaws of recession, so major A&Rs remain disinclined to spare the chequebook in their pursuit of the most sought-after tracks and artists.

The closing months of 2001 saw a then-unknown Daniel Bedinfield sign to Relentless for two singles at a reported cost of £400,000. Nylon Pylon and Heartless Crew – buzz acts both, but entirely commercially untested – signed to East West and WEA respectively with similar price-tags; and Liverpool guitar act The Coral, garage crew Pay As U Go and in The City favourites Span are yet to put their signatures to paper, despite having attracted millions of pounds in tabled bids between them.

No-one can say at this stage whether this level of investment will justify itself from the record companies' point of view – although a doubter might suggest it is a wonder that any company which so much as witnessed 1999's *Gay Dad* spectacular and the band's subsequent fall from grace can ever again contemplate laying a hand on its chequebook in haste. But with six-figure bidding wars a regular occurrence, there are growing concerns that the current avalanche of cash could be a genuine threat to the long-term prospects of today's emerging talent.

"I think the whole industry is heading in a rather lunatic direction, and it has been for a while," says Robert Allan, a partner in specialist entertainment law firm Denton Wilde Sapte. "Companies are under a huge amount of pressure to win these deals and it has resulted

A lottery win or a shot in the foot?

Six-figure advances are common – but do they benefit long-term prospects? Adam Woods reports



Daniel Bedinfield: signed to Relentless for two singles at a reported cost of £400,000

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THE MEANING OF MIDEAM

It's a case of setting up next year with all our existing team. We always get some new deals, come back with a couple of records to put out, but that is never our goal.

We have got masses of stuff to take out. One thing is the new album from Pete Shelley and Howard Devoto, which is great. [Mute managing director] Daniel Miller just rang me up and asked if I wanted to do it, and I said of course I did.

— Martin Goldschmidt, managing director, Cooking Vinyl



Span: have not yet signed a major deal despite attracting large bids

in this ludicrous policy of over-paying, which doesn't benefit anyone. You pay a huge amount of money for the first album and if it doesn't sell, you don't take up the option for the second album, because it is too expensive.

The unresolved case of Mariah Carey represents a prime example of this phenomenon — where an advance is calculated according to extremely optimistic sales forecasts, then anything less than a home-run leaves the record company in an impossible position. But where proven artists may be in a position to renegotiate a more realistic deal, a newer flop act is more likely to be quietly dropped and factored into the company's ratio of hits-misses.

Andrew Myers, a partner at Clintons, suggests that a respectable advance for a new band in

2002 is in the region of £150,000, plus recording costs. Allan is less specific, but equally conservative. "From the artist's point of view, if you are well advised, what you need by way of an advance is enough money to meet your immediate needs and enough to guarantee that the record company or publisher is going to work fairly hard to make it recoup," says Allan. "Any more than that and you are just digging a hole for yourself."

The fact is that the perfect advance is not easily calculated. It is a sum which is greater than your existing debts, big enough to make sure the record company doesn't forget that it has signed you; not so big that the record company hasn't got any money left to spend on you; and modest enough that you aren't still paying it off five years later.

And not only do large advance payments bring with them significant pressure to recoup, but they are frequently and necessarily offset by less-than-generous royalty rates.

"There is a correlation between the size of the advance and the royalty rate," says Allan. "If you think you have got a long-term career, you would much rather have a high royalty rate, even if the advance itself is not all that big."

As any right-thinking manager will acknowledge, a mega-deal is no substitute for a sympathetic one which allows the artist to develop at a natural rate and is not necessarily contingent on huge success first time out. Elbow and Nylon Pylon manager Phil Chadwick believes many artists are sold short by over-zealous managers who cannot see beyond the short term.

"Some labels may be throwing out crazy money to secure bands and there is an obligation on the manager's part to negotiate a sensible deal for a sensible amount," says Chadwick. "But I don't think that is a viewpoint that is shared by every manager."

Andrew Myers agrees. "There are some people out there who look at the money, full-stop, end of story," he says.

But a big advance alone is no guarantee that the record company will agree to invest in the band over a definite period. In bottom-line terms, a big up-front payment means a record label is already deep in the hole before a note has been recorded. When it comes to settling the promotional budget for the third single after two flops, that kind of debt can only heighten a record label's sense that it may be throwing good money after bad.

In a situation such as this, when success suddenly does not seem quite so assured as it did when half-a-dozen labels were chasing you for your signature, it is a firm deal which will provide reassurance, and not the dwindling advance. It was along these lines that Phil Chadwick eventually assigned Nylon Pylon and Elbow to East West and V2 respectively.

"We knew Nylon Pylon were a hot name, but we took advantage contractually rather than financially and put ourselves in a position to have a career," says Chadwick. "Our decision to

THE MEANING OF MIDEAM

We have got fewer and fewer territories to license to now, because of our stand-alone businesses in the US, Australia, Germany and Scandinavia.

But certainly we will be licensing a lot of our joint venture material, so it will be the Alpinestars album and the Bardot album on Riverman, the Joy Zipper album, the BT album, the FC Kahuna album and a couple of singles we have signed.

— Matt Jagger, chief executive, Ministry of Sound Music Group

We are looking to do some sub-publishing deals for the Muse albums in Scandinavia and Southern Europe, and licensing deals for Vega 4 in the same territories. We want to get those areas covered, because we are already licensed in most other territories.

— Safta Jaffery, managing director, Taste Media

We will be making contact with companies to license our repertoire for compilations or synch uses. Although we deal with a lot of companies worldwide, I am looking to make some new contacts in companies who have not previously approached us for licenses, which may

lead to some extra deals this year.

— Chris Lines, licensing manager, Ace Records

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Small but perfectly formed

sign had nothing to do with money – we chose a label we could build a long-term relationship with. Certainly with Elbow we didn't take the highest-paying deal, not in the slightest. We turned down a much, much bigger offer because we felt V2 was the label that could break the band and we have been vindicated." So if spiralling advances are regarded by some as a crime against both business sense and sympathetic artist development, the cause of it all is rather harder to identify. One common argument is that the supply of exciting new talent is so meagre that A&Rs inevitably find themselves all bidding for the same handful of acts; others cite major A&R's inability to identify genuine promise and their consequent susceptibility to hype. But many believe there is blame to be allocated on both sides of the fence.

"I think it is weak A&R on one side and I think it is the artists' representatives on the other," says Allan. "The faster a manager gets his commission, the better for him. Equally, although lawyers in this country don't specifically charge a percentage of the deal, the fee will broadly depend on the size of the deal under negotiation. And obviously that is going to be measured in terms of the advance rather than the royalty flow, simply because that is the only figure you have at that stage."

One fact which the bidding war culture often obscures is that there can be life before the big record deal. Norwegian rockers Span temporarily suspended negotiations with RCA and set in mid-December in order to focus on putting out their first single, Baby's Come Back, through former Happy Mondays and Shack manager Nathan McCoough's new Yoga Boy label. Span manager James Sandom believes that



Nylon Pylon: hefty price tag

if the band can write the first chapter of the book on their own, the overall plot will be that much easier for a big label to pick up.

"Not many labels are willing to move a band from A to B if they can just pick you up at B instead," says Span manager James Sandom. "We did have two really good offers but we wanted to get things moving. Christmas was coming and the deal wasn't done, and it wasn't going to get done in time for us. So we put a full-stop there and decided to put the single out independently. We didn't want to lose momentum, and the single is only going to increase interest in the band."

Amid the wiggling fingers and talk of unnecessary pressure on young acts, it would be easy to come to the conclusion that advances are somehow a bad thing. In fact, if the band is solid, the material is written, the pressure doesn't bother you and every managing director in Britain is banging down

your door, there's no sense in being a puritan about it.

"It may well be that you can get the money and all sorts of other protection on top, the two-album firm deal and guaranteed marketing and video spend and so on," says Myers. "When a lot of record companies come in for you, you can get all that stuff and take a lot of money as well, and it gets hard to turn down that sort of deal – you have your crack at success and a nice nest-egg for when your career is over." And to bemoan the pernicious spread of chequebook A&R is to ignore the fact that, in the dance market, the culture of big advances has an undeniable business logic. Certainly, whoever originally said you couldn't make any money out of singles didn't see the dance compilations market coming – even if that market has weakened in the past 12 months.

"The deals that are done in that area stand alone from the deals which are done for pop acts or bands," says Russell Roberts, a partner at Sheridans. "Although you may be paying a lot for the track, the actual spend is not that great, because often the track has already been set up and is already working. In the pop genre, you have a lot of other costs you have to put behind it to create that buzz."

But in the end, the nature of the industry is such that when a well-funded record label wants something it really wants it. Likewise, when an artist's representatives get within sight of a potentially once-in-a-lifetime payday, they will find it hard to keep their cool.

But to paraphrase the words of one great band that burned out on the industry long before its time, a big money advance for some acts can equally represent a cap of too much, too young. **C**

THE MEANING OF MIDEM

I haven't got a shopping list but we are very, very acquisitive at the moment – we survive on catalogue, so we want to license good quality stuff that can benefit us and can benefit the stores we supply. We are also launching our licensing website, which will be very interactive and designed for usage in films and advertising. We are looking for material to put on that, which may or may not be exclusive." **A**
– Adrian Sear, commercial director, Demon Music Group

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Midem

We run down the list of Midem 2002's seminars and gigs and Mike Pat...

SEMINAR GUIDE

SATURDAY JANUARY 19

0750-1115 - Business Keynote - AOL Music Making Online Music Mainstream

Speakers: Keith Green, SVP & general manager of AOL Music (US); **1015-1115** *Partibility in the Hot & New* - Now From The Real World

Speakers: Jean-François Frenay, product & market development director, Eusebio (France); Leslie Goldberg, head of music, Gotta (the mobile internet division of MICO) (UK); Takahiko Iida, president, Melodies & Memories, global & senior manager, business development, moda & contents strategy planning division, DoCoMo (Japan); Jay Sams, VP new media, EMI Recorded Music (US); David P Williams, global director of digital services development, Nokia Mobile Phones (UK); Michael Zevick, AWP strategic marketing & business development, Commerce Brand

Moderators: Kantan Lerner, correspondent, Sturm magazine (Germany)

1145-1215 - Showcase Of Devices

Devices and Speakers: Archos, jobbies, presented by René Durand, European marketing manager Europe, Archos, Apple, *Prod.* presented by Maurizio Riccardi, mobile product manager Europe, Apple; **Howlett Packard, HP digital entertainment center**, presented by Juan Torres, product manager, Digital Entertainment (France); **Nokia 5510**

featuring Moviewave, presented by Giles Babin, CEO, Moviewave (France) & Laurent David, business development manager, Nokia (France); **Sagem, WA 3950**, presented by Samuel Nola Costa, partnership manager, Sagem (France);

1215-1215 - The Digital Plus - Who Gets the Biggest Slice?

Speakers: Charles Gimmedle, co-founder & CEO, COO (UK); Rob Lewis, director general, British Association of Record Dealers (UK); Steve Lewis, general manager, NET Platform Strategy Group, Monnett Corporation (US); Pascal Verge, president, Universal Music France & president SCOP (France); Ralph Peer, it, chairman & CEO, pennino/digitalpressure.com

(US); Jerry Tomney, executive director, The Coalition for the Future of Music (US); **Moderator:** Dawn C Chiswick, staff writer, *Sun* (New York News) (US)

1420-1510 - The Strong Service - But Can The Small

Speakers: James Glicker, president, music services, FullAudio (US); Linda Komrovy, VP business affairs, Music Sights & Licensing, TouchTunes Music Corporation (US); Adriano Marconeto, VP industry relations, Viamedia & president, European Digital Music Association (Italy); Jim Kovach, senior VP, MP3.com (US); Alison Woodruff, chief executive, Association of Independent Music, UK; **mp3.it** (UK)

Moderators: Einarntur Legrand, editor in chief, Music & Media (UK)

1530-1600 - Analyt Session - The Value Of Music

Speakers: Eric Schreier, PhD, senior analyst, Media & Entertainment, Forrester Research (US)

1630-1720 - Special Session - New Methods of Artist Development: Real Case Studies

Moderator: Rick Case, **Speakers:** Nikke Sligte, VP marketing, Atlantic Records (US); Steve Hogarth, lead singer, Mansion (UK)

1730-1800 - Special Session - The View From the Audience

Speakers: Students from Lycée International Honore de Balzac, Paris (France)

SUNDAY JANUARY 20

1100 - Classical Music, Introduction to the Structures of the Music Business conference - Auditorium 9

Moderator: Phil Rothbard D. Fletcher, VP, Peermusic Classical Europe, & director NCR (Germany); **Speakers:** Christa Bernold, cultural division manager, SACEM (France); James Brown, managing director, Harrod Chase & Giggly chairman IAMA (UK); Peter Roberts, secretary general, International Association of Music Information Centres, & general manager, Music Information Centre Austria

1130 Les Victaires de la Musique & Midem present Lyric Artist Discoveries of the Year - Auditorium A - Spotlight

O'Connell, mezzos, Karim Deshayes, mezzo, Emile Michalski, alto; **Patron:** Patricia Pughen

1430 - to succeed in Japan how to understand a market where



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patenden salutes Midem's British talent

the national repertoire represents 78% of sales - **Audition UK**
Moderator: Alexander Abramoff, president, AIA International (Japan)
Speakers: Ishikawa Hisaomi, president, Fuji Pacific (Japan); K. Ishikawa, president and CEO, Universal Music KK, and vice chairman, RIAI (Japan); Tom Nook, chairman of the board & CEO, EMI Group (Japan)

1410 - Collective Societies and Their Role in Business conference - Auditorium Laterale
Moderator: James Knudsen, partner, Wilmer, Cutler & Pickering (Belgium)

Moderator: Christoph Drees, senior VP legal & business affairs, Universal Music Publishing International (UK); Marc Hansen, partner, Wilmer, Cutler & Pickering (Belgium); Marc Kishewood, director, Broadcast Productions (UK); Roger Wallis, chairman, Swedish Broadcast Productions (UK); Roger Wallis, chairman, Swedish Society of Popular Music Composers (Sweden); Ingrid Weiskopf, partner, Association Wetzstein Naechts (France)

1700 - Maximizing Intellectual Property for Latin Artists conference - Auditorium K
Moderators: Rosalind Rodriguez, publisher & co-founder, Latino Impact (US); Speakers: Roger Bahr, president, Candor Music & Cuban Soul (US); John-Peter Berkner, CEO, Jobbeat Records (US); Martin Carrott, former record label executive & songwriter, David Music (UK); Deborah Cousins, CEO, MCA Music Entertainment (US); Ray Contreras, producer & songwriter, Jimmyjane Productions (US); Teresa Cook, CEO, Coolman International (US); Andy Wood, Latin music promoter, Coroneo (US)

ONDAY JANUARY 21
1975 - The Music Business And The Law: Important Developments in 2001 conference - Auditorium Laterale
Moderator: Wilson Koon, partner, Hilder Rarb & Dolowitz (Netherlands)
Speakers: Martin Alper-Kornen, chief legal officer, STM (Sweden); David Basikin, partner, CMA&A (Canada); Peter Feldner, partner, Paul Weiss Ruskoff & Tamara & Farnon (US); Peter Mann, partner, Mann Von Karst Rechtsanwälte & Partners (Belgium); Louise Nenschoff, attorney, Nenschoff Law Offices (US); Gordon Neil, partner, PAI & Vector (Germany); Alexander Ross, associate, Theodor Goettling (UK); Jan-Claude Zuhlenstein, partner, Zuhlenstein & Hubert (Germany)

1000 - The Music Markets of Central and Eastern Europe: Inventory, Strategy, Status for Export conference - Auditorium K
Moderator: Emmanuelle Borel, project manager, French music sales office France, Speakers: Sarah Chavakis, chief of staff, City Magazine (France); Tonia Hochmeister, journalist & author, Radio 1 (France); Co-ordinator, Olimpia Cioara (Romania); Peter Jones, general director, RMC Music (Belgium); Guy Kochenauer, partner & president, Etekena Music (Russia); Oana Popescu, French music promoter, Oana Popescu Music (Romania); Culture (Hungary); Kristina Rado, co-ordinator & curator, "Magnum" (The Netherlands); Jean-Louis de Saint-Exupéry (France)

1130 - Les Victoires de la Musique & Midem present: Instrumental Solo Discoveries of the Year - Emmanuelle Borel, chief of staff, French music sales office, David Guetta, trumpet, Petrus Isabelle Morrice

1400 - Classical Music - The Premier & Entrepreneur conference - Auditorium T, Espace Rubens
Moderator: Franz Papst, secretary general, IMZ (Austria)
Speakers: Helmut Gellert, secretary general, Meist. Carlo Opera,

Norway now: Talent focus

IF HARDSHIP does in fact stimulate creative excellence, then perhaps it is unreasonable to expect musical greatness from a country whose quality of life was last year judged the world's best by no less an authority than the UN.

Ironically, on an international level, it is arguably the violence of Norway's black metal scene which for some years has provided the country's biggest musical talking-point. But in Source's Kings Of Convenience (pictured) and the Wall Of Sound-designed Rikkyoapp, the country has demonstrated that it can turn out both truly acoustic whimsy and cutting-edge electronic; meanwhile, Yngve Lene Marlin has given Norway its most notable presence in the worldwide pop charts since A-ha got things rolling pop-wise in the mid-to-late-Eighties.

This year, Midem devotes its opening night to Norwegian talent, with 14 artists performing across three venues. Act like jazz/funk/Universal's renowned pianist Bugge Wesseltuft, who is far from a new face in

a debut to the European Festival Association (Molde), Morten Korch, MD, Kich Audio & Promotion (Oslo); Jan-Georg Mørch, artist director, Festival Musica Strøberg (Bergen)

1430 - Packaging The New & Global Economy: Challenges and Solutions panel - Auditorium K
Moderators: Lauren Coleman, owner & producer, French Music (US); Speakers: Arnold Reapson, general manager, Spivak Records (USA); Antoine Gouffier-Van, international marketing manager, Sony Music Entertainment (France); Jacques Jonsson, senior producer, "All Access/Teen Summit", Source 1 (US); Andrew Lister, head of CD for Sony (Germany)

1430 - Authors Societies & BMI Performers or Composers conference - Auditorium Laterale
Moderator: Erik Baileton, director, GASC, Speakers: Eduardo Batista, director of the management board, SGA&G (Spain); Charles Gribbin, co-founder, Music Management (UK); Benoit Mery, general manager, Sacem (France); Cécile Wurmwind, CEO, Barte-Sarmas (Netherlands)

1700 - Should we record Live Shows in Stereo? Music - Auditorium K
Moderator: Terri Hall, agency director, Primary Live International (US); Speakers: Christian Allos, artist, director, Les Garçonnettes (France); Håko Holthøen, artist, Jeanne Maguire (Germany); Mark Jones, MD, Neil & Sonnet (UK); Guro Roland, director, Les Garçonnettes (France)

1100 - The Changing Roles of Music Publishing Over The Past Few Years conference - Auditorium Laterale
Moderator: Phil Henry, editor, Music & Copyright (UK)

international circles, having been active on the jazz, dance and classical scene for more than a decade, in collaboration with artists such as Jan Garbarek, Billy Cobham and Sidsel Endresen, and with his own New Conceptions Of Jazz band.

He appears at Ambassadors in a line-up which also includes Virgin-sized singer-songwriter Sondre Lerche, Gerrards Records' psychedelic rockers Soda Salsa Experience and Universal's Briskby, whose Jews For Onassis album has sold 120,000 in their homeland.

Playing over at Mediterranean are S2's Norwegian Grammy winners Midnight Choir, with Muscnetwerk's Kroyt, Warner's Ebbigang and unsigned indie-rockers Faria.

Two locally-venerated DJ Bjorn Torste lead a line-up of Norwegian dance talent in the Maritane Ballroom later that night, along with DJ Doc 1 Jr, Illumination, Xploing Pallas, Annie and Mikal Tell, founder of the Telle label, whose domestic findings include such Norwegian notables as Kings Of Convenience and Rikkyoapp. AW

Speakers: Arnold Bares, chairman, Theodor Presser & Charman, O&P/CIEM (US); Peter Fékko, a member of Paul Weiss Ruskoff & Tamara, co-owner of MMA (US); Jean-Michel de Scovone, international VP, BMO Publishing (France)

1130 - Les Victoires de la Musique & Midem present: "Perils" Artist Discoveries of the Year Musica Bellissima, piano, Emmanuelle Borel, president, Albert Oustoukchak, show, Petrus Isabelle Morrice

1430 - Networking Quarter
1430 - Music Management conference - Auditorium T
Moderator: James Joy, editor-in-chief, Genealogy (UK); Speakers: Peter Seider, artistic director, Hyde Feisgold Esportista (Australia); Prof. Wilfried Döllinger, Erasmus University Rotterdam (The Netherlands); Susan Witzberg, VP programming, Ovation-The Arts Network (US)

1430 - Live & Music That Knows No Frontiers, a Business That Knows No Geography - Auditorium K
Moderator: Jonathan Allmon, director, Jay Development that (USA); Speakers: Stefan Dierkes, head of sales, Universal Music (UK); Tim Kozuchko, MD, ACO Company (Germany); Francois Lacaille, editor-in-chief, Jazmine France (UK); Paul, editor-in-chief, ACO Company (Germany)

1700 - The Struggle for Live Music conference - Auditorium Laterale
Moderator: Dawn Worthington, head of training & education, NMC; President Joana Dadas, director, Candor (France); Prof. Fitzgerald, director, Concord Music (UK); Olay Huique, MD, Coco Tours (Germany); Paul Lerdans, manager, IMZ (Austria); Tom Price, MD, Fundamenta (UK)

Best of British: Elbow

DURY FIVE-piece Elbow provided last year's heart-warming tale of triumph over adversity. The presence of their album *Asleep In The Back* in the upper echelons of most critics' end-of-year lists is testament to its enduring quality, yet it was almost never released at all.

Elbow had struggled to win recognition through much of the Nineties before finally signing a deal with Island in December, 1998. Thus, just as their debut album was completed, the takeover by Universal saw them dropped through rationalisation. EMI dallied with them

"Terri Hall at Hull Or Nothing recommended them and sent me the Newburn EP," recalls Steele. "I went to see them do an acoustic show at The Garage and that was all I needed, they blew me away. I got hold of their manager Phil Chadwick that night and told him: 'You're perfect for us!'"

Guy Garvey, singer and lyricist with Elbow wasn't so sure. "I didn't really want to sign to another big label," he explains. "We were expecting Island to drop us because it was hanging over our heads for a year, but when EMI backed out it was crushing. But the others were okay about signing, so we went with it."

The band re-recorded *Asleep In The Back* and received widespread critical plaudits when it was finally released on May 8, 2001. A Mercury Music Award nomination followed, and the judges' decision is said to have been so close that they considered naming a joint winner, before eventually settling for PJ Harvey. The album's eventual release vindicated the band's unrepentable spirit.

Just one of the many qualities that impressed Steele when he met them. "They were so determined to succeed, very focused. They would have put an album out

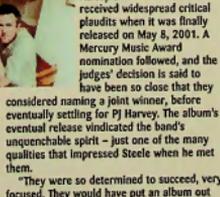
themselves whatever. They kept faith in themselves. A lot of other bands would have folded after the disappointments they suffered but they had total self-belief."

Asleep In The Back peaked at number 14 on release but has shifted steadily since, selling 80,000 copies. Steele's personal target is 200,000 by the end of this year. Sales will receive a boost with the release of a new single, a double AA of Coming Second and the title track from the album which never actually made the final running order. Released on February 4, *Asleep In The Back* perfectly distils the elegant melancholy of the entire album into one beautiful brass-drenched moment. It will subsequently be added to all new pressings of the album during a re-promotion campaign.

In the meantime, interest is building in the States following shows with Goldspring late last year. The band return there for more gigs after a final UK date at Shepherd's Bush Empire on January 31. A new album is planned for 2003.

"I can't believe it's all worked out, it's been a great 12 months," smiles Garvey. Asking to name his personal highlight he chooses their Reading Festival performance. "It was a great show but it was symbolic, too. A year before at the same gig we found we were out of a deal and had no album. Now I'm the smuggest fucker in the whole country." MP

for three months before losing interest. At this point, the dispirited band turned to Guy Loveley at Manchester indie Uglyman and asked him to put out an EP, titled *Newburn*. It became Mark & Lard's Single of the Week on Radio One and put them back on the map. A year ago, David Steele, general manager of V2, offered them a deal.



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South Phone Number: 8103

FATHEAD RECORDS

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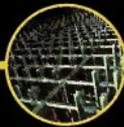
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Pozzoli Ltd
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Pozzoli SpA
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17 21 JUST A DAY EP Feeder Echo

18 22 LOVE AND AFFECTION Mr Pink presents The Program Mannheim

9 23 HAVE YOU EVER S Club 7 Polydor

19 24 WHO DO YOU LOVE NOW (STRINGER) Riva feat. Damini Minogue fir

12 25 HOW WONDERFUL YOU ARE Gordon Haskell Flying Sparks

14 26 I DON'T WANNA LOSE MY WAY Dreamcatcher Positiva

15 27 IN TOO DEEP Sum 41 Mercury

26 28 CRYING AT THE DISCOTEQUE Alcazar Arista

23 29 CATCH Koshheen Moksha/Arista

24 30 SON OF A GUN! BETCHKA THINK THIS SONG IS... Janet Jackson feat. Baby Simon Virgin



16 31 WORDS ARE NOT ENOUGH/I KNOW HIM SO WELL Steps Jive

21 32 CAN'T GET YOU OUT OF MY HEAD Kylie Minogue Parlophone

18 33 HEY BABY DJ Otrzi EMI

44 34 YOU ROCK MY WORLD Michael Jackson Epic

29 35 I'M REAL Jennifer Lopez Epic

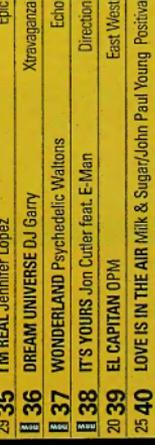
11 36 DREAM UNVERSE DJ Garry Xtravaganza

11 37 WONDERLAND Psychodelic Waltons Echo

11 38 IT'S YOURS Jon Cougar feat. E-Man Direction

20 39 EL CAPTAIN OPM East West

25 40 LOVE IS IN THE AIR Milk & Sugar/John Paul Young Positiva



compilations

1 CLUBBERS GUIDE TO 2002 13 11 CLASSICAL CHILLOUT

Ministry Of Sound Virgin/EMI

2 NOW THAT'S WHAT I CALL MUSIC! 50 12 LOVIN' IT 2

EMI/Virgin/Universal MCA/Decca/Interscope

3 JUNGLE MASSIVE 8 13 KERRANG! 2 - THE ALBUM

WSM EMI/Virgin/Universal TV

9 4 THE LUCK - TREVOR NELSON 5 14 SMASH HITS 2002

Universal TV EMI/Virgin/Universal

2 5 THE BEST UK GUITAR ALBUM IN THE WORLD (SERI) 15 15 THE BEST OF THE BAT PACK

EMI/Virgin/Universal Capital

7 6 CAPITAL GOLD LEGENDS II 16 16 COLD FEET (OST)

Virgin/EMI Universal TV

4 7 KISS HITLIST 2002 17 17 THE CLASSIC CHILLOUT ALBUM 2

EMI/Virgin/Universal Columbia

3 8 THE ANNUAL 2002 18 18 THE CLASSIC CHILLOUT ALBUM

Ministry Of Sound Columbia

9 9 TWICE AS NICE - ESSENTIAL GROOVES 14 19 HITS 51

WSM EMI/Sony/Interscope/WSM

11 10 PURE CHILLOUT 20 20 THE RHYTHMS OF A NATION

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16 21 THE BEST OF THE DOORS Elektra

28 22 THE STORY SO FAR - THE VERY BEST OF Rod Stewart Warner Bros

32 23 MY WAY - THE BEST OF Frank Sinatra Reprise

19 24 ENCORE Russell Watson Decca

37 25 LORD OF THE RINGS (OST) Shore Reprise

35 26 IS THIS IT The Strokes Rough Trade

23 27 THEY DON'T KNOW SO Solid Crew Relentless/Independente

17 28 THEIR GREATEST HITS - THE RECORD Bee Gees Polydor

18 29 COME ON OVER Shania Twain Mercury

21 30 ECHOES - THE BEST OF Pink Floyd EMI



48 31 PAIN IS LOVE Ja Rule Def Jam

29 32 THE INVISIBLE BAND Travis Independence

24 33 GOLD BRONZE - GREAT HITS The Beautiful South Go/Discs

26 34 URBAN HYMNS The Verve Hut/Virgin

30 35 RAY OF LIGHT Madonna Maverick/Warner Bros

27 36 GHVZ Madonna Maverick/Warner Bros

31 37 LIGHT YEARS Kylie Minogue Parlophone

34 38 THE BEST OF THE CORRS Atlantic

46 39 SONGS FROM THE WEST COAST Elton John/Rocky/Mercury

40 40 GREATEST HITS Simply Red East West



MID-PRICE

This	Last	Title	Artist	Label (Distribution)
1	NEW	THE BEST OF THE DOORS	The Doors	Elektra 5592462 (TEN)
2	4	COME ON OVER	Shania Twain	Mercury 1708812 (U)
3	19	RAY OF LIGHT	Madonna	Maverick 538268472 (TEN)
4	NEW	LIGHT YEARS	Kylie Minogue	Parlophone 2846032 (E)
5	17	GREATEST HITS	Simply Deep	Warner Bros 016522 (TEN)
6	NEW	THE BEST OF 1965/1974	Dave Brubeck	EMI 734502 (E)
7	1	YOUR NEW FAVORITE BAND	Hives	Parlophone 5529650 (PI)
8	NEW	THE COMMITMENTS (OST)	The Commitments	MCA CAD1028 (U)
9	2	O BROTHER, WHERE ART THOU? (OST)	Various	Mercury 1706909 (U)
10	NEW	RENAISSANCE	Lionel Richie	Mercury 801942 (U)
11	NEW	COAST TO COAST	RCA 62318332 (BMG)	
12	NEW	BACK TO FRONT	Lionel Richie	Polydor 5301012 (E)
13	NEW	POSTCARDS FROM HEAVEN	Lighthouse Family	Wild Card 355162 (U)
14	3	MERRY CHRISTMAS	Various	EMI 5529002 (E)
15	5	ATOMIC/ALBUM: THE VERY BEST OF BLONDIE	Blondie	EMI 494962 (E)
16	NEW	GREATEST	Duran Duran	EMI 662398 (E)
17	15	GOLD - THE BEST OF	Cher	Chrysalis 5282602 (E)
18	NEW	WESTLIFE	Westlife	RCA 42311232 (BMG)
19	NEW	CLAPTON CHRONICLES	Eric Clapton	Reprise 536245642 (TEN)
20	12	CLASSIC FM - CHRISTMAS CAROLS	Choir Of Trinity College/Mario	Classic FM CPM0035 (BMG)

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BUDGET

This	Last	Title	Artist	Label (Distribution)
1	1	A KICK UP THE B&S	Various	Crimson CRIMC018 (EUK)
2	2	THE BEST OF	T'Pau	Music Collection MCC006 (DSSC)
3	3	HITS COLLECTION	Dave Springfield	Spectrum 5354902 (U)
4	4	A PORTRAIT OF	Frank Sinatra	Music Collection MLE0000 (DSSC)
5	9	THE BEST OF	Neil Diamond	MCA/EMI-Island MCEB 1598 (U)
6	4	COLLECTION	Tom Jones	Spectrum 5515028 (U)
7	NEW	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 683922 (U)
8	10	THE BEST OF	The Mamas And The Papas	MCA MCB0 19515 (EUK)
9	NEW	BAT PACE	Frank Sinatra/Dave Morin	Planet Media & Ent PML014 (DSSC)
10	NEW	THE COLLECTION	Michael Ball	Spectrum 5517112 (U)

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R&B SINGLES

This	Last	Title	Artist	Label (Distribution)
1	NEW	MORE THAN A WOMAN	Aniya	Blackground/VUS02020 (E)
2	NEW	BAD INTENTIONS	Dr Dre feat. Kroc-Turnt All	Interscope/Polydor 497352 (U)
3	1	GOTTA GET THROUGH THIS	Diana King	Relentless/RELENT 27CD (JMM/TEN)
4	NEW	GIRLS GIRLS GIRLS	Jay-Z	Res-A-Fella/Dat Den 5809002 (U)
5	2	LATELY	Singerle Mumba	Wild Card/Polydor 570622 (U)
6	3	SON OF A GUN (BETCHA THINK THIS IS ME)	Jamie Jackson feat. Carly Simon	Virgin VUS0024 Z2 (E)
7	4	I'M REAL	Janet Jackman	Epic 6725322 (TEN)
8	6	IF YOU COME BACK	Blue	Innocent SINC0 22 (E)
9	7	EMOTION	Destiny's Child	Columbia 6211112 (TEN)
10	5	BECAUSE I GOT HIGH	African	Universal/Uni-Island MCEST 40266 (U)
11	15	UGLY	Rubba Spanox	Interscope/Polydor 4978542 (U)
12	11	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCEST 40267 (U)
13	9	WHAT WOULD YOU DO	City High	Interscope/Polydor 4973522 (U)
14	10	NEVER TOO FAR/DON'T STOP FUNKIN' 4	Mariah Carey feat. Mystikal	Virgin VUS2729 (E)
15	13	WHO WE BE	DMX	Def Jam 5886612 (U)
16	18	HIT 'EM UP STYLE (DOPPEL)	Blu Cantrell	Arista 7422189122 (BMG)
17	23	GOT YOU	Pharouse Monch	Priority PTVY 145 (E)
18	16	YOU GIVE ME SOMETHING	Jamiroquai	S2 6220022 (TEN)
19	12	CRY	Michael Jackson	Epic 6712622 (TEN)
20	20	LOWRIDER/TROUBLE	Dypress Hill	Columbia 6721662 (TEN)
21	17	LIVIN' IT UP	Ja Rule feat. Case	Def Jam 5889142 (U)
22	21	YOU ROCK MY WORLD	Michael Jackson	Epic 6720292 (TEN)
23	15	COLD AS ICE	MOP	Epic 6711762 (TEN)
24	14	WHAT'S GOING ON	Artists Against AIDS Worldwide	Columbia 6721112 (TEN)
25	24	GET UP (REMIX)	Missy Elliott	East West/Elektra 672602 (U)
26	25	GET UP	Beverly Knight	Parlophone CDRS 5064 (E)
27	19	FIGHT MUSIC	Shady/Interscope/Polydor 4973522 (U)	
28	22	ONE NIGHT STAND	Moby	Interscope/Polydor 4973522 (U)
29	27	LIVIN' A NEW HOW IT WOULD FEEL TO FREE	Lighthouse Family	Wild Card/Polydor 570622 (U)
30	26	WISH YOU WERE HERE	Wyclef Jean	Columbia 6727862 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	GOLD	Ryan Adams	Last Highway 176522 (U)
2	2	LIKE LAUGH LOVE	Dynell O'Donnell	Rosette R05C2 202 (IRMG/UK)
3	4	I NEED YOU	LuAnn Platter	Carb-Island 85730162 (U)
4	7	I NEED YOU	Dolly Parton	Sanctuary SAN3004 (PI)
5	3	LIKE A SPARROW	Garth Brooks	Capitol 511532 (E)
6	5	WE'VE ALREADY THERE	Lonestar	Griffin/BMG 7422186232 (IRMG/BMG)
7	8	NEW FAVORITE	Aison Krauss & Union Station	Rounder R01C2 169 (IRMG)
8	6	BREATHE	Faith Hill	Warner Bros 525292 (TEN)
9	10	LOVE SHELBY	Shelby Lynne	Mercury 5623862 (U)
10	9	THE WOMAN IN ME	Shelby Lynne	Mercury 561722 (U)
11	14	FAITH & INSPIRATION	Daniel O'Donnell	Ritz R2C2D 17 (IRMG/UK)
12	13	CLOCK WITHOUT HANDS	Nanci Griffith	Elektra 75362692 (TEN)
13	12	RED DIRT GIRL	Ermylou Harris	Gnapana GRACD 169 (IRMG/UK)
14	15	TIME SEX LOVE	Mary Chapin Carpenter	Columbia 525292 (TEN)
15	NEW	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170992 (U)
16	16	KRY	Dixie Chicks	Epic 0485152 (TEN)
17	17	LOVELY GIRL	Lonestar	Griffin/BMG 0783672622 (IRMG/BMG)
18	20	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 500982 (TEN)
19	18	WIDE OPEN SPACE	Dixie Chicks	Epic 408422 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	NEW	SATELLITE	POD	Atlantic 75670472 (TEN)
2	1	HYBRID THEORY	Linkin Park	Warner Bros 53627152 (TEN)
3	NEW	IT'S YOURS UP	Ricki-Lack	Redmariner 326892 (U)
4	NEW	WEATHERED	Cred	Epic 5049792 (TEN)
5	4	YOUNG LUST! - THE ANTHOLOGY	Aerobitch	Universal TV 4831182 (U)
6	3	BREAK THE CYCLE	Tom Jones	Last West 755962662 (TEN)
7	2	KERANZI 2 - THE ALBUM	Various	WGM/Universal TV 5851302 (U)
8	NEW	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin 6801629 (E)
9	NEW	THE SOUND OF PROGRESS	Leopold	Visible Noise TORMENTORC02 (U)
10	5	INTERNATIONAL SUPERHERTS	Green Day	Reprise 53624522 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label (Distribution)
1	NEW	DRIFTING AWAY	Lange feat. Skye	VC RECORDS VCRTA 101 (E)
2	NEW	IT'S LOVE (TRIPPIN')	Goldini feat. Andrea Brown	AM/FM/Sonata/Electra 12AMP192 (U)
3	NEW	ADDICTED TO BASS	Parutone	Gusto 12015 (U)
4	NEW	IT'S YOURS UP	Jon Carter feat. E-Man	Direction 8726256 (TEN)
5	NEW	WONDERLAND	Psychicadelic Wattons	Echo 852113 (U)
6	NEW	RUNNIN'	Mark Piccolotti presents Bastozy	Black & Blue NED12 072 (U)
7	NEW	LOVE AND AFFECTION	Mr Pink presents The Program	Manifesto FESX 90 (U)
8	3	I DON'T WANNA LOSE MY WAY	Dreamcatcher	Positiva 12TVX 151 (E)
9	NEW	DREAM UNIVERSE	DJ Gary	Xtravaganza XTRAVS212 (DMV/TEN)
10	1	1 BODY ROCK	Shirley & Andy C	Fam FAMM 34 (SRD)
11	NEW	THE WIGGLE SOUND (BLOW MY WHISTLE BITCH)	DJ Aiglorp	All Around The World 150202 (U/AMG)
12	NEW	BACK TO EARTH	Yves Deruyter	Bonanz ULK02A190 (MMV/U)
13	NEW	HATERS	So Solid Crew feat. Mz Shaz	Relentless/ISLAND/RELENT 27 (DMV/TEN)
14	NEW	MASS/ECHO BOX	Brookie/Ga Solo	Trax Playz TPR1202 (SRD)
15	NEW	FUTURE CHILD	Sylva Trouble	Junior BRG029 (SRD)
16	NEW	CATCH	Koehn	Moksha/Arista 7432191221 (BMG)
17	NEW	TURN UP AS NICE - ESSENTIAL GROOVES	Stromma/MC's	Island/Uni-Island 752788 (U)
18	6	WILL I	Jan Van Dahl	Mercury/Arista 74321913401 (BMG)
19	NEW	VIRUS	Satoshi Tomii	Saw SAW905F (AD)
20	NEW	WHO DO YOU LOVE NOW (STRINGER)	Riva feat. Damini Minogue	Mer DFK 022 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label (Distribution)
1	1	JUNGLE MASSIVE	Various	WGM - WJMS021 (SRD)
2	NEW	CLUBBERS GUIDE TO 2002	Various	Ministry Of Sound - M05C022 (DMV/TEN)
3	NEW	SAVE OUR SOUL	Bob Sinclair	Defected DFECT442 (U)
4	4	THE EP	CJ Faj	Locked On - L0CKED028CD (U)
5	NEW	SIMPLE THINGS	Zoro7	Ultimate Dilemma UDL061P/DCR016 (MMV/PI)
6	16	PURE GARAGE PRESENTS BASS BREAKS & BEATS	Various	WGM - WJMS0206 (TEN)
7	NEW	TRICKS AS NICE - ESSENTIAL GROOVES	Various	WGM - WJMS0205 (TEN)
8	NEW	SINCE I LOVE YOU	Reelchances	XL Recordings XL 3ALP0102 (SRD U)
9	NEW	MOVEMENT - THE BRAZILIAN JOB - I!	MARKY	Movement - MOV02C02 (SRD)
10	NEW	BOOK OF THE BAD VOL. 3	Bad Company	BC - BCRUC02EP (PI)

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TV	Low	Title	Label (Cat. No.) (Distribution)
1	1	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 422733 (E)
2	2	STEPS: Gold - The Greatest Hits	Virgin VUS1415 (E)
3	3	WESTLIFE: When Dreams Come True	RCA 742189533 (E)
4	4	S CLUB 3'S Club Party - Live	Polydor 5851302 (U)
5	5	02: Election 2001 - Live In Boston	Island/Uni-Island 582425 (E)
6	6	KYLE MINOGUE: Live In Sydney	Warner Music Video 072742333 (U)
7	7	CLIFF RICHARD: Cliff Richard	Video Collection V6305 (U)
8	8	RUSSELL WATSON: The Voice - Live	Video Collection V64473 (U)
9	9	LED ZEPPELIN: Song Remains The Same	Warner Brothers 5361389 (U)
10	10	MADONNA: Drowned World Tour 2001	Warner Music Video 75250262 (E)
11	11	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 070763 (U)

MUSIC VIDEO

This	Last	Title	Artist	Label (Distribution)
1	1	DANIEL O'DONNELL: The Daniel O'Donnell Show	Daniel O'Donnell	Rosette R05C801 (U)
2	2	HEAR'SAY: Hear'Say Live	Heads	Universal Video V64202 (U)
3	12	ROMAN REAR: Live At The Albert Hall	Various	VVL 074202 (U)
4	17	ORIGINAL CAST RECORDING: CRY	Various	Universal Video 056793 (U)
5	14	BRIETNEY SPEARS: Britney	Various	Virgin 822735 (U)
6	16	WESTLIFE: Upstream City	Various	RCA 742189443 (U)
7	18	VARIOUS: New 2001 - The DVD	Various	EMI/Virgin 029678 (U)
8	13	MADONNA: The Voice - Live	Various	Warner Music Video 75250262 (E)
9	15	BRUCE SPRINGSTEEN: Live In NYC	Various	SNV Columbia 54517 (U)

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19 JANUARY 2002

COOL CUTS CHART

as featured on Top Pops Saturday night show on Radio 100 and Easy Mix City Network

- 1 **ON THE RUN** Timbaland Ultramarck Direction
- 2 **SHAKE YOUR BODY SHY FX** Pestilvia
- 3 **CLOSE COVER** Minimalist Dala
- 4 **ANYA** Anya white label
- 5 **MONSTER** Monster Defected
- 6 **YOUNG HEARTS** Kings Of Tomorrow Defected
- 7 **IF YOU FALL AS FINE** Azizi
- 8 **DRUG THE DRUG PUNKS** City Rockers M.A.S. Collecting
- 9 **TRIPPIN'** Oris Jay presents Delsona Gusto
- 10 **GUTTERBALL** GJ Kahuna City Rockers
- 11 **MY SHADOW** Cecil Fisher Subversive
- 12 **YOU WONDER** Beber & Tamara Moebe
- 13 **CHANGE FOR ME** Eric 2 Records
- 14 **EVERLASTING LIFE** Jan Carter Bugged Out
- 15 **SONIC EMPLOYEES** Members Of Mayday Deviant
- 16 **SOMETHING** Lango Pastiva
- 17 **LOVE FOLDOSSOPHY** Jamiroquai S2
- 18 **LONG TIME** Static Revenger Letthing
- 19 **BE WITH ME** Cassid T. Coast feat Amanda Jamison Religion

Compiled by DJ Webster and co-presented on the following shows: **Best Music** DJ Serenity's Place, **Friday** Pops, **Open House**, **The Groove** Top 100, **Midweek**, **London**, **Extraneous**, **Weekend** 2002, **World** (Saxophone), **Best** (Saxophone), **Friday** (Saxophone), **Monday** (Saxophone), **Wednesday** (Saxophone), **Thursday** (Saxophone), **Friday** (Saxophone), **Saturday** (Saxophone), **Sunday** (Saxophone), **Monday** (Saxophone), **Tuesday** (Saxophone), **Wednesday** (Saxophone), **Thursday** (Saxophone), **Friday** (Saxophone), **Saturday** (Saxophone), **Sunday** (Saxophone)

URBAN TOP 20

- 1 **3 ALWAYS ON TIME** Ja Rule feat. Ashanti Douglas/Def Jam
- 2 **1 YOU GETS NO LOVE** Faith Evans Jive
- 3 **LET'S STAY HOME TONIGHT** Joe Jive
- 4 **9 I GOT UR SELF A... Hoo Jive**
- 5 **DANCE FOR ME** Mary J Blige MCA
- 6 **4 I'M HOT** Erick Sermon feat. Marvin Gaye J.RCA
- 7 **2 BAD INTENTIONS** Dr Dre feat. Kase-T/Real/Interscope
- 8 **2 BROTHER** Angelle Stone J.RCA
- 9 **3 MORE THAN A WOMAN** Aaliyah Background
- 10 **BOUNCE BACK** (BUMPIN' MY AGAINST THE WALL) Mystikal Jive
- 11 **7 3 BRING IT ON** MY LOVE De Nada Wildstar
- 12 **WOO?!** Prophet James 1314 Jive
- 13 **4 FAT LANE** Boiz Interscope/Polydor
- 14 **1710 DIDDY** Top P Diddy Bad Boy
- 15 **WETHUGGIN'** Fat Joe feat. R. Kelly Atlantic
- 16 **2 KEEP IT G.A.N.G.S.T.A** Nate Dogg Elektra
- 17 **2 THE WASH** (RAMBLER) Original Soundtrack Atlantic
- 18 **MY GIRL, MY GIRL** Warren Stacey Def Soul
- 19 **TAKE IT (UP SAMPLER)** Cooley's Hot Box Dome
- 20 **3 THE VOICE** (EP) Justice Johnson Jive

CLUB CHART TOP 40

- 1 **EVER SO LOVELY** Jakatta Radio 1
- 2 **POINT OF VIEW** De Boulevard Ruffin
- 3 **HET LITTLE GIRL** Mathias Ware feat. Rob Taylor Illustrations
- 4 **NEW DAWN** Prophets Of Sound Manifesto
- 5 **BRING IT ON** MY LOVE De Nada Ink
- 6 **IT'S GONNA BE... (JA LOVELY DAY)** Brancaccio & Acher Bedrock/Credence
- 7 **FLASH BK & Nick** Sentience Perfecto
- 8 **BLACKWATER** Octave One feat. Ann Saundersen Concept/430 Music
- 9 **BLE ANGELED** Jam & Spoon feat. Rea NuLife/Arista
- 10 **SLEEP TALK** ATFC feat. Lisa Millet Defected
- 11 **BE FREE** Live Element Strictly Rhythm
- 12 **THRILL ME** Junior Jack PIAS
- 13 **GET OUT** Felon Serious
- 14 **LOVE FOLDOSSOPHY** Jamiroquai S2
- 15 **THE DRILL** DJ Dett NuLife/Arista
- 16 **DANCE FOR ME** Mary J Blige MCA
- 17 **IT'S LOVE** (TRIPPIN') Goldfish presents Andrea Brown Evoke/Serious/AM/PM
- 18 **RED ALIEN** Red Alien feat. Afrika Islam Nehuba
- 19 **AM TO PM** Christian Millan Def Soul/Def Jam UK
- 20 **EARTH LIVE FOREVER** (TRANQUIL) Sza Spacey & Vaughn Phaedra Platinum
- 21 **NEVER KNEW** Love Stella Browne Perfecto
- 22 **GRANDFIDE** We In Music Virgin
- 23 **GET THE PARTY STARTED** Pink LaFace/Arista
- 24 **I WON'T LET YOU DOWN** Work In Progress feat. Emmie Decode
- 25 **THE SAGA** Transcenders Hood Icons
- 26 **WHEN LOVE BREAKS DOWN** Teaser Eternal
- 27 **ERECTION** Cortina feat. BK & Madam Friction NuKueize
- 28 **FOR A LIFETIME** Ascension Xtravaganza
- 29 **YOU S Club 7 Polydor**
- 30 **GOOD TIME** Peran Van Dijk Spinin
- 31 **SAVE OUR SOUL** Bob Sinclair Detected
- 32 **TEMPORAL** Darren Christian Duty Free
- 33 **CHEERY LIPS** Garage Mushroom
- 34 **DRIFTING AWAY** Lange feat. Skye VC Recordings
- 35 **RUNNING** Mark Pritchard presents Bastoy feat. Dana Black & Blue Neo Background
- 36 **MORE THAN A WOMAN** Aaliyah Background
- 37 **EVERYBODY'S A ROCKSTAR** Tall Paul Decode/Duty Free
- 38 **STINGS OF LIFE** Plank 15 Multiply
- 39 **I DON'T WANNA LOSE MY WAY** Dreamcatcher Pestilvia

CLUB CHART BREAKERS

- 1 **1 TIME AFTER** Time Distort Soundz W10/Incentive
- 2 **BILLIE JEAN** Bushwackers while label
- 3 **LET'S STAY HOME TONIGHT** Joe Jive
- 4 **WHEN YOU'RE GONE** Soraya Vivian Jive
- 5 **CAUGHT IN THE MIDDLE** AT Jive
- 6 **SHE DRIVES ME CRAZY** Roland Gift MCA
- 7 **BOUNCE BACK** (BUMPIN' MY AGAINST THE WALL) Mystikal Jive
- 8 **MY GIRL, MY GIRL** Warren Stacey Def Soul
- 9 **MOI... LONITA** Alizée Polydor
- 10 **THE LAND OF MAKE BELIEVE** Alistars Island

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 90 (including mixes), Urban, Pop and Soul Charts can be obtained from www.dnmusic.com. To receive the club charts in full by fax contact Emma Pierre-Joshua on 011 (020) 7539 4730.

CHART COMMENTARY

by ALAN JONES

The last time we took a two-week break, the entire Top 10 of the Club Chart was composed of new entries when we returned. This time, it is just the top five that are new, with **Jakatta** - aka Jey Negro or UK producer Dave Lee - easily outdistancing the pack to debut in pole position with his cover of Monsoong's 1982 "Indopin" hit **Ever So Lonely**. It is **Jakatta's** second consecutive number one, following the success of **Andrea Brown** last year. Another cover making a major impression is German star **Mathias Ware's** cover of **Icehouse's** **Het Little Girl**, which debuts at number three... Both **Ever So Lonely** and **Het Little Girl** are also high fliers on the Pop Chart, debuting at number two and number six respectively but the leader there, by some distance, is **S Club 7's** "You, which has a 20% lead. With Steps out of the way and **Hear'Say** faltering, **S Club 7** are undoubtedly the top boy/girl group of the moment, and **You** is another slick single, with club mixes by **Almighty**, pressed on rather fetching pink vinyl. Their new **Polydor** labelmate **Alizée** makes her chart debut at number 14 - and the fact she sings in French is unlikely to hold her back. Her single **Moi... Lolita** has already been a smash across much of Europe and looks set to do the same here. Her slightly juvenile vocal recital compatriot **Vanessa Paradis**, but tough mixes from illicit fully equip **Moi... Lolita** for the dancefloor... Former **Fine Young Cannibals** singer **Roland Gift** returns on MCA, debuting with a cover of his group's best-loved song **She Drives Me Crazy**. Nicely updated for the 21st century, it debuts at number 63 on the Club Chart and number 28 on the Pop Chart. Expect to see it in both published charts next week... After five weeks at number two and number three on the Urban Chart, **Ja Rule** steps up to take pole position with **Always On Time**, which has had a better club reaction than any of his previous discs, and is also getting good support from radio. His surge costs **Faith Evans** her chart title, even though her single **You Gets No Love** increases support by 4%.

POP TOP 20

- 1 **YOU S Club 7** Polydor
- 2 **EVER SO LOVELY** Jakatta Ruffin
- 3 **POINT OF VIEW** De Boulevard Illustrations
- 4 **OVERPROTECTED** (M A SLAVE A U Britney Spears Jive
- 5 **3 DANCE FOR ME** Mary J Blige MCA
- 6 **HET LITTLE GIRL** Mathias Ware feat. Rob Taylor Manifesto
- 7 **CAUGHT IN THE MIDDLE** AT Jive
- 8 **2 SKIN DEEP** Anni Talstar
- 9 **THE LAND OF MAKE BELIEVE** Alistars Def Soul/Def Jam UK
- 10 **AM TO PM** Christian Millan Def Soul/Def Jam UK
- 11 **WHEN YOU'RE GONE** Soraya Vivian Act'X
- 12 **ONWARD** (CALLERZ) DAN L'EVENEYER Defected/Yes Jm
- 13 **GET OUT** Felon Serious
- 14 **IT'S GONNA BE... (JA LOVELY DAY)** Brancaccio & Acher Bedrock/Credence
- 15 **2 MUSIC TO MY EAR** The Blackstone Family Almighty
- 16 **MOI... LONITA** Alizée Polydor
- 17 **IT'S LOVE** (TRIPPIN') Goldfish presents Andrea Brown Serious/AM/PM
- 18 **2 BE ANGELED** Jam & Spoon feat. Rea NuLife/Arista
- 19 **TO GET DOWN** (ROCK THING) Tim Mass Perfecto
- 20 **NEW DAWN** Prophets Of Sound Ink

MUSIC WEEK DIRECTORY

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2002 DIRECTORY

Cathy Martin on Tel: +44 (0)20 7579 4287/4123 Fax: +44 (0)20 7579 4712 Email: camartin@compinfoinformation.com

MUSIC WEEK 19 JANUARY 2002

CHART COMMENTARY

by ALAN JONES

Daniel Bedingfield and **Sophie Ellis-Bextor** are summarily dismissed from their top two places on the sales chart but continue unchanged at the peak of the airplay chart, where Bedingfield is in particularly fine form, turning in his best yet tallies of 2,279 plays and an audience of more than 82m, which gives him a handsome 10m lead over Ellis-Bextor. She, in turn, is nearly 9m ahead of **Pink**, who secures her highest placing as a solo artist – still pre-release, mind – with her extremely commercial Get The Party Started. Pink has topped the chart before, on her last outing, alongside a trio of other divas on Lady Marmalade.

Hundreds of artists over the years have bled that releasing song on the radio is a neat trick guaranteed to pay airplay dividends. **Nelly Furtado** is the latest, and although her latest single... On The Radio

AIRPLAY FACTSHEET

● Radio 2 continues to favour rock bands largely deserted by Radio One, with the **Super Furry Animals'** new single **It's Not The End Of The World** – a melodic disc about growing older – topping the station's most-played list last week with 23 spins. The resulting fill that gives the record's audience sends it leaping 78-30 on the overall airplay list.

● Meanwhile, **Dr Dre** and **Knocturnal's** **Bad Intentions** got good results at **Radio One**, where the track was aired 35 times last week. That is five times more than nearest challengers **Golriz** and **Ian Van Dahl**, and represents the biggest gap at the top of the station's most-played list in more than three months.

AT A GLANCE WEEKLY MARKET SHARES



(Remember The Days) – where she actually takes a shot at those who liked her when she was cool and unknown but went off her when they heard "her shit on the radio" – debuts (and presumably peaks) at number 18 on the OCC sales chart. It powers 11-8 on the airplay list and is sure to go higher. In fact, Furtado, who reached number five on the OCC chart with I'm Like A Bird and number four with Turn Off The Light, topped the airplay chart with both of them and could do so again with The Radio.

Having had the biggest airplay hit of 2001 with Can't Get You Out Of My Head, it is really no surprise to find that **Kylie Minogue** surges 75-16 with the follow-up, In Your Eyes. It is just the highest new entry to the Top 50 this week. It is also the highest this decade, although the post-Christmas shakedown no doubt helped considerably. We should also mention **A1**, a

band who do not always enjoy the easiest of roads from programmers but who very rarely match Minogue, exploding 57-18 with their latest, Caught In The Middle. Incidentally, the arrival of In Your Eyes precipitates the biggest fall-off yet in support for Can't Get You Out Of My Head, although its comparatively modest 15-20 fall allows Minogue to become one of the few artists to have two simultaneous Top 20 airplay hits.

Alanis Morissette's two last singles – the 1999 releases Joining You and So Pure – both fell short of the Top 200 airplay chart but the Canadian singer-songwriter is back with the irritating Hands Clean, which instantly won approval from many stations after being serviced a little over a week ago. It manages to clock up 224 plays and an audience of nearly 8m to debut at number 110, and will undoubtedly climb much

higher. One station where it is getting major support is Capital FM, where it was aired 26 times last week, reportedly generating massive listener response each time. **DJ Aligator Project's** The Whistle Song (Blow My Whistle Blip!) debuts at number five on the OCC sales chart this week but is nowhere to be seen in the Top 200 airplay list. The Danish record is getting the bulk of its exposure from the Box – where it is currently the fourth-most-played video – and is selling quite well in the north of England and Scotland. It is one number in Scotland, where it sold over 50% more than runners-up **Puretone's** Addicted To Bass, with Aaliyah down in 10th slot.

Enrique Iglesias' Hero dashes 62-29 this week, not least because Radio 2 has taken a massive shine to the Spaniard's song, airing it 19 times last week to provide a lofty 66% of its total audience.

MTV

Rank	Title/Artist	Label
1	GET THE PARTY STARTED Pink	LaFace/Arista
2	GOTTA GET THRU This Daniel Bedingfield	MCA/MD
3	ALL YOU WANT DUO	Cheeky/Kidz
4	MORE THAN A WOMAN Anyah	Background
5	...ON THE RADIO Nelly Furtado	Drumwork/Polydor
6	WILL I See Van Dahl	Mer/Ze
7	ADDICTED TO BASS Puretone	Gusto
8	FALLIN' Alicia Keys	J
9	ALIVE FOO	East West
10	STAR GUITAR Chevelle/Big Brother	Virgin

Most played videos on MTV UK/Media Research Ltd w/e 13/1/02. Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	HERO Enrique Iglesias	Polydor
2	GET THE PARTY STARTED Pink	LaFace/Arista
3	OVERPROTECTED Billy Spears	Jive
4	WHISTLE SONG DJ Aligator Project All Around The World	MD
5	LOU LOUISA Aaliya	Polydor
6	YOUS U Club 7	J
7	IN YOUR EYES Kylie Minogue	Parlophone
8	HADISE Sold out Mr Disko	Real Gone/Independent
9	CRAZY RAP Afman	Universal/Island
10	SAUGUR IN THE MIDDLE A1	Columbia

Most played videos on the Box, w/e 13/1/02. Source: The Box

VH1

Rank	Title/Artist	Label
1	HERO Enrique Iglesias	Polydor
2	THIS TRAIN DON'T STOP (See John Rocker/Mercury)	Mercury
3	HANDS AND GLADIUS Stereoheaven	VJ
4	MURDER ON THE DANDELIONS Spina Bis Euro	Polydor
5	WHAT IF Kara Winciet	EMI Live
6	LULLABY Anastacia	EMI
7	FALLIN' Alicia Keys	J
8	SOMEONE STUPID B Williams/Kidz	Chrysalis
9	SHES ON FIRE Travis	Columbia
10	SAUGUR IN THE MIDDLE A1	Columbia

Most played videos on VH1 w/e 13/1/02. Source: VH1

STUDENT CHART

Rank	Title/Artist	Label
1	LAST TIME The Streets	Resh/Trade
2	BOHEMIAN LIKE YOU The Dandy Warhols	Capitol
3	HANDS BETTER... Out Punk	Virgin
4	WHERE'S YOUR HEAD Real Basement Jaxx	XI
5	ROCK THE HOUSE CORN	Parlophone
6	FEELING GOOD/NERVIC Muse	Mushroom
7	JUST A DAY Forever	Echo
8	GET YOU Pharoah Monch	Virgin
9	A MAN NEEDS TO BE TOLD Chevelle	Universal
10	CANDY Ash	Independent

UK student end of term chart – autumn 2001. Compiled by Student Broadcast Network, based on UK student radio chart results.

CD UK

Victoria Beckham: Caught In The Middle. A1. Heru Enrique Iglesias: Hero. So Solid Crew presents Mr Shabz: Handbags And Gladiators. Stereoheaven: It's Love (Tippin'). Goldfish presents Andrea Brown: More Than A Woman. Anyah: World Of Our Own. Anyah: More Than A Woman. Anyah: World Of Our Own. Anyah: More Than A Woman. Anyah: World Of Our Own.

THE PEPSI CHART

Performance: Cherry Luze Garage, AM & PM Christine Milne, Alice POC. Videos: World Of Our Own. World: More Than A Woman. Anyah: More Than A Woman. Anyah: World Of Our Own. Anyah: World Of Our Own. Anyah: World Of Our Own.

TOP POPS

More Than A Woman Anyah: Gotta Get Thru This This Daniel Bedingfield: The Whistle Song (Blow My Whistle Blip!) DJ Aligator Project: It's Love (Tippin') Goldfish presents Andrea Brown: More Than A Woman So Solid Crew presents Mr Shabz: Handbags And Gladiators Stereoheaven: It's Love (Tippin') Goldfish presents Andrea Brown: More Than A Woman Anyah: World Of Our Own. Anyah: World Of Our Own. Anyah: World Of Our Own.

POPWORLD

Interview: Dr. Nelly Furtado: In Your Eyes. Sophie Ellis-Bextor: All You Want. Anyah: More Than A Woman. Anyah: World Of Our Own. Anyah: World Of Our Own. Anyah: World Of Our Own.

T4 SUNDAY

Interview: Heru Enrique Iglesias. Anyah: More Than A Woman. Anyah: World Of Our Own. Anyah: World Of Our Own. Anyah: World Of Our Own.

RADIO ONE PLAYLISTS

A-List: Gotta Get Thru This Daniel Bedingfield; Where's Your Head A1 Basement Jaxx; Will I See Van Dahl; Bad Intentions Dr Dre feat. Knocturnal; ...On The Radio Nelly Furtado; It's Love (Tippin') Goldfish presents Andrea Brown; Give Girls Girls Jay-Z; The Party Started Pink; Star Guitar The Chemical Brothers; The Deli Dirty Devils; Always In Time Ja Rule feat. Ashanti; Dumbo; AM To PM Christina Milne; Alive POC; The Party Started Pink; Hades So Solid Crew presents Mr Shabz; Love Whore; More Than A Woman Anyah; Moves Alan Ant Farm; Point of View DJ Boulevard; Hey Baby No Doubt.

B-List: Duffing Away Langst Teat; Sky; Ramble; Baby P; Diddy; Say Something Hines; Ever So Lonely Jay-Z; In Your Eyes Kylie Minogue; Get UR Self A...; Not; Overprotected Billy Spears; Resurrection PPK; All You Want Dido; Catch Koshane; Points Of Authority

RADIO TWO PLAYLISTS

A-List: It's Not The End Of The World? Super Anyone (John Hare); Heru Enrique Iglesias; My Sweet Lord George Harrison; A Man Of His Own Victoria Beckham; Caught In The Middle A1

B-List: On The Radio Nelly Furtado; The Dark Is Rising Mercury; Love Makes The World Come Alive; Withholding; Xanadu Mr Historical Society; Angel Star Melchior; Harry's Bar (The) Gordon; Hissel; Handbags And Gladiators Stereoheaven; Back To Believing Wilton Topay

C-List: Drowning Backstreet Boys; Murder On The Decking Sophie Ellis-Bextor; What If Kate

Ustin Park; Caught In The Middle A1; What About Us? Brandy; The World's Greatest R Kelly; So With Me Idiotz

C-List: The Dark Is Rising Mercury; It's Not The End Of The World Super Furry Animals; Finer Maker The Cooper Temple Clause; Always In The Back; Euro; Central Puff Of Miami; Nothing A; Here To Say I Told You So The Hooves; To Get Down Timi You; Class Cover; Michaelistic; How You Remind Me Nickleback; "Bad" Babyfather Pinkoaka; Superhero; Nite Angie Stone Teat; Alicia Keys & Eve

R1 playlist for week beginning 11/1/2002
* Denotes additions

BBC RADIO 2

Winstel: Baby You're My Light Richard Hawley; May It Be Easy; Introducing Our Darley (album) Our Darley; What A Wonderful World Jay Ramsey; There's A Star In My Eye Now Paul Carrack; Lately Samantha Mumba; "Chimey My Kimbongo" Back In The Colour Cara Dillon; "Love, Whistle Blip!" Wilton Topay

R2 playlist for week beginning 11/1/2002
* Denotes additions

MTV UK

Playlist of the week: Get The Party Started Pink

CAPITAL RADIO

Interview: A1. Heru Enrique Iglesias: Hero. So Solid Crew presents Mr Shabz: Handbags And Gladiators. Stereoheaven: It's Love (Tippin'). Goldfish presents Andrea Brown: More Than A Woman. Anyah: World Of Our Own. Anyah: More Than A Woman. Anyah: World Of Our Own.

VIRGIN RADIO

Interview: Hands Clean Aaliya; Morissette; Dark Is Rising Mercury; Flowers In The Window Travis

GALAXY

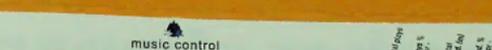
Does Flo & Fil feat. Katy Lorraine; When You're Gone Soraya

Xfm

Interview: Get Off The Dandy Warhols; Tomorrow Comes Today Goldfish; Silent To The Dark II Electric Six; Paradise; Working With The Gods; Baby You're My Light Richard Hawley; If Could Have Reasons; Lessons Learned From Rocky I; The Rocky III; Comethrough; Dead Cometh; Pally Super Beating Myself; Baby Puff; Dr. Lou; Piss The Hologram; Bad Boy; Heru; Bob 50 50; Swan Lake Actual Size; Bad Babyfather; Poster Superior; The Point Last Job.

19 JANUARY 2002

The Official UK Airplay Chart
 Radio One
 19-19m



music control

RADIO ONE 19-19m

Pos	Track	Artist	Label	Wk	Peak	Wks	Wk	Wk	Wk
1	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless/DnD	2719	-1	82.70	+4		
2	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor	Polydor	2512	+6	72.00	+1		
3	GET THE PARTY STARTED	Pink	LaFace/Arista	1756	34	63.93	+4		
4	SOMETHIN' STUPID	Robbie Williams & Nicole Kidman	Christy's	2127	+1	61.23	-4		
5	WILL I	NuLHa/Arista	NuLHa/Arista	1514	+13	61.09	+4		
6	HANDGAPS AND GLADRAGS	Stereophones	V2	1859	+17	60.88	+5		
7	FALLIN'	Alicia Keys	J	1528	+7	59.52	+12		
8	...ON THE RADIO (REMEMBER THE DAYS)	Nelly Furtado	DreamWorks/Polydor	1304	+25	58.46	+29		
9	IT'S LOVE (TRIPPIN')	Golrizo Presents Andrea Brown	AM-PM/Serious/Evolve	1026	+29	54.99	+28		
10	RAPTURE	I/D	Made/Data/Ministry Of Sound	1422	-12	48.53	+13		
11	LATELY	Samantha Mumba	Polydor	1558	+9	47.61	+22		
12	WHO DO YOU LOVE NOW (STRINGER)	Riva feat. Danni Minogue	ffrr	1709	+1	47.61	-16		
13	AM TO PM	Christina Milian	Def Jam/Mercury	1294	+27	42.62	+33		
14	IF YOU COME BACK	Blaze	Innocent	1857	+9	42.62	+33		
15	MORE THAN A WOMAN	Aaliyah	Background	1218	+104	40.82	+50		

BIGGEST INCREASE IN PLAYS
BIGGEST INCREASE IN AUDIENCE

16	IN YOUR EYES	Kylie Minogue	Parlophone	956	+144	39.46	+194
17	ALL YOU WANT	Dido	Cheeky/Arista	1067	144	39.00	-1
18	CAUGHT IN THE MIDDLE	Alti	Columbia	1123	+88	38.97	+125

HIGHEST TOP 50 CLIMBER
MOST ADDED

13	HEY BABY	No Doubt	Interscope/Polydor	695	480	34.47	+53
20	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue	Parlophone	1263	+23	34.20	-21
19	RESURRECTION	PPK	Perfecto	840	-16	33.27	-33
22	I'M REAL	Jennifer Lopez	Epic	807	n/c	33.13	-5
23	STARLIGHT	Supermen Lovers	Independent	939	-13	32.87	-5
24	HAVE YOU EVER	S Club 7	Polydor	1408	-2	32.79	-31
25	BAD INTENTIONS	Dr. Dre	Interscope/Polydor	253	-2	31.89	+40
26	MY SWEET LORD	George Harrison	Parlophone	440	+31	31.32	+41
27	FAMILY AFFAIR	Manly J Bilge	MCA/Uni-label	1130	-24	30.75	-29
28	OVERPROTECTED	Brianna Spears	Jive	1004	+72	29.14	+29
29	HERO	Enrique Iglesias	Interscope/Polydor	569	484	28.90	+47
30	IT'S NOT THE END OF THE WORLD*	Super Furry Animals	Jive	1164	+64	28.05	+115
31	WHERE'S YOUR HEAD AT	Bassment Jaxx	XL Recordings	249	-28	27.73	-13
32	EMOTION	Destiny's Child	Columbia	1190	-20	27.54	-33
33	HATS OFF	So Solid Crew Presents Mr Shabz	Relentless	210	+11	27.54	-34
34	DANCE FOR A STAR	Manly J Bilge	MCA/Uni-label	616	+52	26.67	+17
35	THEE IS A STAR	Ash	Infectious	416	+38	26.40	+26
36	HIT EM UP STYLE (OOPS!)	Blu Cantrell	Arista	934	-4	25.51	+13
37	POINT OF VIEW	I/D	Illustrious/Epic	592	+48	25.23	+59
38	ADDED TO BASS	Kosheen	Moksha/Arista	735	-37	24.79	-63
39	CAN'T GET YOU	Gusto	895	+83	24.63	+23	
40	STAR GUITAR	The Chemical Brothers	Virgin	448	-3	24.08	-15
41	WHAT IF	Kate Winslet	EMI Liberty	734	+15	23.73	+59
42	GIRLS GIRLS GIRLS	Jay-Z	Roc-a-fella/Def Jam/Mercury	911	+28	23.43	+20
43	BOHEMIAN LIKE YOU	The Dandy Warhols	Parlophone/Capitol	1226	-2	23.05	-66
44	WHAT WOULD YOU DO	Cy Hill	Interscope/Polydor	829	-15	22.90	-11
45	ANDY NOW	Carrack UK	49	+63	22.78	+29	
46	THIS TRAIN DON'T STOP HERE ANYMORE	Elton John	Rocket/Mercury	437	+29	21.53	+41
47	ANOTHER CHANCE	Roger Sanchez	DeFected	594	-20	21.36	-6
48	HOW WONDERFUL YOU ARE	Gordon Haskell	Flying Sparks	184	-8	21.16	-3
49	ALWAYS ON TIME	Ja Rule (feat. Ashanti Douglas)	Def Jam/Mercury	233	+18	20.95	+34
50	RUNNIN'	Bastory	NEO	598	+29	20.99	+13

* Music Control UK. This chart is based on total number of plays on Radio One from 06:00 on Sun to 06:00 on Sat Jan 20 2002 until 24:00 on Sat Jan 26 2002

RADIO ONE

Pos	Track	Artist	Label	Wk	Peak	Wks	Wk	Wk	Wk
1	BAD INTENTIONS	Dr. Dre (Interscope/Polydor)	2534	29	35				
2	IT'S LOVE...	Golrizo vs Andrea Brown (AM-PM/Serious/Evolve)	2638	28	30				
3	WILL I	NuLHa (NuLHa/Arista)	2436	26	30				
4	GOTTA GET THRU THIS	Daniel Bedingfield (Relentless/DnD)	2040	29	30				
5	WHERE'S YOUR HEAD AT	Christina Milian (Def Jam/Mercury)	2141	31	28				
6	HATERS	So Solid Crew (Mr Shabz/Relentless)	2247	27	30				
7	GET THE PARTY STARTED	Pink (LaFace/Arista)	2179	26	30				
8	GIRLS GIRLS GIRLS	Jay-Z (Roc-a-fella/Def Jam/Mercury)	1848	21	25				
9	FALLIN'	Alicia Keys (J)	1865	22	25				
10	ALIVE	Nelly (Atlantic/Epic)	1041	1	25				
11	STAR GUITAR	The Chemical Brothers (Virgin)	1778	21	25				
12	ON THE RADIO...	Nelly Furtado (DreamWorks/Polydor)	1548	23	23				
13	LEROY WHAEUS	(Columbia)	1506	16	22				
14	RAPTURE	I/D (Made/Data/Ministry Of Sound)	1877	19	21				
15	HEY BABY	No Doubt (Interscope/Polydor)	1937	14	21				
16	ALL YOU WANT	Dido (Cheeky/Arista)	1971	20	21				
17	POINTS OF AUTHORITY	Ukiah Park (WGA)	1539	26	21				
18	HEY BABY	No Doubt (Interscope/Polydor)	1475	13	20				
19	AM TO PM	Christina Milian (Def Jam/Mercury)	1439	15	20				
20	MORE THAN A WOMAN	Aaliyah (Background)	1283	18	20				
21	THE DRILL	Dr. Dre (Atlantic/Epic)	1244	13	20				
22	DANCE FOR A STAR	Manly J Bilge (MCA/Uni-label)	1019	17	20				
23	RESURRECTION	PPK (Perfecto)	1470	20	19				
24	IN TOO DEEP	Santitas (Def Jam/Mercury)	1405	25	19				
25	ALWAYS ON TIME	Ja Rule (Def Jam/Mercury)	1469	17	18				
26	MOVIES	Akon feat. Femi (DreamWorks/Polydor)	1093	12	18				
27	CATCH	Kosheen (Moksha/Arista)	1151	15	18				
28	UCIF	U2 (Interscope/Polydor)	1944	26	16				
29	DIPPING A WAVE	Logic (V2 Recordings)	1584	13	16				
30	ADDED TO BASS	Kosheen (Parlophone)	1123	16	16				
31	GOT UR SELF A NA	Alti (Columbia)	707	13	16				

* Music Control UK. This chart is based on total number of plays on Radio One from 06:00 on Sun to 06:00 on Sat Jan 20 2002 until 24:00 on Sat Jan 26 2002

music control

Pos	Track	Artist	Label	Wk	Peak	Wks	Wk	Wk	Wk
1	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor (Polydor)	5489	2227	2371				
2	GOTTA GET THRU THIS	Daniel Bedingfield (Relentless/DnD)	1531	2101	2099				
3	SOMETHIN' STUPID	Robbie Williams & Nicole Kidman (Christy's)	1549	1974	2010				
4	IF YOU COME BACK	Blaze (Innocent)	4122	1647	1801				
5	HANDGAPS AND GLADRAGS	Stereophones (V2)	1015	1785					
6	WHO DO YOU LOVE...	Riva feat. Danni Minogue (ffrr)	3596	1675	1644				
7	GET THE PARTY...	Pink (LaFace/Arista)	4909	1206	1632				
8	LATELY	Samantha Mumba (Polydor)	2626	1357	1614				
9	FALLIN'	Alicia Keys (J)	3622	1325	1476				
10	FALLIN'	Alicia Keys (J)	3123	1328	1428				
11	RAPTURE	I/D (Made/Data/Ministry Of Sound)	2131	1527	1371				
12	HAVE YOU EVER	S Club 7 (Polydor)	3118	1348	1363				
13	ON THE RADIO...	Nelly Furtado (DreamWorks/Polydor)	2512	973	1203				
14	CAN'T GET YOU	Kylie Minogue (Parlophone)	2869	1484	1200				
15	BOHEMIAN LIKE YOU	The Dandy Warhols (Parlophone)	2603	1169	1180				
16	AM TO PM	Christina Milian (Def Jam/Mercury)	2636	912	1155				
17	EMOTION	Destiny's Child (Columbia)	2455	1378	1137				
18	FAMILY AFFAIR	Manly J Bilge (MCA/Uni-label)	2654	1364	1112				
19	CRYING AT THE DISCOTHEQUE	Alti (Columbia)	2154	1314	1108				
20	CAUGHT IN THE MIDDLE	Alti (Columbia)	2154	1301	1094				
21	MORE THAN A WOMAN	Aaliyah (Background)	3814	485	1071				
22	PAID MY DUES	Enrique Iglesias (Epic)	3913	970	1030				
23	ALL YOU WANT	Dido (Cheeky/Arista)	2213	885	1027				
24	IT'S LOVE...	Golrizo vs Andrea Brown (AM-PM/Serious/Evolve)	2154	775	970				
25	OVERPROTECTED	Brianna Spears (Jive)	1832	528	923				
26	STARLIGHT	Supermen Lovers (Independent)	2127	1019	905				
27	HIT EM UP...	Blu Cantrell (Arista)	2654	947	907				
28	IN YOUR EYES	Kylie Minogue (Parlophone)	2336	388	882				
29	ADDED TO BASS	Kosheen (Parlophone)	1438	429	818				
30	RESURRECTION	PPK (Perfecto)	1469	941	817				

ILR

music control

Pos	Track	Artist	Label	Wk	Peak	Wks	Wk	Wk	Wk
1	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor (Polydor)	5489	2227	2371				
2	GOTTA GET THRU THIS	Daniel Bedingfield (Relentless/DnD)	1531	2101	2099				
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18	FAMILY AFFAIR	Manly J Bilge (MCA/Uni-label)	2654	1364	1112				
19	CRYING AT THE DISCOTHEQUE	Alti (Columbia)	2154	1314	1108				
20									

BEST SELLERS OF 2001 ALBUMS TOP 100

She seizes her chances to score a first for UK females

Sliding Doors is an ingenious 1998 film in which the gushing Gwyneth Paltrow is turned into an English rose, the direction of whose future personal and professional life hinges on whether or not she manages to catch a tube train. We see both possibilities unfold in parallel in what was one of the biggest movies of the year.

It is not possible to pursue the "what if" scenario with regard to Dido's album *No Angel* but if her track 'Thank You' had not been selected for use over Sliding Doors' closing credits it would not have come to the notice of Eminem, who would therefore not have used it as the basis for Stan, in which capacity it was undoubtedly crucial in earning her a break.

At the start of 2001, Stan was in the middle of a lengthy stay in the Top 10, and enough curious buyers were investing in the recently-released *No Angel* to hear the track in its original form.

From this small beginning, *No Angel* blossomed into the biggest-selling album of the year, spinning-off three Top 20 hits (Here With Me, the aforementioned Thank You and the double-header Hunter/Hunter/Thank My Hand), with each hit helping to spark renewed interest in the set, which ultimately spent seven weeks at number one, selling 1.92m units.

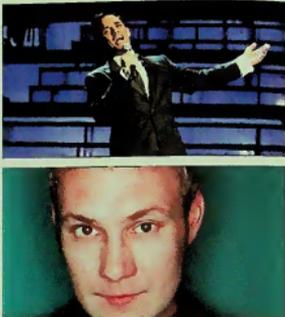
Formerly an occasional participant in brother Rollo's Faithless project, Dido is the first British female solo artist yet to top the "annual best-sellers" list, and her album gives BMG the title for the first time since Robson & Jerome's self-titled debut became the top seller of 1995.

No Angel was one of only two albums to remain on the Top 40 for the whole of 2001, the other being David Gray's *White Ladder*. The 11th biggest seller of 2000, when it sold 1.02m units, *White Ladder* did even better last year, when it sold 1.06m to become the third biggest hit of the year. Its cumulative tally of 2.08m units makes it the number two seller of the 21st Century, with the Beatles' 1 the number one album of 2000, which tumbles to number 35 in this year's list) taking pole position with sales of 2.25m.

Strikewhich between the Dido and David Gray albums is Robbie Williams' rat pack tribute *Swing When You're Winning*, which sold a staggering 1.43m copies in just 41 days at the end of the survey period to secure the former Take That star his second run-up top berth in consecutive years, the similarly-titled *Swing When You're Winning* was number two in 2000 with a slightly higher sale (1.6m) over a much longer period (118 days).

With sales of the latter album and two previous Williams efforts added in, the former Take That star sold more than 2m albums in 2001, to become the biggest-selling artist of the year. His 21st Century sales are just under 4m, the highest of any artist. *Swing When You're Winning* album sold more than 325,000 copies in the last week of 2001 - the highest of any album in any week - and holds five of the Top 10 places in the list of highest weekly sales of the year.

For the first time ever, all of the seven biggest-selling albums of the year are by British acts, with the top album by an overseas artist being the late American Eva



Powering ahead: Dido, Robbie Williams and David Gray (clockwise from above left)

HOW 2001'S TOP 100 ALBUMS BREAK DOWN

TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



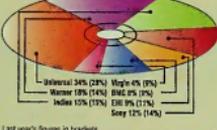
TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
UNIVERSAL	1	5	14	34
WARNER	1	3	5	18
INDIES	4	4	4	15
SONY	1	2	6	12
EMI	2	3	7	9
BMG	1	2	2	8
VERIGN	0	1	1	4

TOP 100 BY CORPORATE GROUP



Last year's figures in brackets.
Source: The Official UK Charts Company 2001/AMA Research

THE TOP 10 HIGHEST WEEKLY SALES

365,208	Swing When You're Winning	Robbie Williams	Dec 29
306,631	PopStars Hear/Say	Dec 1	
295,024	Swing When You're Winning	Robbie Williams	Dec 1
245,255	Swing When You're Winning	Robbie Williams	Dec 22
236,470	Onesies Can Come True	Deborah Hicks/Goldfile	Dec 29
212,986	Swing When You're Winning	Robbie Williams	Dec 15
199,697	The Invisible Band	Travis	Dec 28
194,254	Swing When You're Winning	Robbie Williams	Dec 8
178,108	World Of Our Own	Westlife	Nov 24
175,211	At Rise Above	Dec 29	

▲ indicates first week sales
Date shown is M4 chart date

Cassidy's Songbird, which narrowly outranks Destiny's Child's *Survivor* set to take eighth place overall. Oddly enough, despite British acts making all the running at the top of the chart, American acts made their strongest showing in five years, with 41 of them in the year's Top 100, compared with 45 Brits. A year ago, UK acts won the battle 50-30.

There are two main reasons why US talent was resurgent: the relentless growth in rock, especially nu-metal, and a best-ever showing from hip-hop/R&B acts, both of which tend to be genres in which the Americans excel. The musical stars of the year were Linkin Park, whose Hybrid Theory set - a September 2000 release - took up residency in the Top 75 in the second week of 2001, and remained there for the rest of the year, climbing as high as number four and spawning-off four hit singles, each of greater magnitude than its predecessors. Hybrid Theory sold 796,000 copies in the year, to take 13th place. Other rock/nu-metal acts to do well included Limp Bizkit with *Chocolate Starfish And The Hot Dog Flavored Water* (21st for the week), Sum 41's *All Killer, No Filler* (56th), Staind's *Break The*

Cycle (59th) and Papa Roach's *Infest* (60th), all of which sold more than a quarter of a million copies. Meantime, 20 hip-hop/R&B albums were among the Top 100, nearly

BIGGEST ALBUMS 1992-2001

- 1992: STARS Simply Red
- 1993: BAT OUT OF HELL II - BACK INTO HELL Meat Loaf
- 1994: CROSS ROAD - THE BEST OF Bon Jovi
- 1995: ROBSON & JEROME Robson & Jerome
- 1996: JAGGED LITTLE PILL Alanis Morissette
- 1997: BE HERE NOW Oasis
- 1998: TALK ON CORNERS The Corrs
- 1999: COME ON OVER Shania Twain
- 2000: 1 The Beatles
- 2001: NO ANGEL Dido

a doubling last year's quota of 11, and the highest tally ever. The number of pop albums in the Top 100 shrank accordingly to a lowest-yet tally of 39.

Female solo stars such as Britney Spears are among those to suffer most from the flight from pop, and just two years after commanding a greater share of the Top 100 than their male counterparts they are back playing a supporting role, with 18 of them putting in an appearance, compared with 29

men. Tenor, however, should be made of the phenomenal success of Anastacia. The American singer is barely known at home but sold more than 1m albums here last year, with the 2000 release *No That Kind* selling 722,000 copies and the follow-up *Freak Of Nature* selling 313,000 copies while spawning four hit singles between them.

Although Universal placed only one album among the year's 10 best-sellers (Gabrielle's *Dreams Can Come True* hits package), it was more dominant than ever, with 34 records among the Top 100 - more than its two nearest competitors combined. Universal and runners-up Warner Music both increased their share, while all other majors lost out, with Virgin suffering most, as its 2000 tally of nine albums in the Top 100 shrank to four last year.

Alan Jones

All sales data © The Official UK Charts Company 2001. All tables and analyses were compiled by Alan Jones. The chart covers the 52 weeks from Sunday December 31, 2000 to Saturday December 29, 2001. Highest position and weeks on chart are for these 52 weeks only.

BEST SELLERS OF 2001 ALBUMS TOP 100

Peak Pos.	Weeks on Chart	Title	Artist	Label (Distribution)	
1	52	NO ANGEL	Dido	Cheeky/Arista (BMG)	
2	1	5	SWING WHEN YOU'RE WINNING	Robbie Williams	Chrysalis (E)
3	1	52	WHITE LADDER	David Gray	East West (TEN)
4	1	36	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 (MCA/PI)
5	2	6	DREAMS CAN COME TRUE—GREATEST HITS	Gabriele	Go Beat/Polydor (U)
6	1	10	GOLD—THE GREATEST HITS	Steps	Jive (J)
7	1	28	THE INVISIBLE BAND	Travis	Independiente (TEN)
8	1	47	SONGBIRD	Eva Cassidy	Blix Street/Hot (Hes)
9	1	34	SURVIVOR	Destiny's Child	Columbia (TEN)
10	1	12	FEVER	Kylie Minogue	Parlophone (E)
11	1	46	HOT SHOT	Shaggy	MCA/Universal (U)
12	1	9	WORLD OF OUR OWN	Westlife	RCA (BMG)
13	4	50	HYBRID THEORY	Linkin Park	Warner Bros (TEN)
14	1	24	POPSTARS	Hear'Say	Polydor (U)
15	2	46	NOT THAT KING	Anastacia	Epic (TEN)
16	2	4	ALL RISE	Blue	Innocent (E)
17	3	4	SUNSHINE	S Club 7	Polydor (U)
18	6	8	ENCORE	Russell Watson	Decca (U)
19	2	46	PARACHUTES	Coltaylor	Parlophone (E)
20	2	6	GREATEST HITS—VOL 2	Madonna	Maverick (TEN)
21	1	46	CHOCOLATE STARFISH AND THE HOT DOG	Limp Bizkit	Interscope/Polydor (U)
22	3	93	GORILLAZ	Gorillaz	Parlophone (E)
23	3	49	ALL THAT YOU CAN'T LEAVE BEHIND	U2	Island/Universal (U)
24	5	6	THEIR GREATEST HITS—THE RECORD	Ben & Jesse	Polydor (U)
25	2	7	ECHOES—THE BEST OF	Pink Floyd	EMI (E)
26	2	35	WHOA NELLY	Nelly Furtado	DreamWorks/Polydor (U)
27	7	8	THE STORY SO FAR—THE VERY BEST OF	Rod Stewart	Warner Bros (TEN)
28	1	16	A FUNKY ODYSSEY	Jamiroquai	Sony S2 (TEN)
29	4	30	ONKA'S BIG MOKA	Topolader	Sony S2 (TEN)
30	2	37	JLO	Jennifer Lopez	Epic (TEN)
31	1	36	THE GREATEST HITS	Texas	Mercury (U)
32	3	37	SING WHEN YOU'RE WINNING	Robbie Williams	Chrysalis (E)
33	8	10	SOLID BRONZE—GREAT HITS	Beautiful South	Go Discs (U)
34	2	12	SONGS FROM THE WEST COAST	Elton John	Mercury (U)
35	1	29	1	Beasties	Apple (E)
36	4	22	THE ULTIMATE COLLECTION	Billy Joel	Columbia (TEN)
37	2	26	THE VERY BEST OF	Eagles	Elektra (TEN)
38	7	15	SONGS IN A MINOR	Alicia Keys	J (BMG)
39	5	36	RISE	Cubelle	Go Beat/Polydor (U)
40	2	33	THE MARSHALL MATHERS LP	Eminem	Interscope/Polydor (U)
41	5	35	MUSIC	Madonna	Maverick (TEN)
42	1	22	RIGHT NOW	Atomic Kitten	Innocent (E)
43	6	7	THE BEST OF	Corrs	Atlantic (TEN)
44	19	30	MY WAY—THE BEST OF	Frank Sinatra	Capitol (E)
45	8	29	BORN TO DO IT	Craig David	Virgin (E)
46	1	24	8701	Usher	LaFace (BMG)
47	1	15	REVEAL	REM	Warner Bros (TEN)
48	2	35	DISCOVERY	Duff Punk	Virgin (E)

49	14	5	SMALL WORLD BIG BAND	Jacis Holland	WSM (TEN)
50	3	10	CELI DI TOSSCANA	Andrea Bocelli	Polydor (U)
51	3	11	DAYS OF SPEED	Paul Waller	Independiente (TEN)
52	14	4	FREAK OF NATURE	Anastacia	Epic (TEN)
53	2	17	DEVILS NIGHT 012		Interscope/Polydor (U)
54	3	15	THE GREATEST HITS	Eddy Grant	Ice/East West (TEN)
55	5	8	GREATEST HITS—CHAPTER ONE	Backstreet Boys	Jive (J)
56	18	21	ALL KILLER NO FILLER	Sum 41	Mercury (U)
57	7	5	WHATEVER GETS YOU THROUGH THE DAY	Lighthouse Family	Wild Card (U)
58	1	18	BREAK THE CYCLE	Staind	Elektra (TEN)
59	9	36	INFEST	Papa Roach	DreamWorks/Polydor (U)
60	3	13	COLLECTION	Tracy Chapman	Elektra (TEN)
61	9	5	GREATEST HITS FIVE		RCA (BMG)
62	1	8	INVINCIBLE	Michael Jackson	Epic (TEN)
63	6	5	THEY DON'T KNOW	So Solid Crew	Relentless/Independiente (TEN)
64	3	8	LICKIN' ON BOTH SIDES	Mis-Teeq	Inferno/Telstar (BMG)
65	7	29	WHEATOUS	Wheatous	Columbia (TEN)
66	8	24	2001	Dr. Dre	Interscope/Polydor (U)
67	4	23	TAKE OFF YOUR PANTS AND JACKET	Blink-182	MCA/Universal (U)
68	3	7	ALL THIS TIME	Shog	ASMI (U)
69	7	30	7 S Club 7		Polydor (U)
70	6	27	RONAN	Ronan Keating	Polydor (U)
71	2	17	IS THIS IT	Strokes	Rough Trade (U)
72	1	25	FREE ALL ANGELS	Ash	Infectious (BMG/PI)
73	4	21	COAST TO COAST	Westlife	RCA (BMG)
74	3	22	ORIGIN OF SYMMETRY	Muse	Mushroom (MCA/PI)
75	2	14	THE VERY BEST OF	Prince	Warner Bros (TEN)
76	4	8	READ MY LIPS	Sophie Ellis-Bextor	Polydor (U)
77	2	11	LOVE IS HERE	Stevie Nicks	Chrysalis (E)
78	6	18	RENAISSANCE	Little Richie	Mercury (U)
79	16	15	THE VOICE	Russell Watson	Decca (U)
80	1	12	AMNESIA	Radiohead	Parlophone (E)
81	6	10	THERE YOU'LL BE	Faith Hill	Warner Bros (TEN)
82	10	19	THE WRITING'S ON THE WALL	Destiny's Child	Columbia (TEN)
83	14	27	COUNTRY GRAMMAR	Nelly	Universal (U)
84	19	28	THE SLIM SHADY LP	Eminem	Interscope/Polydor (U)
85	10	24	SIGNIFICANT OTHER	Limp Bizkit	Interscope/Polydor (U)
86	2	14	KNOW YOUR ENEMY	Marcus Street Preachers	Epic (TEN)
87	4	15	OUTROSPROVING	Faithless	Cheeky/Arista (BMG)
88	11	17	EXECUTE	Oside & Neutro	East West (TEN)
89	5	11	THE ECLECTIC—TWO SIDES TO A BOOK	Wyclef Jean	Columbia (TEN)
90	21	20	THE IMMACULATE COLLECTION	Madonna	Sire (TEN)
91	9	12	GOTTA TELL YOU	Samantha Mumba	Wild Card/Polydor (U)
92	15	21	PLAY MOBY	Moby	Mute (U)
93	5	15	ONE LOVE—THE VERY BEST OF	Bob Marley & The Wailers	Tuff Gong (U)
94	4	12	THE ALBUM	Bob The Builder	BBC Music (P)
95	15	6	INTERNATIONAL SUPERHITS	Green Day	Reprise (TEN)
96	11	14	ANTHOLOGY	Alan Ami Farm	DreamWorks/Polydor (U)
97	11	7	WANTED	Gill Richard	Papillon (P)
98	2	18	ALL FOR YOU	Janet Jackson	Virgin (E)
99	5	12	THEN AND NOW	David Cassidy	UMTV (U)
100	10	13	STANKONIA	Gusket	LaFace/Arista (BMG)

TOP 50 BEST-SELLING ALBUMS ARTISTS OF 2001

1 (2)	ROBBIE WILLIAMS	2.08m	18 (-)	SHAGGY	0.82m	35 (-)	JAMIROQUAI	0.51m
2 (-)	DIDO	1.92m	19 (-)	LINKIN PARK	0.79m	36 (23)	ELVIS PRESLEY	0.51m
3 (22)	GABRIELLE	1.35m	20 (38)	RUSSELL WATSON	0.78m	37 (-)	EAGLES	0.51m
4 (6)	MADONNA	1.31m	21 (1)	BEATLES	0.73m	38 (7)	TEXAS	0.43m
5 (14)	DAVID GRAY	1.30m	22 (-)	PINK FLOYD	0.69m	39 (-)	MICHAEL JACKSON	0.49m
6 (4)	WESTLIFE	1.18m	23 (8)	CORRS	0.67m	40 (-)	BEAUTIFUL SOUTH	0.48m
7 (37)	STEREOPHONICS	1.16m	24 (-)	BEE GEES	0.65m	41 (47)	BOB MARLEY & THE WAILERS	0.47m
8 (21)	STEPS	1.16m	25 (-)	ROD STEWART	0.64m	42 (-)	FIVE	0.45m
9 (19)	TRAVIS	1.11m	26 (-)	BLUE	0.62m	43 (-)	NELLY FURTADO	0.45m
10 (-)	DESTINY'S CHILD	1.10m	27 (44)	ELTON JOHN	0.58m	44 (-)	JENNIFER LOPEZ	0.45m
11 (-)	EVA CASSIDY	1.03m	28 (-)	BOB DYLAN	0.57m	45 (30)	TOPLADER	0.42m
12 (-)	ANASTACIA	1.03m	29 (12)	COLDPLAY	0.57m	46 (-)	GREEN DAY	0.42m
13 (25)	U2	1.03m	30 (49)	ANDREA BOCELLI	0.56m	47 (40)	RADIOHEAD	0.43m
14 (-)	KYLIE MINOGUE	0.95m	31 (3)	EMINEM	0.56m	48 (-)	BILLY JOEL	0.43m
15 (13)	S CLUB 7	0.87m	32 (41)	REM	0.55m	49 (-)	TRACY CHAPMAN	0.39m
16 (-)	HEAR'SAY	0.87m	33 (43)	FRANK SINATRA	0.54m	50 (-)	BLINK 182	0.39m
17 (-)	LIMP BIZKIT	0.87m	34 (-)	GORILLAZ	0.53m			

Top artists rankings are based on the 5,000 best-selling albums of 2001. Figures in brackets are last year's position. Compiled by Adam Jones

BEST SELLERS OF 2000 TOP 50 COMPILATIONS

PK pos	Wk pos	Title	label (Dist)	PK pos	Wk pos	Title	label (Dist)
1	5	NOW THAT'S WHAT I CALL MUSIC! 50	EMI/Virgin/UMTV (E)	25	4	ANDREW LLOYD WEBBER – GOLD	Various Artists Polydor (U)
		Various Artists	EMI/Virgin/UMTV (E)	26	1	NEW WOMAN 2001	Various Artists Virgin/EMI (E)
2	1	BRIDGET JONES'S DIARY (OST)	Various Artists Mercury (U)	27	6	TIME TO RELAX	Various Artists Classic FM (BMG)
3	15	NOW THAT'S WHAT I CALL MUSIC! 48	Various Artists EMI/Virgin/UMTV (E)	28	7	THE OPERA ALBUM 2002	Various Artists Virgin/EMI (E)
4	14	NOW THAT'S WHAT I CALL MUSIC! 49	Various Artists EMI/Virgin/UMTV (E)	29	4	KERRANG 2 – THE ALBUM	Various Artists UMTV/WSM (U)
5	18	THE CLASSIC CHILLOUT ALBUM	Various Artists Columbia (TEN)	30	7	SMASH HITS SUMMER 2001	Various Artists EMI/Virgin/UMTV (E)
6	18	THE CHILLOUT SESSION	Various Artists Ministry Of Sound (GMM/TEN)	31	9	I LOVE 80'S	Various Artists Virgin/EMI (E)
7	20	CAPITAL GOLD LEGENDS	Various Artists Virgin/EMI (E)	32	11	PURE CHILLOUT	Various Artists Virgin/EMI (E)
8	1	THE ANNUAL 2002	Various Artists Ministry Of Sound (GMM/TEN)	33	4	COLD FEET (OST)	Various Artists UMTV (U)
9	19	CHILLED IBIZA	Various Artists WSM (TEN)	34	11	THE GREATEST NO 1 SINGLES	Various Artists EMI/Virgin/UMTV (E)
10	15	CLASSICAL CHILLOUT	Various Artists Virgin/EMI (E)	35	9	NOW THAT'S WHAT I CALL MUSIC! 47	Various Artists EMI/Virgin/UMTV (E)
11	11	MOULIN ROUGE (OST)	Various Artists Interscope/Polydor (U)	36	1	HITS 50	Various Artists BMG/Sony/TELW/SM (BMG)
12	7	CAPITAL GOLD LEGENDS LIVE	Various Artists Virgin/EMI (E)	37	2	SMASH HITS 2002	Various Artists EMI/Virgin/UMTV (E)
13	6	CLASSICS 2002	Various Artists Decca (U)	38	7	THE NEW PEPSI CHART ALBUM	Various Artists Virgin/EMI (E)
14	31	THE ALBUM	Various Artists Virgin/EMI (E)	39	11	ALL TOGETHER NOW	Various Artists UMTV (U)
15	16	THE LOOK OF LOVE – THE BURT BACHARACH	Various Artists WSM/UMTV (E)	40	8	THE BEST SUMMER HOLIDAY 2001 EVER	Various Artists Virgin/EMI (E)
16	5	BEST AIR GUITAR ALBUM IN THE WORLD EVER	Various Artists EMI/Virgin/UMTV (E)	41	9	LOVIN' IT	Various Artists Incredible/Inspired (TEN)
17	7	PEPSI CHART 2002	Various Artists Virgin/EMI (E)	42	11	CHRISTMAS HITS	Various Artists BMG/Sony/TELW/SM (BMG)
18	4	THE BEST OF THE RAT PACK	Various Artists Capitol (E)	43	8	BREAKDOWN – VERY BEST OF EUPHORIC DANCE	Various Artists BMG/Telstar TV (BMG)
19	15	NOW DANCE 2002	Various Artists Virgin/EMI (E)	44	5	NOW DANCE 2001 – PART 2	Various Artists Virgin/EMI (E)
20	3	I LOVE 2 PARTY	Various Artists Virgin/EMI (E)	45	8	HITS 51	Various Artists BMG/Sony/TELW/SM (BMG)
21	5	MOTOWN GOLD	Various Artists UMTV (U)	46	10	THE ANNUAL – SPRING 2001	Various Artists Ministry Of Sound (GMM/TEN)
22	21	THE CHILLOUT SESSION 2	Various Artists Ministry Of Sound (GMM/TEN)	47	12	STEVE BRIGIT'S SUNDAY LOVE SONGS – VOL 2	Various Artists UMTV (U)
23	4	BEST CHRISTMAS ALBUM IN THE WORLD EVER	Various Artists Virgin/EMI (E)	48	8	CUMBUX IBIZA	Various Artists UMTV/MOS (U)
24	7	BACK TO THE OLD SKOOL	Various Artists Ministry Of Sound (GMM/TEN)	49	6	DIRTY DANCING (OST)	Various Artists RCA (BMG)
				50	13	THE CLASSIC CHILLOUT ALBUM 2	Various Artists Columbia (TEN)

Now! beats Bridget to retain top spot

The most successful compilation brand ever established, the Now That's What I Call Music! series, celebrated its 18th birthday last year, and shows no sign of surrendering its traditional domination of the sector. Indeed, 2001 was the most successful year ever for Now!, if judged by the sales of the triumvirate of numbered releases it issues each year. In 1999, Now! 42, Now! 43 and Now! 44 managed to accumulate the previous record of 2.83m sales between them, while Now! 45, Now! 46 and Now! 47 turned in a total of 2.62m in 2000. In 2001, Now! 48, Now! 49 and Now! 50's combined might resulted in sales of 2.92m.

Since its launch in 1983, the Now! series has produced the year's biggest-selling compilation on all but two occasions, the exceptions being in 1984 – when Now! 3 was head-to-head with The Hits Album and was found wanting – and in 1993, when Whitney Houston's I Was Always Love You propelled the Bodyguard soundtrack to the title. In 2001, Now! had a great deal more trouble taking the title than usual, however, finding a tough rival in the Bridget Jones's Diary soundtrack. It finally won the battle, with Now! 50 enjoying a surge in sales in the last two weeks of the year to power to 1.21m sales to relegate Bridget to number two. Even runners-up spot, however, is a notable achievement, as Now! has occupied all of the top three slots on the annual chart for three years.

The audio companion to the cinematic



Now! 50 and Bridget Jones's Diary (OST) were the sales phenomenons of the year

Interpretation of the popular Helen Fielding book starring Renée Zellweger and Hugh Grant, the Bridget Jones's Diary soundtrack entered the compilation chart at number two in April. It went on to spend six weeks at number one and 15 weeks in the Top 10. It has remained in the Top 40 ever since. It sold more than 961,000 copies last year, easily beating both Now! 48 (867,000) and Now! 49 (836,000). Featuring the hit singles It's Raining Men by Geri Halliwell, Someone Like You by Dina Carroll and Out of Reach by Gabrielle among its 15 tracks, it even spawned a second album – Bridget Jones's Diary 2 – which sold a further 115,000 copies to take 85th place in the annual chart. Bridget Jones's Diary was the most popular soundtrack album by some distance,



The only other film soundtracks in the Top 50 were Moulin Rouge (11th, 332,000 sales) and Dirty Dancing (49th, 124,000) although the TV soundtrack Cold Feet also did well, selling 149,000 copies to take 33rd place. The biggest growth area was chillout albums, with the top two – The Classic Chillout Album (Sony) and The Chillout Session (Ministry Of Sound) finishing fifth and sixth in the best-selling list with combined sales of more than 1m. The latter title was the top MDS album last year, relegating The Annual 2002 to a supporting role. The Annual 2002 was the year's eighth best seller with 370,000 sales, beating the 307,000 tally of last year's The Annual – 2000.

The number 50 compilation sold more

than 123,000, compared with just 107,000 in 2000. Despite this obvious indication of a healthy sector, the number 50 compilation ranks at 185th in the combined artist/compilation rankings, compared with 183rd in 2000, 148th in 1999 and 168th in 1998. The reason for this apparent contradiction is that artist albums did even better – the 100th placed artist album for 2001, (OutKast's Stankonia) sold 165,000 – 27,000 more than the number 100 album in 2000, 42,000 more than its 1999 equivalent, and the highest level yet.

As mentioned elsewhere, 2001 was a very tough year for dance music. Excluding chillout albums, there were just seven dance compilations in the Top 50 places in the year, compared with 18 in 2000 and 21 in 1999. Meanwhile, classical collections enjoyed a surge with Classical Chillout selling 364,000 copies to take 10th place, and a further four albums of classical repertoire in the Top 50. Just two classical albums occupied Top 50 places in 2000.

Finally, a word of caution: in what appears to be the beginning of an arms race between Now! and its would-be rival, the BMG/Sony/Telstar/Warner.esp Hits series, the quest to squeeze ever more tracks on to a double CD has led both to indulge in some injudicious and very clumsy editing of tracks. It was a ploy previously used in the Seventies and Eighties by the likes of K-Tel and Ronco, which severely dewatered the product in the eyes of consumers, with disastrous results for the companies concerned. **Alan Jones**

MUSIC WEEK JANUARY 19 2002

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14	3	11		
15	4	16		
16	5	7		
17	7	7		
18	2	4	THE BEST OF THE HAI PACK Various Artists	Capitol (E)
19	15		NOW DANCE 2002 Various Artists	Virgin/EMI (E)
20	2	3	I LOVE 2 PARTY Various Artists	Virgin/EMI (E)
21	5		MOTOWN GOLD Various Artists	UMTV (U)
22	2	11	THE CHILLOUT SESSION 2 Various Artists	Ministry Of Sound (DMN/TE)
23	4		BEST CHRISTMAS ALBUM IN THE WORLD EVER Various Artists	Virgin/EMI (E)
24	2	7	BACK TO THE OLD SKOOL Various Artists	Ministry Of Sound (DMN/TE)
25	2	6	NOW DANCE 2001 - PART 2 Various Artists	Virgin/EMI (E)
26	5		HITS 51 Various Artists	BMG/Sony/TELWASIM (BMG)
27	1	10	THE ANNUAL - SPRING 2001 Various Artists	Ministry Of Sound (DMN/TE)
28	12	3	STEVE WRIGHT'S SUNDAY LOVE SONGS - VOL 2 Various Artists	UMTV (U)
29	8		CLUBMIX IBIZA Various Artists	UMTV/MOS (U)
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Late-starter Kylie Minogue rewrites record book

In the past eight previous years during which Music Control has been compiling computer-logged airplay data, the most-aired record of the year has never been released later than July. That is not because the records from the first part of the year are better — it is just a natural consequence of them having longer to amass the massive audience tally required to win this prize. Radio tends to hang on to big hits long after they have dropped from the Top 40 of the sales chart, allowing them to build up considerable audiences, which make it impossible for the late-year offerings to catch up — or tie it.

But last year, Kylie Minogue wrote the rule book, thanks to the all-conquering Can't Get You Out Of My Head, which overcame the massive disadvantage of not being released until September 17 to emerge as one of the most-played and most-heard song of the year. Minogue's triumph was tough on Shaggy, who spent a total of 13 weeks at number one — seven weeks with It Wasn't Me and a further six weeks with Angel. It Wasn't Me seemed to have the race all sewn up, and was only overtaken by Can't Get You Out Of My Head a couple of weeks before the end of the year.

There is, however, no denying Minogue's right to the title: Can't Get You Out Of My Head registered nine straight weeks at number one, and was the first record in Music Control chart history to be credited with more than 3,000 plays in one week. It did so even though the blurring of radio formats, which results in the same records being aired by stations with very different briefs, was less of



Airplay favourites of 2001: Kylie Minogue and Nelly Furtado

a factor in 2001, with stations such as Virgin 1215 and Kiss 100FM straying into Top 40 territory less than before. That is why, despite the fact that radio as a medium was more popular than for a long time in 2001, the top records on the annual chart were less ubiquitous than in recent years. Can't Get You Out Of My Head, for example, was aired 45,577 times and heard by 1.51bn people, a considerable decline on the 54,777 plays and audience of 2.14bn which earned All Saints' Pure Shores the number one slot in 2000.

For the second year in a row and the third time in four years, Robbie Williams was the most-heard artist on radio in 2001. Williams' total audience of 4.36bn was almost 1bn down on the 5.35bn who heard him in 2000 but it is still an impressive record. Surprisingly, none of Williams' releases featured among the Top 50 airplay hits of 2001, with Rock DJ his highest-placed hit at number 58. But the Robstar's strength in depth also saw him at number 62 (Eternity), number 68 (Supreme), number 80 (Let Love



Be Your Energy), number 100 (Somethin' Stupid) number 192 (Angels), number 246 (Kids), number 248 (The Road To Mandalay) and in six other slots lower down the Top 100.

Dido also registered a massive audience, taking fifth place in the artist rankings with 3.19m impressions. That is largely the result of having two tracks among the year's 10 most-heard, namely Here With Me at number six and Thank You at number eight. She also ranked at number 82 with Hunter and number 235 with All You Want. Her ranking does not take account of Stan, the Eminem hit on which Thank You is heavily sampled, as Dido gets no artist credit on that track. If that is included, her audience shoots up to 3.68bn, and she moves into third place.

Although homegrown talent has consistently outperformed US acts in the singles chart for more than a decade, this has not always been the case on radio, with Americans taking the bigger slice of the Top 50 radio pie every year from 1996 to 1999,

TOP 10 AIRPLAY ARTISTS 2001

Audience in billions	
1	Robbie Williams 4.36bn
2	Destiny's Child 3.62bn
3	Shaggy 3.54bn
4	Jennifer Lopez 3.22bn
5	Dido 3.19bn
6	Travis 2.72bn
7	Madonna 2.53bn
8	Nelly Furtado 2.51bn
9	Stereophonics 2.41bn
10	Gabriele 2.31bn

even though UK acts dominated the retail scene. In 2000, that advantage was emphatically overturned, with British acts filling 28 positions in the annual airplay list, while Americans occupied just 15, the remaining seven going to overseas stars. In 2001, America reasserted itself with 20 entries, compared with 18 for UK acts and 12 for the rest of the world.

Finally, it should be noted that although Natalie Imbruglia returned to recording in 2001, her single That Day emerged as only the 25.3rd most-heard song of the year, while her debut hit Tom continued to attract considerable support, more than four years after becoming a major retail success. Tom was the 18th biggest airplay hit of 1997, number three in 1998, number 50 in 1999, number 104 in 2000 and number 185 in 2001, when it was aired 8,972 times and attracted an audience of nearly 246m. It is, by some distance, the oldest track in the Top 200, and got more airplay last year than all but 3% of 2001's releases.

Alan Jones

PK WC# Title Artist pos
1 1 22 **CAN'T GET YOU OUT OF MY HEAD** Parlophone
Kylie Minogue

2	1	18	IT WASN'T ME Shaggy feat. Rikrok	MCA/Uni-Island
3	2	27	I'M LIKE A BIRD Nelly Furtado	DreamWorks/Polydor
4	1	27	ANOTHER CHANCE Roger Sanchez	Defected
5	1	19	ANGEL Shaggy feat. Rayvon	MCA/Uni-Island
6	1	16	HERE WITH ME Dido	Cheeky/Arista
7	1	18	SING Travis	Independiente
8	2	21	THANK YOU Dido	Cheeky/Arista
9	2	21	STARLIGHT Supermen Lovars	Independiente
10	1	22	DON'T STOP MOVIN' Club 7	Polydor
11	5	21	OUT OF REACH Gabriele	Go Beat/Polydor
12	7	26	DANCING IN THE MOONLIGHT Toploader	S2
13	7	27	CLINT EASTWOOD Gorillaz	Parlophone
14	23	29	TOUCH ME Rui Da Silva feat. Cassandra	Kiame/Arista
15	2	18	HAVE A NICE DAY Stereophonics	V2
16	1	18	LADY MARMALADE Christina Aguilera/Lil'Kim/Mya/Pink	Interscope/Polydor
17	4	21	SALSOU NUGGET (IF YOU WANNA) M&S Presents The Girl Next Door	Frrr
18	1	18	SURVIVOR Destiny's Child	Columbia
19	2	17	WHAT TOOK YOU SO LONG? Emma Bunton	Virgin
20	3	17	MS JACKSON Outkast	LaFace/Arista
21	4	19	WHOLE AGAIN Atomic Kitten	Innocent
22	1	26	LOVE DON'T COST A THING Jennifer Lopez	Epic
23	1	20	TURN OFF THE LIGHT Nelly Furtado	DreamWorks/Polydor
24	2	14	FAMILY AFFAIR Mary J Blige	MCA/Uni-Island

PK	WC#	Title	Artist	pos	label
25	15	18	TEENAGE DIRTBAG Wheatus	25	Columbia
26	9	18	RIDE WIT ME Nelly feat. City Spud	26	Universal
27	1	16	BOOTYLICIOUS Destiny's Child	27	Columbia
28	3	17	PERFECT GENTLEMAN Wyclef Jean	28	Columbia
29	1	13	RAPTURE 10	29	Made/Data/Ministry Of Sound
30	6	17	LET ME BLOW YA MIND Eve feat. Gwen Stefani	30	Interscope/Polydor
31	5	19	CASTLES IN THE SKY Ian Van Dam	31	Nuffie/Arista
32	15	16	PLAY Jennifer Lopez	32	Epic
33	1	19	DON'T TELL ME Madonna	33	Maverick
34	25	15	INDEPENDENT WOMEN PART 1 Destiny's Child	34	Columbia
35	2	16	WHAT WOULD YOU DO City High	35	Interscope/Polydor
36	15	15	ALL FOR YOU Janet Jackson	36	Virgin
37	2	16	INNER SMILE Texas	37	Mercury
38	6	11	LADY (HEAR ME TONIGHT) Modjo	38	Sound Of Barclay/Polydor
39	2	15	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2	39	Universal Island
40	10	16	BUTTERFLY Crazy Town	40	Columbia
41	2	11	LOVIN' EACH DAY Ronan Keating	41	Polydor
42	4	16	LITTLE L Jamiroquai	42	S2
43	12	22	GROOVEJET (IF THIS AIN'T LOVE) Spiller	43	Positive
44	7	18	ROMEO Basement Jaxx	44	XL Recordings
45	2	14	RENDEZVOUS Craig David	45	Wilstart
46	1	14	SIDE Travis	46	Independiente
47	1	13	TAKE ME HOME Sophie Ellis-Bextor	47	Polydor
48	2	12	BOHEMIAN LIKE YOU The Dandy Warhols	48	Parlophone/Capitol
49	8	16	AMERICAN DREAM Jakatta	49	Bizn
50	9	16	ALL RISE Blue	50	Innocent

TOP DANCE TRACKS OF 2001

Dance industry in doldrums as 'hot tunes' fail to turn into hits

Overall, 2001 was a tough year for the dance music industry, with far too many 'sure things' — which appeared to have all the ingredients to become smash hits — turning into retail disappointments. The magnitude of the downturn can be judged from the simple fact that while 32 of the Top 100 best-sellers of 2000 were dance discs, only 18 of the Top 100 of 2001 fitted the same bill.

In this climate, many more number one club hits than non-club hits landed, including My Love by Kluster featuring Ron Carroll (a number one Club Chart hit in February, which peaked at number 73 on the OCC chart), into Space by Plaything (March, number 48) and Get It Up by Ultra Nate (April, number 51). Worst of all, the new mixes of Joe Smooth's classic Promised Land, which topped the Club Chart in June, struggled to number 119 on the OCC chart. The failure of records like these was, in part, compensated for by the massive success of records such as IIO's Rapture, Chocolate Puma's I Wanna Be U, & M&S Presents The Girl Next Door's Salsoul Nugget and Roger Sanchez's Another Chance, all of which were huge club records which went on to achieve wider success.

Sanchez, in fact, is the artist of the year, clocking up more plays in the clubs than anyone else, though, oddly enough, it is the follow-up to Another Chance — You Can't Change Me — which emerges as the number one record of the year, based on an analysis of Club Chart performance for 2001. Despite spending a fortnight at number one, Another Chance ranks a comparatively modest 30th in the rankings. The runner-up to You Can't Change Me is another record on Defected — the label's 'Winter Sampler', which didn't get released in its own right but which won massive support at the start of the year, thanks to the fact it contained not just DJ performances 'All I Do and Astrotax's The Energy but also Spaced Invader by Hatiras and Believe by Ministers De La Funk. It ended up just one point behind You Can't Change Me. Another Defected release — Finally by Kings Of Tomorrow — spent longer on the chart last year than any other record and takes 22nd place on the annual list.

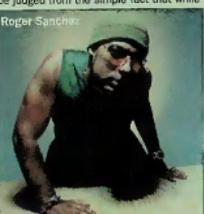
It was close at the top of the annual Pop Chart too, with S Club 7's Don't Stop Movin' a couple of points ahead of the Stuntmasters' cleverly-concocted and amusingly-titled The Lady Boy Is Mine — a legal mix of Modjo's Lady and Brandy & Monica's The Boyz Is Mine. Overall, the act who garnered most play on the commercial dancefloors that contribute to the Pop Chart were Steps, who finished fourth for the year with Here And Now/You'll Be Sorry, 12th with Chain Reaction/One For Sorrow and 41st with It's The Way You Make Me Feel — all of which reached number one.

On the Urban Chart, R&B's customary dominance over hip hop was less pronounced than normal but it was still an R&B act which emerged with the honours — namely Sunshine Anderson, the talented protégé of Macy Gray, whose debut single Heard Love Don't Cost A Thing landed higher than number four on the weekly Urban Chart but spent 18 weeks in the Top 20, to glide to the top of the list. It was a big retail hit too, rising to number nine on the OCC chart. While 'tortoise' Anderson took the prize, 'hare' Usher's U Remind Me ended up at number 12 on the urban list. An instant smash which stayed at number one for four weeks, it spent only three further weeks on the chart, hence its lower rank.

Alan Jones



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Roger Sanchez



The Girl Next Door



Steps

TOP 100 CLUB CHART TRACKS OF 2001

1 YOU CAN'T CHANGE ME Roger Sanchez (E) <i>U2s</i> Defected	51 JUST CAN'T GET ENOUGH Eye To Eye feat. Taka Boom <i>Xtravaganza</i> Proper
2 DEFECTED WINTER SAMPLER (EP) Various Defected	52 ALL HOOKED UP All Saints <i>Positiva</i>
3 FLAWLESS The Ones <i>Positiva</i>	53 FREE AT LAST Simon <i>Black & Blue/Neo</i>
4 LOVE AND AFFECTION My Pink presents The Program <i>Manilla</i>	54 MY LOVE (REMIX) (U) WANK! M&S presents The Girl Next Door <i>Manilla</i>
5 RIGHT ON! Silicone Soul <i>Sony/ABC Recordings</i>	55 SOMEONE LIKE YOU Palmer Brown <i>Manilla</i>
6 RISE UP Providers feat. Michelle Shellers <i>AM-FM</i>	56 WHOMP... THERE IT IS! DJ 9000 presents It's Funky/Stratton/Me <i>Invincible</i>
7 INNER SMILE Texas <i>Mercury</i>	57 THE SOULSHAKER Max Linen <i>Global Cuts</i>
8 WE COME 1 Faithless <i>Cheeky/Arista</i>	58 MURDER ON THE DANCEFLOOR Sophie Ellis Bextor <i>Polydor</i>
9 BLOOD IS PUMPIN' Voodoo & Serano <i>Xtra Hard/Xtravaganza</i>	59 BELIEVERS H&B <i>One Little India</i>
10 I WANNA BE U Chocolate Fama <i>Cream</i>	60 BELIEVERS H&B <i>Motown</i>
11 HAPPY PEOPLE Sticilz Reveriger <i>Incite</i>	61 HIDE U Koshien <i>Arista</i>
12 MINE TO LIVE Pheek <i>Incite/Virgin</i>	62 ALWAYS COME BACK TO YOU Love Sanabha Momba <i>WM Cant/Polydor</i>
13 CATCH Koshien <i>Mo'Nah/Arista</i>	63 24 HOURS Agent Sumo <i>Proper</i>
14 I'M SO CRAZY Part 1-One vs INKS <i>Defected</i>	64 BEL AMOUR Bel Amour <i>Credence</i>
15 PROMISED LAND Joe Smooth <i>Global Cuts</i>	65 DELIVER ME Sister Bliss feat. John Marlyn <i>Positiva</i>
16 NEVER ENOUGH Boris Dlugosz feat. Robyn Murphy <i>Positiva</i>	66 LOVE DON'T COST A THING Jennifer Lopez <i>Epic</i>
17 BEYOND TIME Blank & Jones <i>Go Gang/Def</i>	67 COME HOME (Remix) <i>Roulin</i>
18 TURN! Mark Pochinski presents Eastsy feat. Dena <i>Back & Black/No</i>	68 START CATCHING GIRL Brother Brown feat. Frank'e <i>Roulin</i>
19 THE VERBUS Mutiny <i>VC Recordings</i>	69 DJ SPINNIN' Punks Inc <i>WEA</i>
20 ADDICTED TO BASS Parotone <i>Gusto</i>	70 JEDDIE Jason Pooley <i>V2</i>
21 FINALLY Kings Of Tomorrow feat. Julia McKnight <i>Defected</i>	72 GONNA WORK IT OUT EVERYFACE Hi-Gate <i>Incite</i>
22 SOMEONE LIKE YOU New Order <i>London</i>	73 HOUSE SOME MORE Koolha's <i>Positiva</i>
23 CAN'T KEEP ME SILENT Angelic <i>Serious</i>	74 DON'T PANIC <i>Five AM/Inferno</i>
24 RAFTURE HD <i>Dala</i>	75 PLEASE SAVE ME Sansrem vs Push <i>Global Cuts</i>
25 CRECITS Mutiny <i>Virgin</i>	76 WE LOVE YOU/DO THE SCUMFING <i>Grooviouscious</i>
26 WORK MAN! feat Puppah Mas & Denise <i>M&W</i>	77 AUSTIN'S GROOVE (LET ME LIVE) Kid Cudi feat. Shawnae Taylor <i>Ink</i>
27 LITTLE L Jamiroquai <i>52</i>	78 RESURRECTION PPK <i>Positiva</i>
28 BORN AGAIN Huff'n'Puff <i>Go Beat/Polydor</i>	79 MUSAK TRIP <i>Musik</i>
29 WILL IT Be In Van Dahi <i>NuLife/Arista</i>	80 HOME COAST/Coast feat. Discovery <i>Religion Music/Epic</i>
31 ANOTHER CHANCE Roger Sanchez <i>Defected</i>	81 FOLLO YOU BE THE ONE Kenny Doo vs Da Muttz <i>Excess</i>
32 RAVENBATEIN Gypsynem <i>Sound Design</i>	82 GHOSTS 'N Planet <i>Nebulu</i>
33 MUHAMMAD ALLI Faithless <i>Cheeky/Arista</i>	83 FREEKAZZ Double 99 <i>Satellite</i>
34 WE DO YOU LOVE (STRONG) Ohm feat. Koolha's <i>Duke 1/Duke R</i>	84 CHILLIN' Modjo <i>Sound Of Barclay</i>
35 AMERICAN DREAM Jakatta <i>Z/Rellin</i>	85 ALL FOR YOU Janet Jackson <i>Virgin</i>
36 I CAN CAST A SPELL Disco Tex presents Cloudburst <i>Abolition</i>	86 SOUL HEAVEN Goodfellas <i>Azuli</i>
37 FLESH Jan Johnston <i>Perfecto</i>	87 HEAVY SOUL Rhythm Masters <i>Black & Blue</i>
38 INFINITY Di'Capone <i>Incite</i>	88 LET IT GO MIND ON THE MOVE <i>Proper</i>
39 HEAVY ON NOT M&S presents The Girl Next Door <i>52</i>	89 BLUE ANGEL (Go Motion) feat. Beci Rayne <i>40K/Perfecto</i>
40 YOU GIVE ME SOMETHING Jamiroquai <i>Def</i>	90 BE FREE Live Element <i>Strictly Rhythm</i>
41 TARANTULA Faithless <i>Cheeky/Arista</i>	91 SANDSTORM Darude <i>Neo</i>
42 IN PRaise OF THE SUN Mr Joshua presents Euphonia <i>Cream/Polyphone</i>	92 BEAUTIFUL DAY U2 <i>Island</i>
43 RAINING/ENOUGH IS ENOUGH Todd Terry <i>Sound Design</i>	93 I STILL WANT YOU Manja Le Fleur <i>Positiv</i>
44 IT'S LOVE (TRIPPIN') Gadrin presents Andrea Brown <i>Sony/AM-FM</i>	94 UNDERGROUND Rhyth Masters <i>Black & Blue</i>
45 ELECTRIC AWEHUR Edwin <i>EastWest</i>	95 LET'S GO TO THE CITY TO BE FREE/Lightbulb <i>Goat</i>
46 YOU'VE COME HOME Evin Fisher feat. Shala Smith <i>Sublime</i>	96 NEW YEAR'S THE END Monique vs U2 <i>Universal Island</i>
47 KEEP CONTROL Sano <i>Cute Blue</i>	97 IT'S GONNA BE... (A LITTLE BIT) Braxxos & Anber <i>Defected/Credence</i>
48 NEVER KNEW LOVE Stella Brown <i>Perfecto</i>	98 INTO SPACE Plaything <i>Manilla</i>
49 MY LOVE Kluster feat. Ron Carroll <i>Scorpio Music</i>	99 THE M EP Ayu Hamasaki <i>Manilla</i>
50 STAR 69 Falloy Slim <i>Skin</i>	100 21ST CENTURY Weekend Players <i>Manilla</i>

TOP 40 URBAN TRACKS OF 2001

1 HEARD IT ALL BEFORE Sunshine Anderson <i>Sony/ABC/Arista/Epic</i> West	2 SLUTTER Joe feat. Mykhalik <i>Jive</i>	3 URBAN SPACE <i>Beat Club/Interscope/Polydor</i>	4 DON'T TALK Jun B <i>Epic</i>	5 LIVIN' IT UP Ja Rule feat. Case <i>Def Jam</i>	6 FIESTA R Kelly feat. Jay-Z <i>Def Jam</i>	7 FAMILY AFFAIR Mary J Blige <i>A&A</i>	8 GET UR FREAK ON Missy Elliott feat. Ludacris <i>Arista</i>	9 ONE MINUTE MAN Missy Elliott feat. Ludacris <i>Arista</i>	10 LET ME BLOW YA MIND Eye feat. Gwen Stefani <i>Interscope/Polydor</i>	11 THAT GIRL Eye <i>Interscope/Polydor</i>	12 U REMIND ME Usher <i>Arista</i>	13 GET UPI Beverley Knight <i>Parlophone/Rhythm Series</i>	14 POP YA COLLAR Usher <i>LaFace/Arista</i>	15 DANCE FOR ME Missq <i>Def Soul</i>	16 HOTICE Arie <i>Motown</i>	17 COULD IT BE Jahmil <i>Warner Bros</i>	18 DANGER (BEEN SO LONG) Mykhalik feat. Nivea <i>Jive</i>	19 YOU ROCK MY WORLD Michael Jackson <i>Jive</i>	20 M&S JACKSON Outback <i>Interna/Talbot</i>	21 DIDDY/ON TOP P Diddy <i>Bad Boy/Arista</i>	22 SMASH SUMTHIN/WAET'S GET DIRTY Redman feat. Adam F <i>Def Jam</i>	23 JAGGED LITTLE THRILL (UP SAMPLIN') Jagged Edge <i>Go De/Def/Columbia</i>	24 M&S JACKSON Outback <i>Interna/Talbot</i>	25 GET TO KNOW YOU/LIFETIME Maxwell <i>Def Jam</i>	26 El Nelly <i>Universal Island</i>	27 I'M REAL Jennifer Lopez feat. Ja Rule <i>Epic</i>	28 BOOTYLOUOUS Destiny's Child <i>Columbia</i>	29 LOVE DON'T COST A THING Jennifer Lopez <i>Epic</i>	30 THERE SHE GOES Babyface <i>LaFace/Arista</i>	31 RIDE WIT ME Nelly feat. City Spud <i>Universal</i>	32 EVERYBODY'S AMAZING Dawna Hobbs feat. Michael McDonald <i>Derec</i>	33 I'M A REALITY SHOW <i>Def Jam</i>	34 IT'S OVER NOW 112 <i>Bad Boy</i>	35 SPACE RIDER Shaun Escoffrey <i>Oyster</i>	36 BREAK YA NECK Busta Rhymes <i>JRCA</i>	37 HIT 'EM UP STYLE (DOPPE) Jai Cantrell <i>MCA</i>	38 CASE OF THE EX (WHATCHA GONNA DO) Mya <i>Polydor</i>	39 THE NEXT EPISODE Dr Dre feat. Steep <i>Dodge/Polydor</i>
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TOP 40 POP TRACKS OF 2001

1 DON'T STOP MOVIN' S Club 7 <i>Polydor</i>	2 THE LADY BOY IS MINE The Stuntmasters <i>EastWest</i>	3 ON THE RADIO Maroon 5 <i>Incite</i>	4 HERE AND NOW/YO'LL BE SORRY Steps <i>Epic</i>	5 JUST CAN'T GET ENOUGH Eye To Eye feat. Taka Boom <i>Xtravaganza</i>	6 TRUE LOVE NEVER SIES 'TIL YOU SAY <i>All Around the World</i>	7 ELECTRIC AVENUE Grant <i>EastWest</i>	8 YOU ARE ALIVE Flava <i>Positiva</i>	9 THIS TIME AROUND/RESPECT THE COOK Phats & Small <i>Motown</i>	10 ALWAYS COME BACK TO 100% Love Sanabha Momba <i>Wild Card/Def</i>	11 BASS, BEAT & MELODY Knowledge <i>Manilla</i>	12 CHAIN REACTION/ONE FOR SORROW Steps <i>Epic</i>	13 CELEBRATE OUR LOVE Alice Deejay <i>Positiva</i>	14 NO MORE AT <i>Columbia</i>	15 I DON'T WANT A LOVER 2001 Tears <i>Mercury</i>	16 HOUSE SOME MORE Koolha's <i>RCA</i>	17 LET'S DANCE Vibe <i>RCA</i>	18 IT'S RAINING! Men Geri Halliwell <i>EMI</i>	19 SETI YOU'RE IN FRENCH feat. Kelly Lorenna <i>All Around the World</i>	20 SOMEONE LIKE YOU/GOOD TO GO M&S Carroll <i>Manilla</i>	21 WILL IT Be In Van Dahi <i>Sound Of Barclay</i>	22 CHILLIN' Modjo <i>Manilla</i>	23 AIRHEAD Girls@Play <i>GSM</i>	24 MURDER ON THE DANCEFLOOR Sophie Ellis Bextor <i>Polydor</i>	25 BELIEVERS H&B Jennifer Lopez <i>Manilla</i>	26 STAY WITH ME Vireos <i>Eternal</i>	27 SAY THAT YOU'RE HERE Fragma <i>Illustrus</i>	28 CAN'T GET YOU OUT OF MY HEAD Kyrie Minogue <i>Parlophone</i>	29 EVERYBODY HATE ME Claudio <i>Positiva</i>	30 EVERYBODY HATE ME Claudio <i>Positiva</i>	31 OUT OF REACH Gabrielle <i>Go Beat/Polydor</i>	32 BRING THE HOUSE DOWN S Club 7 <i>Polydor</i>	33 NOT THAT GIRL Anastacia <i>Capitol</i>	34 SOME ONE OVER Samantha Mumba <i>Wild Card/Def</i>	35 CALLING CRY Halliwell <i>Chris</i>	36 FLAWLESS The Ones <i>Positiva</i>	37 CAN'T KEEP ME SILENT Angelic <i>Serious</i>	38 THE WAY TO YOUR LOVE Hear'Say <i>Polydor</i>	39 DO WANKER <i>Virgin</i>	40 AIN'T IT FUNNY Jennifer Lopez <i>Epic</i>
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RETAIL FOCUS: REFLEX

by Karen Faux

Two years down the line, owner Alan Jourdan is confident about where his indie store is going. Its big strengths are catalogue sales and niche markets, and Jourdan is not about to lament that his chart business has recently been diluted by the opening of a nearby Music Zone outlet. The latter's £9.99 price on chart albums is not something he is in a position to compete with. "We're still building our customer base and seeing a positive growth in turnover," he says. "Other stores are complaining that things have gone a bit quiet this week, but we are buzzing with our current multi-buy offer that offers three CDs for £16 or £18, and covers around 5,000 titles."

Jourdan reports that the younger punk bands always benefit from this kind of offer, with particularly strong sales this week for Green Day and Rage Against The Machine. Classic acts such as Bob Dylan and Free are also attractive to consumers who want to fill the gaps in their collections.

"We don't make a huge margin on these deals but they encourage people to come into



Reflex: scoring success with catalogue multi-buy offers

the shop and spend a bit extra," says Jourdan. "Our customers feel they are getting good value for money, which is important."

Whether it is a Dean Martin album or the latest Spanish techno, Reflex is always eager to source whatever customers

REFLEX TOP 10 ALBUMS

1. Rage Against The Machine *Rage Against The Machine (Epic)*
2. System Of A Down *System Of A Down (American)*
3. Life Is Peachy Kero (Epic)
4. Live At Leeds The Who (Polydor)
5. Can't Stand The Rezillos The Rezillos (Birell)
6. The Battle Of Los Angeles *Rage Against The Machine (Epic)*
7. Science Incubus (Epic)
8. The Basement Tapes Bob Dylan/The Band (Columbia)
9. Coming Up For Air Penetration (Captain 01)
10. Korn Korn (Epic)

are after. In fact the store has become renowned as a supplier of Spanish dance imports since linking up with a specialist DJ. Currently there is enough demand to comfortably sell 500 12-inches a month. Import sales are similarly buoyant.

Japanese imports of Green Day, Paul Rodgers and Rage Against The Machine albums appeal to fans on the basis of their packaging and extra tracks, and Reflex is now able to offer these at £19.99 instead of the usual £30. In the boxed-set department, a big hit is Proper Music's *History Of Punk* which features 20 CDs for £43.

"Although there are going to be relatively few new releases over the next few weeks, business should be brisk for us with all the mid-price albums that are coming out," says Jourdan. "Virgin is releasing all the Rolling Stones albums and the Chemical Brothers and Smashing Pumpkins catalogue will be available at £6.99."

The goal for Reflex in 2002 is to replicate catalogue success over the internet. "We're aiming to make the site an additional channel for multi-buys and have been fin-tuning it for some time," says Jourdan. "It will be launched at the end of this month and we're confident it's a winner."

23 Nun Street, Newcastle-upon-Tyne NE1 5AG. Tel: 0191 260 3246. e-mail: info@reflexcd.co.uk, www.reflexcd.co.uk

IN-STORE NEXT WEEK (from 19/2/02)

Andys RECORDS
Windows – Wheatas, Michael Jackson; **In-store** – Fairport Convention, Mercury Rev, Garbage, The Blockheads, Simply Red, Maria Callas, Kiri Te Kanawa, Angela Gheorghiu, John Field, Milk & Sugar, Dreamcatcher, Becky Taylor, January sale; **Press ads** – Mercury Rev, Garbage, The Blockheads, Simply Red, Maria Callas, Kiri Te Kanawa, Angela Gheorghiu, John Field

ASDA
Singles – A1, Britney Spears, Afroman, Ja Rule, Enrique Iglesias, K-Ci, PDD; **Albums** – Reloaded, Gaterasher Experience, Christina

BORDERS
In-store – three CDs for £18 and two for £10, Macy Gray, Madonna, Robbie Williams, Bryn Terfel, Diana Krall, Harry Potter, Eva Cassidy, The Corrs, Destiny's Child, Classic FM, Russell Watson, Time to Relax

Listening posts – Pink Floyd, Russell Watson, Bert Bacharach, Lord of the Rings

In-store display boards – Neil Halstead, New Flesh, St Thomas, In The Beginning **Three**

HMV
Single – A1; **Windows** – Gaterasher Experience; **In-store** – Enrique Iglesias, Britney Spears, Afroman, Ja Rule, Dirt Devils; **TV and radio ads** – Christina Milian, Gaterasher Experience; **Press ads** – Black Rebel Motorcycle Club, Haven, Spiller, Sneaker Pimps

MVC
Album – Robbie Williams; **Windows** – CDs from £9.99 for Carthodorus, Angel, Creed, Now! 50, Anastasia; **Listening posts** – Elbow, Mick Jagger, 4 Hero

PINKOAK NETWORK
Selecta listening posts – Mercury Rev, Bad Religion, 311, Brian Wilson, De La Soul; **Mojo recommended retailers** – Maggie Bell, Bruce Cockburn, Coltharbourists, Fairport Convention, Concrete Blonde, Pete Dinklage; **Mixmag recommended retailers** – Sarah McLachlan, Delerium, Triple A, Psychedelic Watsons

TOWER
Windows – Ed Harcourt, Kiss Me Kate, Cara, two DVDs for £20; **In-store** – Incubus, Super Furry

Animals, Ed Harcourt, Wheatas; Press ads – Arabico, Faze Action, Retno, DJ Kicks, Field; **Outdoor posters** – two DVDs for £20

Virgin megastores
Windows – five CDs for £30, A1, Afroman, Haven, Mary J Blige; **Press ads** – Black Rebel Motorcycle Club, Cooper Temple Clause, Dirt Devils, Enrique Iglesias

V SHOP
Single – Pure Tone; **Windows** – Nelly, Shaggy, Pink, So Solid Crew; **In-store** – REM, Smash Hits

WHSmith
Singles – Enrique Iglesias, A1, Britney Spears, Afroman; **Albums** – Christina Milian, Reloaded, Wheatas; **In-store** – two CDs for £10

WOOLWORTHS
In-store – Robbie Williams, Smash Hits, Now! 50, Classical Chillout 2, Stereophonics, Heartbeat Moments, Steps, Liberty, Bob Marley, Madonna, Blue, Hits 51



ON THE NET

HELEN MARQUIS,
 music merchandiser,
 Amazon.co.uk

"I was chuffed to win Universal's 'Crystal Ball' competition by correctly predicting 15 of the Top 20 albums over Christmas. The prize money has come in very handy at this time of year."

Over Christmas we did phenomenal business with **Robbie Williams'** *Swing When You're Winning* and **Joels Holland's** *Small World Big Band*, and these have only just been overtaken by **Stereophonics'** *Just Enough Education To Perform* and **The Hives'** *Your New Favourite Band*. Amazon will be publishing its fourth-quarter sales results at the end of this month.

As releases now tend to slow down, we're pulling people back to the site with a primary sale that knocks 25% off all our product. This has been widely advertised in the national press. Albums from the likes of **Roots Manuva**, **Pink Floyd**, **The Beatles** and **Stereophonics** have dropped to around £6.99. The Hives' album is now available for

£5.99, which has pushed it to the top of our chart.

It was good to see **Gordon Haskell's** album following up on the success of his single before Christmas, proving he is more than a one-hit wonder. Personally I'm looking forward to new ones from the **Chemical Brothers** and **Lemon Jelly**. Pre-orders are also stacking up for new albums from **Haven**, **Lambchop** and **John Scofield**. Ministry Of Sound's **Clubbers Guide 2002** is the first of its kind but it's also working on seasonal sales opportunities such as *Valentine's Day* and *Easter*. We have such a very romantic cross-site promotion mapped out for February 14."



ON THE ROAD

SHAY DARE,
 BMG area sales manager,
 independent accounts

"The week got off to a flying start with dealers reporting strong sales for the **BMG TV compilation Rhythm Of A Nation**. Galaxie 500 and Sky networks have provided support and this promises to be the first in a successful series."

Koehn's album *Resist* has also been steaming out. It held its own among traditional Christmas sales and interest in the act is still growing. The album will surely improve its chart position throughout the coming weeks. Pre-sales are shaping up well for the new **DirT Devils** single, *The Drill*, released on **Arista's** *NuLife* imprint on January 21. This dance track will be rubbing shoulders with singles releases from **P Diddy** featuring **The Neptunes** and **Pink**.

We're also launching a selection of mid-price product which features temporary and permanent reductions, so that dealers can restock their shelves after Christmas.

Westlife, **Toni Braxton** and **Notorious B.I.G.** are just some of the artists who will benefit from having their album prices slashed for a limited period.

Faith Evans' *Faithfully* and **Pink's** *Missundentoo* have both fared well through our import department and are now poised for their official release in the UK later this month.

At our annual sales conference, indie act **Electric Soul Paradox** was one of the most enthusiastic performers I've seen in ages and their February debut album, *Holes In The Wall*, is eagerly anticipated by my indie stores.

We've got a lot of singles to work on between now and two weeks' time, including **Spiritualized**, **Skinny**, **Westlife**, **O-Town** and **Natalie Imbruglia**, to name but a few. Meanwhile, it's good to know that many stores had a good Christmas as there is nothing worse than a gloomy January."

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All Box Number Replies To Address Above

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Please send your CV with a covering letter stating your interest in the position and current salary package to: **Human Resources Manager, Prism Leisure Corporation Plc, 1 Dundee Way, Mollison Avenue, Enfield, Middlesex EN3 7SX**

Closing date: Monday 28th January 2002

Sanctuary Records Group



Sanctuary Records Group is Britain's largest independent catalogue owner of music and video rights. It is home to some of the world's greatest recording artists like Black Sabbath, The Kinks, Motorhead, Dolly Parton, Ronnie Tyler and Megadeth. Every genre of music is represented, from rock & heavy metal through to classical, house, reggae and jazz. There is also a growing video division across music, special interest and film titles.

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Involves the coordination of all elements of the production schedule from manufacture to distribution. An excellent opportunity for a keen and enthusiastic individual with excellent administration and PC skills and an ability to work to tight deadlines.

Positions are based in Cheshampton so would suit applicants based in SW London.

Please send your CV and current salary details to: jobs@sanctuarygroup.com or alternatively send your details to:

Sarah Gallop, HR Administrator, Sanctuary House, 45-53 Strickland Road, London, W4 0NS.
 Closing date for applications is Monday 21st January 2002.

For details of other Sanctuary Group positions please visit our website: www.sanctuarygroup.com

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- licensing + retail development + touring company A&R + working with studios + A&R case study

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- retail promotion + marketing + touring + licensing
- licensing agreements + DJ management + dance A&R



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Our client, one of the most respected companies within music publishing is currently recruiting for the following vacancies:

- Royalty/Copyright Manager - £25K
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Please contact John Dowson for further info and an interview on 020 7439 3896 or e-mail: john@dnpmedia.com

Soho £40-£50K

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You must have excellent contacts across youth and lifestyle media, and at least a working knowledge of the music industry. Music contacts would be an advantage.

Box N 110, Music Week, First Floor,
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Salary level will be determined based upon experience.

Please send CV with covering letter to:
 Adele Slater
 UK Music, Clear Channel Entertainment
 1st Floor Regent Arcade House,
 252 - 260 Regent Street,
 LONDON W1B 3BB



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Suitable candidates will have at least two years' experience within music administration (ideally within publishing or a collection society) and must be highly organised with an eye for detail. Basic knowledge of contract law would be an advantage.

Please send a CV and covering letter indicating your salary expectations to:

Natalie Longden, HR Manager, Warner/Chappell Music Limited
 Griffin House, 161 Hammersmith Road, London W6 8BS

Closing date is Monday 21 January 2002

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You know what they say about men with beards? Well they don't say it anymore about Pinnacle's STEVE Pinnacchi (1). Probably aided by some festive refuelling, the big boss revealed the secret of his hairy smooth skin that had been lurking for years beneath his facial fuzz in a gesture to raise money for CYSTIC FIBROSIS. In a not unrelated move TONY POWELL (2) also went under the clippers, but this time to reduce his fine head of hair to something resembling a Beckham - without the good looks. The baddy pair raised £364.50 for the charity, although Powell was last spotted investing heavily in woolly hats in the January sales.

Remember where you heard it: Good to see even the majors are economising during these tough times. BMG's mouthpiece Nigel Sweeney has decided to leave his Porsche in the garage at home and is now making his way to work on the bus after discovering it only costs him 70p. However, his colleague Simon Cowell has apparently been advised not to use public transport for his own safety...Talking of television's biggest star, one US TV exec has suggested the belt-wearing idol would be the perfect judge for the Stateside version of Pop Idol. Dr Fox's mate isn't too sure. "I think the idea of going over there with a predetermined-personality is ghastly," he grimaces...WEA London is taking a leaf out of Parlophone's Kylie success rulebook and has signed Aussie soap

babe Holly Valance (Felicity Scully in Neighbours) to a record deal. Apparently the TV bosses in Oz don't yet know of her plans, thinking she was on a quick promo trip to Europe...Hugh Goldsmith has still got his kittens but there will be one less moggy roaming the corridors of Virgin Records from now on. Tears were flowing around Kensal House last week when Fergal the cat, who turned up as a stray there 15 years ago and



Life between shopping trips has taken something of a dramatic turn for the better for GORDON HASKELL (pictured). On one of the last times he hit the shelves he then largely-forgotten musician was busy putting the finishing touches to a song to wife away the time as his mother filled the trolley for the weekly food shop. But last Monday he returned to retail land a hero, having closely chased Robbie and Nicole for the Christmas singles crown with that very same song, the Radio Two-championed How Wonderful You Are. Then only writing he undertook this time was restricted to autographs as he signed away at a PA at the VIRGIN MEGASTORE in Bristol to promote his debut East West album *Harry's Bar* which was yesterday (Sunday) on course for a top five debut. Talk about retail therapy.

was then subsequently adopted by the company, had to be put down due to complications caused by old age...Those Christmas parties seem months ago now, but it's worth noting that a collection at the Airy party in honour of Warp co-founder Rob Mitchell raised £1,000 for the Bristol Cancer Centre...One lawyer raised his eyebrows last week at the introduction of the MU-backed arbitration scheme. Surely, the legal profession would be turning its back on big pay cheques if the music industry got into the act of turning to mediators instead of high rolling silks? Well, yes and no, admits MU legal eagle David Fenton, who believes many music industry practices could find a new source of revenue by offering their services as confidential counsellors... Don't expect Amazon.co.uk to miscalculate their CD ordering while Helen Marquis (pictured on Frontline, p27) is around. She is now a holiday the richer after emerging triumphant in Universal sales director Nigel Haywood's annual challenge to predict the Christmas Top 20 albums chart. Marquis correctly forecast 15 of the titles by November 2 with the runner-up positions dominated by THE Bods, including Justin Henry, Dave Murray, Michael Healy and Lloyd La-Pierre... Don't all vote at once, but a little birdie indicates The Official Chart Company's website for the nation's favourite number one of all time to mark its anniversary is veering towards too obvious, very worthy, but also very old faves. Dooley is sworn under oath not to reveal the leading contenders, but votes for songs recorded in the last decade would be appreciated... And finally: confirmation that BPI membership is expanding. Dooley sends his congratulations to the organisation's Maggie Crowe and her other half Glen on the birth early last Wednesday of 9lb 10 baby boy Patrick William...

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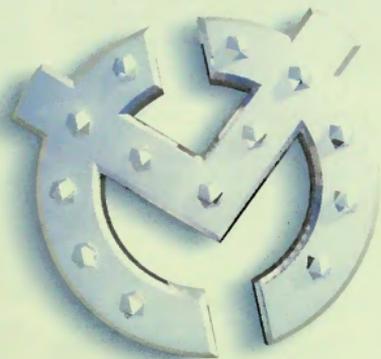
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